

ahc85audio2s1

**Arthur Hall interview by Brenda Dixon Gottschild**

**Side 1 of Tape 2, recorded May 22, 1985, running time 31:04:21**

At the Ile Ife Center, 3<sup>rd</sup> floor

2544 Germantown Avenue, Philadelphia, Pennsylvania

**Arthur Hall:** [00:01 tape start mid-sentence] ... trying to work that method whereby we would allow the drummers to call the break. And it's a really fun ... it's fun to do ... the girls ... it's basically a girl's dance ... but it was a lot of work.

**Brenda Dixon Gottschild:** Do you have to use African drummers to be able to do that or can African-American ...

AH: No, our own drummers, our American drummers. They, they, they now ... we have been working at that, so that we made it in that one piece ... whereby ... the girls just dance, and they ... the choreography was set ... but they ... but not the counts. The drummers would call the break, and where they would call the break, they would go into a new movement ...

BDG: How interesting.

AH: You see, it was ... I was just trying ... it's how long would the drummers be able to stay there ... to get a feeling ... so the people ... and the girls would just stay there [beats rhythm] and swing into this thing. And then they [the drummers] go, "Da ... Da ... da-da-da ... da ... da ... DA," and then they go into another movement, you see. And so, it took awhile for the dancers to, to, for it to catch on. But that was my first attempt at trying to have the drummers be the choreographers for the performance. Even though we know that it's so many counts and, and the choreography is set, well, let's see what you can do, and now that's one of the dances we have achieved that in, that the drummers call the breaks.

BDG: I hope that's in the program notes so people realize what it is that you are doing.

AH: Very seldom ... ahh ...

BDG: Because ... see, this is the kind ... I mean ... in using it as an educational tool ...

AH: Yeah.

BDG: I mean, I feel I can learn so much just listening to you, you know ...

AH: Oh, that's wonderful. [chuckles]

BDG: And, no, and that, that, really, that's a level that people need to see, you know, because still people perceive of this as ... ah ... almost random ...

AH: Yeah!

BDG: I mean, reading these clippings from your clipping file ... some person, a reviewer by the name of Daniel Webster, who reviewed your early stuff? And often the descriptions of the dances were so ... elementary and that ... so simplistic in terms of, you know, "The girls came out with ... ah ..."

AH: Oh God, I know. I know. Yeah.

BDG: And that this kind of ... attempt ... very sophisticated attempt at doing something that's extremely complex needs to be known.

AH: Yeah. I ... we had ... when we ... I taught at the American Dance Festival, and they had critics come ...

BDG: Right. Conference ...

AH: ... and they had to come and take lessons ... I only wish that they would be able to get involved with this kind of dialog. So they'd really be able to ... Some woman reviewed us, I think in Virginia or someplace, and she said they ... he did a snake dance and these girls came out with these scarves and these scarves represented snakes and ...

BDG: Ah-ha. Yes.

AH: Too far removed from anything that was real, but people reading that would think that's what it's all about ...

BDG: Of course.

AH: ... because if it's in the newspaper, so that's what it is. The lady didn't know what she was talking about.

BDG: It's really interpretive dance still, in her head.

AH: I've seen so many reviews, that we read them and I wonder, "Where'd she get her information from?"

BDG: Right. Right.

AH: Because very few people, even today ... this is 25 years of us doing this, people still don't know anything about African culture.

BDG: Oh right. Oh yeah.

AH: You know, and they just give it whatever they want to give it, and the ... the marriage between the rhythms ... plus the WORK that it takes to be able to GET this thing going ...

BDG: Exactly.

AH: You know, it's the same amount of work that goes into any major ballet or anything you want to do ...

BDG: Right.

AH: ... all the little details that has to happen.

BDG: Yes.

[3:23 – tape stops and restarts]

BDG: I want to just ask something. You were telling me about the nature of your work and how, what you contributed in terms of Black dance in Philadelphia, which is to bring a cultural and social consciousness to it. What was ... imagine ... very early on, like a piece like “The Black Doll” ... ah ... from the Cuyjet School ... What was a piece like that like? What can you remember about ...

AH: John Hines too was steeped in the folklore. Okay, because he went to Cuba and studied ... he was with Walter Nicks, and so Walter Nicks had an opportunity to go down to Cuba, and John had also been to Haiti. And so there's these stories ... Katherine Dunham, *L'Ag'Ya*, you know, doing all that ... “The Black Doll was based around that culture. It was taking this doll that came to life. That kind of folklore story danced out. Using ... Did you see Betty's “The Visitation?”  
[“Visitation” choreographed by Betty Alridge, 1985]

BDG: Oh, yes.

