



The New York Public Library
Jerome Robbins Dance Division

Guide to the

Valerie Bettis papers

circa 1942-1982

(S) *MGZMD 42

Processed by Diane Coburn Brüning.

Summary

Creator: Bettis, Valerie, 1919-1982

Title: Valerie Bettis papers

Date: circa 1942-1982

Size: 698 items in 168 folders and a portfolio

Source: Gift of Valerie Bettis Estate. Adrienne Zausner, executor. Received: March 17, 1983.

Abstract: The Valerie Bettis Papers (ca. 1942-1982) are largely comprised of choreographic and production notes (298 items), including scripts, of both works which were produced as well as those never fully realized. Prominent among these are the files of "A Streetcar Named Desire," which comprise choreographic and production notes, and costume swatches for the ballet.

Preferred citation: Valerie Bettis Papers, (S) *MGZMD 42, Jerome Robbins Dance Division, The New York Public Library for the Performing Arts.

Language of the Material: English

Processing note: Processed by Diane Coburn Brüning.

Separated Materials:

The following material was received with the original gift but has been separated from the manuscript collection. The current location of the material (as of May 1986) is indicated. With the exception of the music scores, all the materials remain in the possession of the Dance Collection.

Audio tapes (three cartons) - Location: to basement

Clippings (one carton) - Location: *MGZR files

Clippings scrapbooks (nine books) - Location: *MGZRS files

Films and videotapes - Location: *MGZHB, *MGZIC, *MGZI files ul>

one 3/4_ videotape

eight 1/2_ reel videotapes

five reels 8mm film

five reels 16 mm film

titles include: "A Streetcar Named Desire," "Closed Door," "Adam and Eve," "The Desperate Heart"

Music scores (see attached list) - Location: to Music Division

Photographs (one carton) - Location: *MGZEA files

Programs (one carton) - Location: *MGZB files/ul>

All Score Received March 17, 1983

Manuscript Music Scores

Ségall, Bernardo.

*And dreams intrude.*piano score (25 p.)

(Choreography by Bettis. First perf: March 5, 1944. In three sections: The lovers; The "In love with love"; The "Denied of love")

*As I lay dying.*Orchestral score (41 p.) "Reorchestrated N.Y. Feb. 14, 1956."

Orchestral parts (18 parts)

(This may be revised scoring, 1956. One of the Vln. I-II pts. appears to be for a different scoring, however, possibly for the 1948 version.)

Piano score & master (23 p. each)

Ms. sketches, Dec. '48.

Orchestral score (34 p.) [1948?]

(This work was first performed at Hunter Playhouse, Dec. 19, 1948, by Valerie Bettis and Company. Choreography: Bettis. Libretto: based on the Faulkner novel.)

*Caprice.*piano score (4 p.)

(Choreography: Bettis. First perf: March 5, 1944 at the YMHA.)

*City Street suite.*piano scores.

Broadway.

Broadway, signal black theme & variations.

Avenue A.

Ave A.

(First performed in 1941 under title: *City streets.*Choreography by Bettis.)

Dance triptych,I, II, III. piano score. (First performed 1941 as *Triptych.*)

*The desperate heart.*Incidental music. 1945. piano score (4 p.), xerox copy, and master. Also includes "Movie add. to Desperate" (6 p. of pencil sketches) and spoken text written by John Malcolm Brinnin (3 p.)

(Solo dance 1st performed by Bettis at the Humphrey-Weidman Studio, NY, March 24, 1943. Choreography by Bettis.)

*Daisy Lee.*Jan. 21, 1944. piano score (6 p.)

(Dance play for voice, music, and dance performed (1st perf?) at Southern Methodist University, Dallas, December 16, 1943. Choreography: Bettis. Script: Horton Foote.)

Segall, Bernardo.

*Domino furioso.*piano score.

(First performed August 14, 1949 at the American Dance Festival, Connecticut College, by Valerie Bettis and Company. Choreography: Bettis.)

*Dramatic incident.*May 12th, 1945. piano score.

(First (?) performed May 13, 1945 at the Adelphi Theatre, NY, by Valerie Bettis and company. In two sections: The incident; Recurring memories and fantasies. Choreography: Bettis.)

*Facts and figures.*May 13, 1945. piano score.

