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Message from the Andrew W. Mellon Director of the Research Libraries and Barbara G. and Lawrence A. Fleischman Executive Director

The New York Public Library for the Performing Arts is one of the largest libraries dedicated to the performing arts in the world. Located on the Lincoln Center campus, we are a circulating and research library with several exhibition galleries and a 203-seat auditorium. In a typical year, more than 350,000 visitors immerse themselves in the rich history of the performing arts by exploring the Library's collections; borrowing books, scores, scripts, and other circulating materials; participating in our fellowships and education programs; and by attending exhibitions, performances, and public programs.

It is our mission to collect, preserve, and celebrate the opera singer, the ballerina, the set and lighting designer, the violist, the actor, and all forms of performing arts. We are the link that connects past, present, and the future of the performing arts. We are the custodians of archives that inspire artists and researchers. Our exhibitions and programs celebrate artists, scholars and their works; and our acquisitions and live documentations ensure that our archive is a living monument that shapes our ideals, narratives and memory, reflects our culture and values and reflects the diversity of our City.

We are an archive of dance, theatre, music, and recorded sound, and our close to eight million archival items date back to the 1400s and include Ludwig Beethoven's hair, Clara Schuman's nibbled pencils, a 15th Century dance treatise of dance master Guglielmo d' Ebreo da Pesaro, Pavlova's pointe shoes, an In the Heights set model, and the archives of many masters, including Bill T. Jones, Hal Prince, Jerome Robbins, Arturo Toscanini, and many more. We are well known for our video and audio content, as we document live performances and oral histories of performers. We have close to 8,000 videos of Broadway and Off-Broadway productions and thousands of videos of dance performances.

This year has been incredibly challenging for the performing arts communities and we grieve alongside the arts workers that our collections service and represent. The many losses they have had to withstand and the social unrest in our country has been a terrible burden to carry. The Library for the Performing Arts is first and foremost a community space and that remit transcends the boundaries of physical walls.

As we continue to live through the pandemic, our dedicated Library staff have collectively strived to find ways to keep us all connected and to enable creative thought to flourish. Under the leadership of our Board of Trustees, President Tony Marx, NYPL Chiefs Tony Ageh, Brian Bannon, Michele Coleman Mayes, Iris Weinshall, and Carrie Welch, and Associate Directors Linda Murray, Carolyn Broomhead, and Karen Davidson, and dedicated staff, we have invented new ways of working, as well as new ways to work together. Class visits to our archives have moved online, public programs are accessed through Zoom, reference queries are answered via video calls, and requests for copies of scripts, music, and other materials are provided through email. It is not the same, but the ties that bind communities together are strong. Even as we respond to unexpected needs and changes around us, the Library will do all that it can to support our community and to protect and preserve the art forms for future generations.

None of this would be possible without you, our supporters. You have propelled us forward in this time and could not do any of this work without you, our devoted community. We are so grateful.

Bill Kelly
Jennifer Schantz

Anthony W. Marx
President
Tony Ageh
Chief Digital Officer
Brian Bannon
Merryl and James Tisch
Director of Branch Libraries and Education
William P. Kelly
Andrew W. Mellon
Director
Michele Coleman Mayes
Vice President, General Counsel & Secretary
Iris Weinshall
Chief Operating Officer & Treasurer
Carrie Welch
Chief External Relations Officer

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

Facts At-A-Glance
Despite temporarily closing on March 14, 2020 due to the COVID-19 pandemic, the Library for the Performing Arts had an ambitious and exciting year.

<table>
<thead>
<tr>
<th>Number of researchers welcomed in the Theatre on Film and Tape Archive</th>
<th>4,567</th>
</tr>
</thead>
<tbody>
<tr>
<td>2,490 students served from more than 75 grade schools, colleges, and professional schools</td>
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| 265,000 visitors onsite from more than 133 countries and six continents |
|---|---|
| Hosted 102 public programs |

| 85% of all items used at the Library for the Performing Arts are audio and moving image |
|---|---|
| 29 theatre performances recorded, including seven Broadway plays, six Broadway musicals, and 16 Off-Broadway performances |

| 1 star-studded gala to celebrate the Jerome Robbins Dance Division's 75th anniversary with eight original site-specific dances |
|---|---|
| 21 dance performances and seven dance oral histories recorded |

| 230,000 scores, scripts, books and other performing arts materials circulated (including 175,000 audio and moving image materials) |
|---|---|
| 250 sets of orchestral scores circulated to 48 ensembles |

| 6 onsite, traveling, and virtual exhibitions |
Access to Collections and Knowledge

The Library for the Performing Arts houses collections of Dance, Theatre, and Music & Recorded Sound. Separately and together, our collections are among the most comprehensive and accessible in their field, and each division has a vast international constituency of artists and scholars. The Music Division is one of the oldest units in the entire NYPL system, as its nucleus is the 1888 gift of the Drexel musical manuscript collection to the original Astor Library. It is considered one of the world’s greatest music archives and has a particular strength in American music. Its Rodgers and Hammerstein Archives of Recorded Sound has over 500,000 items (from wax cylinders to CDs), and after the Library of Congress, is the nation’s second largest sound archive. The Billy Rose Theatre Division, which traces its roots to 1905, is a major working research collection for American theatre professionals, and it contains more than 5,000 unique audio and moving image documentations of live theatre in the Theatre on Film and Tape Archive (TOFT). The Jerome Robbins Dance Division is the world’s largest dance library and archive, and is the only archive to actively collect internationally, and is considered to be the global repository of record for dance history.

Access

Access to information and inspiration is central to the work of the Library for the Performing Arts, whether we are open to the public or closed due to a pandemic. We provide pathways into our vast collections for everyone interested in the arts, regardless of their prior experience, education or expertise. Patrons often learn of our resources through dynamic programs and exhibitions that spark their interest, then return to check out our circulating books, scores, music, and videos, or dive directly into our unique research holdings. Our dedicated staff are on hand to ensure that visitors’ access to the collections is bound only by their own imaginations, that they locate the resources needed for their work, and that the collections are used to inspire the current generation of artists while being preserved for the next.

Collections

We work to ensure that a broad range of materials can be used by our patrons in their offices, studios or homes, while keeping research copies on-site for consultation at the drop of a hat. The gems of the building — the original recordings and archival materials — are made available through individual requests, school visits, public programs, and exhibitions. Prior to March 2020, we checked out over 185,000 circulating materials, and an additional 40,000 research items were used onsite. We also launched a free research materials duplication service, which allows remote researchers to request scans of our special collections.

“The most valuable single source for someone researching a book dealing with a century of American popular entertainment is the Billy Rose Theatre Collection at The New York Public Library for the Performing Arts. The richness of its magazine and newspaper clippings is amazing, and its staff is marvelously helpful.”

—David L. Goodrich

Author of The Real Nick and Nora: Frances Goodrich and Albert Hackett (Southern Illinois University Press, 2004)
Audio and Moving Image
Unlike research libraries focusing primarily on the creation of literature or social and political history, the work at the core of the Library for the Performing Arts is often fleeting and experiential: the performance executed by a particular group of artists in response to, and then creating, a particular moment in time. Because of this, our archival manuscript holdings, which trace the process around the performance itself, and our audio and moving image holdings, which preserve that particular moment in time are crucial to scholars, performers, and students seeking to understand and create dance, music, and theatre. Because of this, our special collections account for 86% of research collection use, and audio and moving image collections account for 72% of that. With these two elements of our collections, researchers and students can come closer to reconstructing moments in time, and experiencing the work of their artistic heroes.

