NPS Form 10-900
(Rev. 10-90)

OMB No. 1024-0018

United States Department of the Interior
National Park Service

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NAT REGISTER OF HISTORIC PLACES

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National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Jacob's Pillow Dance Festival

other names/site number

2. Location

street & number George Carter Road ___ not for publication

city or town Becket ___ vicinity

state Massachusetts code MA county Berkshire code 003 zip code 01223

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this ☑ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ☑ meets ☐ does not meet the National Register Criteria. I recommend that this property be considered significant ☑ nationally ☐ statewide ☑ locally. (☐ See continuation sheet for additional comments.)

for Elsa H. Fitzgerald 10/23/00

Signature of certifying official/Title Judith B. McDonough, Executive Director Massachusetts Historical Commission, State Historic Preservation Officer — Date

State or Federal agency and bureau

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. (☐ See continuation sheet for additional Comments.)

Signature of certifying official/Title — Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:
- ☑ entered in the National Register
  - ☐ See continuation sheet.
- ☐ determined eligible for the National Register
  - ☐ See continuation sheet.
- ☐ determined not eligible for the National Register
- ☐ removed from the National Register
- ☐ other (explain):

Signature of the Keeper: Patrick Andrus — Date of Action: 2/5/2001

Jacob's Pillow Dance Festival
Name of Property

Berkshire, MA
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

x private
_ public-local
_ public-State
_ public-Federal

(Check only one box)

_ building(s)
x district
_ site
_ structure
_ object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
25	6	building
3	1	sites
1	3	structures
0		objects
29	10	total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)

n/a

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions)

DOMESTIC: single dwelling/residence
DOMESTIC: secondary structure/garage
AGRICULTURE: outbuilding/barn; agricultural field/
Pasture orchard. Stone alignments
CULTURE: theatre/dance theatre
DOMESTIC: institutional housing/dancer cabins

Current Functions
(Enter categories from instructions)

DOMESTIC/institutional housing/dancers cabins
CULTURE/ theatre/dance theatre, dance studio
CULTURE/museum/exhibition barn
CULTURE/dance facility/office building
AGRICULTURE/agricultural field/orchard/stone
Alignments

7. Description

Architectural Classification
(Enter categories from instructions)

Early Republic / Federal
Late 19th and Early 20th C./Craftsman

Materials
(Enter categories from instructions)

foundation stone, concrete
walls wood/weatherboard; stoe/fieldstone
roof wood/shake; asphalt
other

Narrative Description
(Describe the historic and current condition of the property on one or more continuation sheets.)

ARCHITECTURAL DESCRIPTION

Jacob's Pillow Dance Festival is a complex of theater buildings, studios, cottages, converted houses, barns and support buildings located on George Carter Road leading from Jacob's Ladder Trail Scenic Byway (Route 20) in the town of Becket, Massachusetts. The complex is situated on the crest of a small range of hills with vistas of the Berkshire Hills cleared to the west but otherwise surrounded by woodland. The buildings date from ca. 1789 to the 1990s. Two 18th century residences serve as centerpieces to the ensemble, while the early 19th century outbuildings have served as models for the subsequently constructed buildings, providing a theme of rural, vernacular outbuildings. Buildings are constructed of wood and local stone; scale, forms and proportions are consistent with their 19th century barn-models. Levels of workmanship have remained high over the two hundred years separating construction dates. The Stephen Carter House serves as the headquarters of the Dance Festival and is open year round. The remaining buildings are open during the summers when the Festival season is taking place. A chronological description of the buildings follows.

Late 18th and early 19th century buildings

The Jacob's Pillow campus includes two Federal style buildings, the Carter-Chaffee-Derby House, 230 George Carter Road, c. 1795-1810 (Photograph no. 1, map NN) and the Stephen Carter House, George Carter Road, c. 1795-1810 (Photograph no. 2, map D) Both former farmhouses face northwest on George Carter Road and are approximately an eighth of a mile apart. The administrative and performing center of the festival clusters around the Stephen Carter House, while the Derby House, functioning as a residence and exhibition space, is in its farm setting of open space and orchard. The large boulder for which Jacob's Pillow was named is on the south side of the Stephen Carter house.

The Stephen Carter House is a clapboard sided, two-and-a-half story, five bay, center entrance building under an end-gable roof with a center chimney. It has a tall and relatively narrow door surround consisting of pilasters with high impost blocks supporting a drip cap and enclosing a five-light transom. Window surrounds have similar drip caps and contain 12/12 replacement sash. A fine row of modillion blocks at the cornice completes the Federal detailing. To this common house form several additions were made between 1930 and the 1980s. There is a two-story wing (1963) on the north, a two-story porch (ca. 1930) on the northeast, and a single story entry vestibule on the southeast (1980s.) The house interior was gutted and re-configured in 1967 by architect John Christian and contractor Owen Burtt for $30,000.

The Stephen Carter House has two barns remaining which are connected to each other and to which a third building has been added (Photograph no. 3). The two vertically sided barns are set at right angles to each other. The New England style Stephen Carter barn, ca. 1820 (map C), known as "The Store", is oriented in a north-south direction. (Photograph no. 4). It opens on its south facade to a shop space beneath a porch extension on its gable front; and has a shed roof extension that was added in the 1930s along its entire west facade. Attached on the north is an English style barn, (Photograph no. 3, map B). An early photograph of the barn before its conversion to a studio reveals it had the typical center entry with double leaf, hinged doors,

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was windowless and its relatively small proportions were consistent with 18th century New England barns. Local contractor Emil Malm converted it to studio space in 1931. Studio I, as it was known, was re-named the Sandra and David Bakalar studio in 1986. Although the double leaf entry has been lost, the studio has a central opening beneath a shed roof portico.

The Derby house at 230 George Carter Road (Photograph no. 1) is a one-and-a-half story, cape form house, set on high granite foundations, with a steeply pitched, end-gable, wood-shingled roof and center chimney. The main block of the north west-facing house is five bays wide and two bays deep. A single-story kitchen ell on the south connects to an enclosed woodshed and two-bay garage with board-and-batten siding. The house was given a Greek Revival retrimming ca. 1830; the center entry received a broad trabeated surround composed of wide pilasters beneath a full entablature that encloses a slightly recessed entry. The door is flanked by half-length sidelights. Windows surrounds have drip cap moldings and 12/12 sash. Wide corner pilasters and full boxed eaves above a wide frieze also date from this Greek Revival retrimming.

Buildings, a Structure and an Object from the 1930s

Attached to the Stephen Carter house is a single-story, Craftsman style, stone dining room, 1935, (Photograph no. 5, map JJ). It is constructed of random fieldstone, has an end-gable, asphalt-shingled roof with wide eaves overhang and exposed rafter ends. A fieldstone end chimney projects from the east facade. On north and south facades there is a band of nine, four-light, hopper windows just beneath the eaves. On the north is a single, end-bay entrance, and on the south facade the entry is through a clapboard, front-gabled, single-story kitchen extension that was constructed in 1989, replacing a 1935 kitchen.

Dancers' cabins and studios are distributed around this center core of buildings. Three cabins date from the 1930s and are clustered together on the south side of George Carter Road. Fred's Cabin, ca. 1933 (Photograph no. 6, map Y) is a single-story, horizontally wood-sheathed building with an end-gable roof whose widely extended eaves rest on exposed rafters. There is a single, off-center door flanked by a series of three, four-pane hopper sashes. It shares with the stone dining room a similar elevation and Craftsman style features. Baba Yaga, ca. 1933 (map X) was constructed in the 1930s but moved to its present location in 1954. The single-story, shingle-sided cabin has an end-gable roof with exposed rafter ends. The roof extends over 2/3 of the entry facade to provide a porch on posts shading a single door entry and window with 6/6 sash.

The third cabin, the Little Brown Cabin, ca. 1935-40 (Photograph no.7, map AA) has a front-gabled roof. The one-story, novelty-sided cabin has a single entry and single, 6/6 window in its gable-end entrance. Once again the roof eaves rest on exposed rafters in a Craftsman style. A fourth cabin appears to date from the 1930s as well: Malm Manor, ca. 1935. (map HH) It is also novelty-sided and has a front-gable roof that was extended to add an additional bay, but the original facade was windowless, containing only a single entry. Hopper windows of varying configuration and origin light the interior.

Delmar/Avnet House, ca. 1935 (Photograph no. 8, map E), is a single-story, front-gable cottage with a side wing added in 1961. The main block of the clapboard-covered building is three bays wide and two bays deep

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with a center entrance and the wing is two bays wide and a single bay deep with a second entrance. Both east and west facades of the main block have center entries with flanking windows. Windows have 6/6 sash. The wood-shingled roof has exposed rafter ends. A small wooden deck serves as an open porch on the west.

Ben and Estelle Sommers Studio, ca. 1930 (Photograph no. 9, map G) is a one-and-a-half story, novelty-sided studio with an end-gable roof topped by a louvered cupola. On its east façade, the building is eleven bays long beginning on the south with four, 6-light hopper windows, an entry and a single hopper window. A 1955 addition follows with three identical hopper windows, an entry and in a shed roof extension on its north end a final, hopper window. The building's south end rests on concrete footings and its north end on concrete blocks. The north gable is filled with a large pair of twelve-light fixed sash windows. The building has exposed rafters at its eaves and small wooden stoops at each entry.

A dam and swimming hole (map QQ)on the south side of George Carter Road was constructed in the 1930s. Although no longer containing water, stonework of the dam and walls remains. The boulder that was associated with "the Pillow" of Jacob's Pillow is located behind the Stephen Carter House.

Buildings and Landscape from the 1940s-50s

The board-and-batten-sided Ted Shawn Theatre of 1942, (map A) forms the third and east side of the C-shaped building plan of the central campus barns (Photograph no. 10). Designed by Stockbridge engineer Joseph Franz, it is composed of three barn-like segments of one to two-stories in height. The south section added in 1989 serves as a theater vestibule under a broadly pitched gable roof which extends on its east facade to form a long, arcade which provides shelter and connects the theater to a secondary, single-story, front-gabled support building which also dates from the 1980s. The largest section of the theater, in the center, opens through large barn doors to the outside on the north facade and is topped with a cupola and off-center dormer. The cupola is ornamented with a metal weathervane designed and constructed by Joseph Franz after an image of dancer Barton Mumaw. The third section, on the north is slightly lower in height but maintains the angle of the roof pitch. On the interior of the C-shaped series of attached barns and theater is a sunken courtyard which is bordered by a stone retaining wall and landscaped as a tea garden (Photograph no. 3, map PP). On the east side of the Ted Shawn Theatre a low, curved stone wall forms a small plaza lit in evenings by three, pergola-styled, wooden fixtures.

