

The following archival reproductions have been collected to accompany the Everyday Itinerary Lesson Plan, developed by Takiyah Nur Amin for the *Dunham's Data* Teaching Toolkit.

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For further information on *Dunham's Data*, see www.dunhamsdata.org

For further information on the Teaching Toolkit see <https://www.dunhamsdata.org/blog/toward-teaching-toolkit>

Mexico

1) Mercedes
 2) Blumie's about Hotel
 3) Film possibilities

1952

New York and

28. Boris Bary - Windsor Hotel

Provincial Itinerary 1952

April 20 - May 4 - Belfast, Northern Ireland - Grand Opera House
 Hotel: Craufordsburn Inn

May 5 - 11 - Dublin, Eire, Theatre Royal
 Hotel: Russell

May 12 - 25 - Bournemouth, England Pavilion
 Hotel: Palace Court

May 25 - June 8 - Nottingham, Theatre Royal
 Hotel

June 8 - 22 - Birmingham, Hippodrome
 Hotel:

June 22 - July 6 - Bristol, Hippodrome
 Hotel:

July 6 - July 20 - Coventry, Hippodrome
 Hotel:

July 20 - August 3 - Liverpool, Royal Court Theatre
 Hotel: ^{Can}

August 3 - 17 - Manchester, Opera House
 Hotel: ^{Old}

Aug. 17 - 31 - Newcastle on Tyne, Theatre Royal
 Hotel:

Aug. 31 - Sept. 14, Glasgow, King's Theatre
 Hotel:

Sept. 14 - 28, Edinburgh, King's Theatre
 Hotel:

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BRISTOL HIPPODROME

Chairman ... PRINCE LITTLER
 Manager ... GEORGE A. HIGGS

PHONE : 21091

Commencing **MON., JUNE 23rd, 1952**—FOR TWO WEEKS
EVENINGS at 7.0 Mats: WED. & SAT. at 2.30

PETER DAUBENY
 PRESENTATIONS LTD.
 by arrangement with FERNAND LUMBROSO and LEON HEPNER
 present

KATHERINE DUNHAM AND HER COMPANY

with
LENWOOD MORRIS
 LUCILLE ELLIS VANOYE AIKENS
 JULIE ROBINSON WILBERT BRADLEY FRANCES TAYLOR JACQUELINE WALCOTT
 Costumes and Scenery by JOHN PRATT
 Choreography and Direction by KATHERINE DUNHAM
 Orchestra under the direction of BERNARDO NORIEGA
 Associate Conductor: MAURICE BROMLEY

FIRST PART

- 1 BRAZILIAN SUITE:**
- (a) **Homage to Derival Caymmi** ... Caymmi—Arranged by Noriega
 Dorival Caymmi, Brazilian poet, sings the beauties of his native Bahia. His songs of the sea are full of haunting mystery, his poems of the people are moving and charming. No other Brazilian folkloric writer nor composer has achieved such simplicity of expression.
 MIRIAM BURTON, MILTON GRAYSON, ROSALIE KING, GORDON SIMPSON, URAL WILSON and MEMBERS OF THE COMPANY
- (b) **Acaraje** ... Caymmi—Arranged by Noriega
 Late at night, in the deserted streets of Bahia, a street vendor offers her candies to the late passers-by. A few of them stop for a moment and dance ... KATHERINE DUNHAM
 With VANOYE AIKENS, LENWOOD MORRIS, RICHARD AVALOS and ALBERT LAGUERRE
- (c) **Choros:** ... Osvaldo Gogliano
 Variation on a Brazilian Quadrille of the early Nineteenth Century
 No. 1 JULIE ROBINSON, LENWOOD MORRIS, LAVINIA HAMILTON, WILBERT BRADLEY
 Nos. 2 and 3 KATHERINE DUNHAM
 LENWOOD MORRIS, JULIE ROBINSON, LAVINIA HAMILTON, WILBERT BRADLEY
- (d) **Frevo** ... Native Air—Arranged by Noriega
 A Carnival dance from Pernambuco, Northern Brazil ... LENWOOD MORRIS
 JACQUELINE WALCOTT, FRANCES TAYLOR, CHARLES MOORE, MARIA LOUISA DA SILVA and FRANK GLASS
- (e) **Batucada** ... Don Alfonso
 A group of fishermen flirt with a woman from the Bahia Region. ... KATHERINE DUNHAM
 VANOYE AIKENS and THE MEN OF THE COMPANY
- (f) **Los Indios** ... Folk Air—Arranged by Nardini
 LUCILLE ELLIS, JACQUELINE WALCOTT and WILBERT BRADLEY
- 2 TANGO** ... Osvaldo Pugliese
 The intensity of life in the vast city of Buenos Aires has always found expression in the "Tango," heartbeat of Argentina. In the streets, in the "cansinos" of the people are felt the waiting and violence of the times under the moving shadow of the two profiles.
 KATHERINE DUNHAM
 With VANOYE AIKENS, LENWOOD MORRIS, JULIE ROBINSON and RICHARD AVALOS

- 3 SHANGO** ... Bergerson
 The sacrifice of the white cock to the Yoruba God "Shango" takes place in Trinidad, but is known throughout the West Indies. ... LA ROSA ESTRADA
 The Shango Priest. ... THE COMPANY
 The youth possessed by the snake ... URAL WILSON

INTERVAL

L'AG'YA

SECOND PART

Robert Sanders

(Original story by Katherine Dunham)
 The scene is Vauclin, a tiny 18th-century fishing village in Martinique. Loulouise loves and is desired by Alcide. Julot, his rival, repulsed by Loulouise and filled with hatred and desire for revenge, decides to seek the aid of the King of the Zombies. Deep in the jungle, Julot fearfully enters the lair of the Zombies and witnesses their strange rites which bring the dead back to life. Terrified, but remembering his purpose, Julot pursues the King of the Zombies and obtains from him the "cambois," powerful love charm.