Response to COVID-19
Following our closure due to COVID-19 in March, 2020, our curators, librarians, and specialists nimbly responded to ensure that our researchers and performers continued to have access to our collections, even when our building was closed. We worked to create more access to performing arts ebooks and online journals, and posted comprehensive guides and blogs to connect researchers with online resources in dance, theatre, music, and recorded sound. We also produced online thematic dance coloring books, Spotify playlists, and music-related digital puzzles inspired by our archives. The end of this fiscal year was the beginning of a vastly expanded way of connecting with our users remotely, virtual reference consultations, and plans for more online class visits in the fall.
Music & Recorded Sound Division Blog Posts

Kosovsky, Bob, A Graduate Class Discovers Archival Collections, NYPL Blogs (November 20, 2019)
Kosovsky, Bob, Seeking the Origins of Country Music in the NYPL Music & Recorded Sound Division, NYPL Blogs (January 14, 2020)
Kosovsky, Bob, Climate, Environmentalism and the Performing Arts (with playlist), NYPL Blogs (April 15, 2020)
Kosovsky, Bob, Digital Exploration: Magnificent Set and Costume Designs To View at Home, NYPL Blogs (May 26, 2020)
Cordovez, Danielle, George Avakian’s Passion for Jazz and Music Industry Firsts, NYPL Blogs (April 8, 2020)
Cordovez, Danielle, The Digital Stacks Playlist: A New Way to Experience the Library, NYPL Blogs (January 23, 2020)
Cordovez, Danielle, The Digital Stacks Playlist: A Celebration of Black History, NYPL Blogs (December 19, 2019)
Cordovez, Danielle, 2020 Bernstein Awards Finalist Spotlight: ‘No Visible Bruises’ by Rachel Louise Snyder, NYPL Blogs (April 13, 2020)
Gavilan, Jessica, Read Like Lou Reed: Six Books To Start Your Lou Reed Book List, NYPL Blogs (July 2, 2019)
Gavilan, Jessica, A Short List of Comics and Graphic Novels for Music Lovers, NYPL Blogs (October 9, 2019)
Gavilan, Jessica, Digital Highlights: The Set and Costume Designs of the Music Division, NYPL Blogs (May 26, 2020)
Littman, Rebecca, Listen Like Lou Did: A Rotating Selection of LPs from Lou Reed’s Personal Collection, NYPL Blogs (September 24, 2019)
Wood, Jessica, From Thomas Edison’s Bookshelf, NYPL Blogs (July 22, 2019)
Wood, Jessica, Henri Lioret’s ‘Marvellous’ Cylinders, NYPL Blogs (May 12, 2020)

Music & Recorded Sound Division Library Guides (LibGuides)

Introduction to LPA for Students and Visitors
Music Research from Home Using NYPL Resources
How To Find a Song at The New York Public Library for the Performing Arts
Understanding Music Division Classmarks
About the Rodgers and Hammerstein Archives of Recorded Sound
Jazz Resources in the Music & Recorded Sound Division... and Beyond

Billy Rose Theatre Division Library Guides (LibGuides)

Theatre reference staff created online patron guides to our digital and physical collections using a widely-adopted content management system called LibGuides. This summer, the theatre division’s Remote Resources LibGuide was the fifth most-visited guide out of 66 LibGuides in the entire library system (after more general guides like “Electronic Resources at The New York Public Library”).

https://libguides.nypl.org/remote_theatrediv


Bottom: Costume sketch for the Fiddler in Fiddler on the Roof by Patricia Zipprodt. Billy Rose Theatre Division.

Top: Bhutanese dance. Photo by Karen Greenspan.

Center: Chita Rivera in a scene from Kiss of the Spider Woman. Photo by Martha Swope. Billy Rose Theatre Division.


Center: Miguel Piñero and Joseph Papp holding the New York Drama Critics Award won for Piñero's play, Short Eyes. Photo by Friedman-Abeles. Billy Rose Theatre Division.

Bottom: Lionel Mapleson with Edison Home Phonograph and extra large horn, probably at the Metropolitan Opera House. Music & Recorded Sound Division.
Fueling Artistry and Scholarship

Scholars, dancers, musicians, set designers, script writers, students, and others use the Library for the Performing Arts archives to create new works every day. Although 2020 brought significant changes to how we served our users, it did not change our role as a catalyst and source of inspiration.

New Publications and Works inspired by Our Archives

“The Library for the Performing Arts is where I go for inspiration. It is the home of so many of my heroes, including the astonishing Harold Prince. The Library is an exhilarating and essential place that houses so many of today's shows — and reminds us of the shoulders we all stand on.”

—Thomas Kail
Director of Hamilton and Artist for the Library for the Performing Arts

Dance Research Fellowship

The Jerome Robbins Dance Division offers research fellowships to support scholars and practitioners engaged in graduate-level, post-doctoral, and independent research. A six month program, its purpose is to illuminate the depths of the collections of the dance division and to instigate scholarship in the field of dance. In fiscal year 2020, the fourth class of dance research fellows worked in areas selected by the previous dance curators, in honor of the division's 75th anniversary. (See Appendix I for a complete list of the fellows and a description of their research).

Short-Term Research Fellows

The New York Public Library offers short-term research fellowships to support scholars, outside and within the metropolitan New York City area, engaged in graduate-level, post-doctoral, and independent research in the arts and humanities. The program is intended to support projects that would significantly benefit from research conducted on-site, drawing from specific items or collections unique to the Library. All three divisions of the Library for the Performing Arts hosted short-term research fellows. The dance division's fellows used the archives to explore Black artists and women in jazz, Queer history of ballroom dance, the African dance diaspora in New York City, and AIDS dance oral histories. Theatre division short-term fellow Lisette Szwydky-Davis (University of Arkansas) explored toy theatres in the 19th century, Henry Bial (University of Kansas) examined our collections of theatre criticism, Ashley Pribyl (Arizona State University) studied our Harold Prince papers, and graduate students Sara Bakerman and Derek Munson wrote, respectively, about our Katharine Hepburn and Lanford Wilson materials. The music division fellows explored early Yaddo artist colony, Henry Cowell's music curricula of the 1930s, pop musician Tom Waits, and the textuality of hip-hop.
Over the summer, the Billy Rose Theatre Division hosted the sixth iteration of the Library’s musical theatre writing program, Across A Crowded Room. Founded in 2013, Across A Crowded Room connects musical theatre lyricists, librettists, composers, and actors in small groups with the mission of writing a musical over a period of a few months. This year, all of the projects were based on an item in the Library’s collection, and participants mined the records of both the 1939 and 1964 World’s Fairs, the Dorothy Kilgallen archives, and the photographs of Larry Racioppo. Along the way, Susan Birkenhead (lyrics), David Henry Hwang (book), Grace MacLean (music) gave feedback on the work in progress. This year, due to COVID-19, the program (affectionately renamed, Across A Crowded Zoom) shifted entirely online, but the work produced was no less impressive. Next year’s program will be announced in the Spring, so watch the theatre division’s twitter account @nypl_theatre if you are interested in participating.
Supporting Lifelong Learning

The Library for the Performing Arts is a center for learning and engagement, providing curricular and extracurricular experiences for New York City teachers, schoolchildren, and college, trade, and professional students. In partnership with Lincoln Center, we provide programming for lifelong learners, families, people with disabilities, and the youngest learners. As we live through a period of change and uncertainty, it has never been more critical for students to be equipped with knowledge and skills they need to make sense of their world. We believe that the performing arts are a powerful tool to encourage learning and promote investigative discovery, creative thinking, and hands-on study.