Ethnic House, 1953 (map F) is one of the next buildings in date. Built by local contractor Emil Malm this is a one-story, end-gabled cottage with clapboard exterior. The building is seven bays wide and one bay deep. The southwest facade has three symmetrically spaced doors separated by four, 6/6 sash windows. The wood-shingled roof extends over exposed rafters continuing the Craftsman style established for the dance festival in the 1930s. A raised wooden porch with wooden rails precedes the three entries. There is one small window opening on the northeast facade.

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Five cabins, forming Ballet Plaza were constructed for dancers between 1957 and 1959 (Photograph no. 11). Each cabin is a single story in height, has an end-gable roof with exposed rafter ends, and rests on concrete footings. They are all board-and-batten sided and sash is 6/6. The earliest, named for dancer Cia Fornaroli, 1957(map T) and that named for Inge Sand (map Q) of the following year, 1958 are nearly identical. Each cabin is two rooms deep and has a three-bay facade with a center entrance entered beneath a small porch. The cottage named for Alicia Markova, 1958 (map P)is the same form but rather than entry through a porch, the center door is preceded by a large wooden deck. Facing this cabin, the Alexandra Danilova cabin of 1958 (map S) has a three-bay facade to which a front-gable-screened porch was added in 1990. A small shed roof addition was added to the south. The last cabin to be built, the Nora Kaye in 1959, (map R) is set at the end of the square and differs from the other four as its main block is four bays wide with a lower, two-bay extension on its south side. The off-center entry has an entry deck with a wooden bench at each side.

Two separate, gable-roofed cabins built probably in the 1950s were joined in 1961 to create Holyrood (map I) by the addition of a single-story, end-gable, center wing containing a new entry. Covered uniformly by board-and-batten siding, the C-plan building rests on concrete footings.

The Campus Center (map H) building was a maintenance shed dating from the 1950s or earlier, which was altered in 1965 for use as a lounge and archives, and was renovated in 1997 as a campus center. The one-story building under an end-gable roof is board-and-batten sided and has a large, double-leafed barn doors which swing shut to close over a single door and two fixed, 9-pane windows, maintaining its barn-like appearance.

The Great Lawn, (map DD) laid out in 1950 south of the Ted Shawn Theatre as a parking lot, is approximately an acre in size. Grass-covered since 1986 when power lines were buried and parking was moved from this area, it is bordered on the east, south and west by hardwood trees and by the main walkway to the theater and studios on the north. During the performing season the cafe and cafe tent are set up on its eastern edge. The cafe (map BB) is a pre-fabricated counter/preparation unit dating from 1958.

Buildings from the 1960s

Three cabins and a studio were constructed in the 1960s. The Maria Tallchief cabin, constructed in 1960 (map U) is located on the southeast side of the road near Ballet Plaza. The front-gabled, board-and-batten sided building rests on concrete footings which accommodate the uneven terrain. One story in height, the cabin has a broadly pitched roof so that it is almost square in plan. Three bays wide, the south facade has a front-gabled entry vestibule flanked by two, single-glazed, hopper windows. The second of these cabins, the Catherine Ritchie, ca. 1960 (Photograph no. 12, map Z)) has the same broadly pitched, front-gabled roof, but here the roof extends beyond the plane of the facade to create a porch that rests on three slim posts. The entry facade is four bays wide, with an off-center door and three, single-glazed, hopper windows. Exposed rafter ends continue the Craftsman theme. The third cabin, the Violette Verdy, ca. 1960 (map V) departs considerably from the other two. Although it too is one story in height, it has an end-gable roof. The

(continued)

asymmetrical facade has recessed, screened porches at each corner with separate entries, and a flush bay in between with a single 1/1 window. Although it is sided to repeat the board-and-batten motif, the battens are spaced further apart for a less effective rustic appearance.

Ruth St. Denis studio built in 1962 (map N)was reconstructed in 1963 after snow collapsed the roof during the winter, and it was then moved to new foundations in 1989. This board-and-batten sided studio has a front gable roof with a front-gabled entry vestibule. Both roofs have exposed rafter ends. Windows on each lateral facade light the building, but it is the only studio without windows on its entry facade. It was constructed specifically to serve as a rehearsal space, with dimensions geared to those of the Ted Shawn Theatre stage.

The John Shubert building (map K) was constructed ca. 1965 as a one-story, end-gable cabin. It was moved in 1992, its front wall removed and the building converted to a pub.

Buildings, Structures and Landscapes from the 1970s to the present

The Rose barn (map O) was constructed on this site in 1987 using elements from a donated building of unknown vintage. The barn is one story in height, has a gable roof with a centered, louvered cupola. On its south facade is a sliding door on a track and a single window; a second entry on the east is sheltered by a shed roof extension on posts. The vertical siding of the barn and the sliding door have been reused from the earlier building.

In 1986 the Marcia and Seymour Simon outdoor performing stage, (map W) was constructed on the southwest side of George Carter Road on a sloping hillside. The wooden stage which is approximately 15' x 25' has an impermeable dance surface on a wooden platform. Wooden stairs lead on to the platform on the east and west, a simple wooden railing encloses the south. Wooden beams on blocks create the viewer benches in amphitheater fashion. Trees surrounding the stage on three sides have been partially cleared on the southwest to give the audience a vista of the Berkshire hills.

A second studio and stage building was constructed in 1989, the Doris Duke Studio Theatre (map M). Set at the edge of the woods in a flower-bordered landscaped, this is a two-story, vertically sided wood building whose main block is an end-gable section with two large, through-cornice, gabled dormers on its southeast. The southeast facade has a full-width, single-story shed roof section balanced on the north west facade by a full-width porch.

The vertically sided Blake's Barn (map OO) designed by Greenfield architect Margo Jones in 1992, was constructed in part with structural members from a 19th century Stockbridge barn donated by dancer Marge Champion. It is a two-story exhibition space and visitor's building with a one-story wing on its west facade that contains a ticket office and a one-story, shed roof wing on its east end containing an office and video room. The end-gable building has a cupola on its roof and its main entry, in English barn fashion, centered on its long side. A pair of sliding doors on an exterior track pulls back to reveal a screen and wood entry system of two doors separated by two full-height screen panels.

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A men and women's Restroom Pavilion (map L) constructed in 1992 by architect Margo Jones continues to follow the board-and-batten siding motif with in this case a transverse gable entry located at one end of an end-gable roof.

A landscaped Fire Pond, (map letter FF) adjacent to the Doris Duke Studio Theatre and a row of septic system greenhouses (one remaining) were erected in 1989. The practical purpose of the Fire Pond is not apparent; rather it has been designed as a natural feature in the landscape. A new wooden water tank (map GG) was erected in 1993.

A New England style, board-and-batten sided barn (map MM) which dates ca. 1980 is located east of the Derby House. Timbers, doors and some siding appear to have been reused from an earlier structure, and foundations may have been reused as well.

Archaeological Description

While no prehistoric sites are located within the Jacob's Pillow Dance Festival property, it is possible that sites are present. One prehistoric site is recorded in the general area (within one mile). Environmental characteristics of the property also represent several locational criteria (slope, soil drainage, proximity to wetlands) that are favorable indicators for many types of prehistoric sites. Well drained, level to moderately sloping terraced landforms are located in several areas of the property within 1000 feet of wetlands. The property lies within the Farmington River drainage and includes two streams and wooded swamp locales. Given the above information, the size of the property (150.7 acres) and known patterns of prehistoric settlement in the Berkshire Uplands, a high potential exists for locating prehistoric resources on the nominated property.

A high potential also exists for locating historic archaeological resources on the Jacob's Pillow Dance Festival property. Structural remains may survive from barns and other outbuildings associated with the two extant 18th century residences of farmsteads that form the focal point of the 20th century building ensemble at Jacob's Pillow. Two barns (ca. 1820, ca. 1790) are extant with the Stephen Carter House (ca. 1790) located on George Carter Road. No barns are currently extant with the Chaffee – Carter – Derby House (ca. 1789). Structural evidence should also survive from several post 1930 support buildings, dance studios and dancer's cabins moved or demolished later in the 20th century. Archaeological features and structural evidence may also survive from several landscape features including a dam and swimming hole constructed as part of the complex. Structural evidence and engineering features may survive from a row of greenhouses that apparently incorporated a septic system in their design. Occupational related features (trash pits, privies, wells) should survive with the two 18th century farmsteads listed above. Similar features might also survive from the Jacob's Pillow period of occupation in the area.

(end)

Jacob's Pillow Dance Festival
Name of Property

Berkshire, MA
County and State

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

x **A** Property is associated with events that have made a significant contribution to the broad patterns of our history.

x **B** Property is associated with the lives of persons significant in our past.

X **C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

_ **D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(Mark "x" in all the boxes that apply.)

Property is:

_ **A** owned by religious institution or used for religious purposes.

_ **B** removed from its original location.

_ **C** a birthplace or grave.

_ **D** a cemetery.

_ **E** a reconstructed building, object, or structure.

_ **F** a commemorative property.

x **G** less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance
(Enter categories from instructions)

AGRICULTURE
ARCHITECTURE
PERFORMING ARTS

Period of Significance

c.1790-1972

Significant Dates

1931(Shawn purchase)

Significant Person
(Complete if Criterion B is marked above)

Ted Shawn

Cultural Affiliation

Architect/Builder

Joseph Franz

Narrative Statement of Significance
(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- _ preliminary determination of individual listing (36 CFR 67) has been requested
- _ previously listed in the National Register
- _ previously determined eligible by the National Register
- _ designated a National Historic Landmark
- _ recorded by Historic American Buildings Survey #
- _ recorded by Historic American Engineering Record #

Primary location of additional data:

- _ State Historic Preservation Office
- _ Other State agency
- _ Federal agency
- _ Local government
- _ University
- x Other

Name of repository:
Jacob's Pillow Dance festival

STATEMENT OF SIGNIFICANCE

Jacob's Pillow Dance Festival is renowned as a national dance center as well as an international one. It is significant as the first summer dance theater of its size in the United States and the first to operate from its own home base. From this idyllic rural base dancers and choreographers have felt free to create works of art inspired by the landscape and the company of their fellow artists. Jacob's Pillow Dance Festival is associated with events that outstandingly represent the broad national patterns of United States cultural history, and from these events an appreciation of those patterns may be gained.