(First performed May 13, 1945 at the Adelphi Theatre by Valerie Bettis and company. Choreography: Bettis. Commentary: Bert Freed. Costumes: Charlotte Trowbridge.)

*The golden round.*Two-piano score (32 p.) "Revised version, March 18th, 1959."

Orchestral parts (19 pts.)

(First performed May 8, 1955 at the ANTA Theatre by Valerie Bettis and company. Choreography: Valerie Bettis. Libretto inspired by Shakespeare's Macbeth. Revised trio version: 1960.)

*"It's worth a million dollars."*Oct. 15, 1953 - Walberg-Segall. piano score (9 [UNK])

*Prairie born.*piano score.

(First performed by Valerie Bettis at the Studio Theatre, NY, March 24, 1943. Choreography by Bettis.)

*Lullabye.*piano score (2 p.)

(Performed December 16, 1943 at Southern Methodist University, Dallas by Valerie Bettis. Choreography: Bettis.)

*Salute.*piano score (3 p.)

(First performed December 6, 1942 at the YMHA by Valerie Bettis. Choreography by Bettis.)

*Southern I and II.*piano score.

(Solos performed by Valerie Bettis December 6, 1942 at the YMHA under the overall title: *Southern impressions*.Choreography: Bettis. Music: Segall's arrangements of the Negro spirituals Ezekiel saw de wheel and Didn't my Lord deliver Daniel.)

*Theatrics.*May 13, 1945. piano score.

(First performed May 13, 1945 at the Adelphi Theatre, NY, by Valerie Bettis and Company. In 4 sections: Bravura, Sentimentale, Lento, Finale. Choreography by Bettis.)

*Virginia overture.*piano score (6 p.)

(First performed April 29, 1944 at the YMHA by Valerie Bettis and Company. Choreography: Bettis. Music: adapted by Tom Glazor, arranged by Segall. Libretto: A folk fantasy by Arnold Sundgaard.)

Cage, John.

And the earth shall bear again. "For a dance which was made by Valerie Bettis." Nov. 1942. piano score (8 p.) and xerox copy. For prepared piano.

(Solo first performed by Valerie Bettis December 6, 1942 at the YMHA, New York. Choreography by Bettis.)

Claman, Dolores.

*Great little pal.*Lyric: Jack Gray, Jerry De Bono. 6 p. For voice and piano.

De Menasce, Jacques.

*Status quo.*1947. piano score (52 p.)

(First performed December 28, 1947 at Times Hall, New York, by Valerie Bettis and Company. Choreography by Bettis.)

Duffy, John.

*Directions '67: Everyman absurd.*Lyrics: Jan Hartman. 1967. 6 pts. For voice and piano.

Cue 2, The song of the dead.

Cue 3, Round of the dead.

Cue 4, Song of the good neighbor (2 copies)

Cue 5, Song of friendship.

Cue 7, What is a man.

Cue 10, It's home, home, home.

Ellestein, Abraham.

When the sheets come back from the laundry. Words: Walter Bullock. From "Great to be alive." piano-vocal score (20 p.)

(Bettis had a role in this Broadway musical.)

Gershwin, George.

Blue Monday (135th Street blues) Libretto and lyrics by B. G. De Sylva. Vocal score and adaptation by George Bassman. piano-vocal score (34 p.) Includes script (14 p.) of Omnibus TV-Radio Workshop of the Ford Foundation production aired March 29, 1953.

(Bettis may have done the choreography)

Hopkins, Kenyon.

Cradle and all. 2 conductor's scores (41 p. each)

(There are also 22 original designs and drawings for this work and typewritten notes (5 leaves))

Piano sonata in two parts. 1952. piano score (9, 11 p.)

(Part 1: Four related pieces. Part 2: Modified sonata form.)

Ritual idea (12-tone theme) "MAC." piano score (11, 2 p.)

Howard, Bart and Ian Grant.

If you leave Paris. 2 p. For voice and piano.

Martin, Hugh and Ralph Blane.

I never felt better. (Prod: Athena) 3-3-54. piano-vocal score (14 p.)

Mopper, Irving.

Patterns. Text by Amy Lowell. piano-vocal score (18 p.)

Nabokov, Nicolas.