**Students**
In Fiscal Year 2020 and prior to the COVID-19 closure, the Library for the Performing Arts offered a robust array of programs to over 2,900 students, adults, and children. The Jerome Robbins Dance Division and our dedicated education team served over 1,100 students in FY 20, from 32 grade schools, colleges, trade, and professional schools; the Billy Rose Theatre Division hosted over 420 students from 24 colleges and high schools for exhibition tours and introductions to collections and services; the Theatre on Film and Tape Archive hosted 26 colleges and high schools for orientations and group screenings. The Music & Recorded Sound Division hosted almost 10 colleges, societies, and trade schools.

**Teachers**
The Jerome Robbins Dance Division continued to develop curriculum for New York City Department of Education K-12 educators and students based on the archives of Jerome Robbins and Bill T. Jones; deepened our connection to students and learning at the School of American Ballet; and hosted school visits to the exhibiton *Archive in Motion: 75 Years of the Jerome Robbins Dance Division.*

**Lincoln Center Partnership**
The Library for the Performing Arts partnered with Lincoln Center on the following lifelong learning activities:

**Summer Boot Camp**
The Library supported middle school dance, theatre, music and visual arts students during the audition process for specialized New York City performing arts high schools.

**Summer Teacher Professional Development**
Performing arts teaching professionals from around the country visited the Library to learn object-based inquiry learning.

**Passport for Learners with Autism**
Presenting organization CLoLaB, the Library, and Lincoln Center Access facilitated a learning experience in the Library’s galleries.

**No/Low Vision Tours**
Lincoln Center tour guides, Lincoln Center Access, and the Library provided visually descriptive tours with touch objects for blind or visually impaired people.

**Moments**
Lincoln Center Access and the Library presented music, theatre, and film archive materials and hosted small group activities for seniors with Alzheimer’s disease and their caregivers.

**Meet the Artist**
Lincoln Center and the Library hosted K-12 students in the Library’s auditorium to hear live music and learn about the Library’s collections related to the performance.

**FamilyLinc**
Lincoln Center and the Library shared performing arts with families from underserved communities.

**COVID-19**
After our closure due to COVID-19, the Library for the Performing Arts transitioned swiftly to support educators online by hosting “Town Halls” to share online resources.

Dance Curator Linda Murray explains how Isadora Duncan collected postcards for inspiration for her Grecian-inspired dances to students from John Bowne Elementary in Flushing, Queens. Photo by NYPL/Kathleen Leary.
Celebrating and Exploring the Performing Arts: Programs and Exhibitions

The Library for the Performing Arts’s archive chronicles centuries of the performing arts and is an enduring source of knowledge for performing artists, the public, and scholars around the world. Through our many exhibitions and public programs, the Library also celebrates the performing arts, fuels creativity, and promotes cultural literacy.

Public Programs

The Library presented programs celebrating many facets of the performing arts, from classical music to jazz, dance, and Broadway theatre and included exhibitions, lectures, concerts, webinars, symposia, panel discussions, and short-term displays of collection items all free of charge. Large programs were held in the 203-seat Bruno Walter Auditorium, with more intimate, informal programs taking place in the Library's Café or in the exhibition galleries. In a typical year, these programs number between 150-200, but with the COVID-19 shutdown on March 14, 2020 the spring season of live, in-person programs was abruptly suspended.

Program Series

For the fall and into the spring, several series anchored the calendar. Each week, the Gotham Jazzmen played an always popular noontime concert. Once a month, John Znidarsic presented Songbook: Broadway's Future, concerts of new music by Broadway composers and lyricists sung by Broadway vocalists. Also monthly, the dance division screened favorite dance films and videos from the collection as part of the series David Vaughn's The Dance Historian is In, and Dance Rewind screened dance and dance-related events and panels documented by the division. For film buffs, the regular Silent Clowns series presented silent film comedies with live music accompaniment 10 times a year.

Concerts

A variety of music performances took place three Saturdays each month, featuring classical, modern, and cabaret music; solo and chamber performances; or concert versions of opera. This year, many of the music performances focused on Beethoven in celebration of the 250th anniversary of his birth. These programs explored the composer's unique resonance with American ideals, arts, literature, and history and were organized in conjunction with Carnegie Hall's city-wide Beethoven celebration.

Lecture Series and Symposium

Several public programs were produced to complement our exhibitions. More than 10 programs accompanied the Harold Prince exhibition, ranging from recollections of Prince's theatrical excellence with Scott Ellis, Lonny Price, and Susan Stroman; to an interview with Marc Aronson, whose parents, Boris Aronson and Lisa Jalowetz, designed creative sets that elevated scenic design into theatrical narrative; and an evening with composer Jason Robert Brown and playwright Alfred Uhry, who shared memories of Parade. The dance division presented a day-long dance research symposium with presentations and performances from this year's research fellows, spotlighting the Jerome Robbins Dance Division's 75-year legacy, while the Archive in Motion exhibition was on view.

Other notable public programs included an evening with renowned opera singers Angel Blue and Eric Owens discussing their roles in the concurrent Met Opera production of Porgy and Bess; a presentation by dance critics Alastair Macaulay and Robert Greskovic on George Balanchine and Igor Stravinsky's
neoclassical masterwork, *Apollo*; a conversation with legendary New York City Ballet principal Allegra Kent; and a celebration of the acquisition of rock 'n' roll DJ Pete Fornatale's archive. Additionally, the Library hosted an evening with film producer and director Alfonso S. Suarez on the art and craft of screenwriting in Spain.

**Partnerships**
The Library continued longstanding partnerships and fostered new relationships with important organizations to preserve performing arts history. The League of Professional Theatre Women, whose oral history project chronicles and documents the contributions of significant women in theatre, presented two interviews on the Library's stage: one with Angela Lansbury, and the second with renowned Broadway publicist Irene Gandy. These interviews were recorded and will be preserved in the Theatre On Film and Tape Archive. Music programming also offered a wide range of public programs. The International Contemporary Ensemble presented a series of workshops, open rehearsals, and performances in the fall and late winter that were taped to document an important facet of today's music scene.

**Workshops and Masterclasses**
As part of efforts to nourish the next generation of artistic talent, Theatre Curator Doug Reside organized the annual program *Across a Crowded Room: New 20-Minute Musicals*. After participating in a summer of masterclasses, teams of emerging theatre-makers presented newly written 20-minute musicals to established theatre professionals for critique. Additionally, a group of students from The New School, led by acclaimed saxophonist and composer Jane Ira Bloom, spent an intense semester of research and creative experimentation at the Library, culminating in the presentation of new music and theatre works inspired by and incorporating our archives.

**Virtual Programs**
When the Library closed to the public and staff on March 14, we quickly transitioned from public programs to organizing affinity groups that met virtually several times a week. The Library Music Club focused on topics such as the Goldberg Variations, Beethoven, and Summer Struts, and Broadway Game Night included a variety of themes. These small interactive programs continued while the Library developed a series of larger online Zoom programs for audience viewing later in the summer.
Exhibitions

The Library for the Performing Arts curated and displayed several critically acclaimed onsite and offsite exhibitions that showcased our collections and connected them to the story of American culture.

**Onsite Exhibitions**

**Archive in Motion: 75 Years of the Jerome Robbins Dance Division**

Vincent Astor Gallery
July 16, 2019 – January 25, 2020

*Archive in Motion* charted the 75-year history of the Jerome Robbins Dance Division and the establishment of international dance archival practices through the display of significant items from our collections: irreplaceable film dating back to 1897, unique designs by visual artists, choreographic notation, photographs, manuscripts, shoes, costumes, and other ephemera. The exhibition highlighted the division as the world’s leading international repository for the history of dance, with documentation dating back to 1453 and representation of dance of all styles from around the world.