Jacobs Pillow is also significant for its association with American dancer Edwin Myers Shawn, (1891-1972) more familiarly known as Ted Shawn. It is the home, school, and theater established by Shawn, who co-founded with Ruth St. Denis the Denishawn Dance Company, America's first modern dance company, and single-handedly founded Ted Shawn and his Men Dancers, the first male dance company in the United States. Through this dance company Shawn created a serious role for men in dance. The Ted Shawn Theatre -- America's first dance theatre -- brought dancers from around the world to perform and teach, while Shawn's school trained generations of male and female dancers.

The Dance Festival is significant architecturally for its 18th to 20th century components in the Federal and Craftsman styles that blend in a rural Berkshire Hills setting to serve as permanent home for the cultural institution and seasonal home for creators and performers of dance. The Stephen Carter House and the Carter-Chaffee-Derby House together with their associated barns and agricultural landscape are locally significant as fine examples of Becket's Federal period farmsteads. The distinguishing characteristics of the Craftsman style can be seen in the residential, communal and performing arts buildings throughout the campus.

Jacob's Pillow Dance Festival is of national significance for its exceptional value in illustrating the cultural heritage of the United States. The first National Capezio Award given to an institution was given to Jacob's Pillow in 1998 for its unique contribution to dance in the United States. According to the International Encyclopedia of Dance (p.387-8), "Jacob's Pillow Dance Festival is recognized as one of America's most hallowed sites for dance activity of all kinds, having served as a center for performances, classes, and creative residencies since 1933." The nation's most important dancers and choreographers, including Merce Cunningham, Trisha Brown, Mikhail Baryshnikov, Mark Morris, Paul Taylor, Maria Tallchief, Alexandra Danilova, Alvin Ailey, and Margot Fonteyn, have all performed at Jacob's Pillow.

The Jacob's Pillow Dance Festival district possesses integrity of location, design, setting, materials, workmanship, feeling and association. It meets National Register Criteria A, B, and C, and is significant on the local, state and national levels. In addition, Jacob's Pillow meets the requirements of Criteria Consideration G. While its period of significance begins in 1790 with the construction of the significant Federal-style buildings on the site, the reputation of the Dance Festival as a preeminent cultural institution has grown from its humble beginnings in the 1930s up to the present. It is in the last fifty years of continuous use as a dance festival that

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Jacob's Pillow has achieved the artistic distinction that gives it exceptional importance and makes its past extremely significant. The period of significance ends in 1972, with the death of Ted Shawn. But it is likely that other resources added since that time will achieve architectural and/or historical significance. For this reason, it is recommended that the period of significance be re-evaluated once enough time has passed to allow for an objective analysis based on historical perspective.

HISTORICAL NARRATIVE

The town of Becket was originally part of the Housatonic Township no. 4 which was granted by the Massachusetts General Court to sixty proprietors in 1736; the proprietors the following year also bought the land from the Stockbridge Indians, a common practice. The proprietors, who were in effect a group of investors, then offered the land for sale to interested settlers. They made no sales for four years though, as the French and Indian Wars continued to threaten any isolated groups of settlers. About 1741 settlement began, with English coming mostly from Connecticut, but it wasn't until after the Revolutionary War that there were a sufficient number of settlers to warrant a First Congregational Society being formed in 1798. In 1795 Jacob Carter bought two tracts of land in Becket from Ozias Pettibone. One of the tracts (the land of the Carter-Chaffee-Derby house) he deeded in 1797 to his son Marcus; the second tract (the land of the Stephen Carter House) he deeded to his son Gaius in 1805. Gaius and his wife Hannah Carter had arrived in Becket from Wolcutt, Connecticut in 1803. In both deeds, Jacob acted from Wolcott, Connecticut indicating that he did not live in Becket. Meanwhile the Stephen Carter house, George Carter Road (Photograph no. 2) and the Carter-Chaffee-Derby house, George Carter Road, (Photograph no. 1) were constructed at approximately the same date between 1795-1810. What can be said with some certainly is that the Carters were the first family associated with both houses and that the Carter-Chaffee-Derby house moved back and forth among several generations of Carters and Chaffees. Finally, the first mention of Chaffee ownership of the latter property through deeds is in 1809 when Marcus Carter sold the property of the Carter-Chaffee-Derby house to Thomas Chaffee whose family was among the signers to the 1798 Congregational Society Charter.

Both Carters and Chaffees were farming families. The soil of Becket, as in the neighboring hilltowns, was stony and difficult to cultivate, but the crest of the hill on which these two farms were built, on what was known as road 36, was apparently better than average and subsequent records indicate that it was used for both tillage and pasturage.

The Stephen Carter house passed from Gaius and Hannah Carter to their son Stephen, possibly at the time of his marriage to Rowena Thomas in the 1830s. Over the next decades they actively raised crops, horses and sheep on the two hundred and fifty-acre farm. Stephen became an important figure in Becket's history serving as a selectman for thirty-seven years, a justice of the peace and both the town's representative to the state legislature and presidential elector in 1848. Meanwhile the Carter-Chaffee-Derby farm changed owners in 1813, going to Abijah Clark and then to Newman K. Chaffee in 1833. It may have been at this time that the house was updated with Greek Revival trim. The farm returned to Carter ownership however; Stephen's brother bought it in 1867 and sold it to Stephen's son George Carter in 1872. George Carter farmed the two hundred acres and raised a small herd of dairy cattle. George Carter Road is named for him.

(continued)

Although it has not been verified, there is evidence from Carter family oral history and from known slave conveyance routes to believe that before and during the Civil War Stephen Carter made his house a station on the Underground Railroad. Carter is thought to have hid slaves on their way to Canada. They are thought to have spent a night on the property before being transported to their next stop, a blacksmith shop in Vermont. George Carter, in his early 30s, also took part in the war and was wounded in the Battle of Gettysburg on July 3, 1863. His thumb was amputated during the war, a serious impediment for a farmer.

Following the Civil War, the Berkshire County Atlas of 1876 shows that the Carters by then were no longer alone on the road; that a total of five farms had been established in the area; and that Stephen Carter owned a second farm on the main road that is now Route 20. Both Stephen W. and George Carter are listed in the Becket Directory of 1884-85. Stephen died in 1889 and in 1897 one of the three Carter farms, presumably the Stephen Carter farm, was up for sale. In the Commonwealth of Massachusetts' Descriptive Catalogue of Farms in Massachusetts Abandoned or Partially Abandoned, is the following listing:

> "Farm of 170 acres: mowing 40; pasture 60; suitable for cultivation 20. Sugar bush 200 trees. House 36 x 24. L 22 x 15; 12 rooms; fair repair. Barn 30 x 40; horse barn 22 x 40; sheep barn, 20 x 40; all in good repair. Fences in very good condition. Good well, plenty of apples. RR station Becket 5 mi.; P. O. W. Becket 1 1/2 mi. Price $1,500; cash at sale, $800; interest on balance, 5%. Address George G. Carter, West Becket."

The Carter family sold the Stephen Carter house ca. 1900 to Arthur Morgan, an hydraulic engineer, who had plans to convert the farm to a progressive school. Between 1915 and 1917 Morgan bought up six separate properties along George Carter Road for the school but then dropped the idea before beginning any construction. He became president of Antioch College and the family used the property for a summerhouse, leaving it vacant between 1925 and 1930. During their ownership, the two-story porch on the west was erected. In 1930 they put the house up for sale, and Morgan went on to become head of the Tennessee Valley Authority.

Soon after 1911 George Carter died and the Carter-Chaffee-Derby farm left family hands. In 1936 it became the home of Ruth Derby. Derby, a contributor to A Bicentennial History of Becket, was a prominent Berkshire county historian. She was the first honorary chairman of the Friends of the Historical Room at the Becket Athenaeum, which became the Historical Society. In 1964 she was president of the Historical Society and was also a founder of the Berkshire County Historical Society. Having been there almost since its creation, she was an ally of Jacob's Pillow, donating land for a water tower. After her death, the Carter-Chaffee-Derby House was bought from her son's estate by the Pillow in 1991.

It was during the 19th century that the Becket folklore developed associating the story of the dream of the prophet Jacob with the landscape in this section of the town. The story reported in A Bicentennial History of Becket is that when travelers by wagon were stuck in mud climbing nearby Morey Hill a local farmer named Jacob would pull them out with his team of oxen for a charge. The infamous hill was dubbed "Jacob's Ladder" likening it to the steep ladder the prophet Jacob in his dream climbed to heaven. The biblical reference stuck long enough to be applied to other landscape features, namely the large boulder in the yard of the Stephen

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Carter house as Jacob's Pillow, to the road that became Route 20 as Jacob's Ladder Trail, and to a natural spring along Route 20 that was called Jacob's Well. Early motorists could stay in Jacob's Dream, an early roadside lodge in Becket.

