

Guide to the Jean Erdman Papers, 1925-2001 [bulk dates 1935-1996]

(S) *MGZMD 170

Jerome Robbins Dance Division

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

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Descriptive Summary

Title:	Jean Erdman Papers
Collection ID:	(S) *MGZMD 170
Creator:	Erdman, Jean
Extent:	36 linear feet (66 boxes)
Repository:	Jerome Robbins Dance Division. The New York Public Library for the Performing Arts

Abstract: The Jean Erdman Papers document the professional life of Jean Erdman Campbell, a dancer, choreographer, and dance instructor. Materials date from the late 1930s to the mid-1990s, and cover the early stages of her career as well as productions created during her later endeavors at the Theater of the Open Eye. This collection contains correspondence, production materials, academic papers, office files, financial and legal papers, scrapbooks, publicity materials, and photographs. This collection contains almost no materials related to Jean Erdman's personal life.

Administrative Information

Access

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

Publication Rights

For permission to publish, contact the Curator, Jerome Robbins Dance Division.

Preferred Citation

Jean Erdman Papers, (S) *MGZMD 170, Jerome Robbins Dance Division, The New York Public Library for the Performing Arts.

Source

The Jean Erdman Papers were donated to the Jerome Robbins Dance Division in 2001 by Jean Erdman Campbell.

Processing Information

The collection was processed and cataloged in 2007.

Biographical Note

Jean Erdman was born in 1916. A native of Honolulu, she began her formal dance instruction at Sarah Lawrence College. Her career as professional dancer began in 1938 as a member of Martha Graham Dance Company, and in the same year she married Joseph Campbell, a professor at Sarah Lawrence College and noted mythologist. In 1943 Erdman began her solo career. Soon afterwards she founded her own company, and in 1948 she founded the Jean Erdman School of Dance. The period from the 1940s to 1960s was a period of intense choreographing, dancing, teaching, and touring. During these years she choreographed and performed her own works in New York City and throughout the United States and Canada, in cooperation with the Arts Program of the Association of American Colleges. She also conducted several world tours. In 1955 she was the first American dancer to perform in Japan after World War II, and also held performances in India, and several European countries.

At the same time, Erdman's career as dance instructor in academic institutions developed. She gave numerous lecture-demonstrations and master classes in American colleges throughout the United States. In 1949-1955 she was Artist-in-Residence and head of the Dance Department at the University of Colorado. In 1954-1957 she served as Head of Dance Department and Director at Bard College. She was a founding member of the Dance Theater Program for the School of the Arts at New York University, where she remained from 1967 until 1972. As faculty member and dance instructor, her contribution was significant in adding a theater art dimension to American college dance, which to that date focused largely on physical education. Reflecting her interests in different cultural traditions through the looking-glass of dance, Erdman participated in several academic conferences and published a number of articles on modern dance and Japanese theater and dance.

Throughout her career Erdman choreographed numerous pieces for solo and group dances, often joining forces with visual artists and composers who produced works specifically for these collaborative pieces. Some of the noted composers and designers with whom Erdman collaborated include John Cage, Henry Cowell, Lou Harrison, Louis Horst, Paul Jenkins, Ezra Laderman, Peter Max, Ralph Lee, as well as Teiji Ito, with whom she worked closely for several years, and who was a vital member of the Theater of the Open Eye. Eleven of her early choreographed pieces from the 1940s and 1950s were later reproduced and recorded in a three-volume documentary series, *Dance and Myth: The World of Jean Erdman*.

Through an ongoing creative exchange with her husband's research, Erdman's search for a more abstract direction to American Modern Dance led her to create innovative and challenging choreographed works, in an ever-renewing language. Erdman's most celebrated production, *The Coach with the Six Insides*, was a turning point in her career. Based on James Joyce's *Finnegan's Wake* and partly inspired by her husband's own research on James Joyce, Erdman created a work that won the 1962 Vernon-Rice and OBIE Awards. Erdman's three-act event opened in November 1962, went on tour in the U.S. and Canada as well as Europe and Japan, and was later revived twice, in 1977-1978 and 1981-1982. As she stated herself in one of the numerous interviews she gave, the success and royalties she received from *The Coach* gave her the means to open her own theater and fulfill her artistic vision with much greater freedom than before.

Certainly this is evident in the prolific creativity of the 1970s. In 1972 Erdman and Joseph Campbell founded the Theater of the Open Eye, an institution that aimed at creating dance-based works following the concept of Total Theater, and became the venue of many of Campbell's talks and seminars. Erdman served as the artistic director of the Theater of the Open Eye for fifteen years, during which she directed and produced several shows. Erdman's productions there all display her interest in blending Total Theater with literary and mythological explorations. Productions from this period include works such as *Moon Mysteries*, *Paul Gauguin in Tahiti*, and *The Shining House*, while other projects created under her direction at the Theater of the Open Eye included residency programs, and several shows for Children's Theater. After the death of Joseph Campbell in 1987, Erdman moved back to Honolulu, where she still resides to this date.

Scope and Content Note

The Jean Erdman Papers document the professional life of Jean Erdman Campbell, a twentieth-century dancer, choreographer, and dance instructor. Materials cover Erdman's entire career, from her early studies and works in 1937 until the mid-1990s. The collection consists of professional correspondence; production materials and academic papers; publicity materials, such as clippings, press releases, leaflets and posters, scrapbooks, and programs; as well as administrative, financial and legal papers.

Teaching materials, lesson plans and research notes on technique reflect her role as dance instructor and faculty member at several colleges and universities. Erdman also published several short articles that reveal her interest in the direction of American Modern Dance as well as dance traditions of cultures worldwide. For several decades Erdman toured extensively, both on her own and in group performances, throughout North America as well as overseas in Europe, India and Japan. As part of these tours Erdman performed her own choreography and gave lecture-demonstrations, master classes or longer workshops. A large part of the academic papers and correspondence series bare evidence of the arrangements behind these extensive tours, as well as Erdman's performances within New York City.

Erdman's role as choreographer and later on as artistic director of the Theater of the Open Eye is also amply documented through production and publicity materials. Production materials in particular include a wide range of correspondence, research and choreographer's notes, scripts, scores, projection slides, stage and lighting plans for the performances created by Erdman. Publicity materials, such as clippings, programs, leaflets, posters, and scrapbooks complete the picture of Erdman's career. Interesting highlights of the Production Series include comprehensive Technical Stage Direction sheets, in which all concurrent elements of a performance are drawn together in a large graph, where they can be seen at a glance. Research materials, correspondence with The Society of Authors as representative of the Joyce Estate, and the abundant materials documenting the development of *The Coach with the Six Insides*, including numerous drafts of the script, may be of particular interest to scholars of James Joyce. The collection also includes a significant number of photographs, slides and negatives from the majority of Erdman's productions. The administrative side of Erdman's responsibilities is reflected in the correspondence; office files; and financial and legal papers, which include a sizeable section on fundraising efforts. Also included are limited materials related to Erdman's husband, Joseph Campbell, mostly resulting from their collaboration within the Theater of the Open Eye. This collection contains almost no materials related to Jean Erdman's personal life.

Organization

The collection is organized into 10 series and 4 sub-series. They are:

- Series I: Correspondence, 1939-2001 and undated
 - Sub-series 1 – General, 1939-2001 and undated
 - Sub-series 2 – Tours and Shows, 1944-1978 and undated
- Series II: Production Materials, 1943-1992 and undated
 - Sub-series 1 – Early Works, 1943-1992 and undated
 - Sub-series 2 – Theater of the Open Eye, 1962-1989 and undated
- Series III: Academic Papers, 1937-2000 and undated
- Series IV: Financial and Legal Papers, 1942-1989 and undated
- Series V: Office Files, 1938-1988 and undated
- Series VI: Publicity, 1925-1993 and undated
- Series VII: Scrapbooks, 1962-1967 and undated
- Series VIII: Programs, 1935-1991 and undated
- Series IX: Photographs, 1938-1991 and undated
- Series X: Oversized Materials, 1930s-1991 and undated

Series Descriptions

Series I: Correspondence, 1939-2001 and undated

10 boxes

- Sub-series 1: General, 1939-2001 and undated
- Sub-series 2: Tours and Shows, 1944-1978 and undated

This series contains correspondence with Jean Erdman's and Joseph Campbell's colleagues and friends, covering every aspect of Erdman's professional life as teacher, choreographer and performer, dance instructor, college faculty member and artistic director. A large part of this correspondence was carried out by several people who wrote on her behalf, such as administrative assistants and secretaries, tour agents, lawyers, and also her husband. Such letters are filed together with Erdman's own letters, under the name of the recipient or outside organization. Apart from personal comments in business letters, there is no purely personal correspondence in this collection.

Sub-series 1: General, 1939-2001 and undated

7.5 boxes

Arrangement: Alphabetical

This sub-series includes correspondence with colleagues and friends on a wide range of issues related to Erdman's work, including exchange of ideas on productions made and planned; and invitations to collaborate on conferences, books, articles, and projects at the various colleges in which Erdman was faculty and other organizations. Correspondence with publicists and magazines, as well as a large number of 'thank you' letters following Erdman's performances or lectures are also included. Finally, there is a small number of letters on Joseph Campbell's own work, as opposed to projects on which they collaborated.

Sub-series 2: Tours and Shows, 1944-1978 and undated

2.5 boxes

Arrangement: Alphabetical

This sub-series focuses on correspondence related specifically to arrangements for Erdman's performances, both in New York City and while on tour. Correspondence in this sub-series reflects Erdman's extensive touring throughout the United States, organized by the Association of American Colleges, as well as several overseas tours in Europe, India and Japan, on which Erdman went both on her own as well as with group performances.

Series II: Production Materials, 1943-1992 and undated

10 boxes

Sub-series 1: Early Works, 1943-1992 and undated

Sub-series 2: Theater of the Open Eye, 1962-1989 and undated

This series is divided into two sub-series: Early Works, and Theater of the Open Eye, reflecting the two major phases of Erdman's career. Materials in this series include choreographer's and production notes; scripts, librettos and scores; music cues; costume and set designs; lighting plots and cues, including those for slide projection, a feature that appears in a number of Erdman's productions. The series also includes materials that amply illustrate Erdman's background work on her productions, such as correspondence, research notes and materials; notes on early thoughts and ideas; as well as rehearsal schedules, ticket lists and box office statements.

Sub-series 1 – Early Works, 1943-1992 and undated

4.5 boxes

Arrangement: Alphabetical

This sub-series contains materials from the early productions of Erdman's career, from her first steps as performer and choreographer until 1972, the year that marks the foundation of the Theater of the Open Eye. The majority of this sub-series consists of choreographer's notes from a significant number of Erdman's early works, as well as thoughts and ideas on the nature of many choreographed pieces. There are also technical stage directions, comprehensive plans where every aspect of a production can be seen at a glance. A significant part of this sub-series covers thoroughly Erdman's most famous work, *The Coach with the Six Insides*, with comprehensive research and production notes and correspondence on Erdman's thoughts, ideas and development of the work; numerous drafts from the various stages of the script's creation and use during performances and restagings of the show over time; as well as costume and set designs; audition and management materials; and light and slide projection directions. Materials sent to Erdman by colleagues for her comments can also be found here.

