

Guide to the Liz Williamson Papers, 1937-1990

(S)*MGZMD 187

Jerome Robbins Dance Division

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

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Descriptive Summary

Title:	Liz Williamson Papers
Collection ID:	(S)*MGZMD 187
Creator:	Williamson, Liz
Extent:	18.47 linear feet (26 boxes)
Repository:	Jerome Robbins Dance Division. The New York Public Library for the Performing Arts

Abstract:

The Liz Williamson Papers contain materials related to Liz Williamson's many years as a professional dancer and jazz teacher. Much of this collection pertains to her professional engagements as teacher or lecturer on jazz dance. These materials help show the spread of interest in jazz dance and jazz teaching and the importance of Liz Williamson's role in promoting jazz dance.

Administrative Information

Access

Collection is open to the public. Library policy on photocopying will apply. Advance notice may be required.

Publication Rights

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Preferred Citation

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Custodial History

The Liz Williamson Papers were donated to the Jerome Robbins Dance Division in 1996

Processing Information

The collection was processed and cataloged in 2007.

Biographical Note

Liz Williamson was born in 1919 in North Carolina. The granddaughter of Colonel James Hunter Young of Raleigh, N. C. Elizabeth Anne Ray attended the Palmer Memorial Institute where she met her future husband William Elliott Williamson. A member of the Alpha Kappa Alpha sorority, she graduated from Radcliffe College with honors and a degree in Romance Language. She graduated from New York University with a Masters of Dance. Liz Williamson studied dance, including modern, with Charles Weidman, Hanya Holm, Martha Hill, Huapala, and Martha Graham. Her jazz mentor was Luigi.

As a dancer, Liz Williamson performed in the New York City Center 1950s productions of *Finian's Rainbow*, *Carmen Jones*, and *Faust*. She appeared in the Cape May Playhouse's productions of *The Follies of 1910* and *The Boyfriend*. In the 1950s she appeared with the YMHA Merry-Go-Rounders. She appeared on the *Jackie Gleason Show* in the 1953 production of *Tawny*; on the *Paul Winchell Show* in 1953, and on NBC in the 1957 production *Green Pastures*. She also had a successful career as a solo dancer and a nightclub cabaret act. In 1958 she performed *Blues Suite* as a member of Alvin Ailey's first dance company. Liz Williamson performed under the names Elizabeth Williamson, Elizabeth Williams, Liz Williamson, and Liz Williams.

As a dance educator, Liz Williamson served on the faculties of Howard University, Tuskegee Institute, Young Women's Christian Association of Springfield Mass, and Bennett College of Greensboro, S. C. In 1948 she was appointed dance instructor at Fieldston of the Ethical Culture schools of New York. In 1959 she joined the faculty of the Dalton School where she remained into the 1970s. From the 1960s until her death, Williamson taught the methods and theory of jazz dance to dance students and dance teachers at classes and at festivals in the United States and in several foreign countries. Numerous students learned her methods of "Happy Dancing!" She also served as judge at several competitions. In 1973 she was the first artist-in-residence at the Jacob's Pillow Dance Festival where she taught students jazz and choreographed *The Many Faces of Jazz* for 65 dancers. In 1979 she choreographed *Shindig: The Sounds of the '60s on Stage* for Downstairs at City Center. Williamson also wrote several articles on the history of jazz for *Dance Magazine* as well as moderated or appeared on several panels on dance history and choreography.

Among her awards and honors, in 1976 Liz Williamson received the Elsa Heilich Kempe Award for her contribution and dedication to the art of dance from the New York City Chapter of the Dance Masters of America. She also received the National Dance Association's Plaudit award for dedicated and inspiring teaching of dance. She was selected for inclusion in the First Edition of the Directory of Distinguished Americans for Contributions to the Art of Dance and was chosen for bibliographical entry into the American Biographical Institute's Book of Honor. In 1989 she received the Radcliffe College Alumnae Achievement Award.

Liz Williamson died of a heart attack at 76 on January 10, 1996 and was survived by her daughter Wonza and a grandson.