In 1931 dancer Ted Shawn (1891-1972) bought the Stephen Carter farm from Arthur and Lucy Morgan as a summer retreat. According to Walter Terry in his biography of the dancer, Ted Shawn Father of American Dance, Shawn was born in Kansas City Missouri and grew up in Denver, Colorado. He entered the University of Denver intending to become a minister, but after a bout of diphtheria that left him temporarily paralyzed he began to take dance as physical therapy and changed course. He left college and determined to build a career in dance. At that time the role of men in dance was limited to vaudeville performers, a few classical ballet dancers and ballroom dance partners. Shawn trained in ballet, and took part in both vaudeville and ballroom dance. His dance career began in 1911 when he settled in Los Angeles, and demonstrated ballroom dancing with dance partner Norma Gould. He also shared a studio with Gould and headed a dance school. The same year he had seen Ruth St. Denis perform and was taken with her approach to dance as dramatic performance with ethnic inspiration. During his stay in Los Angeles, Shawn was cast in several dance movies, one, made for the Thomas Edison Company, was called "Dance of the Ages" which he choreographed according to his new idea of expressive dance. Between 1911 and 1914 Shawn developed his own free-form style, and in 1914 he joined Ruth St. Denis's company; they married a few months later. Artistically akin, they formed the Denishawn Company in 1915, America's first modern dance company. Between 1915 and 1921 Shawn and St. Denis toured the country, ran a dance school where they trained Martha Graham and Doris Humphrey, among others, in modern dance; and through performance and the teaching experience turned dance from a vaudeville performance to an art form. The International Encyclopedia of Dance credits Shawn as the first American male in serious dance to acquire worldwide recognition. Barton Mumaw in his autobiography, Barton Mumaw, Dancer, noted that Shawn choreographed 185 dances and nine major ballets for the Denishawn Company between 1914 and 1931.

In 1931 Shawn and St. Denis were in Connecticut living and training dancers but Shawn was dissatisfied with his work and working conditions. In his book How Beautiful upon the Mountain, he recounted that friends of his, Mr. and Mrs. Goddard Dubois in Winsted, Connecticut knew he was looking for a private setting to work and develop male dancing. The Duboises, whose son was an Antioch College student, also knew the Morgans were hoping to sell their Becket farm and took Shawn to see it. He bought the property in 1931. Over the next two years Shawn and Ruth St. Denis parted ways, the company was disbanded and Shawn moved to Becket to the Carter farm with dancers Barton Mumaw, Jack Cole, Harry Joyce, Don Moreno, pianist Mary Campbell, and secretary Margerie Lyon.

The Stephen Carter farm offered Shawn the opportunity to continue dancing and develop an all-male touring company in a rural setting away from distractions of city visitors. It was also an economic move as the effects of the Depression at that time on the performing arts were severe. Moving to Becket meant that Shawn and his dancers could live in the Carter house and become more self-sufficient by working the farm and doing their own construction work. During the fall of 1931 they repaired the house and with supervision of New Boston contractor Emil Malm they converted the English-style barn to a studio (Photograph no. 4). A second barn,

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possibly the New England style barn, was fitted up as a dormitory for men when the house was too full (Photograph no. 3).

Over the next two years Shawn and his dancers improved existing buildings and began constructing the new buildings they would need. Mumaw wrote that with marble from a quarry in Lee, he and Shawn added the terrace at the house that remains today; dancers Wilbur McCormack, Dennis Landers and Frank Overlees built their own cabins. Fred's Cabin (Photograph no. 6) built by dancer Fred Hearn who became one of the Pillow's carpenters is one of the remaining dancer-built cabins. Identical twins and dancers John and Frank Delmar built walks and fieldstone walls, and their cabin, the Delmar/Avnet House (Photograph no. 8). The Delmars constructed the cabin with a soundproofed wall separating two identical interior spaces. Also remaining from the 1930s are the Little Brown Cabin, (Photograph no.7) Baba Yaga, and possibly Malm Manor. Besides constructing buildings, walks and a swimming hole, dancers worked in the garden, split and sawed wood. Mornings and early afternoons were devoted to dance and several hours in the afternoon and early evening to chores.

The 1933-34 tour was the first for the new company, Ted Shawn and His Men Dancers, and with one hundred and eleven performances was considered a major achievement. It was the first male dance company in the United States, and their success over the next seven years was largely responsible for establishing a secure position for men in the world of dance and an appreciation of men in modern dance, in particular. Returning to Becket, the male dancers also taught and performed at the Springfield College department of physical education, which gave them both a forum and a source of recruitment for their dance company.

Until 1935 new construction was aimed at accommodating the men dancers and the several women who were part of the Jacob's Pillow administration. As early as 1932 the dancers had begun teaching classes to young women students who came to the Pillow, but lived in local homes. In 1935 the Pillow was opened to men students as the Shawn School of Dance for Men. As students would live for the better part of the summer on the property, they needed new facilities immediately. Ted Shawn, who always led the work crews, began planning and laying out improvements. Soon after the plans were made, dancers Wilbur McCormack, Dennis Landers, Fred Hearn, pianist Jess Meeker, booking manager George Gloss, and Frank Overlees constructed the Stone Dining Room (Photograph no. 5), and its large fireplace and table during one of Shawn's absences as a surprise. More studio space was also constructed; the Hill Studio (now Ben and Estelle Sommers Studio, Photograph no. 9) was in use in the early 1930s.

Jacob's Pillow as a teaching/performing center began in 1933 when Shawn, in part as a way to raise money, staged the first lecture-demonstrations. At these events, which were billed as "teas", he would discuss dances that had been prepared during the week, then dancers would demonstrate the theme of the lecture. The audience, seated in the courtyard formed by the barns, (the Tea Garden, Photograph no. 3) sat at small tables and then watched the demonstrations, ensemble dances and Shawn's solos in Studio 1, now known as Bakalar Studio. Audiences grew so fast for these events, that the following year he had to expand the barn adding a single-story portion on the east.

Shawn closed the company in May of 1940 and put the Pillow up for sale after final performances in Boston, as, he later explained, he felt the position of men in dancing was assured and that his dancers were ready to

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go out on their own. Although he got no buyers, that summer Mary Washington Ball from upstate New York leased the property, ran "The Jacob's Pillow School of the Dance", and presented a diverse series of dances from around the world, beginning a tradition of international dance which continues. The Pillow was leased again during the summer of 1941 to dancers Alicia Markova and Anton Dolin who called their program of well-known performers the "International Dance Festival". Ruth St. Denis and Agnes de Mille were among the performers that summer; Antony Tudor, Nora Kaye, and Lucia Chase with their American Ballet Theatre lived at the Pillow during the summer and began creating Tudor's landmark ballet *Pillar of Fire*.

By the fall of 1941, it was clear that the Pillow had become an artistic success, and Shawn agreed to continue to operate it if the physical property and its financial structure were supported. A group of patrons incorporated, bought the property from him and raised funds for a new theater with the understanding the he would continue to direct the Pillow. Joseph Franz, a Stockbridge electrical engineer who also designed the Shed at Tanglewood, was on the Board of Directors and was hired to design the 514-seat Ted Shawn Theatre, which was begun just before the bombing of Pearl Harbor in December, 1941, and finished by the summer season of 1942 (Photograph no. 10).

Artistic success and physical property improvements might have brought financial success sooner had World War II and gas rationing not occurred. The Pillow stayed open for the summers of 1943 and 1944 when other cultural institutions closed, thanks to Ted Shawn's insistence on its moral value and to his resourceful scrimping, as well as to the performers who volunteered their time. Iva Kitchell, Nina Youshkevitch, Muriel Stuart, Joseph H. Pilates, Ruth St. Denis, Agnes de Mille, Thalia Mara and Arthur Mahoney all performed over these two seasons.

After the war came a third period of artistic expansion for the Pillow. Opera and opera ballet were introduced for the summer of 1946. In 1947 two Jerome Robbins ballets were performed along with Wagner's *Tristan und Isolde*. Alexandra Danilova and Frederick Franklin performed *The Bells* by Ruth Page with Isamu Noguchi stage designs. Ballet Theatre again took up residency for the 1949 season, which was notable for Shawn's choreographing *The Dreams of Jacob* to music commissioned from Darius Milhaud, and Antony Tudor's world premiere of *Dear Departed*. To serve the new programs and larger audiences, an orchestra pit was created in the Ted Shawn Theatre, a water tower was built (now gone), parking was expanded with construction of the large lot south of the Ted Shawn Theatre (now the Great Lawn). Cabins were added or remodeled for the next eight years. Ballet Alley, a series of approximately four cottages was constructed (now gone) and Ballet Plaza, a group of five, was constructed: the Cia Fornaroli, Alicia Markova, Nora Kaye, Inge Sand, and Alexandra Danilova cabins (Photograph no. 11).

1950-2000

The first half of the 1950s consolidated Jacob's Pillow's artistic role presenting international dance, ballet and modern dance. Among the artists who appeared were Robert Joffrey, Melissa Hayden and Michael Maule, Alvin Ailey and Carmen de Lavallade, and African dance specialist Pearl Primus. Martha Graham and Walter Terry with Maria Tallchief continued the lecture-demonstration series. The dance school held nine weeks of classes for students. After a year's sabbatical Ted Shawn returned as managing director, continuing to guide

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the institution's direction, to care as well for the buildings, the grounds, programming, mailings and, from time to time, the grocery shopping. Since 1955 new construction has added cabins; the Maria Tallchief, Violette Verdy and Catherine Ritchie (Photograph no. 12) cabins were built in the early 1960s. Several cabins were remodeled and moved, and changes to the landscape have been made to return portions of the property to their 19th century rural appearance. Chief among these changes was conversion of the theater parking lot to the Great Lawn in the 1980s (Photograph no. 10). The sizable lawn, bordered by a stone wall on the south and shaded by hardwood trees, has returned this space to its earlier pastoral appearance: now lawn where formerly was field. Electrical and telephone lines were simultaneously buried to emphasize the property's rural character. A related effort has been the removal of a series of greenhouses from the 1980s to maintain the former leach field as an open, cultivated space.

Close to the geographic center of the property is the Jacob's Pillow boulder. From the early 1930s to the present, it has served as the most frequently chosen photography location for the dancers and dance companies that performed at the Pillow. In the early years with Ted Shawn and the men dancers the boulder was used for dramatic dance photography or for group shots that recorded the men dancers at rest. As individual dancers and musicians, guests and entire companies appeared, they too were recorded around the Pillow. In the process of this careful documentation, the Pillow boulder has become an icon of the festival and a cultural feature of the landscape. It also now marks the burial place for the ashes of Ted Shawn, who remained involved with the Jacob's Pillow Dance Festival until his death in 1972.