Sub-series 2 – Theater of the Open Eye, 1962-1989 and undated

5.5 boxes

Arrangement: Alphabetical

This sub-series covers the second phase of Erdman's career as artistic director of the Theater of the Open Eye, from 1972 onwards. It is therefore a useful resource for not only her work, but the work of the entire Open Eye Company, which included dancers, actors, musicians, as well as Erdman's husband, Joseph Campbell, whose lectures and seminars were instrumental for the Theater's artistic cohesiveness. Materials that can be found in this sub-series include production notes and some comprehensive production books for certain shows; scripts and scores; research notes; costume and set designs; lighting plots and cues. Interesting highlights in this sub-series include detailed rehearsal notes for *The Shining House* (Box 21, folder 1), which illustrates the collaborative process that the company used in the production of a show, and several letters with comments by some of the dancers and other company members (Box 22, folder 8).

Series III: Academic Papers, 1937-2000 and undated

6 boxes

Arrangement: Alphabetical

This series documents the academic aspects of Erdman's career as dance instructor at her own studio and as faculty member or guest lecturer at several Colleges. It includes a significant number of notes on exercises and technique from her first steps as dance student herself, and throughout her teaching career. Three early notebooks, in particular, are of importance in disclosing Erdman's formative thoughts on her approach to modern dance (Box 27, folders 1-3). This series also includes copies of several short articles Erdman wrote on Modern Dance and foreign dance traditions; notes from conference participation; and a list of titles included in Erdman's personal book collection.

Series IV: Financial and Legal Papers, 1942-1989 and undated **10 boxes**

Arrangement: Alphabetical

This series contains financial and legal materials from the early steps of Erdman's career through the Theater of the Open Eye. It includes correspondence, contracts, royalty statements, budget lists and fundraising materials, as well as payroll, insurance and tax documents, retail receipts and invoices, bank and salary statements. Biographical and professional information provided by Erdman in the various proposals and their drafts, located in the fundraising materials, may be of particular interest and enhance the biographical materials found in the Publicity Series (Box 40, folders 2-5).

Series V: Office Files, 1938-1988 and undated **1 box**

Arrangement: Alphabetical

This series contains promotional form letters, contact lists, activity schedules and tour arrangement correspondence spanning Erdman's entire career, as well as meeting minutes and vendor information used by the Theater of the Open Eye. Awards and Honors won by Erdman can also be found here.

Series VI: Publicity, 1925-1993 and undated **9.5 boxes**

Arrangement: Alphabetical

This series contains clippings; leaflets and posters; interview transcripts; press releases and quotes, as well as a number of Press Books (intended for publicity purposes) and Press Manuals (intended for the use of publicists). Some publicity materials for Joseph Campbell, including fliers for his seminars, and a few issues from a newsletter produced by the Theater of the Open Eye can also be found here. A list of all of Erdman's productions, in chronological order and often with a list of contributors can be found among the biographical materials (Box 40, folder 5).

Series VII: Scrapbooks, 1962-1967 and undated **1.5 boxes**

Arrangement: Alphabetical

This series contains several scrapbooks dating from Erdman's early years (Box 65, folders 1-7), and others dedicated to the performances of *The Coach with the Six Insides* in the U.S.A. as well as on tour. Three cartoon scrapbooks give a humorous insight to the personalities of and relations among the members of the Theater of the Open Eye.

Series VIII: Programs, 1935-1991 and undated **4 boxes**

Arrangement: Chronological

This series contains programs from Erdman's performances from the beginning of her career and through the prolific productions of the Theater of the Open Eye. There is also a significant number of souvenir programs from performances that Erdman attended, a large part dedicated to East Asian, and Japanese in particular, arts reflecting her ongoing interest in the culture of the region.

Series IX: Photographs, 1938-1991 and undated

8 boxes

Arrangement: Alphabetical

This series contains photographs of Jean Erdman and her colleagues, both as a solo dancer and as part of the Theater of the Open Eye. A significant part of the series is dedicated to photographs from Erdman's productions, both during performances and studio and rehearsals. This section is divided into early works and Theater of the Open Eye, reflecting the same division in the Production Series. Contact sheets and several projection slides used in select performances can also be found here. No personal photographs are found in this collection.

Series X: Oversized materials, 1930s-1991 and undated

4 boxes

Arrangement: Alphabetical

This series contains oversized production and publicity materials, scrapbooks and photographs.

Series I: Correspondence, 1939-2001 and undated

Sub-series 1: General, 1939-2001 and undated

Box 1

- F. 1 Aa-Am, 1943-1977 and undated
- F. 2 An-Av, 1957-1982 and undated
- F. 3 Actors Equity Association, 1960-1981
- F. 4 American Association for Health, Physical Education and Recreation (AAHPER), 1959-1970
- F. 5 American Dance Guild, 1969-1978
- F. 6 American Dance Therapy Association, 1967-1974
- F. 7 American Express Co., 1963-1964 and undated
- F. 8 American Shakespeare Festival Theatre and Academy, 1965
- F. 9 Association of American Dance Companies, 1966-1970 and undated
- F. 10 Ba-Bi, 1949-1980 and undated
- F. 11 Bl-Bu, 1959-1980,1996 and undated
- F. 12 Bard College, 1954-1958 and undated
- Bennett, Isadora
 - F. 13 Letters from Jean Erdman, 1954-1965 and undated
 - F. 14 Letters to Jean Erdman, 1954-1970 and undated (Includes letters written by Donald Duncan as Bennett's representative. Inter-office notes are filed at the end)
- F. 15 Brandeis, Irma, 1954, 1970-1982 and undated
- F. 16 Brooklyn Academy of Music, 1968-1969

Box 2

- F. 1 Ca-CI, 1941-1980 and undated
- F. 2 Co-Cw, 1949-1983 and undated
- F. 3 Cage, Xenia, 1959-1967 and undated
- F. 4 Campbell, Joseph, 1954-1983 and undated (Correspondence of Joseph Campbell with outside organizations. Includes notes and telegrams to Jean Erdman)
- F. 5 Celtic Arts, 1981-1982
- F. 6 Christian Science Monitor, 1961-1962 and undated
- F. 7 Ciceri, Leo, 1959-1964 (Contains photographs and a clipping)
- F. 8 Columbia University in the City of New York, 1968, 1982 (Letters from various departments)
- F. 9 Columbia University Teachers' College, 1949-1950 and undated
- F. 10 Connecticut Commission on the Arts, 1969-1977
- F. 11 Creative Artists Public Service Program (CAPS), 1973-1975
- F. 12 Cunningham, Merce, 1989
- F. 13 Cutler, Josephine (Coco), 1955, 1970 and undated
- F. 14 Da-De, 1954-1981, and undated

- F. 15 Di-Dw, 1949-1989 and undated (Includes photos of Greek theater by Peter Donat, and a letter to Lowell and Bobbie Dillingham with Jean Erdman's thoughts on funding for new professional dancers)
- F. 16 *Dance Magazine*, 1950-1974
- F. 17 *Dance News*, 1950-1981
- F. 18 Dance Notation Bureau, 1955-1977 and undated
- F. 19 *Dance Observer*, 1950-1959
- F. 20 *Dance World*, 1957-1974
- F. 21 Davis, Connacht, 1963-1964
- F. 22 Debevoise, Plimpton, Lyons & Gates, 1962-1970 (Letters from the same law firm can also be found in the Financial and Legal Papers Series)
- F. 23 E, 1950-1980 and undated
- F. 24 Educational Broadcasting Corporation, 1967-1969

Box 3

- F. 1 F, 1959-1989 and undated
Fairbanks, Bargie (Splooge), 1959-1977 and undated (Jean Erdman's sister)
- F. 2
- F. 3 Ford Foundation, 1959,1961
- F. 4 Fowler, Susanne and Knox, 1957-1977 and undated
- F. 5 Frank Silvera Writers' Workshop, 1977 (Includes program and clippings from its collaboration with the Theater of the Open Eye in October 1977)
- F. 6 G, 1949-1985 and undated
- F. 7 Goodwin, Helen, 1963-1977 and undated
- F. 8 Ha-He, 1944-1982 and undated
- F. 9 Hi-Hy, 1948-1983 and undated
- F. 10 Harrison, Lou, 1954,1962
- F. 11 Hastings College, 1961-1967 and undated
- F. 12 Henderson, Louise, 1950-1967 and undated (Jean Erdman's sister)
- F. 13 Hoover, Carol, 1963-1967
- F. 14 Howard Atlee Associates, 1962 and undated
- F. 15 I, 1963-1973 and undated
- F. 16 *Impulse* Publications Inc., 1955-1968 and undated
- F. 17 Indiana University, 1964-1977 and undated
- F. 18 Institute of International Education, 1956-1970
- F. 19 Ito, Teiji, 1960-1979
- F. 20 J, 1940-1977 and undated
- F. 21 Jenkins, Paul, 1980 and undated
- F. 22 John Hay Whitney Foundation, 1958-1965 and undated
- F. 23 Jones, Genevieve, 1949-1972

Box 4

- F. 1 K, 1939-1981 and undated
- F. 2 Kansas Dance Council, Inc., 1968-1972 (See also Correspondence with Sherbon, Elizabeth)

- F. 3 Kawazoe, Shotaro, 1963-1976 and undated
- F. 4 La-Le, 1946-1985 and undated
- F. 5 Li-Ly, 1950-1983 and undated
- F. 6 Lederer-Eckardt, Gertrude, 1949-1980
- F. 7 Leeds, Mervin, 1954, 1965 (correspondence with Isadora Bennett regarding Jean Erdman)
- F. 8 Lortel, Lucille, 1961-1982 and undated (Includes a letter of recommendation for Jean Erdman)
- F. 9 Ma, 1948-1996 and undated
- F. 10 Mc-Me, 1958-1983 and undated (Includes photographs)
- F. 11 Mi-Mu, 1950-1983 and undated
- F. 12 Madole, Dena, 1970-1979 and undated
- F. 13 Miss Hall's School, 1971-1978
- F. 14 Morgan, Barbara, 1962-1970 and undated
- F. 15 Morris, Aldyth, 1980-1981
- F. 16 Na-New, 1944-1990 and undated (Contains a 1990 letter from New York City Mayor David N. Dickins to the Theater of the Open Eye)
- F. 17 Ni-No, 1959-1983 and undated (Includes a petition letter to President Nixon, 1972)
- F. 18 National Dance Teachers' Guild, 1964-1966