**In the Company of Harold Prince: Broadway Producer, Director, Collaborator**

Oenslager Gallery
September 18, 2019 – March 31, 2020 (closed March 14, 2020)

*In the Company of Harold Prince* explored Prince’s reinvention of musical theatre from the script and score-based model created by Rodgers and Hammerstein and George Abbott to a more visual, almost cinematic art form. In acknowledgment of Prince’s belief that fruitful collaboration is the foundation of theatrical genius, the exhibition illuminated the team of designers, stage managers, press agents, composers, and writers Prince assembled to create so many history-making shows. In addition to displaying original costumes, set models, and archival video, the exhibition borrowed from the aesthetic of immersive theatre and invited visitors to pick up, examine, and interact with reproductions of documents and objects from the Library’s unparalleled collections.

Curator Doug Reside shared his concept for the exhibition with Prince, but sadly the theatre legend died a few weeks before the exhibition opened. In recognition of Prince’s role as a Trustee of the Library, a champion of the Performing Arts Library’s collections and a friend to our staff, the Library dedicated the exhibition to his memory.

“The New York Public Library for the Performing Arts was invaluable to me when designing *Prince of Broadway*. Without the resources at the library, I don’t think I ever could have found so much detail about the original designs for Harold Prince’s shows”

—Beowulf Boritt
Scenic Designer & Artist for the Library for the Performing Arts
Chamber Music Society at 50
Plaza Corridor Gallery
October 3, 2019 – March 7, 2020

The Chamber Music Society of Lincoln Center was launched in September 1969, a decade after the creation of Lincoln Center. In celebration of its 50th anniversary, the Library partnered with our neighbors at the Chamber Music Society, to host the exhibition that highlighted the rich and diverse work of the first-class musicians, staff, board members, and audiences that comprise the Chamber Music Society family. The exhibition also featured an in-depth look at the history of the genre from 1650 to today through a remarkable timeline outlining the work of some of the greatest composers alongside pivotal historical events.

In conjunction with the exhibition, the Library hosted a preview of the “Live from Lincoln Center” special featuring the Chamber Music Society’s concerts in Greece prior to the TV program’s airing on PBS.

Traveling Exhibition

The Faculty of The School of American Ballet
School of American Ballet
October 2019 – Present

Part of the Jerome Robbins Dance Division’s ongoing educational relationship with the School of American Ballet and its students, this new exhibition featured reproductions of archival materials from the division’s photograph collections. Selected with feedback from current faculty members regarding their most memorable experiences with former teachers, the exhibition explored the influential legacy of SAB’s most revered and cherished instructors, including Alexandra Danilova, Kay Mazzo, Suki Schorer, Antonina Tumkovsky, and Stanley Williams.

Traveling Virtual Exhibitions: Lincoln Center at Home

Toscanini: Preserving a Legacy in Sound
With a particular focus on his 17-year career with the NBC Symphony Orchestra, Toscanini: Preserving a Legacy in Sound draws foremost upon the Toscanini Legacy collection of sound recordings, the single largest collection held by the Rodgers and Hammerstein Archives of Recorded Sound. The more than 43,000 items represent the full array of audio formats in use during Toscanini’s lifetime, including lacquer, shellac, and vinyl discs, tape reels, cylinders, and wire recordings, as well as the more obscure Selenophone recordings and the metal parts used in the production of 78 rpms discs.

Voice of My City:
Jerome Robbins and New York
Featured in the exhibit were a range of rare and personal items from Robbins’s archive, including childhood creative writing, diaries, and art projects that provide unique insight into the working methods of one of the most important dance artists of the 20th century.

Israeli artist Ardon Bar Hama captured Toscanini and Voice of My City while the exhibitions were mounted in our building, and you can now take a virtual tour online on Lincoln Center at Home’s new website. The digital capture of both online exhibitions is generously sponsored by George Blumenthal.
Enhancing the Archive:
Acquisitions and Original Documentation

The Library for the Performing Arts continues to collect through our Special Collections Acquisition and Original Documentation Programs.

Acquisitions
The Jerome Robbins Dance Division acquired the collection of pioneering choreographer Trisha Brown, adding to the division’s extensive holdings of postmodern and downtown dance. The archive is extensive and includes 1,200 videotapes accompanied by rehearsal notes, known as the Building Notebooks, that provide an invaluable record of her creative process. As curator Linda Murray recently explained in *The New York Times*,

“When you take those two elements together, you have this incredibly complete picture of the choreographer’s intent.” Dance researchers, she explained, often go to great lengths to piece together clues about the thinking and editing behind a finished work. “What’s so beautiful about the Brown archive is we have a clear path from inception point to completion point. It’s really, really rare to see that in an archive.”

The Music Division acquired the American composer and sound artist Maryanne Amacher’s archives. The material, which was assembled shortly before Amacher’s death in 2009, includes more than 1,000 reel-to-reel tapes, a collection of writings, annotated drafts, project notes, performance materials, concert posters, and ephemera as well as some custom-made electronic music tools, which will be cared for by the foundation. Curator Jonathan Hiam explained that “Making the collection available alongside our other holdings of Amacher’s peers and collaborators, like John Cage, also gives the public an understanding of the creative community she thrived in and influenced. We’re looking forward to seeing how researchers and artists use the collection to find inspiration and understand Amacher’s history and legacy.”

The Billy Rose Theatre Division acquired the papers of Kyle Renick related to the WPA Theatre. The WPA Theatre, founded in 1971 and then re-opened by Renick and Disney lyricist Howard Ashman in 1977, was the birthplace of many important works of the last 25 years of the 20th century, including *Little Shop of Horrors, Steel Magnolias, Jeffrey*, and *Songs for a New World*. The collection includes scripts, business paperwork, recordings, and never-before-seen photographs of rehearsals for *Little Shop of Horrors*, including the building of the plant puppet, Audrey II. See list of acquisition highlights at Appendix II.

**Original Documentation**

At the heart of the Library for the Performing Arts’s holdings is our videorecorded live performances of theatre and dance and oral history documentation.

**Theatre on Film and Tape Archive**

The extraordinary Theatre on Film and Tape Archive (TOFT) is the foremost collection of videorecorded live theatre performances in the world. The productions documented in the collection are wide-ranging and include work representing the diversity of human experience, and TOFT continues to document plays and musicals about the experiences of women, Black, Latinx, Asian, Indigenous, LGBTQ+, and persons with disabilities. An unmatched archive of thousands of Broadway, Off-Broadway, and regional theatre performances that would otherwise be lost to history, TOFT is an indispensable treasure for the actors, directors, designers, producers, students, scholars, writers, and researchers who rely on the Archive for education and inspiration.

Despite the abbreviated 2019-20 theatre season, the Archive captured 33 live theatre events (14 on Broadway and 16 Off-Broadway) and three public program interviews. TOFT recorded the first Broadway production of Charles Fuller’s Pulitzer Prize-winning play of 1982, *A Soldier’s Play*; in 2020, TOFT recorded the revival directed by Kenny Leon starring Blair Underwood and David Alan Grier on March 13, 2020. *A Soldier’s Play* was the last production filmed by TOFT before the city-wide suspension of live theatre due to the spread of COVID-19. See list of productions recorded by TOFT at Appendix III.

**Jerome Robbins Original Documentation of Performances**

Inspired by choreographer and dancer Jerome Robbins and the first Dance Curator Genevieve “Gegi” Oswald, the Jerome Robbins Dance Division Original Documentions (“Origidocs”) program began in 1967 and marked a radical new way of collecting. Dance archives had been considered a passive partner in culture; the role was to wait for art to be made before providing a stable environment, where it could permanently reside. The idea that an archive would create the archival dance object itself was a novel idea and required the dance division to develop best practices for dance documentation, which then were adopted globally. The Origidocs program has now been continuously running for more than 50 years, capturing performances that may only ever run live for three or four nights, but which become part of the permanent narrative of dance in our archives.