AH: Okay, “The Black Doll” was basically taking a story out of that particular culture and then using dance to bring it about ... and using the modern dance basically ... and, ah ... What did Katherine Dunham say? Ah, American ... African rhythms and American dance ... that kind of situation is what John Hines did with “The Black Doll.”

BDG: I see.

AH: This is something I am now starting to develop. My whole thrust, first, was “What is traditional African dance? What is it all about?” I didn't, nobody, we didn't

know. So once we got that together and got that accepted as an art form ... Okay, then the next step from this is to be able to create from it. You see, so you find these stories, and that's what I'm doing now, because I do a lot of work with children in the schools, and what I'm looking for, and what I do, I go into the schools and work with the kids for three weeks or two weeks or however much time it is, and at the end of that time they put on a production. And what I do is get involved with exercises and movement and that whole thing ... ah, motor skills development and all that with the kids ... through movement and the rhythm structures and all that stuff, phrasing and concentration and focusing and working together, and all those things is inherent in the dance program. So, what I do is take all that and then put it together with the African dances simplified down to the children's level. And they can then perform these dances for their parents. What I want to do now is to ... I was talking to a principal and he was saying, "One of the things about the drama program is that ... why your program is so great, Arthur, is that you can involve ..."

Like that particular school where I got involved with this from ... we had 400 kids performing. [laughs] You know, and so ...

BDG: All at once?

AH: Yeah, you know, they were coming, no, they all had their various dances.

BDG: But, I mean, they ...

AH: Yeah, that one evening, one evening performance, so the whole town came out, because it was in Concord, New Hampshire, so you've got 400 kids performing ...

BDG: Well, these obviously were not all black students.

AH: There were no black kids out there, four, I think, out of 400 kids, 200 kids there, it was four blacks, I think.

BDG: And doing African dance.

AH: And doing African dance.

BDG: How, oh, how wonderful.

AH: [laughs] And they make masks, and they dance in their masks, and they do ... See these kinds of cloths? I talk about Adinkra cloth and Kente cloth and stuff, and they get involved with making their own cloths. They bring in sheets. They call me "The Sheet Man," you know. So I show them how to wrap the cloth, and they make

their own designs and pattern on them and everything. Then they come across the stage and their parents just go bananas.

BDG: I bet.

AH: You know, because first of all, whoever thought they would ever see anything like this? And it's a spectacle to see all these little kids out there getting involved with African culture and dance.

BDG: Right. Right.

AH: So, um, I wanted to ... at that school, one of the two principals who were talking, and they were saying, "Arthur, the thing about your program is almost every kid in the school can be involved, but if you take a drama program, there are only a certain amount of kids that can be involved." So I went back into thinking that, yeah, but I've been doing this, and I was wondering. What would happen if I found a *story*. It's something that's been in the back of my mind for awhile, to be able to find this story, and then just like I take each class and give them a particular dance, and they come out ... Suppose I had one story, and each class was a part of that story.

BDG: Mmm ...

AH: [8:10 – laughs] So that if I am talking about a king and his family, so there are people who are there, and they go out on a journey and the animals attack them ... So here come a whole bunch of little kids acting whatever they are ... and the trees with whatever, and the trees come out, and these kids in these costumes, and they're doing all this ... So, so it's a matter of weaving them all together, and now it's your turn, when you hear that word, it's time for you to go out. When he does this or whatever it is, time for you to start moving or whatever. That's what I'm thinking about now. I want to go to the Free Library because they have been bringing us down there for about 15 years, and I want to be able to get involved with that kind of thinking, but I really want to get involved with the totality of costuming, and it's going to take some money. Because I have one thing ... the dances with birds. It's the funniest thing you've ever heard in your life, but to bring those birds to life would just be incredible, but it would take some real ...and you need costumes to do that. So this is ... this is the thing I want to do now. Start to take ... and I know the forms, you know, I know the [boots?], the dance styles, South Africa, I know the

electric chocolate movements of Senegal and Guinea, the ultra-sophistication of Ghana and Nigeria. So I've gotten all that kind of stuff together, and how they move and why they make dances the way they do and that whole thing. So I can stay within that, and I'll have modern dance, and I'll have ballet, so ...

BDG: And in all these different kinds of African dance that you touched on, how have you gotten that experience of knowing them all?