Box 5

- F. 1 New York Public Library, 1945-2001
- F. 2 New York State Council on the Arts, 1963-1977
- F. 3 *New York Times*, 1950-1981
- F. 4 New York University, 1960-1982
- F. 5 *New Yorker Magazine*, 1963-1974
- F. 6 O, 1950-1982 and undated
- F. 7 Office of Education, 1968-1970
- F. 8 Pa-Pe, 1955-1981 and undated
- F. 9 Ph-Py, 1949-1983 and undated
- F. 10 Pepper, Kay, 1970-1971
- F. 11 Pilates Foundation, 1964-1971 (Relevant correspondence can be found in Debevoise, Plimpton, Lyons & Gates, June 1970; 939 Studio Corporation, June 1972; Steel & Cohen)
- F. 12 Pollock, Harry, 1963-1964 (Correspondence with Joseph Campbell. Related materials can also be found in correspondence with Royal Alexandra Theatre)
- F. 13 Q, 1949-1973
- F. 14 Ra-Ri, 1955-1988 and undated
- F. 15 Ro-Ry, 1960-1980 and undated
- F. 16 Repertory Theater of Lincoln Center, 1965-1967 and undated
- F. 17 Rockefeller Foundation, 1965-1973
- F. 18 Rockford College, 1968-1975
- F. 19 Royal Alexandra Theatre, 1963-1964 (Relevant letters in correspondence with Harry Pollock)

Box 6

- F. 1 Sa-Se, 1952-1983 and undated
F. 2 Sh-Sr, 1954-1983 and undated (For more in relation to Shizuoka University see also correspondence about Theatre Experiment Laboratory)
F. 3 St-Sz, 1951-1983 and undated
F. 4 Sarah Lawrence College, 1940-1978
F. 5 Schiller, Robert Jr., 1964-1965
F. 6 Sherbon, Elizabeth (Sis), 1954-1957 (See also correspondence with Kansas Dance Council)
F. 7 Snyder, Robert, 1964
F. 8 Society of Authors, 1962-1970 and undated (Joyce Estate. Includes royalty statements)
F. 9 Society of Stage Directors and Choreographers, 1966-1973
F. 10 Solomon, Ruth, 1961 and undated (See also correspondence with University of California, Santa Cruz, College V)
F. 11 Sorell Walter, 1948-1965 and undated
F. 12 Southern Illinois University, 1963-1968
F. 13 Steel & Cohen, 1969-1977 (Includes materials on Pilates Foundation)
F. 14 Swahn, Harold, 1953-1968
F. 15 Ta-Th, 1956-1980 and undated
F. 16 Ti-Ty, 1953-1982 and undated
F. 17 Taylor, Harold, 1966-1983
F. 18 U, 1950-1980 and undated
F. 19 United States Embassies, 1955-1965 (Includes letters from the American Embassies in Tokyo and Delhi)
University of California, 1962-1980 and undated

Box 7

- F. 1 Irvine, Santa Barbara, University Extension, 1962-1975
F. 2 Los Angeles, 1963-1980 and undated
F. 3 Santa Cruz, College V, 1971-1980 (Includes correspondence with Ruth Solomon)
F. 4 University of Colorado, 1948-1978 and undated
F. 5 University of Hawaii, 1960-1978
F. 6 V, 1951-1980 and undated
F. 7 *The Village Voice*, 1972-1979 and undated
F. 8 W, 1941-1981, and undated
F. 9 White Barn Theatre, 1973-1977 and undated (See also correspondence with Lucille Lortel and Carl Schaeffer)
F. 10 Woods Lindley, Lucia, 1977-1981 and undated
F. 11 X-Z, 1960-1983
F. 12 Group letters and cards, 1941, 1969-1980 and undated (Signed by several individuals)

Letters of recommendation, 1957-1985 and undated (Letters are arranged alphabetically by the name for whom recommendation is written. Includes requests and "thank you" letters)

- F. 13 A-K, 1957-1985 and undated
- F. 14 L-W, 1965-1984 and undated
- F. 15 By Hague, Nola, 1979

Box 8

- F. 1 Cards, 1957-1965 and undated
- F. 2 Telegrams, 1943-1980 and undated
Unidentified, 1946-1989 and undated
 - F. 3 First name only, letters received, 1946-1989 and undated
A-H, 1949-1989 and undated (Contains draft of article about Erdman's performance in Colorado 1950, written by Ed)
 - F. 4 J-W, 1946-1983 and undated
 - F. 5 First name only, letters sent, 1958-1983 (Copies and drafts)
No name, 1966 and undated
 - F. 6 Letters received, 1966 and undated
 - F. 7 Letters sent, undated (Written by Jean Erdman)
- F. 8 Sub-series 2: Tours and Shows, 1944-1978 and undated
 - F. 9 A, 1956-1973 and undated
 - F. 10 Antioch College, 1958-1965
 - F. 11 Association of American Colleges, 1956-1968
 - F. 12 B, 1950-1973 and undated
 - F. 13 Brooklyn Academy of Music, 1956-1957
 - F. 14 C, 1952-1973 and undated
 - F. 15 Castleton State College, 1965-1966
 - F. 16 Center for the Study of Liberal Education for Adults, 1957-1962
 - F. 17 Chatham College, 1960-1965 and undated
 - F. 18 Chicago Dance Council, 1961-1963 and undated
 - F. 19 Clark College, 1957-1968
 - F. 20 College of Saint Benedict, 1958
 - F. 21 Contemporary Concepts Inc., 1963-1964
 - F. 22 Contemporary Dancers Foundation, 1958-1964
Cooper Union for the Advancement of Science and Art, 1950-1970
and undated

Box 9

- F. 1 D, 1959-1973
- F. 2 Dance Circle of Boston, 1959-1960
- F. 3 Dance Theatre Inc., 1952-1954
- F. 4 E, 1956-1973
- F. 5 F, 1958-1973 and undated
- F. 6 Foundation for the Arts, Religion and Culture, 1965-1967

F. 7 G, 1957-1967
 F. 8 H, 1948-1970
 F. 9 Hamline University, 1957-1958
 F. 10 Hastings College, 1959-1968
 F. 11 Heidelberg College, 1961-1962
 F. 12 Hiram College, 1956-1960
 F. 13 Hunter College, 1945-1970 and undated
 F. 14 I, 1960-1976
 F. 15 Illinois State Normal University, 1958-1965 and undated
 F. 16 Indiana University, Bloomington, 1964-1965
 F. 17 J, 1961-1964
 F. 18 Juilliard School of Music, 1949-1965
 F. 19 K, 1953-1967 and undated
 F. 20 L, 1949-1969 and undated
 F. 21 M, 1956-1977
 F. 22 Mary Washington College, 1964, 1973
 F. 23 Mills College, 1957, 1967
 F. 24 Minneapolis School of Art, 1958-1959
 Modern Dance Council of Washington D.C., Inc., 1961-1964 and
 undated
 F. 25
 F. 26 Mount Mary College, 1957-1968 and undated
 F. 27 N, 1949-1977
 F. 28 North Shore Dance Workshop, 1958-1963
 F. 29 O, 1954-1966 and undated
 F. 30 Oberlin College, 1964-1965
 F. 31 Ohio University, 1965-1969
 F. 32 Ohio Wesleyan University, 1962-1967 and undated
 F. 33 Oregon State System of Higher Education, 1959-1960
 F. 34 P, 1952-1977, and undated
 F. 35 Pennsylvania State University, 1959-1973
 F. 36 Portland State College, 1959-1968 and undated
 F. 37 Q-R, 1957-1973 and undated
 F. 38 S, 1953-1977 and undated

Box 10

F. 1 San Francisco Dance League, 1954
 F. 2 San Francisco State College, 1957-1966
 F. 3 Southern Methodist University, 1963
 F. 4 Spicer, James, 1962-1963
 F. 5 Stanford University, 1963-1966
 F. 6 Sweet Briar College, 1966 and undated
 F. 7 T, 1958-1967

- F. 8 U, 1956-1978 and undated
- F. 9 University of British Columbia, 1958-1964
- F. 10 University of California, 1954-1974 and undated
- F. 11 University of Oregon, 1957-1976
- F. 12 University of Wisconsin, 1960-1961 and undated
- F. 13 V, 1957-1967
- F. 14 Vancouver Festival Society, 1960
- F. 15 W-Z, 1952-1975 and undated
- F. 16 Western Washington College of Education, 1950-1963
- F. 17 Young Men's and Young Women's Hebrew Association, 1944-1966
- World Tours, 1962-1980 and undated
- F. 18 Austria, 1962-1963
- F. 19 Denmark, 1963
- England, 1963-1979
- F. 20 Thayer, Patricia, 1963-1973 (Letters by Jean Erdman and Patricia Thayer with various correspondents)
- F. 21 Stainton (Del Bono), Laura, 1963-1968
- F. 22 Stainton, Neale, 1963-1979
- F. 23 France, 1963-1977 and undated
- F. 24 Germany, 1963-1979
- F. 25 Hong Kong, 1964
- Ireland, 1963-1980
- F. 26 1963-1964
- F. 27 1973-1980
- F. 28 Italy, 1963
- F. 29 Japan, 1963-1964 and undated
- F. 30 Netherlands, 1963-1977 and undated
- F. 31 Yugoslavia, 1962-1963
- F. 32 Unidentified, undated

Series II: Production Materials, 1943-1992 and undated

Sub-series 1: Early Works, 1943-1992 and undated

Box 11

- F. 1 *Archy and Mehitabel*, undated (Copy of the script, notes and comments by Jean Erdman)
- F. 2 *Bagatelle*, 1954 (Choreographer's notes)
Broken City, 1953
- F. 3 Choreographer's notes, 1953 (Includes setting plan)
- F. 4 Music score with notes, 1953
The Castle, 1965-1970 and undated
- F. 5 Production notes, 1965-1970 and undated (Includes stage design)
- F. 6 Cue sheets, undated

- Changing Woman*, ca. 1954-1964
- F. 7 Choreographer's notes, 1964 (From performance at Oberlin College)
Production notes, ca. 1954 (Includes music directions, lighting and
projection cues. With music by Henry Cowell)
- F. 8
- F. 9 *Clarinet Serenade*, undated (Choreographer's notes)
- The Coach with the Six Insides*, 1951-1982 and undated
- F. 10 Articles by Joseph Campbell, undated (Draft of article on the creation
of the *Coach* by Jean Erdman. For publication at *The Village Voice*)
Audition materials, 1962-1978 and undated
- F. 11 1962 (Final auditions announcement)
- F. 12 1978 (Photographs, resumes, and a notebook with notes on
preparations for the auditions)
- F. 13 Original script sheets, undated
- F. 14 Script sheet drafts, undated
- F. 15 Box office statements, 1962-1963 (December-March)
- F. 16 Camera 3 project, 1964 (Notes, directions, biographical information, and
a copy of the script)
- Costume and prop lists, 1963-1979 and undated
- F. 17 1963 (Packing lists for shipping and travel arrangements for trip to Italy)
- F. 18 1978-1979
- F. 19 Undated
- F. 20 Descriptions of the play, ca. 1963 (Narratives with Jean Erdman's
artistic vision)
- F. 21 Dialogue and commentary for Japanese audience, 1964
- F. 22 Howarth, Milton correspondence 1962-1977 and undated (Jean
Erdman's thoughts and development of the *Coach*)
- Box 12**
- F. 1 Light directions, 1963-1965 (Light, focus and gel, plots, cues and
directions. General copies, as well as those used in Spoleto and
Tokyo)
- Management materials, 1962-1982
- F. 2 1962-1965
- F. 3 1963 (Spoleto. Publicity planning, travel arrangements, postcards)
- F. 4 1978
- F. 5 1981-1982 (Notes, rehearsal schedules, partial script, tour and budget
estimates for performances in New York, SUNY at Purchase and
Canada)
- F. 6 Photostat of leaf slide and curtain mechanics, undated (Leaf
pattern created by Milton Howarth)
- Production notes, 1956-1967 and undated
- F. 7 1956-1958 (A notebook with thoughts, text, choreographer's notes)
- F. 8 1962-1964 (Information about content in relation to lighting and
costumes. Includes notes exchanged between Jean Erdman and
Milton Howarth)
- F. 9 1967 (Note on original folder: Notes on revival of *Coach* without Teiji)
- F. 10 1967 changes (Changes for 1967 New York season. Includes letters by
Milton Howarth)