This program along with the Oral History Project serves the dance community on two fronts: the act of documentation provides an essential historical record for future generations, while artists being filmed receive a free professional recording of their work, which helps to fund and sustain their practice. In Fiscal Year ’20, the division documented 21 live dance performances. See Appendix IV, Jerome Robbins Dance Division Origidocs Program.

**Jerome Robbins Dance Division Oral History Project**

Since 1974, the Jerome Robbins Dance Division has recorded over 475 in-depth interviews with diverse dance-makers from all over the world as part of our Dance Oral History Project. These spoken memoirs vividly surface the personalities, relationships, and creative processes that shape the course of dance history. Several of these oral histories have been made available to the public online during COVID-19. In Fiscal Year 2020, the dance division recorded new spoken memoirs of seven distinguished oral authors before our spring 2020 line-up of interviews were all postponed due to the pandemic, and continued to record spoken memoirs of dance-makers virtually during COVID-19.
In the News

Executive Director
The Library for the Performing Arts welcomed our new Barbara G. and Lawrence A. Fleischman Executive Director in May 2020. Press coverage highlights include:

The New York Times
New York Public Library for the Performing Arts Gets New Director
https://nyti.ms/2IVlgra

Library Journal
NYPL Performing Arts Library Gets New Executive Director
https://bit.ly/2Woie1S

Arts Journal
Jennifer Schantz is New Director of NY Public Library's Performing Arts Collection
https://bit.ly/3qiUUFab

Music & Recorded Sound Division
The Music & Recorded Sound Division maintained strong press interest throughout the year with coverage of its holdings, the Lou Reed archive and new acquisitions.

The New Yorker
DJ Shadow's Sonic Archeology
https://bit.ly/2jxdoXm

The Kitchen Sisters Podcast
Episode 136 The Lou Reed Archive with Laurie Anderson
https://beta.prx.org/stories/2999716

Maryanne Amacher acquisition highlights include:
ArtForum

ARThnew
https://bit.ly/2Jk7Ezk

The New York Times
A Long-Lost Lou Reed Tape With a Surprise: Andy Warhol Lyrics
https://nyti.ms/34eHUSR

“Goings On About Town,” The New Yorker
Recap of Kitchen Sisters Podcast/ Lou Reed Archive – May 2020
https://bit.ly/3ngYqXn

Jerome Robbins Dance Division
The dance division’s 75th anniversary was a major news story and priority this year, specifically the gala and Archive in Motion exhibition. The division also announced several major acquisitions, making for a particularly pressworthy year.

The New York Times
For New York Public Library, Martha Graham is the Missing Link
https://nyti.ms/2JPMtM5

The New York Times
It Was ‘Cool Central’: Bill T. Jones Leads A Trip Through His Archive
https://nyti.ms/3qyiZmF

The New York Times
Genevieve Oswald, the Soul of a Dance Archive, Is Dead at 97
https://nyti.ms/37D6BJK

The New Yorker
Dj Shadow’s Sonic Archeology
https://bit.ly/2jxdoXm

Dance Magazine
Treasure Trove
https://bit.ly/3ggYbLK

The New York Times
The Most Magical Dancing in New York City Last Week Was in a Public Library

The Dance and Stuff Podcast
Episodes 148 & 149
Interview with Linda Murray

Billy Rose Theatre Division
In The Company of Harold Prince generated major press interest over the course of its run. Many press outlets honored Betty Corwin, founder of the Theatre on Film and Tape Archive, after her passing.

In The Company of Harold Prince highlights include:

The New York Times Fall Preview
https://nyti.ms/39OCjXa

NY1 live morning coverage
https://bit.ly/2jvImXm

NY1 On Stage

The New York Times
Betty Corwin, Who Preserved Theater’s Legacy, Dies at 98
https://nyti.ms/2LhHDLp

NPR “All Things Considered”
Creator Of Theatre On Film And Tape Archive Dies At 98
https://n.pr/3qyN7OZ

Doug Reside’s regular columns for Playbill online posted throughout the year, using materials in our collection to shed light on shows including Little Shop of Horrors (https://bit.ly/3qCwBxA).
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2 Members have included the Library for the Performing Arts in their estate plans
Appendix I
Jerome Robbins Dance Division Dance Research Fellows

The seed funding for the program was provided by the Committee for the Jerome Robbins Dance Division and has subsequently been supported by the Jerome Robbins Foundation, the Merce Cunningham Trust, the Doris Duke Charitable Foundation, the Frederick Loewe Foundation, the Louise Guthman Trust, and Nancy Dalva. The lead funder in this fiscal year was the Rockefeller Brothers Fund.

The Genevieve Oswald Fellow: Triwi Harjito

Embodied and Archival Representations: The Dancing Body in Colonial Indonesia

Harjito’s research as a Ph.D student in Culture and Performance in the Department of World Arts and Cultures/Dance at UCLA examines dance and representation, focusing on how choreography and performance serve as representations of gender, sexuality, national identity, and community, and also investigating the embodied and archival representations of the Indonesian dancing body from colonial times to the present. Harjito further explored these issues as a Dance Fellow using materials in the Claire Holt Collection, specifically the collection’s “sensitive” documentation of the Indonesian dancing body during the colonial and post-colonial periods in Indonesia through Holt’s ethnography, on film and in photographs.

The Madeleine Nichols Fellows: Jack Ferver and Jeremy Jacob

A Generation Lost: AIDS and Dance

Ferver and Jacob explored the AIDS Legacy Project audio oral histories, looking to find the choreographers and dancers lost to the AIDS crisis whose voices remain hidden. Through their findings, they not only brought attention to these artists but also examined the links to the works the artists were creating to our current culture of dance.

The Michelle Potter Fellow: Emmanuèle Phuon

Contemporary re-interpretation of an episode of the Reamker

While her own work Khmeropédies III: Source/Primate is at the heart of Emily Coates’ research, Phuon herself used the Khmer Dance Project collection to research Sbek Thom (shadow puppet theater) and Lakhon Khaol (a classical dance, also known as “theatre of monkeys”), two theatrical traditions she explored for a reinterpretation of an episode of the Reamker, the Cambodian version of the Indian epic Ramayana.

The Michelle Potter Fellow: Emily Coates

Science Dances: Emmanuèle Phuon’s “Khmeropédies III”

As part of her project examining Emmanuèle Phuon’s Khmeropédies III: Source/Primate and the science-art collaboration she embedded within, Coates focused her work as a Dance Research Fellow on deepening her understanding of Cambodian classical dance. In particular, she studied the development of the archetypal characters that fill the Cambodian classical dance narratives, especially the monkey character.

The Michelle Potter Fellow: Emmanuèle Phuon

Contemporary re-interpretation of an episode of the Reamker

While her own work Khmeropédies III: Source/Primate is at the heart of Emily Coates’ research, Phuon herself used the Khmer Dance Project collection to research Sbek Thom (shadow puppet theater) and Lakhon Khaol (a classical dance, also known as “theatre of monkeys”), two theatrical traditions she explored for a reinterpretation of an episode of the Reamker, the Cambodian version of the Indian epic Ramayana.

The Jan Schmidt Fellow: Tara Aisha Willis

Dancing Black/Dancing Blackness: Kinetic Theorizations of Race in Contemporary Choreographies

Willis undergirded her analyses of how lived experience, discourse, and lineage appear in several recent, often improvisational, performances by black dance artists with archival research on how experiments by black choreographers were presented, perceived, and framed in 1980s-90s New York City. Seeking evidence of the shifts in categorization used to define and historicize the intersection of racialized experience and ambiguous choreographic practices, Willis attended to the sociopolitical contexts in which artists created their work to form non-linear histories. Additional curatorial research into solos by a range of artists traced trajectories of relation and transmission from 1960-90 to current restaging practices, across lines of racial, formal, and geographic distinction.