AH: By basically seeing the various companies and seeing the dances, and then, you know, when most of the dancers would come here, if they come to Philadelphia, they come here. And we have workshops with them. So, we have been able to move through ...

BDG: How do you record these dances? [Hall perhaps points to his head – both laugh] ... The mind ...

AH: [laughs] And that's one of the things that I wish that we had, when those people were here, those companies that came through, that we should have had tape recorders set up. We should have had videotape set up and recorded all the stuff, because there are some things that are just gone. They will never be here again, and I can only retain as much of it as I can. But if we had had the thought, and now I do have the thought, and I've just got to get the equipment, to be able to have it here. You know, we're doing a day by day struggle basis, and I don't have much time for anything else, but I really do want to get a video, a good videotape recorder and a good sound recorder so that when these troupes come through here, we can have the stuff documented, so that anybody who wants to know or wants to do seminars or something like that, we can have it, and anybody who is doing research or whatever. I want to start ... there is no such thing as a black dance archive in Philadelphia, and so we have 25 years of our own stuff plus stuff that I've saved from other people.

BDG: Oh, really?

AH: You know, I have some of Dunham's original programs, you know, things like that ... and um ... But even if I just spread out the stuff that we've done over the 25 years, it would take over this building all by itself, and then the various kinds of costumes that go with what, and why raffia, and all those kinds of things.

BDG: Yeah. Yeah.

AH: We need ... [sighs] There is no such place as that. So, I would like to be able to have that as a part of what Ile Ife is. And once we can get out of this rut that we in right now ... I'm just so ... I was so thankful for your input ... That, um, if I can find people to understand what I'm talking about, then we can put our energies together to make this thing happen that we know isn't happening anywhere. People are involved with ... I'm not worried about the African American Museum. They're not doing what I want to do. It would take a lot of money to do what I want to do.

BDG: Yes.

AH: It's unique in what I want to do, and if Katherine Dunham is having problems, and she's the Mother of all this, then you can recognize the fact what I must have ... and I came under her, you see, but ah ... But I think that if we can open up the minds of people in Philadelphia, because the wealth is definitely here, amongst blacks, that we can have a black dance archives, and as far as history is concerned, it is not possible to do black history and culture without the dance and the music. We are a dance and music people, and some blacks look upon that as a negative ...

BDG: I'm sure.

AH: But it is, I mean, the reality of the thing is ... What are our kids doing now? They're walking out with these beat boxes in their hands, and they're dancing all day, all the time. It's in their genes. You cannot do an accurate accounting of black culture until you include the culture, and African culture is a dancing culture, and then you get involved with the paraphernalia that goes with it. The Art is there. Functional art. Moveable art. We don't have that. There's no place to show that on the level that I'm talking about doing it for black people in a black community. It doesn't exist. So, if we can do that, and we have ... God knows we have the materials. It's just being able to have the space and the money, some people with enough insight to come on and say, "Let's do this thing and get it over with once and for all and be the prototype for the rest of the country and probably for the rest of the world," because even Africa is having problems keeping their dance troupes together. You know, everybody is having the same problems, but if you're talking about the importance of culture, if you're talking about the importance of history, then ours should be important too. Other than that, let's just close all history books,

let's close all cultural institutions, and forget it, but if we say that these things have a value, then black culture has its own value, and we should be representing it ...

BDG: And certainly not only the black culture. I mean, you're talking about kids and their boom boxes and that's not only black kids, and all of the popular culture in America ...

AH: That's right.

BDG: ... has basically been rooted in black culture.

AH: In black culture.

BDG: And all the kids are dancing, all ...

AH: All of the kids are dancing, and you cannot ...

BDG: And you go up to New Hampshire and have an entire white town doing African dances, you know, and I'm sure doing them with some integrity, you know, it is now in their genes as well. I really feel that we have, in these 400 and odd years, you know, spread and disseminated this culture so that it really is American ...

AH: It's American. I mean, it's *world*. You look at all the popular punk groups that are coming out of Europe, they will tell you they studied black culture. They know Little Richard and all these people – Muddy Waters. They sit and suck that stuff up. You see ...

BDG: I love Rod Stewart really making sure he said that several times in the Apollo sessions.