- F. 11 ALP, undated (Notes on Anna Livia Plurabelle's (ALP) character)
- F. 12 Original notes, undated (Includes some research materials and choreographer's notes)
- F. 13 Program notes, 1963-1964 (With margin notes in Japanese)
- F. 14 Props: *Starchart*, undated
- F. 15 Quotes for ESP-Disk record, 1966 (Notes and modified copy of the script)
- Research materials, 1951-1964 and undated
- F. 16 James Joyce, 1962-1964 and undated (Publicity on events and other attractions in Dublin dedicated to James Joyce)
- F. 17 Vassar College production, 1951-1952 (Carol Hoover's notes from 1952 production of *Finnegan's Wake* by Leon Katz. Includes script with notes, scores, photographs, and notes from a 1951 lecture by Joseph Campbell)
- Scripts, 1964-1982 and undated

Box 13

- F. 1 Act I, 1965 (With page and line references and additional notes)
- F. 2 Draft (working copy), 1964 (Early draft. Includes notes, changes made by Leonard Frey, and a cut version for 1964 tour. Note on original folder: Frey "paste-up", Carney "improved". Due to its fragile condition, this folder contains a photocopy of the original)
- F. 3 Draft (original), 1964
- F. 4 Drafts with notes, 1964 (Some sets are missing pages. Includes copies with lighting directions)
- F. 5 Drafts, undated (Partial copies with changes on text. Note on original folder: *Coach* working scripts)
- F. 6 First version, undated (Pages of *Finnegan's Wake* text with added text by Jean Erdman, and notes with thoughts)
- Musicians' copies, 1965-1982
- F. 7 1965 (With notes on cues for music and inserts with scores. Includes a list of all musical instruments used)
- F. 8 1965, Bass, violin, xylophone (With notes on cues for music and inserts with scores)
- F. 9
- F. 10 1965, Color-coded (With notes on cues for music and inserts with scores. Each musician's part is indicated in a different color)
- F. 11 1967, Orchestration copy (Peter Berry's orchestration notes on script)
- F. 12 1967, Peter Berry's copy (With notes on cues for music and inserts with scores)
- F. 13 Stacey Fleischer's copy, 1982 (With notes. Includes a copy of lighting hook-up for SUNY Theater C)
- F. 14 Stage manager's copy, 1982 (With notes. Includes deck cues, stage directions, costume prop, dimmer hook-up, contact sheet)

Box 14

- With notes on movement and dances, undated (Note on original folder: *Coach* working scripts)
- F. 1

- F. 2 With page and line references, ca. 1965 (References to the text of James Joyce's *Finnegan's Wake*, edition unknown. Compare to first version of script, box 13, folder 6)
- F. 3 Set designs, ca. 1963-1964
- F. 4 Stage manager's folder (tours), 1963-1964 (Includes two copies of the script with notes, and lighting plots)
- F. 5 Stage plans, 1963 and undated (From various venues in the U.S.A. and Canada)
- F. 6 Stage requirements, 1965
- F. 7 Technical stage directions, undated
- Ticket lists, 1962-1965
- F. 8 1962
- F. 9 1965
- F. 10 Transcript of video recording, 1966 (*A Viewer's Guide to The Coach with the Six Insides*. Audio and video information from video recording of a conversation with Jean Erdman and Joseph Campbell)
- F. 11 Understudies applications, 1962-1963 (Cover letters, photographs and resumes)
- F. 12 *Dance League Series, Fourth Concert, 1950* (Box office statement)
- F. 13 *Daughters of the Lonesome Isle, 1945* (Choreographer's notes, ideas)
- F. 14 *Encounter in the Grove, 1967* (Choreographer's notes. From performance at University of California, Los Angeles)
- Fair Eccentric, undated (ca.1950)*
- F. 15 Choreographer's notes, undated
- F. 16 Costume designs, undated
- F. 17 *Fearful Symmetry, undated* (Choreographer's and program notes)
- F. 18 *Four Portraits from Duke Ellington's Shakespeare Album, undated* (Choreographer's notes)
- F. 19 *Elegy, undated* (Choreographer's notes)
- F. 20 *Inanna, undated* (Choreographer's notes)
- F. 21 *Letter to the World, undated (ca. 1970)* (Script and notes)
- F. 22 *Mantra, undated* (Technical stage directions)
- F. 23 *The Marathon, undated* (Choreographer's notes)
- F. 24 *A Mixture of Sight and Sound, 1969* (Choreographer's notes, planning, stage plans, costume ideas. From performance at Whitney Museum of American Art)
- F. 25 *Les Mouches, undated* (Choreographer's notes on *Les Mouches (The Flies)* by Jean-Paul Sartre)
- F. 26 *Now and Zen – Remembering, undated* (Choreographer's notes)
Otherman, or The Beginning of a New Nation, 1951-1954 and undated
- F. 28 Choreographer's notes, undated
- F. 29 Script 1951-1954 and undated (Includes correspondence between Jean Erdman, William Saroyan and Alan Hovhaness)
- F. 30 *People and Ghosts, undated* (Choreographer's notes)
The Perilous Chapel, 1947-1985 and undated

Choreographer's notes

Box 15

- F. 1 1947-1950 (Includes notebook with notes on *The Perilous Chapel* and *Solstice*)
- F. 2 Choreographer's notes, 1985
- F. 3 Choreographer's notes, undated
- F. 4 *The Philosophers, The Wife and The Cow*, 1943 (A dance-drama by Beverly Baff sent to Jean Erdman for comments)
- F. 5 *Pierrot, the Moon*, undated (Choreographer's notes. Includes window design)
- F. 6 *Pierrot, the Moon and Fearful Symmetry*, 1992 (Notes on talk given by Jean Erdman)
- F. 7 *Portrait of a Lady*, undated (Choreographer's notes)
- F. 8 *The Road to Hell*, 1958 (Choreographer's notes)
- F. 9 *Safari*, 1969 (Choreographer's notes, ideas, words used)
- F. 10 *Sailor in the Lourve*, undated (Choreographer's notes)
- F. 11 *Salutatio*, 1954 (Choreographer's notes)
- F. 12 *Sea Deep*, undated (Choreographer's notes)
- F. 13 *Solstice*, undated (ca. 1949-1951) (Choreographer's notes)
- F. 14 *Song of the Turning World*, 1953 (Choreographer's notes)
- Strange Hunt*, undated
- F. 15 Choreographer's notes, setting instructions
- F. 16 Kate Bandler's notes
- F. 17 *The Tempest*, undated
- F. 18 Theater of Dance workshop performances, 1963-1964
- Twenty Poems*, 1964 (From performance at Oberlin College)
- F. 19 Choreographer's notes
- F. 20 Light and music cues
- F. 21 *Two Gentlemen of Verona*, undated

Box 16

- F. 1 *Twilight Wind*, undated (Choreographer's notes)
- F. 2 *Upon Enchanted Ground*, undated (Choreographer's notes)
- F. 3 *Voracious*, 1969-1970 (Choreographer's notes)
- F. 4 *Weather of the Heart*, undated (Choreographer's notes)
- Unidentified dances, undated
- F. 5 Bellman/narrator (Choreographer's notes for Bellman/narrator, Barrister and other characters)
- F. 6 Creation theme (Choreographer's notes)
- F. 7 Scarlatti Dance (Choreographer's notes for piece danced by four or five women)
- Unidentified performances, 1961-1965
- F. 8 Box office statements, 1965 (Performance at Martinique Theater)
- F. 9 Ticket lists, 1961

- F. 10 Biographical notes, undated (For dancers in the Jean Erdman company)
Lighting and stage directions, 1954-1958 and undated (Various shows)
- F. 11 1954 and undated
- F. 12 1958
- F. 13 Music lists, 1959-1963 and undated
- F. 14 Sub-series 2: Theater of the Open Eye, 1962-1989 and undated
And David Wept, 1980 (Includes production and choreographer's notes)
La Belle au Bois, 1982-1983 and undated
- F. 15 Audition materials, 1983
- F. 16 Production notes, 1982-1983
Scripts, undated
- F. 17 with notes
- F. 18 with notes and changes on text
- F. 19 *Campbell, Joseph's seminars and tours*, 1973-1977 and undated
(Includes form letters, press releases, leaflets, management materials)
The Cobra and the Crow, 1976-1977 (Study guides. Part of the
Children's Program)
- F. 20 *The Dream of Kitamura*, 1982-1985 and undated
- F. 21 Audition materials, 1982 (Photographs, resumes, notes)
- F. 22 Management materials, 1984-1985 (Includes production budget
estimates, rehearsal schedules, contact sheets)
- F. 23 Production notes, 1982 (Included notes from Philip Kan Gotanda, and
some materials about another of his productions, *The Wash*)
Scripts, 1985 and undated
- F. 24 Version IA, undated
- F. 25 Version IIB, undated
- F. 26 Version of March, 1985
- F. 27 *Eric Bass Project*, undated
- F. 28 *Fire and Ice*, 1973
Gauguin in Tahiti, 1976-1978 and undated

Box 17

- F. 1 Audition materials, 1976 (Auditions held in Honolulu. Includes one
photograph)
- F. 2 Correspondence and contact lists, 1976 and undated
Lecture-demonstration for Hawaii Dance Conference, 1978
(Notes and slides)
- F. 3 Libretto, undated
- F. 4 Management materials, 1976-1978
- F. 5 Music cue sheets, 1976
- F. 7-8 Production notes, 1976 (Includes research materials)
Research materials, 1976
- F. 9 1 of 2 (Includes costume ideas)
- F. 10 2 of 2 (Includes notes for portions of the script)
- F. 11 Script drafts, undated (Acts I, II, III)