Scope and Content Note

The Liz Williamson Papers contain correspondence, clippings, publicity and advertising materials, choreography, photographs, and reference materials related to her years as a professional dancer and jazz teacher. Much of this collection pertains to her professional engagements as teacher or lecturer on jazz dance. These materials help show the spread of interest in jazz dance and jazz teaching and Liz Williamson's role in promoting jazz. Of particular interest are the files of choreographic notation she created for teaching and presenting jazz dance to her students and the files of professional engagements which show Liz Williamson's influence on the field of jazz in particular and dance in general. Also of interest are Williamson's scrapbooks which detail her evolution from student to professional dancer to professional dance instructor. The collection contains little material of a personal nature.

Organization

The collection is organized into eight series and two sub-series. They are:

- Series I: Correspondence, 1949-1989
- Series II: Choreographic Notes, ca. 1949-1975
- Series III: Professional Engagements, 1966-1990
 - Sub-series 1 – General, 1968-1990
 - Sub-series 2 – Location, 1966-1985
- Series IV: Writings, 1937-1977
- Series V: Reference Materials, 1962-1988
- Series VI: Photographs, undated
- Series VII: Scrapbooks, 1947-1984
- Series VIII: Oversized Materials, ca. 1970s

Series Descriptions

Series I: Correspondence, 1949-1989

2 boxes

Arrangement: alphabetical.

Series contains correspondence primarily related to Liz Williamson's professional career. Materials concern arrangements for teaching dates, arrangements for advertisements, letters from students, and thank you cards from recent students. Series also includes some personal correspondence.

Series II: Choreographic Notes, ca. 1949-1975

1.5 boxes

Arrangement: alphabetical.

Series contains choreographic notes and dance exercises created by Liz Williamson for teaching and performances. Choreography consists of handwritten or typed dance steps and routines often choreographed to a specific piece of listed music. Includes revisions.

Series III: Professional Engagements, 1955-1990

8.5 boxes

Series contains materials related to Liz Williamson's professional career as a dancer, choreographer, teacher, and jazz authority. Materials include correspondence, choreography, travel information, publicity materials, clippings, and photographs.

Sub-series 1 – General, 1955-1990

4.5 boxes

Arrangement: alphabetical.

Sub-series includes materials related to Liz Williamson's professional career that do not belong filed under location. Folders contain information on daily professional life as instructor at the Dalton School and her past as a student at the Palmer Memorial Institute, Radcliffe College, and New York University. Folders also contain materials concerning repetitive teaching locations and her varied professional choreographic employment. Significant materials relate to Williamson's years of teaching at Dance Masters of America conferences and her term as choreographer in residence at the Jacob's Pillow Dance Festival. Materials include correspondence, clippings, advertising and publicity information, and contracts.

Sub-series 2 – Location, 1966-1985

4 boxes

Arrangement: alphabetical by location.

Sub-series contains materials that Liz Williams arranged according to location. Most materials relate to teaching engagements. Materials include correspondence, contracts, publicity, and some choreographic materials.

Series IV: Writings, 1937-1977

3.5 boxes

Arrangement: alphabetical.

Series contains materials related to Liz Williamson's professional and personal writings. Files include the series of articles Williamson wrote for *Dance Magazine* and the proposals Williamson wrote regarding the potential of creating a book from the series. The series also includes Williamson's notebooks and loose notepaper containing notes for choreography and articles as well as several of Williamson's student papers.

Series V: Reference materials, 1962-1988

3 boxes

Arrangement: alphabetical.

Series contains materials Liz Williamson owned as reference materials for her profession as dance instructor and well as clipping and materials she collected about her field. Materials include published handbooks from the Dance Masters of America as well the instruction books to several dance records. Series also includes clippings and materials Williamson collected on Alvin Ailey, Katherine Dunham, and Mel Tomlinson.

Series VI: Photographs, undated

0.5 box

Arrangement: alphabetical.

Series contains primarily publicity photographs and negatives related to Williamson's career as dance educator.