The Dance Curator Fellow: Elizabeth Zimmer

Selma Jeanne Cohen, Foremother

Zimmer’s research into Selma Jeanne Cohen retraced and analyzed the personal and professional steps that made Cohen a pioneer in the field of dance history, theory, and philosophy, and re-established her as a resource for young scholars and dance audiences.

The Dance Division Fellow: Apollinaire Scherr

Dances in Photographs: Martha Graham, Barbara Morgan, and the Modern in Modern Dance

The impetus for Scherr’s research was Barbara Morgan’s 1941 monograph, Martha Graham: Sixteen Dances in Photographs. This “collaboration,” as Graham described it, covered only five years in her career, yet it generated a lasting Graham iconography. Scherr considered Morgan’s Graham against alternative versions that the Library’s vast collection of Graham photographs of this period proposes. The goal: a prismatic view of dance modernism.
Appendix II
New Acquisitions

Music & Recorded Sound Division
Alan Hunter Papers
Peter Cazalet costume design for Donizetti’s L’elisir d’amor
Carmilla Ponselle lacquer discs
Alan Shulman additions
Mischa Mischakoff Papers
Brenda Holly artist’s books/photo albums devoted to Marcel Moyse
Cicely Foster scores
Sammy Davis, Jr charts
Charles Griffes addition
Henry Grimes papers and recordings

Billy Rose Theatre Division
Craig Jacobs’ Chicago stage manager records
Geraldine Fitzgerald papers
Alan Lowell papers
David Toser’s Great White Hope designs
Ann Hould-Ward designs
Carl Samrock photographs
Kate Whitney’s collection of Donald Oenslager designs
Neighborhood Playhouse records
Foundry Theatre records
Hugh Fordin papers
Kyle Renick WPA Theatre records

Jerome Robbins Dance Division
Frederick Melton Photographs
Danspace Project, Inc. Additions
American Tap Dance Foundation Collection
Deborah Zall Collection
Max Waldman Collection
Martha Graham Center of Contemporary Dance, Inc. Records
Vera Strelskia Collection
Retfærdighed! Indlæg til Belysning af vore nuværende Theater for hold (Justice! Speech to Illuminate Our Current Theater Conditions) by August Bournonville
Libretto for Thrymskviden, Ballet i 4 Akter by August Bournonville
Cartier’s Pocket Guide and Calls for Square Dances as Used at His Conservatory of Dancing
Martha Graham Legal Papers
Sketch of Petrouchka by Valery Panov
The Hubert Stowitts Collection
Audio interviews conducted by Wendy Perron
Recording of Bhaskar Roy Chowdhury teaching a class
Stephanie Woodard Javanese Dance Collection
Cynthia Gregory Collection
Audio interviews of Hanya Holm conducted by Marcia Siegel
Individual rehearsal tapes from Balanchine Trust
Jacques Rouche Collection
Margaret Fisher Collection
Gus Solomons, Jr. Additions
Merrill Ashley Additions
Trisha Brown Collection
Martha Graham Dance Company Collection
New Chamber Ballet Videos
Michael Truppin Dance Slides Collection
Appendix III
Theatre On Film and Tape Productions

Broadway Plays

A Christmas Carol

A Soldier’s Play

Burn This

Frankie & Johnny In The Clair De Lune

Ink

My Name Is Lucy Barton
One-person play adapted by Rona Munro, from the novel by Elizabeth Strout. Directed by Richard Eyre, starring Laura Linney. Manhattan Theatre Club production videorecorded at the Samuel J. Friedman Theatre on February 27, 2020.

Slave Play

The Height Of The Storm

Broadway Musicals

Be More Chill

Hadestown

Oklahoma!

The Cher Show
Book by Rick Elice, music and lyrics by various artists. Directed by Jason Moore and choreographed by Christopher Gattelli, starring Stephanie J. Block, Teal Wicks, and Micaela Diamond, featuring Michael Berresse, Michael Campayno, Matthew Hydzik, Emily Skinner, and Jarrod Spector. Videorecorded at the Neil Simon Theatre on August 15, 2019.

The Prom
Book by Bob Martin and Chad Beguelin, music by Matthew Sklar, and lyrics by Chad Beguelin, based on an original concept by Jack Viertel. Directed and choreographed by Casey Nicholaw, starring Brooks Ashmanskas, Beth Leavel, Christopher Sieber, Caitlin Kinnunen, Isabelle McCalla, Michael Genet, Angie Schworer, Courtenay Collins, and Josh Lamon. Videorecorded at the Longacre Theatre on August 1, 2019.

Tootsie
Book by Robert Horn, music and lyrics by David Yazbek, based on the story by Don McGuire and Larry Gelbart, and the Columbia Pictures motion picture. Directed by Scott Ellis, choreographed by Denis Jones, starring Santino Fontana, Lilli Cooper, Sarah Stiles, Andy Grotelueschen, Michael McGrath, John Behlmann, Reg Rogers, and Julie Halston. Videorecorded at the Marquis Theatre on November 1, 2019.
Off-Broadway Productions

American Moor

Bella Bella
Written by and starring Harvey Fierstein, based on the words and works of Bella Abzug. Directed by Kimberly Senior. Manhattan Theatre Club production videorecorded at New York City Center Stage I on November 25, 2019.

Caesar & Cleopatra

Fairview

Greater Clements

Heroes Of The Fourth Turning

Little Shop Of Horrors

Mack & Mabel

Make Believe

Seared

Soft Power
Book and lyrics by David Henry Hwang, music and additional lyrics by Jeanine Tesori. Directed by Leigh Silverman, choreographed by Sam Pinkleton, with Billy Bustamante, Jon Hoche, Kendyl Ito, Francis Jue, Austin Ku, Raymond J.Le, Alyse Alan Louis, Jaygee Macapugay, Daniel May, Paul Heesang Miller, Kristen Faith Oei, Geena Quintos, Conrad Ricamora, Trevor Stiling, Emily Trumble, and John Yi. Videorecorded at The Public Theater on November 17, 2019.

The Confession Of Lily Dare
Written by and starring Charles Busch. Directed by Carl Andress, with Nancy Anderson, Christopher Borg, Howard McGillin, Kendal Sparks, and Jennifer Van Dyck. Primary Stages production videorecorded at the Cherry Lane Theatre on March 4, 2020.
Appendix IV

Jerome Robbins Dance Division Origidocs and Oral History Programs

Origidocs

Tap City: Rhythm In Motion
The program, an annual showcase and essential incubator of tap choreography that director Tony Waag began in 2013, was recorded July 11, 2019 at Symphony Space theater in New York City, with two cameras. Brian Siebert of The New York Times described the program as “unique” since its inception.

New Chamber Ballet
The company’s world premiere performance of The Night, choreographed by Miro Magloire, was review by Jerry Hochman in CriticalDance. He wrote that “from the outset the piece is filled with emotional gloss, and has a sense of time, place, and purpose that ultimately takes it to a higher level.” The performance was recorded with two cameras on September 14, 2019, at New York City Center Studios.

Allegra Kent: Once A Dancer
The Jerome Robbins Dance Division hosted a discussion with retired New York City Ballet principal dancer Allegra Kent and dance writers Mindy Allof, Elizabeth Kendall, and Claudia Roth Pierpont. Kent reminisced about her 30-year career with the company and excerpts from iconic performances were shown. The event was recorded on October 7, 2019 at The New York Public Library for the Performing Arts, with one camera.

Alastair Macaulay & Robert Grescovic: Apollo
Recorded on October 11, 2019 at The New York Public Library for the Performing Arts, with one camera.