During the decade of the 1980s, under the leadership of Liz Thompson, the Pillow achieved its present appearance. Faced with facilities that needed rejuvenation, advances in dance that required novel performance spaces, and the need to generate additional income, Thompson commissioned a long-range plan. Published in 1983, the plan laid the groundwork for numerous improvements in the infrastructure as well as consolidation and expansion of the facilities. Resources added during this period, considered non-contributing for purposes of the present nomination, should be reevaluated when they have reached fifty years of age. The plan lead to the creation of the great lawn in 1986 and the Doris Duke Studio Theatre, which opened in 1990 as performance space for avant-garde dance forms. Completion of the theatre coincided with end of Thompson's tenure, and the building bears a plaque in her honor.

Jacob's Pillow is renowned as an international dance center as well as a national one. While international dancers have performed at the Pillow since 1940, the American debut of the Royal Danish Ballet took place in 1955 bringing widespread public recognition of the festival's international importance. It also brought Danish knighthood for Shawn. Since 1955, Jacob's Pillow has continued to grow in international stature and has at the same time presented national companies from the cities of San Francisco, Boston, Miami, Atlanta and Washington. These presentations represent a concerted initiative, without parallel elsewhere in the country, to support civic dance companies. Individual dancers and choreographers Merce Cunningham, Trisha Brown, Paul Taylor, David Parsons, Twyla Tharp, Mark Morris, among others, have performed, taught and spoken on their art. Their counterparts from countries such as India, Japan, Spain, Cambodia, Russia and China have done so as well.

The national significance of the Festival was formally recognized in 1998 when the first National Capezio Award given to an institution was given to Jacob's Pillow for its unique contribution to dance in the United States. As the first dance festival of its size in the United States, and the only one to operate from its own

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home base, Jacob's Pillow was the setting for the gathering, training and launching of the first men's dance company in the country. Having brought men dancers to a serious and professional level, it is the only festival in the United States that has been devoted to performing, preserving and teaching all forms of dance on an international scale. The list of firsts for the Festival includes commissioned works of music and dance by internationally known artists. By 1987 over three hundred premier works had been performed in the Ted Shawn Theatre by choreographers such as Jose Limon, Bill T. Jones, Merce Cunningham, by the Pilobolus, David Parsons and Alvin Ailey Companies. Dame Margot Fonteyn made her debut at the Pillow in 1973 in *In Nightly Revels*, commissioned from the choreographer Peter Darell. The most important dancers, musicians and choreographers of the 20th century have both taught and performed at Jacob's Pillow.

A few quotations by contemporary artists collected from the press by the Jacob's Pillow organization demonstrate the esteem in which the center is held. Mikhail Baryshnikov is quoted, "Jacob's Pillow is one of America's most precious cultural assets - a haven for choreographers and dancers and an environment that nurtures the creation of new work". Chairman Emeritus of the National Endowment for the arts, Jane Alexander, summed up her experience, "The quality of the work was simply stunning and I think that the Pillow represents for me the very finest of arts centers that can exist." Yorgos Loukos, artistic Director of the Opera National de Lyon, adds an international perspective with his words, "There is nothing like Jacob's Pillow anywhere in the world - if it were to exist in France - it would be designated a national museum and subsidized by the State." A record of performers from 1933-1997 is included with this nomination as an appendix. With its strong international and national support of dance, the festival's influence has enriched American culture significantly.

Archaeological Significance

Since patterns of prehistoric settlement in Becket are poorly understood, any surviving sites could be significant. Prehistoric sites in this area may contain information that helps to better understand Native American settlement and subsistence in the uplands of western Massachusetts. Information from prehistoric sites in this area can improve our knowledge of Native people in the Farmington River drainage and their socio/political relationships with other Native groups within the overall Connecticut River drainage. Prehistoric sites in this area may also be important in our understanding of Native American land use of the Berkshire Mountain region and the role the surrounding foothills played in those patterns.

Historic archaeological resources described above have the potential to contribute important information on the early settlement of Becket and the development of agriculture in Berkshire County in the 18th through 20th centuries. Detailed mapping of structural evidence from barns, outbuildings and occupational related features can help reconstruct the growth and change of the two 18th century farmsteads that formed the basis of future development on the property. Detailed analysis of structural remains and the contents of occupational related features can contribute information on the social, cultural and economic lives of the farm inhabitants and agricultural change that occurred on two of the more prosperous farms in the area. Additional research might also produce documentary and/or archaeological evidence to support Carter family oral history that Stephen Carter made his house a station on the Underground Railroad before and during the Civil War. Archaeological

(continued)

evidence should also survive from several structural, landscape and occupational related features associated with the Jacob's Pillow land use of the nominated area. While these resources may contribute to the history of the development of the property and the lives of the dancers who lived on the site, the post 1930 date limits current research potential. Live informants, oral history and written, recorded or filmed documents should exist for most of the Jacob's Pillow Dance Festival history.

(end)

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New York Times, obituary of Joseph France, January 27, 1959.
New York Times, obituary of Ted Shawn, January, 1972.
Sunday Telegram, August 8, 1982.
The Berkshire Eagle, June 4, 1982.

(end)

10. Geographical Data

Acreage of Property 150.7 acres

UTM References See continuation sheet.
(Place additional UTM references on a continuation sheet)

1. 18	655600	4681300	3. 18	655300	4680410
Zone	Easting	Northing	Zone	Easting	Northing
2. 18	655610	4680370	4. 18	655090	4680210
Zone	Easting	Northing	Zone	Easting	Northing

x See continuation sheet

Verbal Boundary Description
(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification
(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Bonnie Parsons, PVPC with Betsy Friedberg, NR Director, MHC

organization Massachusetts Historical Commission date October 2000

street & number 220 Morrissey Boulevard telephone 617-727-8470

city or town Boston state MA zip code 02125

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps
A **USGS map** (7.5 or 15 minute series) indicating the property's location.
A **sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs
Representative **black and white photographs** of the property.

Additional items (Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name Jacob's Pillow Dance Festival

street & number Box 287 telephone

city or town Lee state MA zip code 01238

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.0. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

UTM References, continued

Point	Zone	Easting	Northing
E	18	654905	4680485
F	18	655075	4680705
G	18	654975	4680830
H	18	654990	4681310
I	18	655470	4680300
J	18	655475	42deg.15'600
K	18	655399	42deg,15'720
L	18	655399	4680295

VERBAL BOUNDARY DESCRIPTION

Please see the attached Assessors's maps # 204 and 407.

BOUNDARY JUSTIFICATION

The boundaries of Jacob's Pillow Dance Festival Historic District have been drawn to encompass the full extent of the property owned by the organization, encompassing at the same time property under the ownership of the two original farms that were later joined to form the Pillow. One non-contiguous lot seen on assessors's map 407, lot 114 in Pillow ownership was not included, as it is not part of the significant resources. The boundaries follow legally recorded lot lines.

Given the extent of the original Carter property and its gradual reconstitution during the Arthur Morgan and Jacob's Pillow tenure, nomination of the entire 150 acres is warranted. The entire property incorporates the rural setting that has been critical to the creative processes of the artists at the Pillow, representing the reason Ted Shawn located his dancers in Becket rather than remaining in a more urban Connecticut.

(continued)

Inclusion of the entire acreage would recognize what was historically part of the Carter and Chaffee farmland and would include, as well, remaining evidence of the property's agricultural use including stone walls and fruit trees at both Stephen Carter and Carter-Chaffee-Derby houses. National Landmark boundaries should coincide with National Register historic district boundaries for the significance of the rural setting to the creation of dance and music.

(end)

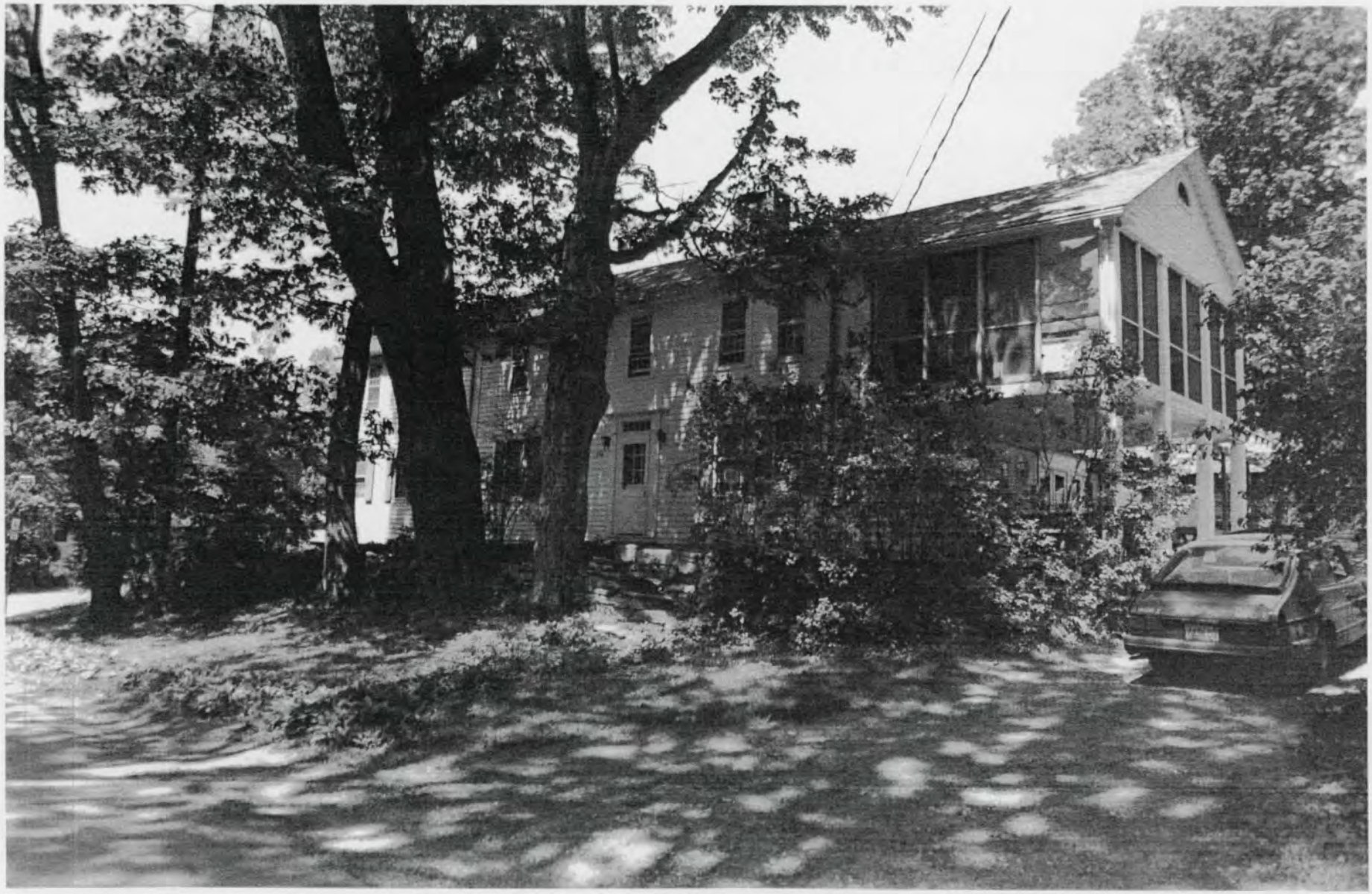
PHOTOGRAPHS

Date: June 1999
Photographer: Bonnie Parsons
Location of negatives: Pioneer Valley Planning Commission