The last flower. A parable in music for symphonic orchestra. 1944. Based on a story by James Thurber. orchestral score (89 p.) Includes argument.

Newman, Theodore.

Dance for children. 1963. "To Valerie Bettis." score (17 p.)

(Scored for flute (piccolo), piano & percussion.)

Songs and processions. A ballet, 1964, to Valerie Bettis. score (33 p.) 3 copies

score (13 p.), with title: *Continuum*[and] *Procession I*.

(This is the same work as above, but incomplete.)

(Commissioned score. For piano I-II and percussion. First performed May 3, 1964 at the YMHA, New York by Valerie Bettis and Company. Choreography by Bettis.)

North, Alex.

A streetcar named Desire(ballet) piano sketch (33 p.)

(First performed in Montreal at Her Majesty's Theatre, October 9, 1952 by the Slavenska-Franklin Ballet. First performed by Ballet Theatre at the McCarter Theater, Princeton on October 26, 1954. The music was orchestrated by Rayburn Wright. Choreography by Bettis.)

Smit, Leo.

In transit. "For Valerie." 26 Oct. 1947 NYC. piano score (5 p.)

(Duet first performed in 1947. Choreography by Bettis.)

Madrigal for grandmother. May 1944, NYC. "Revised Dec. 1948, Elmsford N.Y." piano solo (6 p.)

(Appears to be revised version of no. 3, Madrigal, from the composer's Suite of piano pieces -- see below.)

Suite of piano pieces. 1944. piano score (28 p.)

(In five movements: 1. Hymn (for the dead); 2. Sonata (for a soldier); 3. Madrigal (for mother); 4. Rondel (for a young girl); 5. Toccata-breakdown (for a new generation) Valerie Bettis choreographed and performed this as a suite and as separate pieces in 1946. No. 4, Rondel for a young girl, and No. 5, Toccata-breakdown (called Toccata for three) were performed at the Barbizon-Plaza Theatre June 25, 1946.)

Virginia sampler. A ballet arranged for two pianos by the composer. March 10, 1959, Los Angeles. 2-piano score (40 p.) and marche-finale (5 p.) Includes pencil notes.

(First performed by the Ballet Russe de Monte Carlo at the City Center Theater, March 4, 1947 with choreography by Valerie Bettis. A revised version was produced in 1960.)

Yerma. piano score (12 p.)

(First performed June 25, 1946 at the Barbizon-Plaza Theatre, New York by Valerie Bettis and Company. Choreography by Bettis. Libretto based on the play by Federico Garcia Lorca.)

Walter, Cy.

The Victoria waltz. [1955?] Tune, with chord symbols (2 p.) and letter to Valerie Bettis from the composer.

Wilson, John.

Everyman today. Revised version. Play by Walter Sorell; music by John Wilson. Jan. 14, 1958. organ score.

(Performed at Union Theological Seminary, New York, January 15, 1958.)

Wyle, George.

Paris in lovetime. Story by Eddie Pola. score (14 p.) For piano and spoken text.

Unidentified composer -- possibly most are by Bernardo Ségall.

Blues.

Boogie.

Glass menagerie.

Happy birthday.

Just remembering (sketches)

Love. For voice and piano.

Medea.

Oh! Saia Bamba. Includes words on typewritten sheet.

Park Avenue.

Waltz.

Western saga. For voice and piano. Includes printed copy of "Confession" by Arthur Schwartz, laid in.

Miscellaneous unidentified, untitled, incomplete, etc. songs, sketches.

PRINTED MUSIC

Engel, Lehman.

The soldier. An opera in three scenes based on a story by Roald Dahl. Libretto: Lewis Allan. 1956. piano-vocal score (68 p.)

(Autographed to Valerie Bettis by Lehman Engel: "To Valerie Bettis, the very first Edna..." First performed in concert performance at Carnegie Hall, November 25, 1956)

Gershwin, George.

Lorelei (from Pardon my English) Lyrics: Ira Gershwin. For voice and piano.

Porter, Cole.

Blow, Gabriel, blow, from *Anything goes*. For voice and piano.

Wilder, Alec.

Kittiwake Island. Musical comedy. Book & lyrics by Arnold Sundgaard. 1955. piano-vocal score (126 p.)

