

Bettina Byers Collection, Part 2

Inventory

1 box; 10 envelopes; .08 linear meters

Env. #1: Correspondence and misc. – 9 items

1938-39. Royal Academy of Dancing Production Club, membership card for BB.

1940, Apr. 4. ALS from Anne Sacks, secr., Council of Jewish Women, thanking BB for presenting a dance program to their Music Appreciation Group.

1947, May 24. Kingston. ALS from Graham George to BB suggesting the poem “Jabberwocky” as subject for a ballet, with analysis of the poem and possible balletic interpretation. (with photocopied bio of G. George.)

1947, June 14. Baydu Vin Beach, NB. TLS from Graham George to BB re: “Jabberwocky.”

1948, Mar. 22. Kingston. ALS from Graham George to BB re: rights to *Peter Pan*; enclosed cc of typed draft of letter to Paramount Pictures re: ballet version of above. (incl. envelope)

1957, Christmas. Signed card from Adeline Genee with enclosed note.

1986, Dec. Victoria, B.C. ALS from BB to Annette Wengle (librarian, Theatre Dept.) re: scores by Graham George for *Peter Pan*. Also mention of *The Pigeon and the Hawk*, score donated to the National Ballet Company.

Brochure for School of the Richmond (Virginia) Ballet 86-87 Season with note on Arnott Mader, her former student.

Autograph. N. Sergeyeff. (Nicholas Grigorevich Sergeyev (1876-1951). Russian dancer, ballet master and director who produced ballets with Diaghilev, Sadler’s Wells, etc.

Env. #2: Music – 1 item

Jabberwocky by Graham George (1947). Piano reduction. MSS. score 15 pp.

Env. #3: Music – 4 items

Peter Pan by Graham George (1948). 4-act ballet, never performed. MSS. score: Act I (16 pp.); Act II (14 pp. + note); Act III (12 pp.); Act IV (18 pp.)

Env. #4: Music – 5 items

Peter Pan by Graham George (1948). MSS. score: Act I, p. 1-24; Act II, p. 25-50; Act III pencil rough, p. 1-20, piano p. 1-20; Act IV piano p. 1-28.

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Env. #5: Music – 13 items

Rosamunde (Schubert; used for Ballet Festival, Mar. 1949?) orchestral score: overture 20 pp. mss.; entracte p. 1-25.

“Moment Musical” p. 26-31; *Soirées de Vienne* p. 32-75.

Soirées de Vienne (used for Ballet Festival, Mar. 1949?) orchestral score: 24 pp. and 8 parts.

Env. #6: Music

Pocahontas by Thurlow-Lieurance et al. 1953. See envelope for detailed list of contents.

Env. #7: Music, etc. – 3 items

The Snowman Ballet by Barbara Galt (1953) and expanded production, 1961. Notes re: 1961 production ,1 p. 1st score: 9 pp. mss. score; 2nd score: approx. 18 pp. mss. score.

Env. #8: Photographs – 5 items

Bettina Byers, Marjorie Haskins, Howard Spurrell, Sonia Williams, and Jean _____.

Env. #9: Production Photographs – 3 items

The King, the Pigeon and the Hawk. Queen's U., Aug. 4, 1949.

Env. #10: Unrelated Material

Various clippings and photographs reflecting Miss Byers' interests, but not directly related to her own dance or teaching career.

Original Costume Designs (Stored in Part 1, Box #2 OSS)

Designs by Inez Williams for productions of the Academy of Ballet:

Apres Degas. 1 costume design.

The Emperor and the Nightingale. 14 costume designs, 1 set sketch, 1 costume sketch.

Etude. 1 costume design, 2 costume sketches.

Fast Track Polka. 1 costume design. (unidentified designer)

Mozartiana. 1 costume design.

Pocahontas. 3 costume designs.

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The Seasons. 20 costume designs, 2 costume sketches, 1 set sketch.

Sing a Song of Sixpence. 5 costume designs.

The Snowman. 1 costume design.

Unidentified ballets. 2 costume designs.

Designs by Inez Williams for productions of the Queen's University summer school.

The King, the Pigeon and the Hawk. 6 costume designs, 1 set design, 2 costume sketches.

Gift of Bettina Byers, Victoria, B.C.
Dec. 1986, Sept. 1987

Env. #11: Addenda (miscellaneous items added in later years) – 15 items

Letters from Bettina Byers regarding additions to the collection. 1988; 1993 (3)

Cards from Alexandra Danilova to Bettina Byers (3)

Card from George Zoritch to Bettina Byers (with photographs)

Material re: The Royal Academy of Dancing: class notes, photocopies of clipping and flyer (4)

Photograph of Kilby Dickinson; season brochure for Theatre Royal de Liège, and note of explanation from Bettina Byers (4)