Series VIII: Scrapbooks, 1947-1984

6 boxes

Arrangement: chronological.

Series consists of scrapbooks containing materials related to Liz Williamson's evolving professional career. Scrapbooks contain correspondence, telegrams, clippings, show materials, and photographs.

Series IX: Oversized, ca. 1970s

1 box

Arrangement: alphabetical.

Series includes two oversized items from Liz Williamson: a cover from *Jazz Dance & Jazz Gymnastics* by Uta Fischer-Munstermann with an introduction by Liz Williamson and the poster from *Shindig: the Sounds of the '60s on Stage*.

Box/Folder	Description
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Series I: Correspondence, 1949-1989

Box 1

F. 1	From Liz Williamson, 1978-1979 To Liz Williamson
F. 2	Ballou, Richard B, 1949-1950 (Ballou was Director of the Ethical Culture Schools.)
F. 3	New York Public Library donation acknowledgements, 1977-1979
F. 4	Peterson, Stanze, 1973
F. 5	Schubert, Lia, 1973-1975 (Schubert was director of the Institute of the Art of Dance in Haifa.)
F. 6	A, 1968-1980
F. 7	B, 1969-1986
F. 8	C, 1966-1982
F. 9	D, 1964-1987
F. 10	E, 1975-1977
F. 11	F, 1978-1983
F. 12	G, 1973-1980
F. 13	H, 1973-1981
F. 14	I, undated
F. 15	J, 1972-1980

Box 2

F. 1	K, 1976-1979
F. 2	L, 1972-1982
F. 3	M, 1966-1986
F. 4	N, 1977-1982
F. 5	P, 1969-1986
F. 6	R, 1966-1986
F. 7	Sa-Sm, 1967-1982
F. 8	So-Sw, 1965-1980
F. 9	T, 1969-1979
F. 10	V-W, 1973-1982
F. 11	Unidentified, undated

Series II: Choreographic Notes, ca. 1949-1975

Dances, undated

Box 3

F. 1	A-Da Da
F. 2	Dan -E
F. 3	F-I
F. 4	J-L
F. 5	M-P

Box/Folder	Description
F. 6	R-So
F. 7	Sp-Y
Box 4	
F. 1	Dance Masters of America pages, ca. 1975 Exercises
F. 2	Basic jazz combinations, undated
F. 3	Center flow exercise for jazz, undated
F. 4	Dance demonstration, 1949
F. 5	Floor exercises, undated
F. 6	Jazz dance technique exercise using the barre, undated
F. 7	Locomotor movements, undated
F. 8	Modern dance technique, undated
F. 9	Modern jazz technique, undated
F. 10	Student jazz, 1973
F. 11	Teen jazz, 1973
F. 12	Loose pages, undated
F. 13	Published pages, undated
	<u>Series III, Professional Engagements, 1955-1990</u>
	Subseries I: General, 1968-1990
F. 14	Advertising images, undated
F. 15	Audelco, 1978; 1982
F. 16	Cape May Playhouse lighting gels, undated (From Howard Bucknell.)
F. 17	<i>The Choreographic Potential of Folklore Theatre</i> colloquy, 1979 (Held by the National Arts Consortium's Richard Allen Center for Culture and Art. L. W. participated and prepared a formal paper titled <i>Jazz: Marriage of Music and Dance</i> . See Series IV for paper.)
F. 18	Clippings and publicity about L. W., 1971-1989
F. 19	Contracts, 1968-1989
F. 20	The Dalton School, 1962-1972
F. 21	Dance Institute International, 1980 <i>Dance Magazine</i>
F. 22	Advertising, 1972-1985 (Includes correspondence and sample adverts.) Jazz articles materials
Box 5	
F. 1	Correspondence with Mike Moore, 1978
F. 2	General, 1978-1979
.	Dance Masters of America
F. 3	1968
F. 4	1969
F. 5	1970