1. Carter-Chaffee-Derby House, view to SW
2. Stephen Carter House, view to SW
3. Stephen Carter barn, Bakalar Studio, Ted Shawn Theater, view to N
4. Stephen Carter Barn (the Store), view to NE
5. Stone dining room, view to N
6. Fred's Cabin, view to NE
7. Little Brown Cabin, view to E
8. Delmar/Avnet House, view to S
9. Sommers Studio, view to NW
10. Ted Shawn Theater and Great Lawn, view to N
11. Ballet cabins, view to N
12. Catherine Ritchie cabin, view to S

(end)

No. 1



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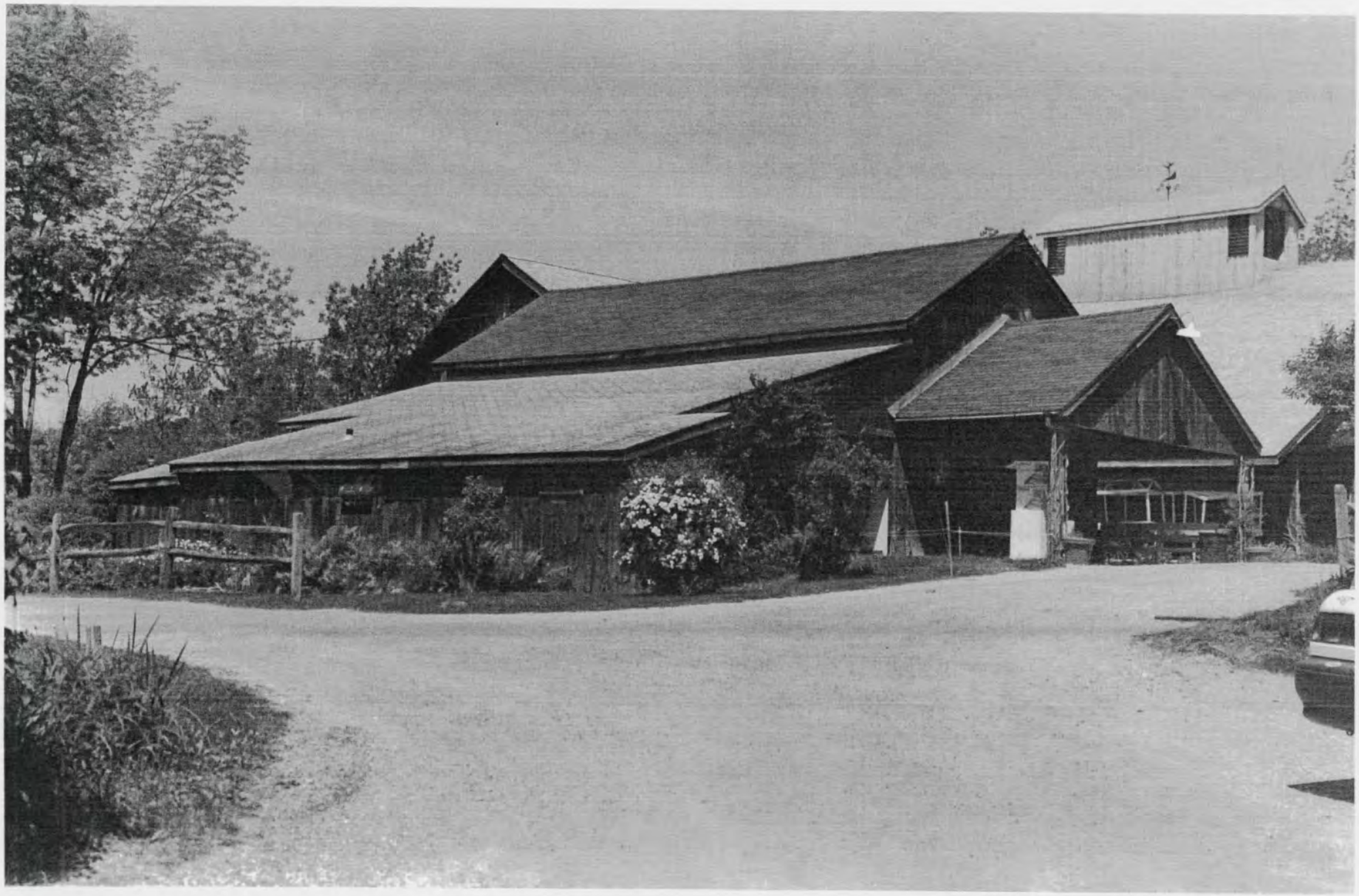

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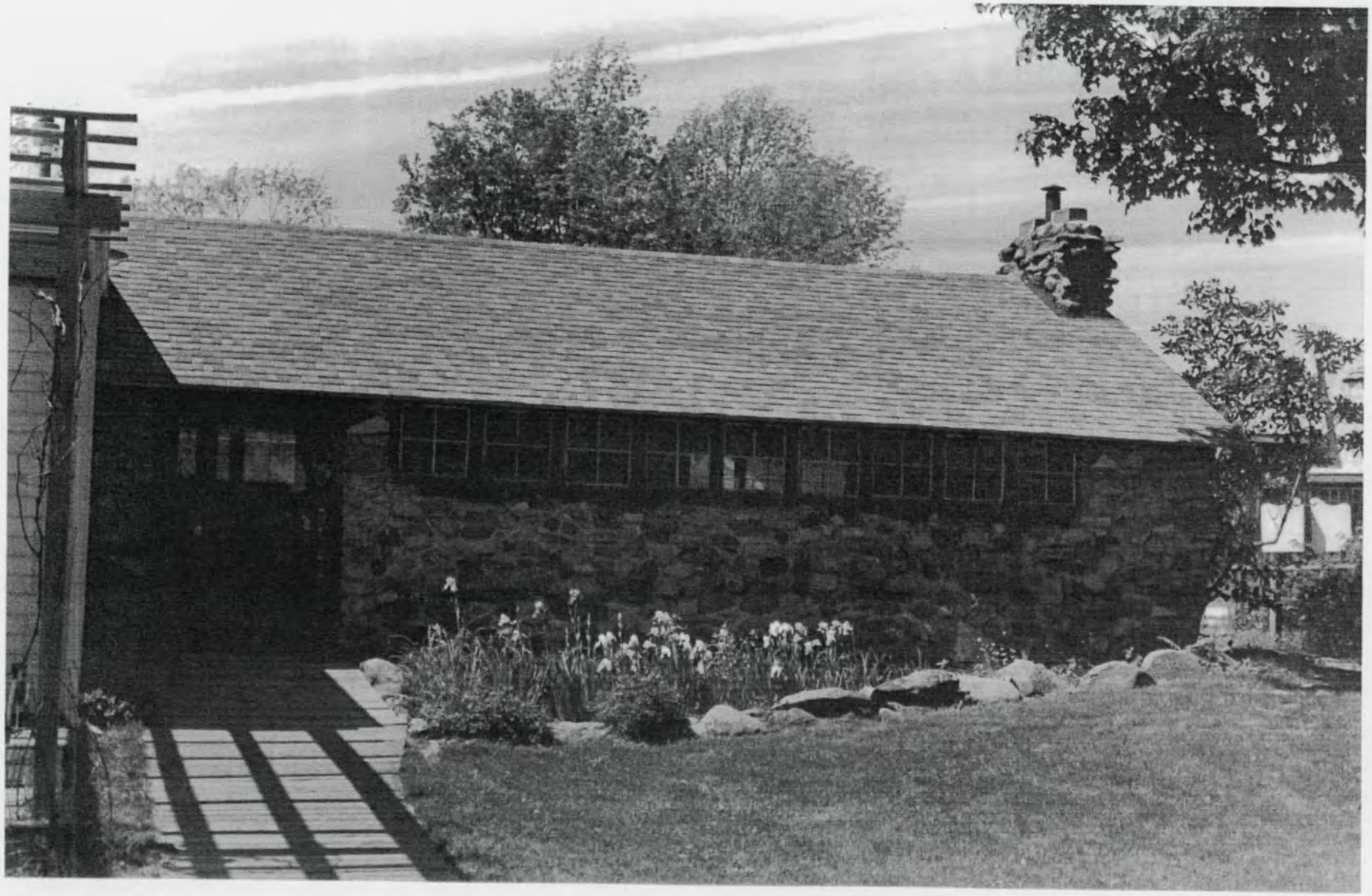