Shantala Shivalingappa
In a review of Shivalingappa’s latest work, Akasha, in DanceTabs, Marina Harss wrote, “Everything in Shivalingappa’s style (of dance, of presentation) emphasizes clarity, shape, and intention.” The October 11, 2019 performance was recorded with two cameras at The Joyce Theater in New York City.

Yanira Castro
Last Audience is an immersive performance installation which utilizes the structure of a traditional requiem mass as the inspiration to develop scores for the audience. The October 17, 2019, performance was recorded with two cameras at New York Live Arts.

Kyle Abraham, A.I.M.
Big Rings, Show Pony, Solo Olos, Cocoon, and Studies on a Farewell were recorded with two cameras at The Joyce Theater on October 19, 2019. In a review in The Dance Enthusiast, Theo Boguszewski wrote: “Ranging from introspective to sensual to playful, the spectrum of Abraham’s artistic influences and interests are on display” in this mixed program of premieres and recent works by Abraham and other choreographers.

Ephrat Asherie Dance
Odeon, an evening-length work described by Stacey Menchel Kussell in The Dance Enthusiast as “resplendent,” represents a collaboration between Asherie’s choreography and her brother Ehud Asherie’s musical direction. The reviewer summarized: “By juxtaposing Afro-jazz music with break dancing and focusing on family and rhythm rather than politics, Odeon takes the audience somewhere new.” The November 6, 2019, performance was recorded with two cameras at The Joyce Theater.

Balletcollective
Scorpio Desert, Orange, Translation, and Faraway were recorded with two cameras on October 25, 2019 at GK Arts Center in Brooklyn, New York. The evening represented a collaboration between choreographer Troy Schumacher’s Ballet Collective, comprised of eight dancers from New York City Ballet, and the orchestral collective The Knights, in a program of new works and existing repertory.

Black Grace
The program by this New Zealand-based dance company was reviewed by Apollinaire Scherr in Financial Times as a “smartly assembled, emotionally vast show.” The works performed were Kiona and the Little Bird Suite, As Night Falls-Abridged, Crying Men-Excerpts, and Method; the performance was recorded at The Joyce Theater on October 30, 2019, with two cameras.

From The Horse’s Mouth
A Celebration of the 75th Anniversary of the Jerome Robbins Dance Division offered a series of dance performances conceived and directed by From the Horse’s Mouth co-directors Tina Croll and Jamie Cunningham. Dancers included Lauren Hale Biniaris, Victoria Dombroski, Kendra Dushac, Silken Kelly, Abby Marchescault, Lindsey Miller, Heather Panikkar, and Jessica Stucke. The November 7, 2019, performance at the 14th Street Y was recorded with two cameras.

Rashaad Newsome
Black Magic: Five explores Blackness and the intersectionality of identity and oppression through a combination of visual art, performance, and a site-specific installation. The November 8, 2019 performance was recorded with two cameras at New York Live Arts.

Ephrat Asherie Dance
Odeon, an evening-length work described by Stacey Menchel Kussell in The Dance Enthusiast as “resplendent,” represents a collaboration between Asherie’s choreography and her brother Ehud Asherie’s musical direction. The reviewer summarized: “By juxtaposing Afro-jazz music with break dancing and focusing on family and rhythm rather than politics, Odeon takes the audience somewhere new.” The November 6, 2019, performance was recorded with two cameras at The Joyce Theater.

Big Dance Theater
Three works by Annie-B Parson—ballet dance, Cage Shuffle: redux, and The Road Awaits Us—were presented at NYU Skirball. In a review in The Dance Enthusiast, Lauren Grant wrote that “Maybe, through the improbable, ephemeral, and exposed, Parson offers us reality.” The November 9, 2019 performance was recorded, with two cameras.
Camille A. Brown & Dancers
Mr. TOL E. RAnCe, choreographed in 2012, is the first installment of Camille A. Brown's trilogy on Black identity. In her review in The Dance Enthusiast, Amy Bernardo noted “Brown’s exceptional choreography, and the dancers’ abilities to convey underlying problems in our media and culture.” The work was recorded with two cameras at The Joyce Theater on November 9, 2019.

Jerome Robbins Dance Division 75th Anniversary Gala
This celebratory evening included a series of live dance performances at various locations throughout The New York Public Library for the Performing Arts: A West/East Song and Dance choreographed by Rajika Puri; Library Dance by Pam Tanowitz; For You choreographed and danced by Jean Butler; Riff This Remix choreographed and danced by Ephrat Asherie; N.Y. Export Jazz 12/04/19 choreographed by Jerome Robbins and arranged by Adrian Danchig-Waring; excerpts from D.I.S.P.L.A.Y.E.D. choreographed by Heidi Lasky; If By Chance by Michelle Manzanares; 12x4 by David Parker and excerpts from Other Dances by Jerome Robbins. The works were recorded with one camera on December 3 & 4, 2019.

Two Merce Cunningham Seminars
Led by Alastair Macualay were recorded with one camera on December 10 & 11, 2020 in the Library’s Seminar Room.

Michelle Dorrance Dance
Recorded on December 20, 2020 at The Joyce Theater in New York. The program included a revival of All Good Things Come To An End and the world premiere of the Nutcracker suite, entitled We Present To You: The Nutcracker Suite, Or, A Rhythmatical Evocation of the “Super-Levitiathanic” Enchantments of Duke and Billy's Supreme Adaptation of Tchaikovsky's Masterpiece That Tells A Tale Of A Misunderstood Girl Who Kills A King And Meets A Queen And Don't Forge “Oooo-Gong-Chi-Gong-Sh’-Gon-Make-It-Daddy,” And That It Ain't So Bad After All.

75 Years Of The Jerome Robbins Dance Division Symposium
A day-long event, included presentations by the dance division’s fourth cohort of Dance Research Fellows: Emily Coates, Elizabeth Zimmer, Tara Aisha Willis, Emmanuelle Phuon, Apollinaire Scherr, Triwi Harjito, and co-Fellows Jeremy Jacob and Jack Ferver. It was recorded with two cameras on January 24, 2020 in the Bruno Walter Auditorium.

NYTB/Chamber Works
Recorded with two cameras on February 13, 2020 at Danspace Project, New York City. The company, along with live musicians, performed two world premieres, Uncaged by Antonia Franceschi, and The Soldier’s Tale by Robert La Fosse, in addition to Double Andante by Pam Tanowitz, and Small Sonata by Richard Alston.

The Joffrey Ballet
The Joffrey Ballet offered a mixed program including Commedia by Christopher Wheeldon, Mono Lisa and The Sofa by Itzik Galili, Bliss! by Stephanie Martinez, and The Times Are Racing by Justin Peck. In his review in Bachtrack, Joseph Houseal wrote that the company “looked splendid, capable of anything.” The February 16, 2020 performance was recorded with two cameras at Theatre Auditorium in Chicago, IL.

Kimberly Bartosik / daela
From 2019 Guggenheim Fellow and New York Dance and Performance “Bessie” Award-winning Kimberly Bartosik / daela comes their latest work through the mirror of their eyes. Cast included dancers Joanna Kotze, Dylan Crossman and Burr Johnson. This work was recorded with two cameras at New York Live Arts on March 5, 2020.

Oral Histories
We recorded the new spoken memoirs of seven distinguished oral authors before our spring 2020 line-up of interviews were all postponed due to the COVID-19 pandemic: Sarah Petronio interviewed by Steve Zee (Paris, France) on July 23 and 24, 2019. Bonnie Bainbridge Cohen interviewed by Andrea Olsen (Somatics Festival) on September 18 and 19, 2019. Janet Adler interviewed by Lisa Tsetse (Somatics Festival) on September 18 and 19, 2019. Nancy Stark Smith interviewed by Lesley Farlow (Northampton, Ma.) on September 27, 28, and October 18, 2019. Sandra Rivera interviewed by Kiri Avelar on November 20, December 5, and 12, 2019. Dyane Harvey-Salaam interviewed by Stephanie Berry on November 29 and December 10, 2019. Ishmael Houston-Jones interviewed by Alex Fialho on December 13 and 14, 2019.