Box/Folder	Description
F. 6	1971
F. 7	1972
F. 8	1974
F. 9	1975
	1976
F. 10	New York Chapter
F. 11	Teacher's Training School at Kent State
F. 12	1977
F. 13	1978
F. 14	1979
F. 15	1981
F. 16	1982
Box 6	
F. 1	1986
F. 2	<i>Dance Scope</i> , 1977-1981 (Includes advertising materials.)
F. 3	Financial papers, 1954-1975
	International Ballet Competition
F. 4	II, 1981-1982 (Inscribed with multiple signatures.)
F. 5	III, 1986
F. 6	IV, 1990
	Jacob's Pillow Dance Festival (L. W. taught jazz classes and served as choreographer-in-residence. She also choreographed a work for 65 students titled <i>The Many Faces of Jazz</i> .)
F. 7	Correspondence, 1972-1973
F. 8	<i>The Many Faces of Jazz</i> program, 1973
F. 9	Participants lists, 1973
F. 10	Photographs, 1973
	Publicity
F. 11	1973
F. 12	1981
F. 13	<i>Just a Little Jazz</i> , 1980 (Lecture demonstration on jazz dance conceived and presented by L. W. Danced by Lois Benson, Jiva Brooks, and Mel. A Tomlinson.)
F. 14	<i>Keep Fit With Liz</i> , 1966-1980 (Dance classes offered by L. W.)
Box 7	
F. 1	Mid States Regional Ballet Festival, 1975-1976
	Music
F. 2	<i>Ballet Classics</i> , 1986 (Arranged for piano by William McDermott. Inscribed to L. W. from W. M.)
F. 3	<i>Follies of 1910</i> vocal score pages, undated (Negatives of <i>Kremlin Krawl</i> , <i>Liz's Presentation</i> , and <i>Together</i> . Performed at the Carnegie Playhouse.)

Box/Folder	Description
F. 4	Lead sheets and lyrics, ca. 1967(Negatives of <i>Hard Day's Night</i> , <i>Girl Talk</i> , <i>Sweetest Sounds</i> , <i>Very Good Year</i> , <i>Quiet Nights</i> , <i>Clear Day</i> , <i>Joker</i> , and <i>Taste of Honey</i> . With lyric page for <i>Don't Try to Reform Me</i> written by Maida Arnold for Liz Williams.)
F. 5	National Association of Dance & Affiliated Artists, Inc., ca. 1969-1985
F. 6	National Association for Regional Ballet, ca. 1978-1980
F. 7	National Dance Association, undated
F. 8	New York University transcript, 1948
F. 9	New York substitute license, 1955 (For performing arts – dance in High Schools.)
F. 10	Notes, undated
F. 11	Northeast Regional Ballet Association, 1972-1978 Palmer Memorial Institute
F. 12	Clippings, 1981-1983
F. 13	Correspondence, 1983-1985
F. 14	Photographs from scrapbook, undated (Notated pages.)
F. 15	Personal papers, undated Programs and clippings
F. 16	An Evening to Honor Ben Sommers and the Capezio Foundation, ca, 1943 (Includes printed L. W. inscription.) General
F. 17	ca. 1966-1980
F. 18	ca. 1982-1988
Box 8	
F. 1	Radcliffe College Alumnae Achievement Award, 1989
F. 2	Resume and publicity materials, ca. 1965-1989 <i>Shindig: The Sounds of the 60s on Stage!</i> (Conceived and directed by Anthony J. Ingrassia. Performed at Downstairs at City Center. L. W. was choreographer)
F. 3	Program, 1979
F. 4	Script, 1979 (Annotated with additional pages stapled into place.)
F. 5	General materials, 1979
F. 6	Southeastern Regional Ballet Festival, 1975 <i>A Trip to Chinatown</i> , 1961 (Equity Library Theatre production. Elizabeth Williams as Madame Vedado.)
F. 7	USA International Dance School
F. 8	III, 1986
F. 9	IV, 1990 Young Men's and Young Women's Hebrew Association
F. 10	Songs from <i>Freddie and His Fiddle</i> , 1954 (Annotated)
F. 11	Y Playhouse schedule, 1954 (Annotated.)
Subseries II: Location, 1966-1985	