AH: You see? And we have to be able to know that we have made a fantastic contribution to world culture. You know, and when it comes down to music, I don't know of anyone else who, any other race that has made that much of a contribution to world culture. You come down to dance as we see it in a popular idiom, no other race has made that contribution to world culture, and we need to stand on those facts. We've been put into so many other negative aspects of life. We can talk about the astronauts we have. We can talk about those things, the scientists and stuff, but on World Culture, the contribution of the black people have made, it's un-measurable. You know. And I just think we need to stand on that as a point of pride and dignity. You know, you can like it or lump it. This is the Fact. These are the facts.

[15:56 – laughter]



BDG: I'm going to jump back again into the past. How did you meet Judith Jamison?

AH: Judy Jamison was a student at Judimar, and her mother was the matriarch. When you see Ms. Jamison, you know immediately, don't mess around. You know, because she sits ... she's a very elegant, very pulled up lady. And she brought Judy to school, and she was the typical – not the typical – she was the stage mother. “I want you to do this.” She wants Judy to learn English. “I want you to go to college. I want you to do this. This is what it's all about. This is how life is, and I'm putting myself out here to make sure you get the very best of everything we can give you.” And that's how she brought Judy to school. And Judith was one of those kids that ... she was there. She learned well. She was one of ... She's truly the little ugly duckling turned swan, the beautiful swan.

BDG: What did you mean by that? I wanted to ask you ...

AH: You know, back in our day, you know, Judy didn't have the long ... you know, how we characterize beauty ... she had none of that. She had about that much hair. You know, and she was scrawny and long ... You know, and back in the day she was dark. That didn't mean much of anything. You know, “If you're brown you can hang around. If you're black, get back.” You know ... [laughs]

BDG: ... get back, and also she was skinny ...

AH: ... you see in dance, get out of the way. Well, she was all those things. She was against everything, you know, and so, as I said, Marion [Cuyjet] said to me one day, she ... in doing one of the ballets, she wanted to do this *developpes* in second position, and she wanted the back to the audience. Well, most of the Black girls have big butts, and this is what you run into with Arthur Mitchell's problems of the anatomy of Black people. So she said, “The only, the one girl that I have that can do that is Judy, because she doesn't have any butt. I mean, all she's got is Legs. [laughter] And so she's the only one I would *dare* to put with her back to the audience.”

BDG: So that's what you meant! Oh, I didn't know that.

AH: That's what I meant. Yeah, “She's the only one I would dare put her ...” But Judy was, you know ... Judimar School was ... It was family.

BDG: Okay. Was there ... because, the way this exists in most black communities ... was there a pass color consciousness ...

AH: Marion [Cuyjet] wouldn't allow that. No. She wouldn't allow ... Talk about Judy. She could do that, and she was about as dark as they come, but, ah ... It was in the larger community, because, you know, it was in our society, but in Judimar, Marion, she didn't ... because of her experience as being a mulatto, she just transcended all of that, and she had ... although we came from around the city, she had us as family. She had a Jewish girl there, Mitzi, you know, and, ah ... she taught family. Jean Williams, the Germantown Dance Theatre, she was a blonde German, I think, and she came to Judimar, you know, and studied. So Marion ran an interracial school, and it was nothing to go and beat the band about. This is the way that she did it, and, you know, and her husband, Stephan, you know, his family was mixed. Cuyjet is a French name. So she had these lines ... you go back ... She said, "Arthur, you go back," I think she said Durham, North Carolina, you'll find her family, and they All, you know, look like they're white, but the people there know who they are, and so there's no problem ... And what was her name? ... Her name was not Cuyjet at that point. Her name was ... Dun... I can't think of it right now ... but, ah, that family name ... I'll probably think of it before too long ...

[19:50 – Note: Hall is perhaps confusing the family backgrounds of Marion Cuyjet with others. Cuyjet's family name is Durham. She was born in Philadelphia. Her family came from Delaware. Hall may be associating Durham with NC along with a recollection that others had NC roots, including Essie Marie Dorsey and Joan Myers Brown. (Per Dixon Gottschild, 2012 and White Dixon, 2011)]

AH: ... but she said her family, you know, they all looked like they were white, but they weren't, and so when she married Stephan Cuyjet, that gave her that French name, and when you see her, even now she says people still think that she's, you know ...

BDG: Yeah. Oh, well, this is very interesting. I was at the Dance Alliance Gala, and I'm sitting next to Nancy Hill, who is about to become the Executive Director of the Philadelphia Dance Alliance ...

AH: Oh, that's right. She's taking [?] ...