The following evening: it is a time of gaiety, moving into the stately "Creole Mazurka" or "Mazouk," and into the uninhibited excitement of the "Beguine." Into this scene enters Julot, horrifying the villagers when he exposes the coveted "cambois." Even Alcide is under its spell. Now begins the "Majumba," love dance of ancient Africa. As Loulouise falls more and more under the influence of the charm, Alcide suddenly defies its powers, breaks loose from the villagers who protect him, and challenges Julot to the "Ag'ya," the fighting dance of Martinique. In "Ag'ya" and its ending is the consummation of the forces released in superstition and violence.

Alcide ... VANOYE AIKENS
 Julot ... WILBERT BRADLEY
 Loulouise ... KATHERINE DUNHAM
 Roi Zombie ... LENWOOD MORRIS
 Porteresses, Vendors, Fishermen, Townspeople of Vauclin: THE COMPANY

INTERVAL

THIRD PART

AMERICANA:

Out of the sufferings of slavery came a music rich in rhythms and dances evolved from African origins and overlaid with American forms. The negroes adopted, interpreted and modified many creative expressions of their masters and developed dances of a fresh and extravagant gaiety. In the "Spirituals," however, there is the awareness of tragedy, but with evidences of hope: one of the most pronounced characteristics of negro peoples.

- (1) **Field Hands** ... American Folkloric Arts
 The "Buck and Wing" ... VANOYE AIKENS
 and the MEN OF THE COMPANY
- (2) **Plantation Dances** ...
 "Pas Mala," "Juba," "Palmer-House," "Fallin' off a Log."
 These were based on American square dances which had evolved over a period of one hundred and fifty years from European folk dances. They were revised and garnished with African rhythms and improvisations.
 THE COMPANY
- (3) **Spirituals**
 Deepest expression of despair and hope following a direct line from the plaints of the days of slavery.
 MIRIAM BURTON, MILTON GRAYSON, ROSALIE KING, GORDON SIMPSON, URAL WILSON, VICTOR MCUNU
 Dancer ... MINNIE WILLIS
- (4) **Barrelhouse** ... Stacy
 (Florida Swamp Shimmy)
 A Saturday night encounter during the 1920's.
 KATHERINE DUNHAM
 and VANOYE AIKENS
- (5) **Strutters' Ball**
 Popular American song of the beginning of the century.
 MIRIAM BURTON, MILTON GRAYSON, ROSALIE KING, GORDON SIMPSON and URAL WILSON

This Theatre is disinfected with Jeyes' Fluid

Fully Licensed Bars in Stalls and Grand Tier

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Hippodrome
BRISTOL.

24th June, 1952.

Dearest Doris

Where are you and how are you? We are soon leaving England after an ill-fated tour of the provinces and a London engagement cut short by the King's death. I guess I wrote you about all of the events up until then. We now go to Scandinavia for a part of the summer and then perhaps I will be able to have two weeks off before our fall tour.

I so often think about what you said about teaching and have found a great pleasure teaching again during the past few weeks. There are periods when it seems especially non-productive and at other times all of the answers seem to be there in profusion. This is one of the things which has often made me wonder whether I should abandon everything else for a teaching career. When I do it it is very good but there also times when I just don't seem able to do it. At any rate this is one of the fruitful times and I just thought I would tell you about it.

Three or four months ago I thought about you very strongly for a few days and assumed that you must be going through some changes in your life. Once I thought that you were very peaceful and happy and I hope that I was right and that it continued. I would dearly love to know what you have been doing because believe me your welfare and progress continue to be very important to me.

For my part I am feeling quite well

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KATHERINE DUNHAM COMPANY

c/o The Hippodrome, Bristol

MEMORANDUM

Friday, Fourth of July 1952

MOVEMENT BRISTOL TO COPENHAGEN

Packing after Saturday Evening Show in Bristol. All packing must be completed by 11.00 pm.

Departure for LONDON

First Group staying over in London

Meeting at TEMPLE MEADS Station in Bristol at 8.30 am
Train departs at 9.05 am
Arrives LONDON Paddington Station at 12.20 pm

Second Group staying over in BRISTOL

Depart TEMPLE MEADS STATION Bristol TUESDAY (MARDI, MARTES),
July 8th at 9.35 am (Meet at 9.15 am)
Arrive LONDON 12.40 Paddington Station

If you want to travel on faster train: Leave TEMPLE MEADS Bristol
at 8.47 am, arriving LONDON at 11.20 am.

Last possible train to take to get to London on time:

Leave Bristol TEMPLE MEAD Station at 11.45 am, arriving
Paddington Station LONDON at 1.55 pm.

DEPARTURE FROM LONDON

TUESDAY, JULY 8th, 1952 - LIVERPOOL STREET STATION

Meeting at 2.30 p.m. (Boat train leaves for Harwich Quay
at 3.10 pm)

Please have your passports on you

Michael Rainer
Michael Rainer,
Company Manager.

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SKOVRIDERKROEN
(The Forrester's Inn)
Charlottenlund
Denmark



Dearest mother :
Just opened
at the new (NEU)
theatre last
night for about
3 weeks. Be sure
and write
Love
Katherine

Foto Giff. Krog . . . Rota-Kopi

Egte Fotografi

Mrs. Annette Dunham
112 So. Juliet St
Juliet,
Illinois
U.S.A.

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