Box/Folder	Description
	National
	Alaska
	Juneau Dance Unlimited, 1981
F. 12	Clippings (Materials concern Alaska, not L. W.)
F. 13	General
Box 9	
F. 1	Arizona - Profile for Dance Summer Session '81
F. 2	California – San Francisco, 1974
F. 3	Florida - 6 th Annual Miss Dance of Florida Pageant, 1971
	Illinois
F. 4	Chicago National Association of Dance Masters 69 th annual training school, 1981
F. 5	Take 5 Chicago workshop, 1975
	Maryland
F. 6	Bowie State College Fine Arts Festival, 1983
F. 7	Festival 81, 1981
	Massachusetts
F. 8	Beaupré, 1974-1975; 1980
F. 9	Dance Teachers' Club of Boston, 1966-1979
	Michigan
F. 10	American College Dance Festival, 1977 (L. W. served as adjudicator.)
F. 11	Curtis Dance Center, 1982
F. 12	Old Forms, New Beginnings: A Search for Standards in the Arts -Hillsdale College Center for Constructive Alternatives Conference, 1976
	New Jersey
F. 13	The Dance Shop, 1971
F. 14	Eleanor Connell School of Dance, 1976
	New York
F. 15	Black Theatre Alliance Master Dance Class Series, undated
F. 16	Gelabert Studios and Dance Kinetic Educations Institute, inc., 1973-1980
F. 17	Marygrove College, 1979
	New York State College and University Dance Festival
F. 18	1972
F. 19	1978-79
F. 20	Syracuse Ballet Theatre, 1969-1972
Box 10	
F. 1	Pennsylvania - Philadelphia College of the Performing Arts Summer Institute of Dance, 1982
	Tennessee

Box/Folder	Description
F. 2	East Tennessee State University, 1971
F. 3	Nashville Centennial Dance Residencies, 1983
F. 4	Statewide Workshop-Conference on Dance, 1969
F. 5	Suzanne Skeel Dancers, 1970
	Texas
F. 6	Dallas, 1980 (L. W. hosted by the Dance Department of the Arts Magnet High School at Booker T. Washington and the Dallas Black Dance Theater.)
	Texas Women's University
F. 7	Correspondence, 1973-1980
F. 8	General, 1973-1980
F. 9	Virginia - Dance Masters of America, 1985
F. 10	Washington, D. C. - Academy for the Performing Arts at The American University, 1976
F. 11	West Virginia - West Virginia Dance Festival, 1981
	International
	Brazil
Box 11	
F. 1	Correspondence, 1976-1979
F. 2	Financial materials, 1976-1979
F. 3	Photographs, ca. 1976-1977
F. 4	General materials, 1976-1979
	Canada
F. 5	Dance in Canada Conference 1976
F. 6	L'école supérieure des ballets jazz de montreal, 1982
	Figure Skating, 1976-1980 (Contains materials related to the Canadian Figure Skating Association and the Fredericton Figure Skating Club.)
F. 7	Correspondence
F. 8	General materials (Includes materials concerning Toller Cranston's <i>The Ice Show</i> .)
Box 12	
F. 1	Quebec et danse – Summer Dance Quebec, 1976-1977
F. 2	University of Alberta, 1973-1974
F. 3	France - Stage Jazz, 1974
	Germany
F. 4	Internationale Tanzwerkstatt Bonn, 1978
	Palucca Schule Dresden, 1978
F. 5	Correspondence, 1978
F. 6	Publicity and clippings, 1978-1979
F. 7	General information, 1978
	Sweden