BDG: Yeah. She's leaving the Pennsylvania Ballet. And she says to me, "And I finally met Marion Cuyjet, and I was so surprised, after all these years of thinking otherwise, to see that she was white." And I said, "Well, let me give you a real surprise [laughter] that after all these years, actually, if you want to know, that, no, she is Not!"

AH: She is Not!

BDG: And she ... her jaw dropped ... Oh, going back to Judith. So her mother brought her there ... What were you? Were you in classes ...

AH: I was studying. No, Judy was younger than I was, but we knew, we knew the various classes coming in and out of the school, and Judy grew up and showed talent at a very early age, and so that's why the older people knew her. It's because when Marion had her recitals and everything, she would always use the advanced kids in their various roles, you know, so Judy would always have a leading role in the fact that she was proficient in what she was doing. So she just stood out because of her dance ability.

BDG: She couldn't remember things that she was in, and she asked me to ask ... to weigh on your memory. She mentioned one thing about ... well, she mentioned her senior, her graduating thing, when she did a *Sleeping Beauty* duet ... she mentioned somebody named George, and I wanted to ask you about her partner ...

AH: George Williams.

BDG: [She] thought that was her partner, thought maybe you would have some recollection ...

AH: Oh, God. If I could go back and find those programs, all that stuff is laid out, of who she danced with and all, and I have that somewhere. I just have to find it. I'll dig it out, and so you can ... but there's so much stuff here, but I can find it, and that way I can give you those specifics ... but I know she was in *The Underwater Ballet* that Marion did. She was in [*The House Raven?*] ...

BDG: How, how did those happen, *The Underwater Ballet* ...

AH: Marion was crazy, like most artists are, and she would just come up with these things that she just thought she ... like I said, she came up with productions. Her recitals were not just a bunch of little kids out there dancing around and doing a

whole gang of crazy stuff. There was a central theme, and it carried straight onto the school. Again, this is how I am able to go and do what I was talking about with the school kids. I just saw her do that, and I was ... so then you give me the same opportunity ... if success works over here, it should work over here, you know fixing it up a little bit. So, like I said, I had that training, to see how she would just work and put pieces together, and then it would all sort of come together. And we had the Cotillion Society too, and there again there was a basic theme, and there were dancing schools from all over the city involved with that, but yet ... that this group over here would be doing the angels, and this group is doing the horsemen, and this group is doing the devils, and this group is doing the lead roles, and these people over here have to bring ... and so it was all coordinated and brought together, and so there's your music, and Hit it ... and nobody ... so these huge spectacles that used to happen.

BDG: I wanted to ask you about the Cotillion Society, but I want to go back to the "Underwater Ballet." How ... Where would those be performed? How would they be rehearsed?

AH: Again, she ... in your class, in your classes, when you were there, you would be ... She would be working with you in your particular class. And then she would have special rehearsals on Sundays, and you would bring your lunch, and you would go in there, and you would sit down, and you would wait your turn until she got it going the way she wanted it to go [phone rings] Then she would have a time ...

BDG: [23:57] ... You'd be rehearsing in a pool?

AH: No, no. It was, it was ... What she would do ... It was an underwater ballet, but it was ... sea life, and she'd dance those out, like Ione Nash and I ... Yeah.

BDG: Oh, I see.

AH: Ione Nash and I was the squid in the [*bourree*?]. Judy was the Blue Fish, and she and ... you know, and so, you know, like "The Firebird?"

BDG: Yes.

AH: Okay, it was that kind of thing. The costumes reflected ...

BDG: Oh, I see.

AH ... what you were all about. So she took the Underwater ... when I mean Underwater Ballet, it was the life of the sea with shrimps and all those kinds of things, and so ... she choreographed [*eshe pieds?*] and [*piques?*] and all those things, but we had on these costumes, and it was just unreal, and people used to work at ... and so she would work on these various pieces in your class, and then we would get a chance to get to the theater, and you would run it straight through, just like you do a major production.

BDG: When you mention working with the orchestra, Vito La Monica, when would he come into the production?

AH: Marion would work with him separately to get the music. She would tell him, like sometimes she would use certain segments of music that was popular, and he would get the sheet music, or she would tell him what she wanted, and he would write it, and then he would play it back for her. Then she would say, "Fine." And then he would come to rehearsals to hear what we were doing, and then we would have rehearsal with him, with the orchestra. You know she always had at least six pieces.

BDG: What kind of music did she use?

AH: She used classical. It's like Dunham, you know. She would use classical music for the things that were classical. If they were going to do a rumba or a samba, they would add strings or something to it so that it would ... They created the music along with the dance, you know.