- F. 12 Script with light and sound cues, undated
- F. 13 Tahitian and Maori chants, undated
Tahitian press, 1976 (Tourist publications, not directly related to the production)
- F. 14
- Box 18**
- F. 1 *Herne's Egg*, undated (Production notes and six copies of the scripts with notes for different parts)
- F. 2 Holiday Dance Festival, 1981 (Calendar)
- F. 3 *Isle of the Seal*, 1979 (Script, by Leslee Asch)
The Jean Erdman Video Project, 1962-1989
- F. 4 Conference paper, 1986 (*Journeys of Body and Soul: Jean Erdman's Dances*, by Deborah Welsh)
- F. 5 Management materials, 1962-1989
- F. 6 Proposals, 1988-1989 (Phase I and Phase II)
- F. 7 Script, 1988
- F. 8 Speech by Jean Erdman notes, undated
Transcripts, 1978-1989
- F. 9 Conversation with Nancy Allison, 1988
- F. 10 Excerpts from Sarah Lawrence College Master Class, 1987
- F. 11 Jane Dudley's speech at first benefit, 1988
- F. 12 Interview with Jean Erdman, 1978 (Interviewer: Linda Small, for the Oral History Project of the New York Public Library. For more interviews see the Publicity Series)
- F. 13 *A Jean Erdman Retrospective*, 1985 (Production notes)
- F. 14 *Joseph Campbell Memorial*, 1987
- F. 15 *Michio Ito Festival*, 1979
Moon Mysteries, 1972-1980 and undated
- F. 16 *Calvary*, undated (Two copies of the script, for director and musicians)
- F. 17 *The Cat and the Moon*, undated (Copies of the script with notes, including stage manager's copy)
A Full Moon in March, 1972-1973 and undated
- F. 18 Choreographer's notes, undated
- F. 19 Light plots, costume designs, 1972-1973 and undated
- F. 20 Scripts, undated (Directors copy, musicians' copy)
- F. 21 *A Full Moon in March / Calvary*, undated (Choreographer's notes)
The Only Jealousy of Emer, undated
- F. 22 Production notes, undated
- F. 23 Scripts, undated (Musicians' copies, and librettos)
- F. 24 Costumes notes, light plots, press pack master list, 1980
- F. 25 Ticket lists, 1973, 1977
- Box 19**
- F. 1-2 *Moon Mysteries / Herne's Egg*, 1972 and undated (Production notes)
- F. 3 *Music for the Stage*, undated (Script with notes)

Myth and Man Project, 1984-1986

- F. 4 Production notes, 1984-1985
- F. 5 Research materials, 1984-1986 (Includes correspondence, planning materials, slides, and two books with English translation of *Prometheus Bound*)
- F. 6 Script, 1984-1985 (Includes notes, translation, drafts)
- F. 7 *Orphée, 1975* (Script with notes and stage directions)
- F. 8 *Ostinato Pianissimo, undated* (Kelly Holt's choreography)
- F. 9 *Primordial Voices, 1972-1976 and undated*
Eskimo / Haitian Suite, undated (Stage manager's copy of the script. Includes libretto)
Haitian Suite, 1972-1976 and undated
- F. 10 Choreographer's notes, undated
- F. 11 Libretto, 1972-1976 and undated (Original and copies of the libretto. Includes clippings)
- F. 12 *Rapid Transits, undated* (Production notes)
- F. 13 *Raven's Dance, undated* (Notes on music)
The Shining House, 1977-1980 and undated

Box 20

- F. 1 Back up cue sheets, ca. 1977-1981
Costume lists, 1978-1980
- F. 2 1978
- F. 3 1980
- Management materials, 1980
- F. 4 Spring
- F. 5 Fall
- Production books, 1978-1981
- F. 6-7 April-June 1978
- F. 8 April 1980
- F. 9 June 1981
- Production notes, 1978-1980 and undated
1978
- F. 10 Note cards, 1978
Notebooks, 1978 (Includes a notepad with notes, contact details, to-do lists)
- F. 11 1979
- F. 12 1980 (Includes copy of the script with notes, and a small notebook, Nola's, with budget for 1980)
- F. 13
- F. 14 For slides, undated
- F. 15 Radio advertising schedules, 1981

Box 21

- F. 1 Rehearsal notes, 1978 (Includes a draft of the script, sketches, research notes)
Research materials, 1971-1978 and undated

- F. 2 Hawaii, 1971-1978 and undated (Magazine articles on the history and culture of Hawaii; images of masks; and seven poems, possibly all by C. Millis)
- F. 3 Pele, 1978 (Materials about the Goddess Pele. Includes a postcard and photographs of Jean Erdman with friends)
Pele and Hiiaka – A Myth, 1978 (Materials based on book by Emerson, N., *Pele and Hiiaka – A Myth*, 1978)
- F. 4 Photocopy of the book
- F. 5 Selected chapters
- F. 6 Selected chapters with notes
- F. 7 Text excerpts (Cut and pasted on separate pages)
- Scripts, 1978-1980 and undated
- F. 8 Early draft, 1978
- F. 9 Final version, undated
- F. 10 With libretto, 1980 (Fall) (Partial copy, labeled “for Xeroxing”)
- F. 11 With libretto, undated (Partial copy, with lighting cues)
- F. 12 With lyrics, undated
- F. 13 With production notes, undated
- F. 14 Stage directions, 1980 (Fall)
- Box 22**
- F. 1 Spectacle, Inc., 1981 (Materials on two shows produced by Spectacle, Inc., *Homeostasis* and *The Absence*. Includes correspondence and photographs. See also correspondence with Patricia Cruz)
- F. 2 *Teiji Ito Memorial*, 1982
- F. 3 *Women of Trachis*, 1975 (Production notes, set designs)
- F. 4 Unidentified
- Biographical notes, 1971 and undated (Biographical notes for members of the Theater of the Open Eye)
- Calendars, 1974-1980
- F. 5 1974 (Jean Erdman’s daybook, where the majority of entries are related to activities of the Theater of the Open Eye)
1980 (Scheduled events, rehearsals and meetings for the Theater of the Open Eye)
- F. 6
- F. 7 Costume ideas, 1978
- F. 8 Dancers’ comments, 1973
- F. 9 Design ideas, undated
- F. 10 Notes on Japanese *No* Drama, ca. 1970
- F. 11 Stage requirements, ca. 1973-1976 (Various shows)
- Works by / with Theater of the Open Eye artists
- F. 12 Masters Thesis, 1978 (By Wendy Erdman)
- F. 13 Performance programs and clippings, 1972 1978 and undated

Series III: Academic Papers, 1937-2000 and undated

Articles, 1948-1960 and undated

Box 23

- F. 1 *A Contemporary Dancer Looks at her Heritage*, 1960 (*Dance Magazine*, November 1960. Includes drafts)
- F. 2 *The Dance as a Non-verbal Poetical Image*, 1949 (*Dance Observer*, April-May 1949. Includes a copy of the same article as published in Sorell, W., *The Dance Has Many Faces*)
- F. 3 *A Dancer's View of the American Creative Dance*, undated
- F. 4 *Jean Erdman Finds a New Approach to Dance*, 1950 (*Dance Magazine*, May 1950)
- F. 5 *The Royal Divorce*, undated (Drafts)
- F. 6 *Time and Space in the Japanese Theater*, 1956 (*Impulse*, 1956)
- F. 7 *What is Modern Dance?*, 1948 (*Vassar Alumnae Magazine*, February 1948)
- F. 8 Book collection list, 2000 (A list of titles in Jean Erdman's personal book collection)

Colleges, 1948-1990 and undated

- F. 9 Albion College, 1957
Bard College, 1954-1957
- F. 10 Lesson plans, 1954-1956
- F. 11 Programs and announcements, 1954-1957
- F. 12 Canada, Vancouver, 1959-1961
- F. 13 Columbia Teachers' College, 1949-1950
- F. 14 Connecticut, Stratford and New York City, 1964-1965 (For the American Shakespeare Festival Theatre and Academy)
- F. 15 Connecticut, Westport, 1973
- F. 16 D.C., Washington, 1961
- F. 17 Illinois State Normal University, 1957
- F. 18 India, 1954-1955 (Lecture-demonstrations given during Erdman's first world tour)
- F. 19 Missouri, Fulton, 1959
New York University, 1960-1971

Box 24

- F. 1 Administrative records, 1967-1969
- F. 2 Curriculum (Idea of School), ca. 1969
Lesson plans, 1960-1971
- F. 3 1960-1966
- F. 4 1966-1967
- F. 5 1968-1971
- F. 6 Ohio University, 1970
- F. 7 Oregon, Portland, 1959-1960
Pennsylvania, Pittsburgh, 1948-1949
- F. 8 1948

- F. 9 1949
- F. 10 Queensboro Women's College, 1952
- F. 11 San Francisco Dancers' Workshop, 1979
- F. 12 San Francisco State College, 1966
- F. 13 Sarah Lawrence College, 1978
- F. 14 University of California, 1965
- F. 15 University of British Columbia, 1959-1961 and undated
University of Colorado, 1948-1969

Box 25

- F. 1 1948-1950
- F. 2 1951-1955
- F. 3 1969
University of Hawaii, 1962-1990
- F. 4 Lesson plans, 1962-1969, 1990
- F. 5 Student papers and lists, 1962-1969
- F. 6 Wisconsin, 1960
Various locations, 1957-1966
- F. 7 1957-1959
- F. 8 1959-1960
- F. 9 1959-1966
Unidentified locations, 1955-1977 and undated
- F. 10 1955
- F. 11 1977

Box 26

- F. 1-4 Undated
- F. 5 Conferences, 1955-1989
- F. 6 1955-1958
- F. 7 1961-1970
- F. 8 1972-1978
1986-1989 (Includes a copy of the script for the *Coach with the Six Insides*
from a 1989 conference on James Joyce)
- F. 9 Early notebooks, 1939-1947 and undated

Box 27

- F. 1 Exercises, 1939-1947
- F. 2 Hula, undated
- F. 3 Source material, 1939-1947
Instruction manuals
- F. 4 1962-1963 (By Marcia Sherman. Includes drafts and notes)
- F. 5 Ca. 1968 (With Stefan Congrat-Butlar. Includes drafts and notes)

Pocket notebooks, 1938-1961 and undated (Include lesson plans, class notes, thoughts and choreographer's notes for various works Erdman choreographed)

- F. 6 1938-1945
- F. 7 1944-1947
- F. 8 1946-1961 and undated

Research materials, 1938-1971 and undated

Box 28

- F. 1 Lecture notes, 1958-1978 and undated
- F. 2 World dances, 1938-1971 and undated
Comparative, 1957-1969 and undated (Notes comparing various world dance traditions)
- F. 3 India and Japan, 1938-1971, and undated
- F. 4 Note cards, undated (Note cards covering Hula, Balinese, Hindu, Spanish and African dance techniques, as well as those of Duncan, Graham and ballet)
- F. 5 Thoughts about dance, 1955-1957 and undated
1955-1957
- F. 6 Undated
- F. 7 Thoughts and exercises, 1942-1968
1942
- F. 8 1948-1968
- F. 9 Trip with parents, 1937 (Materials from Java, Indochina and Bali)