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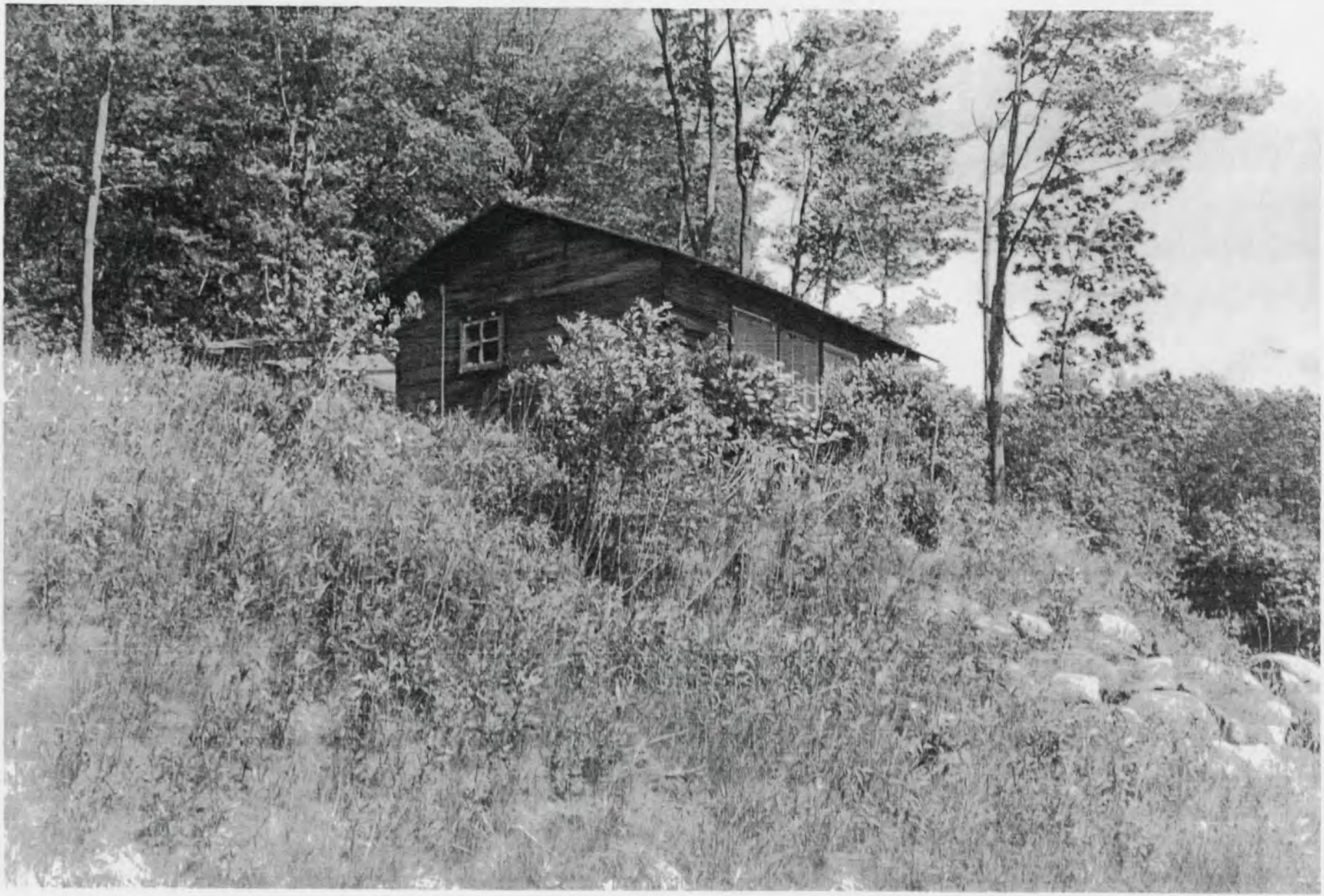

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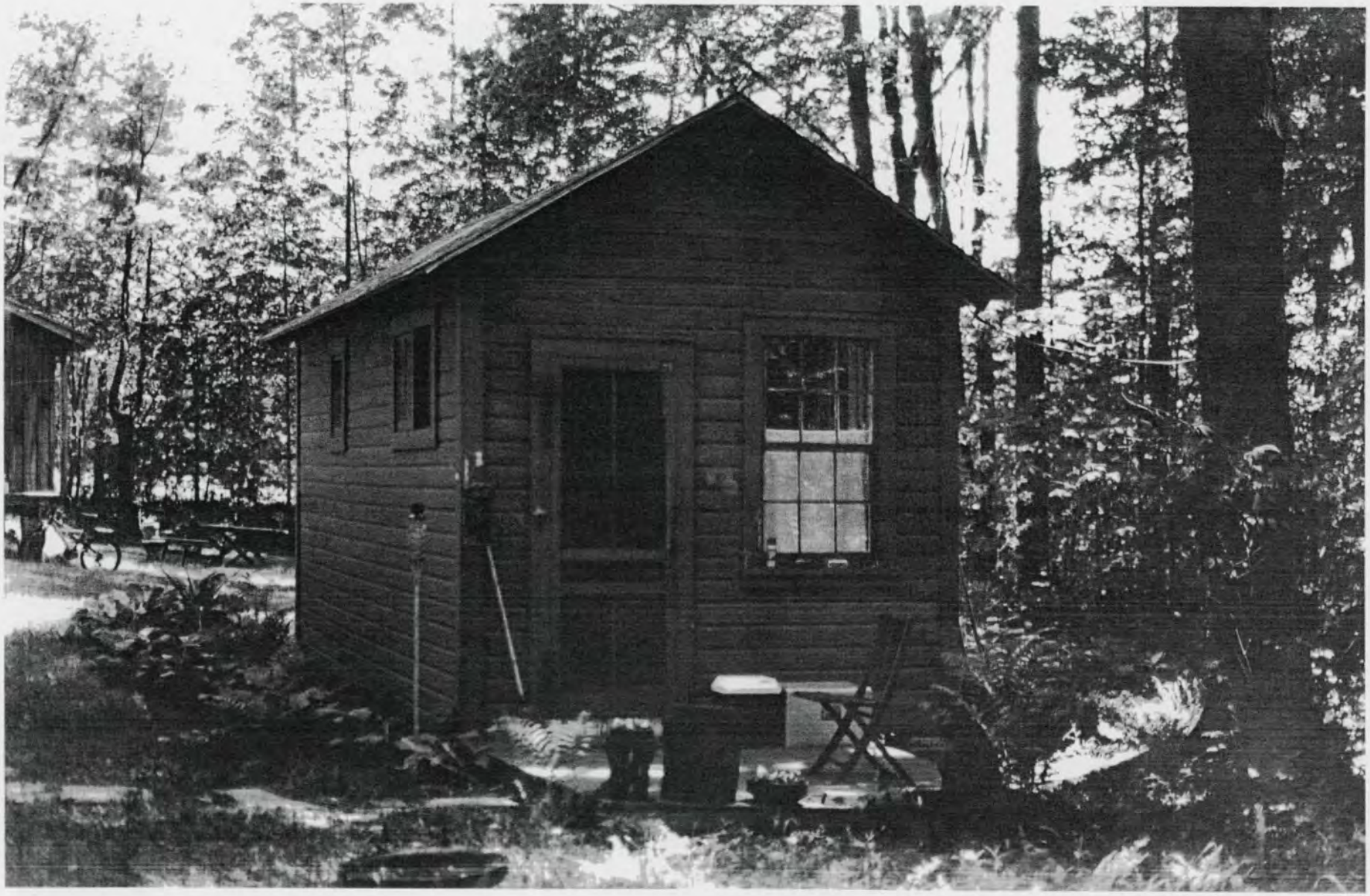

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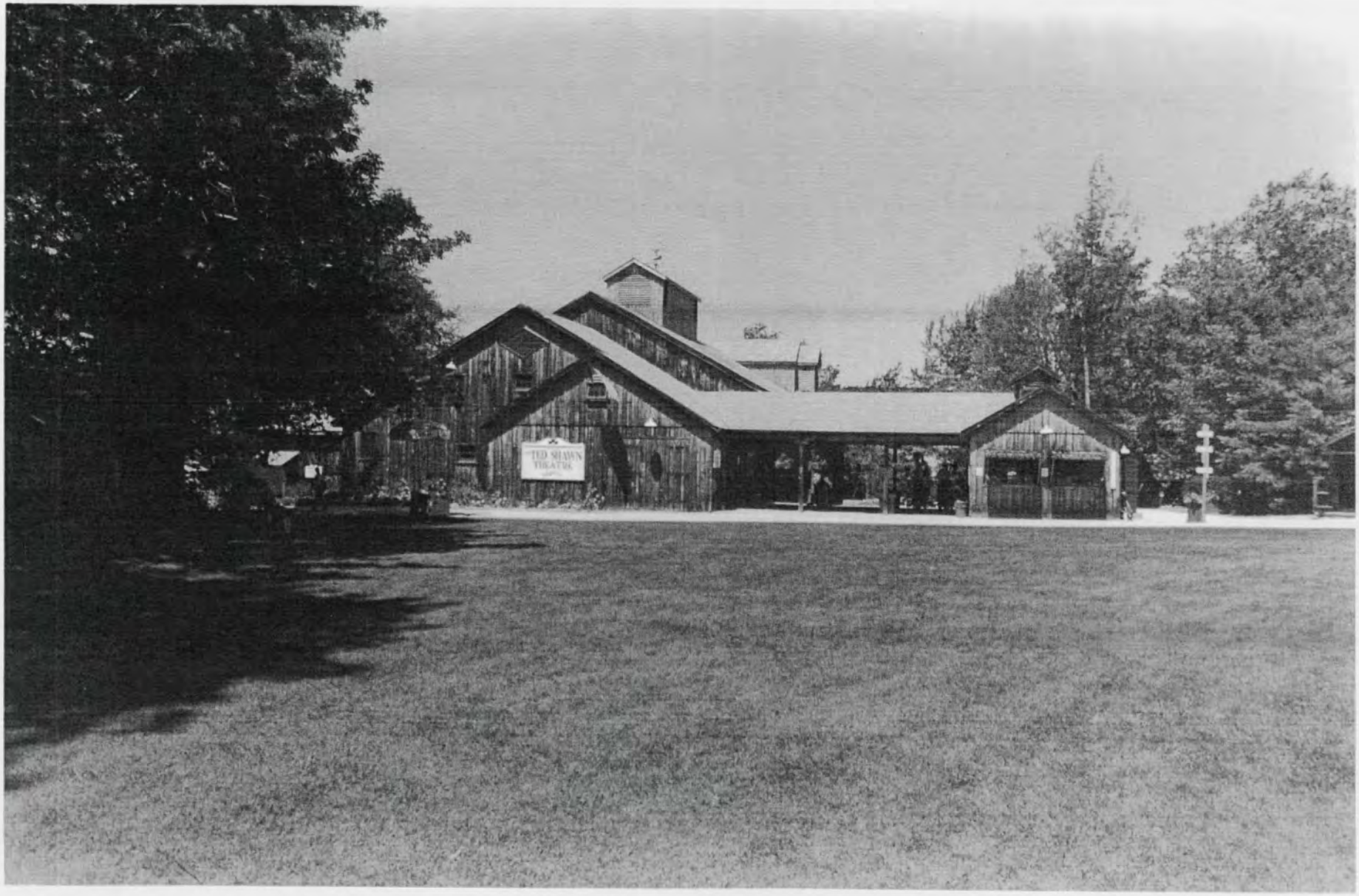
No. 8