Box/Folder	Description
F. 8	Ballett akademien Göteborg, 1983-1985
	<u>Series IV: Writings, 1937-1977</u>
	Book proposals (Multiple proposals and outlines for a book based on the articles L. W. wrote for Dance Magazine.)
Box 13	
F. 1	Cover letter outlines, undated
F. 2	Outlines, undated
F. 3	Book review of <i>The Dance, Art, and Ritual of Africa</i> by Michel Huet, 1980
F. 4	Catalogue of exercises, undated <i>Dance Magazine Series</i> (A series of commissioned articles on the history and methods of teaching of Jazz Dance.) <i>That Eclectic, Elusive Dance Called Jazz</i> , 1978 (By L. W. and Mike Moore. Feb.)
F. 5	Annotated copy
F. 6	Inscribed photocopy (Inscribed "To Pauline")
F. 7	Published copy (With editor's log by William Como.)
F. 8	<i>The Jazz Beat</i> , 1978 (Feb.)
F. 9	<i>Jazz dance-learning for teacher and student</i> , 1978 (March.)
F. 10	<i>Warm-ups: beginning a jazz class</i> , 1978 (May)
	Dances
F. 11	The Black Bottom, undated
F. 12	The Cakewalk, 1976
F. 13	The Charleston, undated
F. 14	The Lindy, undated
F. 15	German jazz book notes, 1978
F. 16	<i>Jazz-The Eclectic and Elusive Dance Form</i> , 1977
F. 17	<i>Jazz: Marriage of Music and Dance for The Choreographic Potential of Folklore Theatre</i> , 1979 (For the National Arts Consortium's Richard Allen Center For Culture and Art colloquy series on folklore and musical theatre. Formal paper and notes.)
F. 18	<i>Jazz Around the World with Liz!</i> , 1978
F. 19	<i>Just a Little Jazz</i> notes (?), undated
F. 20	Loose pages, undated
	Manuscript pages concerning jazz dance
Box 14	
F. 1	II, 1977
F. 2	III, 1977
F. 3	IV, 1977
F. 4	V, 1977
F. 5	VI, 1977-1978
F. 6	VII, 1977
F. 7	VIII, undated

Box/Folder	Description
F. 8	<i>Music Suggestions for Dance Class</i> , undated
	Notebooks (Most with inserted pages. Spine coils removed by archivist.)
F. 9	1977
	1978
F. 10	Alma Mater notebook
F. 11	Blue Paper notebook,
F. 12	1981 (Includes <i>Just a Little Jazz</i> notes.)
	1982
F. 13	Berkeley, CA
F. 14	Philadelphia, etc.
F. 15	1983
Box 15	
	Dance Notes, 1948-1954 (Elizabeth Anne Ray Williamson notes from
F. 1-2	Bennett College.)
F. 3	Five subject notebook, undated
F. 4	Graham technique, undated
F. 5	<i>A Jazzy Book About Jazz</i> , undated
	Poems, 1937 (Bound notebook with embossed "Elizabeth A. Ray" on front
	cover. Inscription on front leaf reads "Christmas 1937 Given me by Aunt
F. 6	Grace.")
	Notes
F. 7	1978
F. 8	Undated
F. 9	Outline for series on jazz technique, 1977
Box 16	
	School assignments (By Elizabeth Anne Ray.)
F. 1	<i>Dance in College and Universities</i> , 1942 (Project for course 280.278.
	May.)
F. 2	<i>Dance in Negro Colleges and Universities</i> , 1942 (Project for course
	280.278. May.)
F. 3	<i>Development of the Dance in Education in the American School</i>
	<i>System</i> , 1941 (Dec.)
F. 4	<i>Morale for Democracy</i> , 1942 (May.)
F. 5	<i>Principles of Education as Applied to Teaching of the Dance</i> , 1941
	(Dec.)
F. 6	<i>Principles of Educational Psychology as applied to Teaching of the</i>
	<i>Dance</i> , 1972 (Jan.)
	<u>Series V: Reference materials, 1962-1988</u>
	Alvin Ailey
F. 7	1978-1980
F. 8	1982-1989
	Black Dance Advocacy
F. 9	Clippings, 1978-1979