Creator History

Valerie Elizabeth Bettis was born on December 20, 1919, in Houston, Texas to Royal Holt and Valerie Elizabeth Bettis. Her father died when she was thirteen, and her mother later married Hugh Prather.

Bettis began ballet lessons when she was ten with Rowena Smith in Houston. She also studied with Tina Flade, a former student of the Mary Wigman School. During high school she participated in dramatic and musical productions.

After attending the University of Texas for one year, Bettis moved to New York. Arriving in September 1937, she began studying with Hanya Holm and performed in Holm's landmark work "Trend" that same year, and remained in her company until 1940. During this time, Bettis also studied with Nanette Charisse and Aubrey Hitchins.

Bettis then took one year of work alone to prepare for her debut as a solo artist, an event which took place at Carnegie Hall in November 1941.

Great recognition came to Bettis as a performer and choreographer for her solo "The Desperate Heart" in March 1943. Performed with a poem written for the dance by John Malcolm Brinnin and commissioned music by Bernardo Ségall, the work had a tremendous impact upon the New York audiences and critics.

Bettis is cited as the first modern dance choreographer to set a work on a major ballet company. On March 11, 1947, her "Virginia Sampler" was premiered by the Ballet Russe de Monte Carlo. She later went on to choreograph works for other ballet companies, including the well-known "A Streetcar Named Desire" based upon Tennessee Williams' play for the Slavenska-Franklin Ballet in 1952.

During these years, Bettis continued her performing, which expanded to include television, film, and Broadway. One of her best-known roles in a Broadway show was Tiger Lily in "Inside U.S.A." in 1948.

Bettis was often drawn to poetry, plays, and literature as the source for her dances. "As I Lay Dying," based upon the William Faulkner story was one of her most highly-acclaimed works. Her establishment of and work with the Dancers Studio Foundation (founded upon a premise similar to that of Actors Studio) from 1964 onward was an outgrowth of her interest in dance within a theatrical context. Dancers Studio produced collaborative artistic productions between choreographers, writers, and musicians. It also held classes and workshops for dancers.

Bettis married Bernardo Ségall, a Brazilian pianist and composer, on September 29, 1943. They were divorced in 1955. She later married Arthur Schmidt, who died in 1969. Bettis died in New York on September 26, 1982. Earlier that year she saw a major revival of her work "A Streetcar Named Desire" by The Dance Theatre of Harlem.

Scope and Content Note

The Valerie Bettis Papers (ca. 1942-1982) are largely comprised of choreographic and production notes (298 items), including scripts, of both works which were produced as well as those never fully realized. Prominent among these are the files of "A Streetcar Named Desire," which comprise choreographic and production notes, and costume swatches for the ballet. The series of correspondence, 1942-1982 (228 items), is primarily professionally-related, with no significant run of letters to and/or from any single correspondent. Among the correspondents are William Faulkner, Alexandra Danilova, and John Martin. At the end of this series is correspondence related to the accusations made by the "Counterattack" publication in 1953 that Bettis was involved in Communist-supported activities. Remaining series within the papers are Writings by Bettis (23 items), Contracts, 1941-1981 (11 items), Records of the Dancers Studio Foundation (47 items), and Miscellaneous papers (66 items). Certain non-manuscript materials received with the original purchase have been removed from the Valerie Bettis Papers. All newspaper and magazine articles, programs, photographs, scrapbooks, films, and video-tapes have been dispersed throughout the Dance Collection. A separation list, located at the end of the folder list, indicates the nature and disposition of these items.

Arrangement: I. Correspondence II. Writings by Valerie Bettis III. Choreographic Notes and Production Notes, including scripts IV. Contracts V. Records of the Dancers Studio Foundation VI. Miscellaneous

Key Terms

Subjects

Communism and art
Dance -- Censorship
Manuscripts -- Collections
Politics in art

Titles

Gift of the Valerie Bettis Estate, Adrienne Zausner, executor
Streetcar named desire (Choreographic work : Bettis)

Names

Bettis, Valerie, 1919-1982
Dancers Studio (New York, N.Y.)
Dancers Studio Foundation, Inc

Container List

I. Correspondence 1942-1982

The series of correspondence, 1942-1982 (228 items), is primarily professionally-related, with no significant run of letters to and/or from any single correspondent. Among the correspondents are William Faulkner, Alexandra Danilova, and John Martin. At the end of this series is correspondence related to the accusations made by the "Counterattack" publication in 1953 that Bettis was involved in Communist-supported activities.