Series IV: Financial and Legal Papers, 1942-1989 and undated

Box 29

- F. 1 Bank receipts, 1948-1976
- F. 2 Budget lists, 1942-1981
1942-1959
- F. 3 1961-1965
- F. 4 1967-1972
- F. 5 1973
- F. 6 1975-1976
- F. 7 1977-1981
- F. 8 Checkbook stubs, 1953-1977
1953-1958
- F. 9 1967-1977

Contracts, 1947-1982 and undated

Box 30

- F. 1 1947-1960
- F. 2 1962
- F. 3 1963
- F. 4 1964
- F. 5 1965

- F. 6 1966
- F. 7 1967
- F. 8 1968-1970
- F. 9 1971-1974
- F. 10 1976-1977
- F. 11 1978
- F. 12 1979
- F. 13 1980-1982
- F. 14 Undated
- F. 15 Forms and drafts, 1975-1978 and undated
- F. 16 Contributions, 1947-1977
Correspondence, 1949-1983

Box 31

- F. 1 A-B, 1957-1980
- F. 2 C, 1956-1980
- F. 3 D-F, 1949-1978
- F. 4 G-H, 1951-1979 and undated
- F. 5 J-N, 1953-1978 and undated
- F. 6 O-T, 1947-1980 and undated
- F. 7 U-Y, 1953-1983
- F. 8 Unidentified, 1948-1978
- F. 9 Endowments, 1948-1968
Financial statements, 1952-1967
- F. 10 1952-1954
- F. 11 1967
Fundraising, 1953-1982
Benefits, 1976-1978 and undated

The Coach with the Six Insides, 1978 (November 21, 1978)

Box 32

- F. 1 Correspondence, 1978
- F. 2 Promotion, 1978
Gauguin in Tahiti, 1976 (March 5, 1976 and November 17, 1976)
- F. 3 Contributions, expenses, 1976
- F. 4 Correspondence, 1976
- F. 5 Planning, promotion, 1976
Op Odyssey, 1977 (October 11 and 12, 1977)
- F. 6 Correspondence, guest lists, 1977
- F. 7 Planning, promotion, contributions, 1977
- F. 8 *Regines* / Bloomingdale's, undated (March 15, year unknown)

Contact lists, 1976-1981 and undated
Foundations, 1976 and undated

Box 33

- F. 1 (Compiled and provided to the Theater of the Open Eye by various people)
- F. 2 1977-1978 and undated
- F. 3 Undated (Copy of *The Foundation Directory*, New York Section, pages 267-375)
- F. 4 Individuals, 1981 and undated
- Correspondence, 1948-1982 and undated
- F. 5 A-E, 1948-1980 and undated
- F. 6 F-I, 1961-1982
- F. 7 J-M, 1951-1981 and undated
- F. 8 N, 1964-1982
- F. 9 O-S, 1963-1982
- F. 10 T-Y, 1973-1982
- F. 11 Form letters and drafts, 1969-1977 and undated
- Proposals, 1953-1976

Box 34

- F. 1 *The Coach with the Six Insides*, 1961
Gauguin in Tahiti, 1975-1976
Correspondence, 1975-1976
- F. 2 A-F, 1975-1976
- F. 3 H, 1975-1976
- F. 4 J-W, 1975-1976
- F. 5 Proposal materials, 1975-1976
- F. 6 Guggenheim Memorial Foundation grant proposal, 1953-1954
- F. 7 Philosophy of applications, ca. 1973-1978
- F. 8 Wesleyan University, 1975-1979
- F. 9 World Tour State Proposal, 1955-1956
- Medical, 1965-1982 and undated
- F. 10 Blue Cross Blue Shield, 1976-1982 and undated
- F. 11 Correspondence and invoices, 1965-1978
- F. 12 Non-profit corporation manual, 1978
- Payroll, 1962-1972

Box 35

- F. 1 1962
- F. 2 1964
- F. 3 1965
- F. 4 1967-1968
- F. 5 1971-1972

Receipts and Invoices, 1950-1989

F. 6 1950-1957
F. 7 1958
F. 8 1959
F. 9 1960
F. 10 1961
F. 11 1962
F. 12 1963
F. 13 1964
F. 14 1965-1966

Box 36

F. 1 1967
F. 2 1967 Tours
F. 3-4 1968
F. 5 1969-1971
F. 6-7 1972

Box 37

F. 1 1973
F. 2 1974
F. 3 1975
F. 4 1976
F. 5 1977
F. 6 1978
F. 7 1979
F. 8 1980-1983
F. 9 1989

Royalty statements, 1967-1974

Box 38

F. 1 ESP-Disk, 1967-1972
Two Gentlemen of Verona, 1971-1974
F. 2 Correspondence, 1973-1974
F. 3 Statements, 1971-1974

Salary statements, 1950-1979 and undated

F. 4 A-G, 1954-1979 and undated
F. 5 H-W, 1950-1973 and undated

Tax documents, 1947-1980

F. 6 1947-1962
F. 7 1963-1972
F. 8 1973
F. 9 1974-1975
F. 10 1976-1978

- F. 11 1980
Utility bills, 1959-1978
ConEdison, 1967-1975
- F. 12 1967-1973
- F. 13 1975
- F. 14 General Telephone Company, 1967
New York Telephone, 1959-1978
- F. 15 1959-1974
- F. 16 1975
- F. 17 1976-1978

Series V: Office Files, 1938-1988 and undated

Activity schedules, 1938-1988

Box 39

- F. 1 1975-1976 (Tour schedules, rehearsals, performances)
- F. 2 1976-1977 (Rehearsals and performances, classes and workshops, tour schedules)
- F. 3 1977-1980 (Performances)
Board of Directors' meeting minutes (For the Theater of the Open Eye)
- F. 4 Ca. 1973-1975
- F. 5 1980 (Includes statement of Income and Expense)
- F. 6 1981 (Includes statement of Income, Expense and Public Support)
Contact lists, 1952-1979
- F. 7 1952-1958
- F. 8 1962-1963 (Invitations for opening of *The Coach with the Six Insides*)
- F. 9 1962-1966 and undated
- F. 10 1969
- F. 11 1974
- F. 12 1977-1979 and undated
- F. 13 Ephemera, 1960-1983 and undated
Form letters, 1949-1982
- F. 14 1949-1964
- F. 15 1973-1982
- F. 16 Information about theaters, 1962-1963
- F. 17 To-do lists, ca.1973-1983 (Scraps of paper with contacts and errand lists for staff of the Theater of the Open Eye)
Tour arrangements, 1950-1977 and undated (Travel itineraries and relevant correspondence)
- F. 18 1950-1963
- F. 19 1964-1968
- F. 20 1973-1977 and undated
Vendor brochures, 1975-1981 and undated
- F. 21 International, 1975 and undated

F. 22 Theater suppliers, 1977-1981 and undated

Series VI: Publicity, 1925-1993 and undated

Box 40

- F. 1 Awards and Honors, 1955-1990 and undated
Biographical materials, 1938-1993 and undated
- F. 2 Biographical notes, 1943-1993
Professional records, 1938-1970
- F. 3 1938-1965 and undated
- F. 4 1970 (Compiled in 1970)
Repertoire chronologies 1938-1988 (Includes a comprehensive
chronological list of Jean Erdman's productions)
- F. 5 Campbell, Joseph, 1955-1990 and undated
- F. 6 Clippings, 1955-1993 (Includes an interview with Joseph Campbell by Cate
Miodini)
- F. 7 Leaflets and Posters, 1955-1981 and undated
- F. 8 Statement by Jean Erdman to Sarah Lawrence College, 1990
Theater of the Open Eye Seminars, 1976-1985 and undated
- F. 9 Fliers, 1976-1985 and undated
- F. 10 Mock-ups and ad proofs, 1976-1985 and undated
Clippings, 1925-1991 and undated
- F. 11 1925, 1937-1947
- F. 12 1948
- F. 13 1949

Box 41

- F. 1 1950
- F. 2 1951-1953
- F. 3 1954
- F. 4 1955-1956
- F. 5 1957
- F. 6 1958-1959
- F. 7 1960
- F. 8 1961
- F. 9 1962
- F. 10 1963
- F. 11 1964

Box 42

- F. 1 1965
- F. 2 1966
- F. 3 1967
- F. 4 1968
- F. 5 1969
1970

F. 6 January-July
F. 7 August-December
F. 8 1971
F. 9 1972
F. 10 1973

Box 43

F. 1 1974
F. 2 1975
F. 3 1976
F. 4 1977
F. 5 1978
1979
F. 6 January-April
F. 7 May-December
F. 8 1980
F. 9 1981
F. 10 1982
F. 11 1983
F. 12 1984
1985

Box 44

F. 1 January-September
F. 2 October-December
F. 3 1986-1991
F. 4 Undated
Proofs and mock-ups, 1955-1988
F. 5 1955-1973
F. 6 1974-1975
F. 7 1976-1980
F. 8 1981-1982
F. 9 1983-1988

Interviews, 1938-1979

F. 10 Ca. 1938-1939 (Notes on an interview from Erdman's early professional steps, with references to *American Document* and her work with Martha Graham)
F. 11 1952 (By Martha Coleman, on the teaching of choreography. Published in *Dance Observer*, April 1952)
F. 12 1963 (A conversation with Jean Erdman, by Connacht Davis. Taped at the Dublin Theatre Festival, September 1963)
F. 13 1974 (By Charles Olsen)
F. 14 1979 (By Theresa Bowers. A discussion about the Bennington Summer School of the Dance Project, for the Oral History Research Office, Columbia University. July 1979)

Leaflets and Posters, 1941-1991 and undated

Box 45

F. 1	1941-1949
F. 2	1950-1953
F. 3	1954-1958
F. 4	1959
F. 5	1960
F. 6	1961
F. 7	1962
F. 8	1963-1964
F. 9	1965
F. 10	1966
F. 11	1967
F. 12	1968
F. 13	1969
F. 14	1970-1971
F. 15	1972

Box 46

F. 1	1973
F. 2	1974
F. 3	1975
F. 4	1976
F. 5	1977
F. 6	1978
F. 7	1979
F. 8	1980
F. 9	1981
F. 10	1982

Box 47

F. 1	1983-1985
F. 2	1986-1989
F. 3	1991
F. 4	Undated
F. 5	Drafts, mock-ups, original prints, 1965-1980
F. 6	Performances by outside artists , 1977-1980 (Performances at the Theater of the Open Eye by non-members)
F. 7	Newsletters, 1978-1985 (Newsletter of the Theater of the Open Eye)
F. 8	Poems for Jean Erdman, 1961 and undated (Published and unpublished poems inspired by Jean Erdman's dancing)
	Press Books, 1964-1984 and undated
F. 9	1964 (Draft and relevant notes for press book for the <i>Coach with the Six Insides</i>)