Box/Folder	Description
F. 10	General materials, ca. 1978-1979
	Clippings and publicity materials
F. 11	Canada, 1980-1981
F. 12	Detroit, ca. 1977-1979
F. 13	Haiti, 1975 (Includes inscribed <i>Haiti Dance</i> by Lavinia Williams Yarborough.)
Box 17	
F. 1	Non Liz Williams materials, ca. 1977-1978
F. 2	Racism, 1977-1983
F. 3	Russia, ca. 1971-1981
F. 4	<i>Dance Herald</i> , 1978-1979
	Dance instruction
F. 5	Giordano, Gus. Jazz & Modern, undated (Pages.)
F. 6	Halmos, Paul. <i>The Decling [sic] of the Choral Dance</i> , undated ("Professor Williamson" in heading.)
F. 7	<i>A Definition of Jazz Dance</i> , undated (Author unknown. Chapter 2.)
	Handbooks (Professional)
F. 8	Anthony, Mary. <i>Descriptive Notes by Mary Anthony for Music for Modern Dance by Cameron McCosh</i> , 1962 (Notes to the record album. Inscribed L. W.)
F. 9	Bakos, Maria. <i>Instruction manual to Dance Combinations in Modern Gymnastics</i> , undated (Inscribed by L. W.)
F. 10	Clough, Janet Dixon. <i>A Basic Ballet Handbook</i> , 1983 (With inscription to L. W.)
F. 11	Daniels, Ron. <i>Dance Magazine Jazz Dance Series</i> , 1978 (3 parts.)
	Dance Masters of America
F. 12	<i>Graded System of Acrobatics</i> , 1974 (Inscribed L. W. With L. W. stamp on front page.)
F. 13	<i>Graded System of Classical Ballet</i> , 1966 (Syllabus I and II. Inscribed L. W.)
F. 14	<i>Graded System of Tap Dance</i> , 1974 (Inscribed L. W.)
F. 15	<i>Jazz Syllabus</i> , 1977 (Inscribed L. W.)
F. 16	Whitney-Jones, Ruth and Margaret DeHaan. <i>Modern Dance in Education: Techniques and Dances</i> , 1947 (Inscribed Elizabeth Ray Williamson.)
F. 17	Williams, Liz. <i>Descriptive Notes By Liz Williams for Modern Dance</i> , 1966 (Dance techniques and dances.)
Box 18	
	<i>Royal Canadian Air Force Exercise Plans for Physical Fitness</i> , undated (Annotated.)
F. 1	
F. 2	Mattox, Matt. <i>Jazz!</i> by Matt Mattox, undated
	<i>Terminology of the Professional Dance Teachers Association, inc</i> , undated (Ballet, Tap, and Jazz.)
F. 3	
F. 4	<i>What is Dance?</i> , undated (Pittsburgh Ballet Theatre brochure.)
F. 5	Dance questionnaire, undated (Author unknown.)

Box/Folder	Description
F. 6	<i>The Feet</i> , 1971-1972 (Dance magazine.) Katherine Dunham
F. 7	Clippings, 1979-1981
F. 8	Publicity and programs, 1978-1979
F. 9	Sixty Years of Martha Graham Technique seminar, 1988 Society of Stage Directors and Choreographers, 1979-1980
F. 10	Newsletters, 1979-1980
F. 11	Round table discussion on choreography, 1983 (L. W. moderated the discussion between Lynne Taylor-Corbett and Yuriko.)
F. 12	General, 1979-1980 Tomlinson, Mel (Ballet dancer with several companies including Agnes de Mille's Heritage Dance Theatre, the Dance Theater of Harlem, and the New York City Ballet. Friend of L. W.)
F. 13	Clippings, 1965-1988 (Includes clipping regarding George Balanchine.)
Box 19	
F. 1	Correspondence to L. W., 1975-1983
F. 2	New York City Ballet program and publicity, 1982-1987 North Carolina Prize (The North Carolina prize was created to recognize and honor a North Carolina artist. Tomlinson was the first artist honored.)
F. 3	Clippings, 1983
F. 4	Prize description and recipient letter, 1983
F. 5	Photographs, ca. 1969-1983
<u>Series VI: Photographs, undated</u>	
F. 6	Image inscribed to Wanza and Arthur, undated
F. 7	Mounted Dance Masters of America Elisa Heilich Kempe Award photographs, 1976
F. 8	Negatives, undated
F. 9	Non Liz Williamson photographs Publicity photographs, undated
F. 10	Images with Liz Williamson's name on border
F. 11	Teaching images
F. 12	General
<u>Series VII: Scrapbooks, 1947-1984</u>	
Box 20	
F. 1	1947-1984 (Includes clippings, performance and teaching advertising, and materials for 1979s <i>Shindig: The Sounds of the '60s on Stage!</i> Loose pages inserted within the pages.)
Box 21	
F. 1	1948-1955 (Includes clippings noting that Elizabeth Ray Williamson was appointed dance instructor at Fieldston of the Ethical Culture schools of New York. Also contains materials related to performances in the revue <i>Just A Little Bit Simple</i> ; <i>Carmen Jones</i> at Lambertville, N. J.; 1952s <i>Her Name Was Harriett</i> dance revue; and <i>Finian's Rainbow</i> at the New York City Center.