- b. 1 f. 1 1942 (1 Items)
- b. 1 f. 1 1943 (5 Items)
- b. 1 f. 1 1944 (3 Items)
- b. 1 f. 2 1945 (2 Items)
- b. 1 f. 2 1946 (8 Items)
- b. 1 f. 3 1947 (11 itemss)
- b. 1 f. 4 1948 (8 Items)
- b. 1 f. 4 1949 (14 Items)
- b. 1 f. 5 1950 (2 Items)
- b. 1 f. 5 1951 (2 Items)
- b. 1 f. 5 1953 (3 Items)
- b. 1 f. 5 1955 (6 Items)
- b. 1 f. 6 1956 (5 Items)
- b. 1 f. 6 1959 (1 Items)
- b. 1 f. 6 1961 (4 Items)
- b. 1 f. 7-10 1963 (41 Items)
- b. 1 f. 11 1964 (1 Items)
- b. 1 f. 11 1965 (4 Items)
- b. 1 f. 11 1966 (8 Items)
- b. 1 f. 12 1967 (2 Items)
- b. 1 f. 12 1968 (4 Items)
- b. 1 f. 12 1969 (1 Items)
- b. 1 f. 12 1973 (2 Items)
- b. 1 f. 13 1974 (1 Items)
- b. 1 f. 13 1977 (2 Items)
- b. 1 f. 13 1978 (1 Items)
- b. 1 f. 13 1979 (1 Items)
- b. 1 f. 13 1981 (1 Items)
- b. 1 f. 13 1982 (5 Items)
- b. 1 f. 14 n.d (10 Items)
- b. 1 f. 15-18 "Counterattack"-related correspondence file; 1953 (43 Items)
- b. 1 f. 19 "If Five Years Pass"-related letters to Valerie Bettis (21 itemss)
- b. 1 f. 20 Valerie Bettis Dance Company; misc. correspondence (6 Items)
- II. Writings by Valerie Bettis (alphabetized by title or first line)
- b. 2 f. 21 "Four Ideas for NTA-TV" (2 Items)

II. Writings by Valerie Bettis (alphabetized by title or first line) (cont.)

- b. 2 f. 22 "How to Proceed from Nowhere" (1 item)
- b. 2 f. 23 "If the modern dancer had been..." (1 item)
- b. 2 f. 24 "Notes on Sunday article re-Lorca" (1 item)
- b. 2 f. 25 "Once upon a time the moon shone..." (1 item)
- b. 2 f. 26 misc. poems and prose by Bettis and others (14 Items)
- b. 2 f. 27 resumes and biographies of Bettis (3 Items)

III. Choreographic Notes and Production Notes, including scripts
(alphabetized by title or first line)

- b. 2 f. 28 "Albad the Oaf" by Burl Ives (1 item)
(script)
- b. 2 f. 29 "Always the Same" unknown author (1 item)
(script)
- b. 2 f. 30-31 "The Ancient Mariner" (5 Items)
(ballet proposal, scenario)
- b. 2 f. 32 "And the Earth Shall Bear Again" (1 item)
(choreographic notes)
- b. 2 f. 32 "Arena for One" (1 item)
(prologue, scenario, choreographic notes)
- b. 2 f. 35-42 "As I Lay Dying" by William Faulkner (14 Items)
(scripts for dance dramatization and film)
- b. 2 f. 43 "Back to Methuselah" (1 item)
(script)
- b. 2 f. 44-49 "Big Blonde" by Dorothy Parker (36 Items)
(script & scenario)
- b. 2 f. 50 "Celebration" unknown author (1 item)
(scenario)
- b. 2 f. 51 "Chicago" by Dorothy Hebert (1 item)
(script)
- b. 2 f. 52-53 "Cine-matics...The Quest" (9 Items)
(script, costume design, miscellaneous)
- b. 2 f. 54 "The Cleanest" by James Shearwood" (1 item)
(script)
- b. 2 f. 55-56 "The Corner" by Arnold Meyer (4 Items)
(script, cue sheet, incidental music by Lou Rodgers)
- b. 2 f. 57 "The Cretan Bull" by Kenneth H. Brown (3 Items)
(script & prop list)
- b. 3 f. 58 "Daisy Lee" (3 Items)
(script & cue sheet)
- b. 3 f. 59-60 "Desperate Heart" by John Malcolm Brinnin (4 Items)
(poem, notes, misc.)
- b. 3 f. 61-69 "Domino Furioso" by John Malcolm Brinnin (19 Items)
(scripts, cue script, production & misc. notes)
- b. 3 f. 70 "Dreams of Morning After Glory" unknown author (1 item)
(script)
- b. 3 f. 71-73 "Echoes of Spoon River" (1 item)
(script & music)