Other oral histories were recorded virtually during the COVID-19 pandemic, including those of Sarah Petronio, Bonnie Bainbridge Cohen, Janet Adler, Nancy Stark Smith, Sandra Rivera, Dyane Harvey-Salaam and Ishmael Houston Jones.
Appendix V
Collections Management And Processing

Our collection management and processing work is accomplished through our collaboration with the Research Library’s Collections and Digital Teams. Thanks to their great efforts, the Library for the Performing Arts had inventoried, cataloged, conserved, processed and digitized the following collections in Fiscal Year 2020.

Music & Recorded Sound Division

The Music & Recorded Sound Division supported the inventorying, cataloging, and processing of more than 15 collections, the creation or modification of Finding Aids for 18 collections, and conservation and preservation of 9 Music & Recorded Sound collections, including the following:

Inventoried, Catalogued, and Processed
The Riegler Deutsch 78 discs, Roberta Peters Scrapbooks, 45s, LT-10 Reel Collection, Lacquer Discs, Beatrice Lillie Collection, Giuditta Pasta Collection, Francesco Fanciulli Collection, Connie Francis Collection, Bella C. Landauer Collection of Whitman Music, Sacred Music from Mariana, Brazil Collection, Marilyn Horne Collection, American Songsters, and Rare Books.

Legacy Finding Aids
Beatrice Lillie Collection; Giuditta Pasta Collection; Francesco Fanciulli Collection; Connie Francis Collection; Bella C. Landauer Collection of Whitman Music; Sacred Music from Mariana, Brazil Collection; Marilyn Horne Collection; BMI Student Composers’ Awards Scores; Lou Reed Collection of Books and Periodicals; Collection of Recordings Related to Tarzan; Society for Asian Music Collection of Noncommercial Recordings; Music Division Collection of Glass Plate Negatives; Meyer Kupferman Papers; Fred Ebb Papers; Belasco Collection of Incidental Music and Musicals; CBS Collection of Manuscript Scores; Barton Cantrell Correspondence; and Joseph Muller Drawings

Conservation and Preservation:
Music: Orchestra Rehousing (43 sets); Broadside Rehousing (5 boxes, est. 100 or more broadsides of various sizes per box); Surface cleaning, creating custom box for 18th century mini/optical theaters (probably created by Martin Englebrecht); Surface cleaning and mending tears of locked case items: JOD 72-24, F.J. Haydn, Sketch for “Die Vorstellung des Chaos” (1796-1797); JOE 72-2, Beethoven, Sketch for the finale of the fourth movement (c. 1798-1800); JOE 72-3, Beethoven, Sketches for the Glärchenlieder (c. 1809); Cleaning, re-attaching pages in Bell Choral Society scrapbook; Deframing and tape removal for Mstislav Dobuzhinskiï set design for L’ubov k Tryom Apel’sinam/The love for the three oranges.

Recorded Sound: Film–Special Formats assistance with prep for items to be digitized; Inspected New York Philharmonic audio materials; Inspected and devised plan for packing and storage of 101 broken discs; Assisted NYC Municipal Archives staff with WNYC audio reel identification/moveout

General Collection Management
Assessed 150 linear feet of under-described music division material and assigned to processing backlog
Moved 50 linear ft of music division office files, card files, and ephemera from Rose to LPA - Moved 93 linear ft of RHA office files, card files, and other internal documents from Rose to LPA
Weeded 60 linear ft of duplicate LPs and 78s from RHA collections in Rose - Project to prepare minimally processed Music collections for ReCAP (Org. Jessica Wood, assisted by Bob Kosovsky, Jessica Gavilan, and Rachel Liss)
Processed A through D of RHA marketing ephemera collection
Created master list of open archival collections for Music
Created map of MRS Cage
Assigned 5268 “orphan” digitized audio files to collections
Cataloged Lioret cylinders
Assigned dates to approximately 250 items in Muller collection in MMS
Reshelved 50 linear feet of 45s moved from Rose to LPA
Reorganized Iconography shelving in Cage
Weeded, organized, bound, and recorded programs from Merkin Hall, The Metropolitan Opera, and Avery Fisher Hall
Billy Rose Theatre Division
Theatre on Film and Tape Archive
Cataloging Statistics (FY 2020)
Total number of original documentation productions cataloged: 44
Total number of interviews cataloged: 4
Total number of acquisition recordings cataloged: 126
Percentage of TOFT collection currently cataloged: 85%

Collections processed in FY 2020
Otto Harbach papers, Additions, 1923-1979, 1.58 linear feet (5 boxes), Library call number *T-Mss 1993-038
Builders Association records, 1983-2014, 27.18 linear feet (65 boxes, 1 oversize folder), Library call number *T-Mss 2016-032
Johnson-Liff Casting Associates Ltd. records, 18.75 linear feet (45 boxes), Library call number *T-Mss 2019-005
Geraldine Fitzgerald papers, 1944-1990s, 6.83 linear feet (17 boxes, 1 volume), Library call number *T-Mss 2019-008
Earl Carroll, undated, 1 portfolio (.01 lin ft.), Library call number *T-Mss 2020-002
Annie Russell production materials and writings, 1916-1920s, 1 box (.5 linear feet), Library call number *T-Mss 2020-010
Louise Kerz Hirschfeld collection, 1928-2017, 0.98 linear feet (4 boxes, 1 oversize folder), Library call number *T-Vim 2017-036
Willa Kim designs, 1905-2014, 63.26 linear feet (164 boxes, 10 tubes), Library call number *T-Vim 2017-044
Jeanne Button and MacDonald Eaton designs and papers, 1950-2015, 14 linear feet (48 boxes, 7 oversize folders), Library call number *T-Vim 2018-012
Freddy Wittop costume designs, 1965 and 1967, 1 oversized folder (2 drawings): col.; 51 x 38.2 cm. or smaller, Library call number *T-Vim 2019-001
Blanche Kahn theatrical postcard collection, circa 1900, 1 portfolio (.01 lin ft.), Library call number *T-Vim 2020-001
Cyrk posters, circa 1960s-1970s, 11 posters: lithograph, col.; 47.5 x 26.75 in. and smaller, Library call number *T-Vim 2020-003

Jerome Robbins Dance Division
Processed Collections
André Eglevsky papers, Additions, Library call number (S) *MGZMD 411
Merrill Ashley papers 14.37 linear feet, Library call number (S) *MGZMD 495
Merrill Ashley papers, Additions, Library call number (S) *MGZMD 495
Anita Feldman Tap collection, 5.43 linear feet, Library call number (S) *MGZMD 496
Don Redlich papers 9.42 linear feet, Library call number (S) *MGZMD 498
Barbara Newman dance interviews 2.92 linear feet, Library call number (S) *MGZMD 501
Maxine Glorsky papers 8.13 linear feet, Library call number (S) *MGZMD 502
Nancy Reynolds collection 33.13 linear feet, Library call number (S) *MGZMD 503
Sonia Arova papers 0.84 linear feet, Library call number (S) *MGZMD 507
Martha Graham legal papers 0.21 linear feet, Library call number (S) *MGZMD 529
W.H. Stephan collection 3.58 linear feet, Library call number *MGZEB 19-271
Frederick Melton photographs 0.84 linear feet, Library call number *MGZEB 19-562
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Contact Us
Jennifer Schantz
Barbara G. and Lawrence A. Fleischman Executive Director
jenniferschantz@nypl.org

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