Box/Folder	Description
	Materials also concern Williamson's teaching at the A & T Summer school, her work with the YMHA Merry-Go-Rounders, her 1953 appearance on the <i>Jackie Gleason Show</i> in the production of <i>Tawny</i> , and her 1953 appearance on the <i>Paul Winchell Show</i> .)
Box 22	1950-1984 (Includes clippings and publicity materials related to L. W. professional career and black dance in general. Also includes materials concerning 1950s <i>Just a Little Bit Simple</i> ; 1959s <i>Follies of 1910</i> ; 1973s Jacob's Pillow season, 1984s <i>Women's Self Image in Dance</i> panel.)
F. 1	
Box 23	1954-1959 (Materials include performances in: 1954s <i>Finian's Rainbow</i> ; 1955s <i>Carmen Jones</i> at the Long Beach Playhouse; 1955-1956 Y Playhouse; 1956s <i>Carmen Jones</i> at New York City Center and then Washington D. C.; 1957s <i>Green Pastures</i> on NBC; 1958s Equity Library Theatre production of <i>Born Yesterday</i> ; 1958s <i>Blues Suite</i> in <i>Alvin Ailey and Ernest Parham and companies</i> at the Dance Center of the YM-YMHA; 1958s <i>Louis McKenzie and Company</i> , and 1959s cabaret dates at In Baboli.)
F. 1	
Box 24	1959-1961 (Includes materials concerning 1959s <i>Follies of 1910</i> at the Cape May Playhouse and then the Carnegie Hall Playhouse; 1960s <i>The Boyfriend</i> at the Cape May Playhouse; 1961s <i>Faust</i> at City Center; and 1961s Equity Library Theatre production of Hoyt's <i>A Trip to Chinatown</i> .)
F. 1	
Box 25	1959-1961 (Includes materials concerning L. W.'s cabaret dates at Il Baboli and Brooklyn's Supper Club. Also includes materials concerning 1960s <i>Follies of 1910</i> ; 1960s <i>The Boyfriend</i> ; and 1961s <i>Faust</i> at City Center.)
F. 1	
<u>Series VIII: Oversized, ca. 1970s</u>	
Box 26	<i>Jazz Dance & Jazz Gymnastics</i> cover, undated (By Uta Fischer-Munstermann. Introduction by Liz Williamson.)
F. 1	
F. 2	<i>Shindig: The Sounds of the '60s on Stage!</i> poster, 1979

Separated materials

Award Plaques

Certification of Proclamation stating that the Publications board of the American Biographical Institute proclaimed Liz Williamson a fellow member and one chosen for biographical entry in the Institute's Collector Edition Book of Honor, 3rd ed.

Elsa Heilich Kempe Award of the New York City Chapter #26 of the Dance Masters of America, inc, presented to Liz Williamson for her contribution and dedication to the art of dance. Nov. 7, 1976

Plaque certifying that Liz Williamson was included in The Directory of Distinguished Americans First Edition for Contributions to the Art of Dance.