- F. 10 Ca. 1967
- F. 11 1974-1975 (Drafts)
- F. 12 1975 (Draft, for *Music for the Stage*)
1975-1976
- F. 13 *Gauguin in Tahiti*
- F. 14 Press Manual (Drafts)
1976-1977
- F. 15 Press Manual (Hard copy and draft)
- F. 17 Residency Manual
- F. 18 Valerie Hammer Project annual report
- F. 19 1977-1978
- F. 20 1978-1979

Box 48

- F. 1 1982 (*The Coach with the Six Insides*)
- F. 2 1984
- F. 3 Notes and materials, 1972-1977 and undated
Press Lists, 1959-1982
- F. 4 1959-1962
- F. 5 1965
- F. 6 1967
- F. 7 1978
- F. 8 1979
- F. 9 1982
Press Quotes, 1951-1972 and undated (Collections of reviews and press
comments for publicity purposes)
- F. 10 1951-1959 and undated
- F. 11 1962-1972 and undated (Includes translations of reviews in Italian and
Japanese)
Press Releases, 1948-1991 and undated
- F. 12 1948-1959
- F. 13 1960-1969
- F. 14 1970
- F. 15 1971
- F. 17 1972
- F. 18 1973

Box 49

- F. 1 1974
- F. 2 1975
- F. 3 1976
- F. 4 1977
- F. 5 1978
- F. 6 1979

- F. 7 1980
- F. 8 1981
- F. 9 1982-1991
- F. 10 Undated
- F. 11 Drafts, undated (With corrections or fill-in spaces)

Series VII: Scrapbooks, 1962-1967 and undated

Cartoons, undated (Three scrapbooks with cartoons and added captions referring to Jean Erdman and her colleagues. Their titles are given based on the text in each book's first page)

- F. 12 *I decided to enroll at the...Jean Erdman Theater of Dance*, undated
- F. 13 *The Open Eye: This has to be our year*, undated
- F. 14 *Jean Erdman Theater of Dance off to Oberlin*, undated
The Coach with the Six Insides, 1962-1967 and undated

Box 50

- F. 1 New York, 1965-1967
- F. 2-3 New York-Italy-Paris-Dublin, 1962-1963
- F. 4 U.S., 1965-1966 and undated
- F. 5-6 U.S.-Canada-Japan, 1961-1964 and undated
- F. 7 Theater of the Open Eye Performances, undated

Series VIII: Programs, 1935-1991 and undated

Box 51

- F. 1 1935
- F. 2 1937
- F. 3 1938-1939
- F. 4 1940-1941
- F. 5 1942
- F. 6 1943-1944
- F. 7 1945
- F. 8 1946
- F. 9 1947-1948
- F. 10 1949
- F. 11 1950
- F. 12 1951
- F. 13 1952
- F. 14 1953
- F. 15 1954
- F. 16 1955
- F. 17 1956
- F. 18 1957
- F. 19 1958
- F. 20 1959

F. 21	1960
F. 22	1961
F. 23	1962
F. 24	1963

Box 52

F. 1	1964
F. 2	1965
F. 3	1966
F. 4	1967
F. 5	1968
F. 6	1969
F. 7	1970
F. 8	1971
F. 9	1972
F. 10	1973
F. 11	1974
F. 12	1975
F. 13	1976

Box 53

F. 1	1977
F. 2	1978
F. 3	1979
F. 4	1980
F. 5	1981
F. 6	1982
F. 7	1983
F. 8	1984
F. 9	1985
F. 10	1988
F. 11	1991
F. 12	Undated
F. 13	Souvenir programs, 1937-1990 and undated
F. 14	1937-1950
F. 15	1951-1952
F. 16	1953-1954
F. 17	1955-1959

Box 54

F. 1	1962-1966
F. 2	1967-1969
F. 3	1970-1977
F. 4	1978

- F. 5 1981-1990
- F. 6 Undated
Japanese Arts, 1952-1982 and undated
- F. 7 1952-1954
- F. 8 1964
- F. 9 1964-1982
- F. 10 Undated

Series IX: Photographs, 1938-1991 and undated

Jean Erdman, 1938-1988 and undated

Box 55

- F. 1 Graham Technique, 1938 (At Sarah Lawrence College. Students demonstrating the Graham Technique. Photos by Julien Bryara, Alfred Eisenstadt)
- F. 2 Hula, 1958 and undated (Photos by Harold Swahn)
- F. 3 Public appearances for the Theater of the Open Eye, 1979 and undated (Photos by Andrews, Library of Congress)
- F. 4 Publicity portraits, 1940s-1988, and undated
Solo dances in costume, undated
Photos by Daniel Entin, Walter Daran, undated
- F. 5 Photos by Daniel Entin, Walter Daran, undated
- F. 6 Photos by Harold Swahn, undated
- F. 7 Waverly Place roof, undated
People and places, 1954-1989 and undated
- F. 8 Bard College, 1956-1957 (Includes large negative. Photos by Harold Swahn)
- F. 9 Bennington College, ca. 1942 (With Merce Cunningham and Nina Fonaroff)
- F. 10 Campbell, Joseph, undated (Publicity portraits. Includes one large negative)
- F. 11 Canada, Vancouver, 1979 (Jean Erdman and Joseph Campbell in *Mythology in Art*, September 1979. Includes slides, and photographs of Erdman performing the "Old Crane Dance" from *The Coach with the Six Insides*)
- F. 12 Colorado, Boulder, undated (Erdman with fellow dancers, outdoors. Photos by James H. Roberts)
- F. 13 Hovhaness, Alan, 1989 (With Jean Erdman and others)
- F. 14 India, 1954 (Includes some correspondence and one clipping)
Japan, 1955
1955 (Master class in USIS Cultural Center)
- F. 15 1955 (Master class in USIS Cultural Center)
- F. 16 1964 (Lecture-demonstration in Tokyo, April 28, 1964)
- F. 17 1965 (Tokyo, October 1965)
- F. 18 Kansas Dance Council Symposium, ca. 1970
- F. 19 Laderman, Ezra, ca. 1957 (With Jean Erdman and dancers)
- F. 20 Ohio University, 1970
- F. 21 Oregon, Portland, undated
- F. 22 Television interview, 1962 (Contact sheets and negatives)

- F. 23 Trinity Church, ca. 1974-1975 (Jean Erdman's talk after performance of
Haitian Suite)
- F. 24 University of Hawaii, 1962-1969
- F. 25 Unidentified building, 1970
- F. 26 Unidentified location, 1975 (Contact sheets from class taught by Erdman)
- Productions, 1942-1991 and undated
- Early Works, 1942-1991 and undated

Box 56

- F. 1 *Burning Thirst*, 1952
- F. 2 *Broken City*, 1953 (Photos by Daniel Entin)
The Castle, 1967
- F. 3 Photos by Deborah Berman
- F. 4 Photos by Jack Mitchell
- F. 5 Photos by Marcia Roltner
- F. 6 Photos by Amalie R. Rothschild
- F. 7-10 Photos by Lyn Smith
- F. 11 Photos by Harold Swahn (Includes correspondence)
- F. 12 *Changing Moment*, 1946 (Photos by Thomas Bouchard)
- F. 13 *The Coach with the Six Insides*, 1962-1985
- F. 14 Actors (Photos by Ken Howard, H. Hozoma, Fred McDarrah, Harold Swahn)
- F. 15 Dangler, Anita
- F. 16 Dexter, Van
- F. 17 Erdman, Jean
- F. 18 Frey, Leonard
- F. 19 Ryan, Gail

Box 57

- F. 1 Duos
- F. 2 Trios
- F. 3 Quartets
- F. 4 Quintets
- F. 5 Actors and musicians
- F. 6 Brochure photographs
- F. 7 Channel 13 Video (Includes slides and contact sheets)
- F. 8 Coach ride
- F. 9 East 74th Street Theater, (Includes contact sheets)
- F. 10 Performance of 1978-1979 (Includes contact sheets)
- F. 11 Studio action, 1962
- F. 12 Studio action, Kawaii (Includes contact sheets)
- F. 13 Tour Brochures
- Tours
- F. 14 Dublin

- F. 15 Japan (Includes contact sheets by photographer H. Hozoma)
- F. 16 Spoleto, and Village South Theater
- F. 17 Village South Theater
- Box 58**
- F. 1 Projection slides (Two in glass casings)
- F. 2 Slides and negatives
- F. 3 *Creature on a Journey*, 1943 (Includes contact sheets. Photos by Daniel Entin)
- F. 4 *Credo in Us*, 1942 (With Merce Cunningham. Photos by Barbara Morgan)
- F. 5 *Daughters of the Lonesome Isle*, 1944, 1987 (Various performances. Photos by Harols Swahn, Lois Greenfield, V. Sladon, Chas W. Velte Jr)
- F. 6 *Dawn Song*, 1945
- F. 7 *Duet for Flute and Dancer*, 1956 (Photos by Daniel Entin, Jerry Kramer, Harold Swahn, Carl Wright)
- F. 8 *Elegy*, 1958 (Includes contact sheet. Photos by Radford Bascome)
- F. 9 *En Pelerinage*, 1948 (Includes contact sheet. Photos by Earl Leaf)
- F. 10 *The Fair Eccentric*, 1950 (Photos by Edward Blakeman, Gerda Peterich, Harold Swahn, Myron Tannenbaum)
- F. 11 *Fearful Symmetry*, 1957, 1970 (Various performances. Includes contact sheets. Photos by Radford Bascome, Congrat-Butlar, Amalie Rothschild, V. Sladon, Harold Swahn, United Press International)
- F. 12 *Forever and Sunsmell*, 1942 (Photos by Gerda Peterich, Harold Swahn)
- F. 13 *Four Portraits from Duke Ellington's Shakespeare Album*, 1960, 1981 (Various performances. Includes contact sheets and slides. Photos by Radford Bascome, Ken Howard, Earl Leaf, V. Sladon)
- F. 14 *Hamadryad*, 1948 (Photos by Maya Deren)
- F. 15 *Harlequinade*, 1957 (Notes on original folder: "Dance entitled *Harlequinade* [sic.]. Ezra wrote the score for 10 dancers. I had to choreograph to specific rhythmic patterns!!!" "With Donald McKayle. Music by Ezra Laderman. First performance at BAM [Brooklyn Academy of Music]". Includes slides. Photos by Daniel Entin, Harold Swahn)
- F. 16 *Letter to the World*, 1970 (Photo by Martha Swope)
- F. 17 *Llove Ssong Ddance*, 1968 (Includes contact sheets. Photos by Harold Swahn)
- Ophelia*, 1946

Box 59

- F. 1 (Includes one slide and contact sheets. Photos by Bouchard, Daniel Entin, Harold Swahn)
- F. 2 Mats
- F. 3 *Othello*, 1964 (Not one of Jean Erdman's performances)
- F. 4 *Partridge in Junglegym*, 1965 (Includes contact sheets and a list of dancers appearing in several photographs. Photos by Harold Swahn)