III. Choreographic Notes and Production Notes, including scripts (alphabetized by title or first line) (cont.)

- b. 3 f. 74 "Eight Years Later" by Richard Longchamps (1 item)
(manuscript)
- b. 3 f. 75 "Five Clean Scenes" by James Shearwood (1 item)
(script)
- b. 3 f. 76 "411 Lines" by Tom Johnson (1 item)
(script)
- b. 3 f. 77 "A Game of Cards" by Richard Thoma (1 item)
(script)
- b. 3 f. 78 "The Golden Round" based upon "Macbeth" (1 item)
(script)
- b. 3 f. 79-80 "Harrison, Texas 1914" unknown author (5 items)
(script & misc. notes)
- b. 3 f. 81 "Haven't I?" by James Shearwood(?) (1 item)
(script)
- b. 3 f. 82-83 "If Fives Years Pass" by F. Garcia Lorca (6 items)
(script & commentaries on Lorca's work)
- b. 3 f. 85 "If the Bough Breaks" (1 item)
(scenario)
- b. 4 f. 85 "Just a minute my darling..." unknown author (1 item)
(script)
- b. 4 f. 87 "Lament" by Richard Longchamps (1 item)
(script)
- b. 4 f. 88 "The Loveliest Afternoon of the Year" by John Guare (1 item)
(script)
- b. 4 f. 89 "Lunch Break" by James Shearwood" (1 item)
(script)
- b. 4 f. 90 "Marmee" based upon story by Katinka Loeser (2 items)
(script & story)
- b. 4 f. 91 "The Marriage Counselor" by Victoria Rauch (1 item)
(script)
- b. 4 f. 92 "Miss Julie" by August Strindberg (1 item)
(script)
- b. 4 f. 93 "Mozart and Other Stories" by Richard Longchamps (1 item)
(manuscript)
- b. 4 f. 94-95 "Next Day" by Randall Jarrell (5 items)
(cue sheets, script, choreographic notes)
- b. 4 f. 96-97 "On Ship" by James Shearwood (11 items)
(scripts)
- b. 4 f. 98-99 "Other Voices, Other Loves" [?] by Truman Capote[?] (2 items)
(scripts)
- b. 4 f. 100 "Our Backyard" by Tom Rosica (1 item)
(script)
- b. 4 f. 101 "Painting Day" by James Shearwood (1 item)
(script)
- b. 4 f. 102 "Parade" by James Shearwood [?] (1 item)
(script)

