

Note to the Reader

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Acknowledgments

The inspiration for this volume of *Experiment* evolved from the 2013 festival at The Music Center in Los Angeles, “LA’s Rite: Stravinsky, Innovation and Dance,” which celebrated the centenary of Igor Stravinsky’s *The Rite of Spring*. Without the support of Thor Steingraber and Renae Williams Niles, as well as the entire Music Center staff, this issue would not have been possible. I am particularly grateful to Julio Gonzalez, archivist at The Music Center, for his help and generosity. I also wish to extend my sincere gratitude to the staff of the Music Division at the Library of Congress for their help with materials on Adolph Bolm, Lester Horton and Bronislava Nijinska. Many other organizations were instrumental to this publication, and I would like to acknowledge the University of Southern California Special Collections (Claude Zachary, University Archivist & Manuscripts Librarian), the Los Angeles Philharmonic Archive (Carol Merrill-Mirsky, Director and Steve Lacoste, Archivist), the Faulkner Collection (Les Hammer, Archivist), The Margaret Herrick Library, Academy of Motion Picture Arts and Sciences, the Cecil B. DeMille Foundation, the Joffrey Ballet and the Jerome Robbins Dance Division at the New York Public Library.

Many people have assisted in the preparation of this volume of *Experiment*, and I wish to especially acknowledge the pioneering research of Naima Prevots, whose publication *Dancing in the Sun: Hollywood Choreographers 1915-1937* first unveiled the tremendous impact of Russian émigré dance artists in Los Angeles. In addition to Prevots, I wish to thank Kenneth Archer, John Bowlt, Lynn Garafola, Millicent Hodson and Mark Konecny for their generous assistance—I am forever grateful to all of you for your time and expertise. I also wish to acknowledge the following individuals for sharing valuable information and materials for this publication: James Abbott, Carolina Angulo, Sabell Bender, Donald Bradburn, Freda Flier Maddow, Mel Gordon, Melinda Hayes, Gordon Hollis, Natalia Kurnikova, David Lober, Alan Miyatake, Bonnie

Oda Homsey, Cyrus Parker-Jeannette, Barbara Perry, Barbara Plunk, Miriam Rochlin, Kendra Walker and Amielle Zemach.

Transliteration of Russian into English

During the first decades of the 20th century many Russian dancers, artists, musicians, and writers spent part of their lives in Europe or the USA and often their names received various, sometimes contradictory, transliterations from the original Russian into the language of their adopted home. Consequently, when a variant has long been established, for example Vaslav Nijinsky (not Vatslav Nizhinsky), this has been retained. In addition, westernized versions of Russian émigrés' names are used in this volume when referring to their work in America (i.e. Michel Fokine for Mikhail Fokin, Theodore Kosloff for Feodor Koslov). Otherwise, the transliteration of names from Russian into English used in this volume follows a modified application of the Library of Congress system, although the Russian soft and hard signs have either been omitted or rendered by "i."

Rendering of Names and Titles

The Christian name and surname of an individual are given in full when he or she is first mentioned in a given essay. Generally speaking, subsequent references to the individual within that text carry only the surname.

Titles of works of art, books, catalogues, journals and newspapers are italicized: titles of articles, manuscripts, exhibitions and conferences are in quotation marks; names of societies and institutions are not.

The following abbreviations have been used in the footnotes:

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| <i>ABC</i> | <i>Adolph Bolm Collection, Music Division, Library of Congress</i> |
| <i>BNC</i> | <i>Bronislava Nijinska Collection, Music Division, Library of Congress</i> |
| <i>DBPDC</i> | <i>Dorathi Bock Pierre Dance Collection, UCLA Library Special Collections</i> |
| <i>JRDD</i> | <i>Jerome Robbins Dance Division, The New York Public Library</i> |
| <i>LHC</i> | <i>Lester Horton Collection, Music Division, Library of Congress</i> |
| <i>CSM</i> | <i>Christian Science Monitor</i> |
| <i>LAT</i> | <i>Los Angeles Times</i> |
| <i>NYHT</i> | <i>New York Herald Tribune</i> |
| <i>NYT</i> | <i>New York Times</i> |

SFC *San Francisco Chronicle*

WP *Washington Post*

Time and Place

In most cases, dates referring to events in Russia before January, 1918, are in the Old Style. Consequently, if they are in the 19th century, they are twelve days behind the Western calendar, whereas if they are between 1900 and 1918 they are thirteen days behind.

The city of St. Petersburg was renamed Petrograd in 1914, Leningrad in 1924, and then St. Petersburg again in 1992. However, both the names Petrograd and Petersburg continued to be used in common parlance and in publications until 1924. As a general rule, however, Petrograd has been retained here as the official name of St. Petersburg for the period 1914-24.