- F. 5 *Perilous Chapel* (1949), 1990-1991 (Photos by Congrat-Butlar, Johan Elbers, Carol Rosegg)
- F. 6 *Pierrot, the Moon*, 1954 (Includes contact sheet. Photos by V. Sladon, Cherel Winett [Ito])
- F. 7 *Portrait of a Lady*, 1951 (Includes contact sheets. Photos by Daniel Entin)
- F. 8 *Sailor in the Louvre*, 1951 (Photos by Chas. W. Velte, Jr)
- F. 9 *Sea Deep*, 1947 (Includes contact sheets. Photos by Earl Leaf, Myron Tannenbaum)
- F. 10 *Seeds of Brightness*, 1943 (With Merce Cunningham. Photos by Barbara Morgan)
- Solstice*, 1950
- F. 11 Photos by V. Sladon
- F. 12 Photos by Harold Swahn
- F. 13 Contact sheets
- F. 14 1985 (Includes photographs from previous performances, and correspondence. Photos by Lois Greenfield, Tseng Kwong Chi)
- F. 15 1990 (Includes contact sheets and notes. Photos by Johan Elbers, Carol Rosegg)
- F. 16 *Song of the Turning World*, 1953 (Photos by Floyd G. Walters)
- F. 17 *Strange Hunt*, 1954 (Includes slides. Photos by James H. Roberts)
- F. 18 *The Transformations of Medusa*, 1942
- F. 19 *Twenty Poems*, 1960 (Photos by Harold Swahn, V. Sladon)
- F. 20 *Upon Enchanted Ground*, 1951 (Includes contact sheets. Photos by Daniel Entin, Francis Haar)
- Rehearsal photographs, 1953-1970 and undated

Box 60

- F. 1 1953 (Photos by Harold Swahn)
- F. 2 1960 (Photos by V. Sladon)
- F. 3 1963 (Negatives. Includes one letter. Photos by Paul Greenfield)
- F. 4 1970 (Photo by United Press International)
- F. 5 Undated (Photos by Chas W. Velte, Jr)
- Unidentified, 1974 and undated
- F. 6 1974 (Includes one letter. Photos sent to Jean Erdman by Ruth Solomon)
- F. 7 Group works, undated (Includes slides)
- F. 8 Slides, undated
- Theater of the Open Eye, 1972-1990 and undated
- F. 9 *Behind a Mask*, 1983 (Photos by Ken Howard)
- F. 10 *Changing Woman*, 1987 (Includes photographs of Jean Erdman in early performance, and photographs and contact sheets of Leslie Dillingham in performance of 1987. Photos by Johan Elbers, Lois Greenfield, Harold Swahn, March Weinstein)
- Cobra and the Crow*, undated (Includes one negative. Photos by Chuck Delaney)
- F. 11
- F. 12 *Demeter's Daughters*, 1980 (Photo by Redmond Simonsen)

- F. 13 *The Dream of Kitamura*, 1985, 1987 (Includes slides. Photos by Ken Howard)
- F. 14 *Eric Bass Shows*, undated
- F. 15 *A Festival of Recall*, 1985 (Includes slides and negatives. Photos by C. Megaloconomou, Dennis Macrae, Martha Swope)
- F. 16 *Fire and Ice*, 1973-1976 (Includes contact sheets and negatives. Photos by Cherel Winett)
- F. 17 *Fontanta, a Dance Tale*, 1977-1978 (Photos by Dan Perrelli, Mark Pomerantz)
- Gauguin in Tahiti*, 1976-1977
- F. 18 Photographs (Includes one letter. Photos by Roger Greenawalt)
- F. 19 Contacts, slides and negatives
- Holiday Dance Festivals*, 1983-1985 and undated
- F. 20 1983-1984 (Photos by James Fry, Lois Greenfield)
- F. 21 1984-1985 (Photos by Caravaglia, R. Grant, John MacIver, S. Mullen, Tseng Kwong Chi, Marc Weinstein)
- F. 22 Undated (Includes negatives. Photos by Lois Greenfield, Tseng Kwong Chi)
- F. 23 *Isle of the Seal*, undated

Box 61

- F. 1 *Jean Erdman Video Project*, 1988-1990 (Includes contact sheets. Photos by Johan Elbers, Robert Holder, C. Zumwalt)
- F. 2 *La Belle au Bois*, 1983 (Photos by Anita Feldman-Shevett)
- F. 3 *Michio Ito Memorial Festival*, 1979 (Includes slides and negatives. Photos by John Dady, Lois Greenfield)
- Moon Mysteries*, 1972-1980
- F. 4 *Calvary* (Includes contact sheets. Photos by Cherel Winett)
- F. 5 *The Cat and the Moon* (Includes contact sheets. Photos by Cherel Winett)
- F. 6 *A Full Moon in March* (Includes contact sheets. Photos by Herbert M. Rosenthal and Cherel Winett)
- F. 7 *The Only Jealousy of Emer* (Includes contact sheets. Photos by Cherel Winett)
- F. 8 Slides
- F. 9 *Moon on Snow*, 1978 (Includes negatives. Photos by Smitu Kothari)
- F. 10 *Music for the Stage*, undated (Photo by Cherel Winett)
- F. 11 *Op Odyssey*, 1976-1978 (Photos by Lois Greenfield, Dan Perrelli)
- F. 12 *Orphée*, 1975-1976 (Photos by Delilah McKavish, Morty Umans)
- F. 13 *Punch with Judy*, 1982
- F. 14 *People and Ghosts*, (1946) 1977 (Photographs and slides from restaging in 1977)
- F. 15 *Primordial Voices / Haitian Suite*, 1973-1976 (Includes slides. Photos by Delilah McKavish)
- F. 16 *Rapid Transits*, 1973 (Includes slides)
- F. 17 *Raven's Dance*, 1977 (Includes contact sheets. Photos by Ann Swider)

The Shining House, 1978-1981 (Photos by Otto Berk, Hector Gonzalez, Lois Greenfield, Nola Hague, David Riley, Redmon Simonsen)

F. 18 Black and white photographs

Box 62

F. 1 Color photographs

F. 2 Contact sheets, slides, negatives

Projection slides by Paul Jenkins

F. 3 Large negatives

F. 4 Slides and booklets

F. 5 *Spectacle*, 1981 (Photos by Kenneth C. Burkhardt)

F. 6 *The Sun Gets Blue*, 1982 (Photo by Ken Howard)

F. 7 *Sundoor*, 1975-1976 (Includes contact sheets and negatives. Photos by ChereL Winett)

F. 8 *Twilight Crane*, (Includes slides. Photos by Chuck Delaney)

F. 9 *Three Irish Noh Plays*, 1980 (Includes negatives. Photos by Charles Marinaro)

F. 10 Unidentified, undated (Photos by Ken Howard, Anita Feldman-Shevette)

Open Eye Company, 1972-1985 and undated

F. 11 Ca. 1972 (Photos by ChereL Winett)

F. 12 Ca. 1977-1985

F. 13 Open Eye Musicians, undated

F. 14 Open Eye Workshops, undated (Photos by ChereL Winett)

Series X: Oversized Materials, 1930s-1991 and undated

Production materials, 1950-1985 and undated

Box 63

F. 1 Early works, 1950-1967 and undated

F. 2 *Broken City*, 1953 (Set designs)

F. 3 *The Castle*, 1967 (Light plots, stage plans)

F. 4 *The Coach with the Six Insides*, 1962-1985 (Scores and set designs. Includes sketches, drawings, some in color, and floor plans)

F. 5 *Solstice*, 1950 (Costume and set designs)

F. 6 *Strange Hunt*, 1954 (Settings)

F. 7 Unidentified, *undated* (Costume designs)

F. 8 Design ideas

Theater of the Open Eye, 1972-1985 and undated

F. 9 *A Festival of Recall*, 1985 (Set designs)

F. 10 *Gauguin in Tahiti*, 1976 (Tahitian press, research materials)

F. 11 *Moon Mysteries: The Only Jealousy of Emer*, 1972-1980 (Libretto)

F. 12 Costume ideas, undated (*Renard* the fox)

Photographs, undated

F. 13 Jean Erdman solo dances, undated (Mounted and signed)

Publicity, 1969-1983 and undated
Leaflets and posters, 1969-1983 and undated

Box 64

F. 1 1969-1983 and undated
F. 2 Ca. 1979

Scrapbooks, 1930s-1967

Box 65

F. 1 Ca. 1930s-early 1940s
F. 2-3 1937-1948
F. 4-7 1949-1967

Box 66

F. 1 Publicity, 1964-1991
Photographs 1937-1985 and undated
Jean Erdman, 1937 and undated
F. 2 Early portraits, 1937 and undated
F. 3 Publicity portraits, undated (Photos by Walter Daran, Daniel Entin, Ilse Mayer)
F. 4 Solo dances, undated
F. 5 Solo dances in costume, undated (Photos by Harold Swahn)
Productions, 1942-1985
Early works, 1942-1985
F. 6 *The Castle*, 1967 (Photos by Marcia Roltner)
F. 7 *Changing Moment*, 1946
F. 8 *The Coach with the Six Insides*, 1962-1985
F. 9 *Duet for Flute and Dancer*, 1956 (Photos by Harold Swahn)
F. 10 *Fearful Symmetry*, 1957, 1970 (Photo by V. Sladon)
F. 11 *Forever and Sunsmell*, 1942
F. 12 *Hamadryad*, 1948 (Photo by Maya Deren)
F. 13 *Harlequinade*, 1957
F. 14 *Ophelia*, 1946
F. 15 *Pierrot, the Moon*, 1954 (Photo by Cherel Winett)
F. 16 *Sea Deep*, 1947
F. 17 *Seeds of Brightness*, 1943 (Photo by Barbara Morgan)
Theater of the Open Eye, 1972-1980
F. 18 *Fire and Ice*, 1973-1976 (Photos by R. Rosenthal)
F. 19 *Moon Mysteries: A Full Moon in March*, 1972-1980

Separated Materials

Rodgers and Hammerstein Archives of Recorded Sound

Audio-Visual items separated from the paper materials in this collection are comprised of the following.

- *Jean Erdman at National Arts Club—Yeats Society—5/25/93*
One ½” VHS NTSC
- *1982 Holiday Dance Festival*
Two ¾” Umatic videos
- *Jean Erdman Retrospective, Hunter College Playhouse, Program A*
Penny Ward Video—12/8/85
Two ¾” Umatic videos
- *Jean Erdman Retrospective, Hunter College Playhouse, Program B*
Penny Ward Video—12/8/85
Two ¾” Umatic videos
- *Holiday Dance Festival 1981 featuring Choreography by Jean Erdman from the*
Jean Erdman Repertory and featuring Choreography by Nancy Allison, Leslie
Dillingham, Rebecca Perrin, Muna Tseng, Susan Tenney
Four ¾” Umatic videos

Items may not be available for immediate consultation. See the Jerome Robbins Archive of the Recorded Moving Image for further details.

Jerome Robbins Dance Division

- Leather wallet and coins, souvenir from Japan, 1964
- Coaster