BDG: You were ... you came to her when you were 17. Did you get to perform with ... in these things, or were you too old?

AH: No, I started ... being a male dancer, you immediately get into it. Fast. You see, and so, I started to perform ... I think the next year, first year of study. I was in ... What was my first piece? I think John Hines choreographed ... a piece ... and I was in two ... God, I have to go back and get that out ... but I have ... I'll find ... I have the programs. [laughs] Yeah, I'll go back and pull that stuff out, and remember ... What was my first piece? Because, you see, another thing that we used to do, we used to do a lot of cabarets, and they're not doing that anymore. They would call the dancing schools, and the dancing schools would put together pieces of choreography that we would take and do a cabaret.

BDG: Where?

AH: At, ah, the one, the Town Hall had a ballroom upstairs. Then they had the ballroom here on ... the Blue Horizon ... then there was one in West Philly. There were ... there was one ... I can't think of the name of that one ... Wynn Ballroom ... but Town Hall was one of the places that lots of things happened. A lot of cabarets happened in Town Hall.

BDG: I see.

AH: You see. I think the 8<sup>th</sup> floor of Town Hall, because the Town Hall had those rooms upstairs, and then it had an auditorium, so the concert and everything was done in the auditorium, and upstairs they would have the cabarets.

BDG: When you say cabarets, do you mean private parties?

AH: No, people would have ... you would sell tickets, and you would bring your own drinks and food, and then you put on the performance. We used to ... in fact, in the early days of the development of the dance company, in fact ... People ask, "Why don't you do that anymore?" We would have a cabaret, and we would have a band, and people would bring their drinks and their food and buy tables, and they would sit there and enjoy themselves and dance, and then at a certain time we would come on and put on a show ...

BDG: You mean when you began the Arthur Hall Dancers ...

AH: Um-hm, the Arthur Hall Dancers ...

BDG: That's what we were talking about, maybe two years ago, we were talking about the possibility of doing that ...

AH: Of doing that! That was the way we first ... that was our fundraiser. That was our presentation, because there weren't any other places where you could go, and Town Hall became the Scottish Rite Temple, and they stopped having recitals there. So the best place for you to do anything was to be able to have a cabaret. And so the Blue Horizon on Broad Street was one of the places we used to do that. We brought African groups from Africa, bands to play, and then we would put on the performance, and they were very successful. That's one of the things that I find that has stopped that used to really work for the Black community. You know, people would come out and support the dance groups or support whatever band it was that

was there, and they would dance into the night, and there was always some entertainment, after the band took their break. That's how it usually happened. The band would play so people would come in and dance and everything, and then, when they take their break, and the show would go on, and the show would go on and when the show finished, the band's ready to come back on again, and they'd finish the night out. You know, it was lots of fun. [indistinct] Yeah. It was lots of fun. And so Marion ... this is how we also got our experience. The older kids were able to go and dance in these cabarets, and I was one of the older kids, so it was no problem for me to be able to go and be with her in the cabarets. She keeps saying that I helped to establish her school. I don't know how she says that, but she continues to say that ... my energy helped her to continue to keep the school going, and I never thought of it. I never thought of it, but ...

BDG: How old were you when you left the school?

AH: [20:45] I guess I stayed with Marion for five years ...

BDG: I thought that it was ... That it's talked about [Judy] leaving when she was 17 ... I thought it was basically a school for kids, like 6 through 16 or whatever.

AH: No, they had adult classes as well, and in fact a lot of the performers were actually adults, the ones that went out into the cabarets and a lot of the other stuff was ... Judy came up ... her mother really wanted the very best for her, and she had the talent, and she went to Anthony Tudor, you know, and Anthony Tudor saw her and said, "Oh, yeah!" And then she went from there, I think it was from Anthony Tudor that ... [tries to remember] ... Agnes de Mille saw her. Yeah, and from there she went ... but she was always a fine performer, you know, and had that long body, you know. It just worked for her. And it was unfor... [clears throat] ... You see, what happened to Judy Jamison ... The one that *we* thought was going to do it ... Our hero ... heroine ... our ballerina was Deloris Browne. She was before Judy, and she was Un-Real! Perfectionist!

BDG: Really?

AH: She was ... I mean ... we ... she was *our* ballerina, and John Jones was our ...

[End Side 1 of Tape #2 – ahc85audio2s1.wav – at 31:04:21]