III. Choreographic Notes and Production Notes, including scripts (alphabetized by title or first line) (cont.)

- b. 4 f. 103-104 "The Ping Pong Players" by William Saroyan (4 Items)
(scripts)
- b. 4 f. 105 poems unknown authors (33 Items)
(manuscripts with production notes)
- b. 4 f. 106 "Prairie Born" (2 Items)
(choreographic notes, cue sheet)
- b. 4 f. 107 "Proposterous Endings" (1 item)
(script)
- b. 4 f. 108 "Private Pieces" by Tom Johnson (1 item)
(script)
- b. 4 f. 109 "Puppets" by James Shearwood[?] (1 item)
(script)
- b. 4 f. 110 "Red Tie" by James Shearwood [?] (1 item)
(manuscript)
- b. 4 f. 111 "Reject Me" by James Shearwood [?] (1 item)
(script)
- b. 5 f. 112 "Scene for Piano and Tape" by Tom Johnson (1 item)
(manuscript)
- b. 5 f. 113 "The Senses Man" by Burl Ives (1 item)
(script)
- b. 5 f. 114 "Six Songs for Three Voices" by E.E. Cummings (2 Items)
(script)
- b. 5 f. 115 "The Snows" by Marcel Maurette & Georgette Paul (1 item)
(script)
- b. 5 f. 116 "Some Time Later" by Tom Johnson (1 item)
(manuscript)
- b. 5 f. 117-120 "Something for Kitty Genovese" by Sandra Scoppettone (8 Items)
(scripts, production notes)
- b. 5 f. 121 "The Story of a Soldier" (6 Items)
(miscellaneous, cast list, shooting schedule)
- b. 5 f. 122-126 "A Streetcar Named Desire" by Tennessee Williams (27 Items)
(choreographic notes, costume swatches, production notes)
- b. 5 f. 127 "Subway Circus" by William Saroyan (1 item)
(script)
- b. 5 f. 128 "Suggested Content of Dance Film Clip" unknown author (1 item)
- b. 5 f. 129 "Taking a Risk" by James Shearwood (1 item)
- b. 5 f. 130 "That Gold Plated Sonofabitch" by Michael Devereaux (1 item)
(script)
- b. 5 f. 131 "Theatrics" (2 Items)
(choreographic notes)
- b. 5 f. 132 "Theme and Variations" (1 item)
(choreographic notes)
- b. 5 f. 133 "The Thirteen Clocks" by Doris Luhrs after James Thurber (1 item)
(scenario)
- b. 5 f. 134 "Trifles" unknown author (1 item)
(script)

III. Choreographic Notes and Production Notes, including scripts (alphabetized by title or first line) (cont.)

- b. 5 f. 135 "Trio for Three" (1 item)
(choreographic notes)
- b. 5 f. 136 "An Unidentified Lady" a.k.a. "Virginia Sampler" (4 Items)
(choreographic notes)
- b. 5 f. 137-138 "Up Down and Across" by Ben Hecht (1 item)
(script)
- b. 5 f. 139-142 "Virginia Sampler" (23 Items)
(choreographic & misc. notes)
- b. 5 f. 143 "We Were Very Merry" by Edna St. Vincent Millay (1 item)
(script)
- b. 5 f. 144 "Why was Carlos Fuente denied a visa..." unknown author (2 Items)
(script)
- b. 5 f. 145 "Wind on the Mountain" by Charlotte Perry (2 Items)
(script & music)
- b. 5 f. 146 unidentified play script unknown author (1 item)
- b. 5 f. 147 unidentified play script unknown author (1 item)
- b. 5 f. 148 miscellaneous choreographic and production notes (7 Items)

b. 5 IV. Contracts

- b. 6 f. 149-150 1941-1981 (11 items)

V. Records of the Dancers Studio Foundation

- b. 6 f. 151 Productions 1968, 1970-1978 (15 Items)
(list)
- b. 6 f. 152 Press releases (16 Items)
- b. 6 f. 153-154 Miscellaneous notes, memoranda (6 Items)
- b. 6 f. 155 "Dancers Studio Foundation, Inc." by Walter Terry (1 item)
- b. 6 f. 156 Miscellaneous (5 Items)
- b. 6 f. 157 Dancers Studio presents Leo Smit (4 Items)

b. 6 VI. Miscellaneous

- b. 6 f. 158 Dance Theatre of Harlem 1982 City Center daily schedule (1 item)
- b. 6 f. 159 Mailing list (1 item)
- b. 6 f. 160 Society of Stage Directors and Choreographers, Inc. (1 item)
(membership list)
- b. 6 f. 161 1980 National Endowment for the Arts proposal by Margaret Hunnewell (3 Items)
- b. 6 f. 162 "As I Lay Dying" slides of 1964 production (24 Items)
- b. 6 f. 163 Press commentaries (1 item)
- b. 6 f. 164 poems by various authors (4 Items)
- b. 6 f. 165 drawings by Bettis[?] (2 Items)
- b. 6 f. 166 "Lines from Gertrude Stein" (2 Items)
- b. 6 f. 167 miscellaneous drawings (8 Items)
- b. 6 f. 168 miscellaneous notes and bills (19 Items)
- b. 6
b. portfolio Designs for "Craze," "Arena for One," and unidentified productions (25 Items)