No. 9



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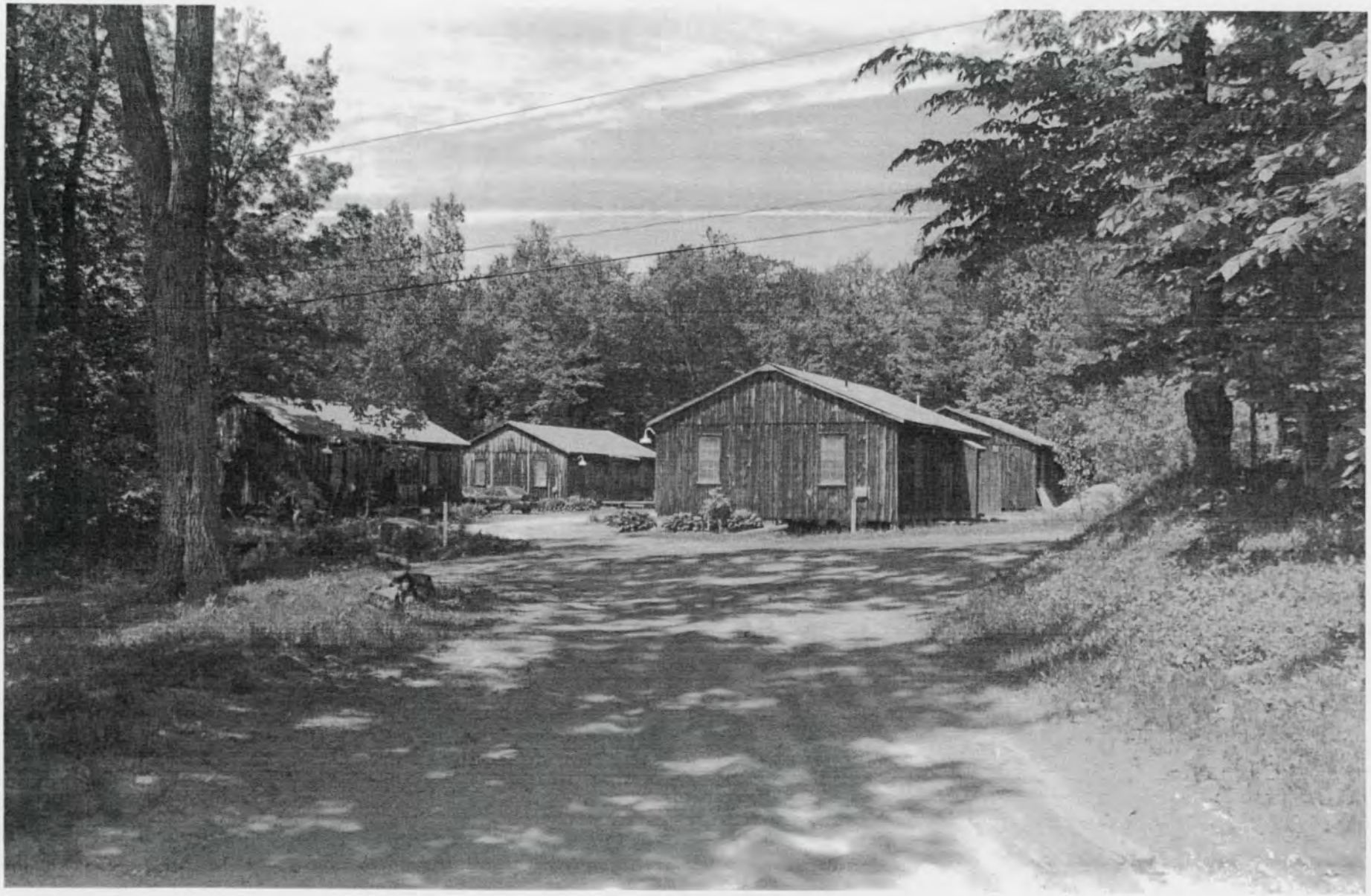

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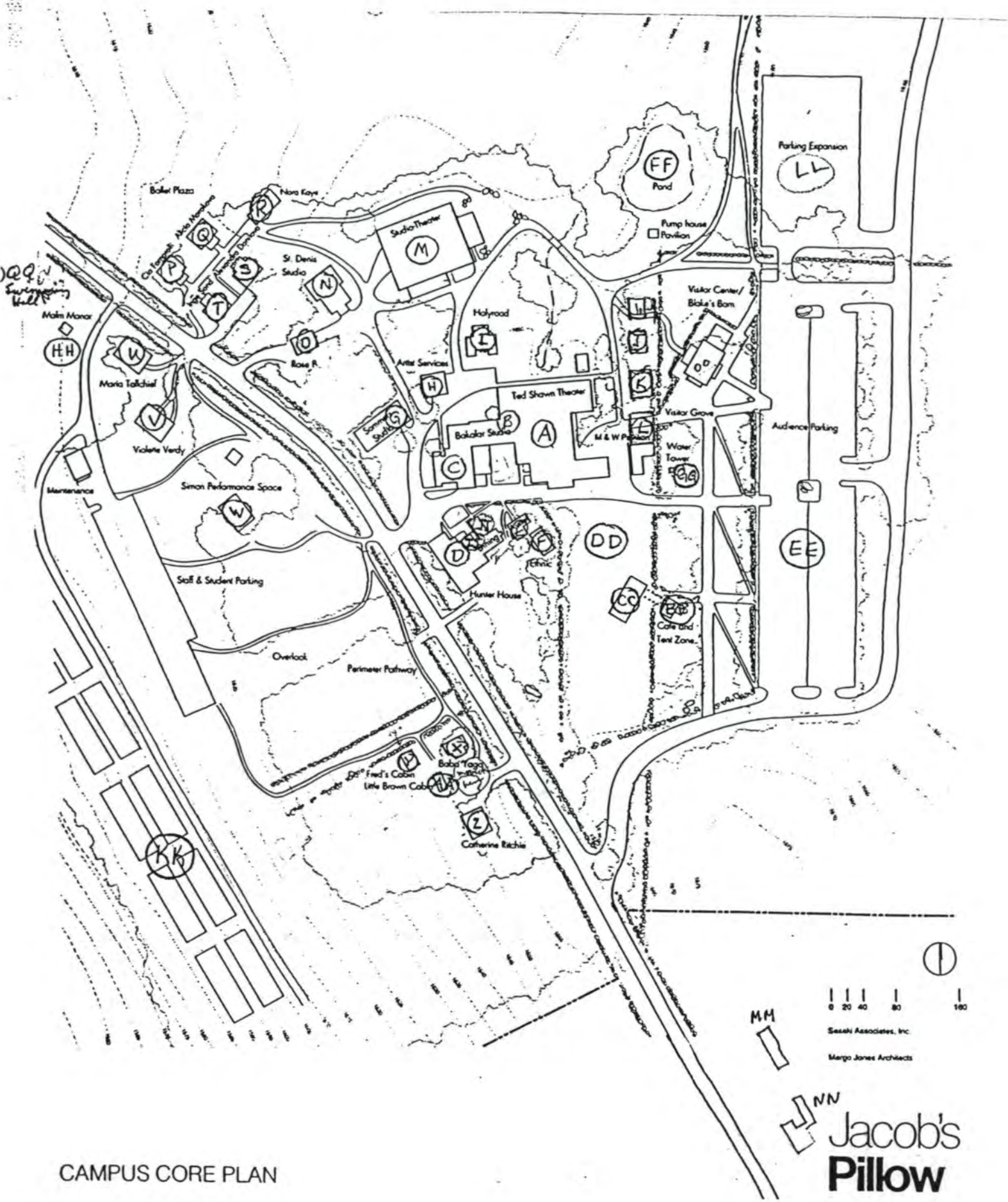


CAMPUS CORE PLAN

Jacob's Pillow Performers 1933-1997

1933-39
Ted Shawn & His Men Dancers, with
Anna Austin (1936)
16 Young Women (1938)
Eva Sikelianou (1939)

1940
Faun & Jordan
Maria Gambarelli
La Meri
Barton Mumaw
Ted Shawn & His Men Dancers
Ruth St. Denis
Miriam Winslow & Foster Fitz-Simons

1941
Ballet Theatre
Irina Baronova
Lucia Chase
Agnes de Mille
Paul Draper
Maria Karnilova
Nora Kaye
Hugh Laing
Annabelle Lyon
Alicia Markova & Anton Dolin
Barton Mumaw & Lisa Parnova
Seiko Sarina
Katherine Sergava
Anne Simpson
Bill Skipper
Ruth St. Denis
Antony Tudor

1942
Argentinita & Pilar Lopez with Federico Rey
Elizabeth & Don Oscar Becque
Asadata Dafora & Randolph Sawyer
Agnes de Mille
Anna Duncan
Barbara Gaye
The Graff Ballet
Harrison & Fisher
Jacob's Pillow Dancers
La Meri
Dale Lefler
Arthur Mahoney & Thalia Mara
Jess Meeker
Barton Mumaw
Bronislava Nijinska
Steffi Nossen
Seiko Sarina
Ted Shawn
Sybil Shearer
Sammy Spring & Berkshire Square Dancers
Ruth St. Denis
Sam Steen
Marina Svetlova
Nikita Talin
Helen Tamiris & Daniel Nagrin
Charles Tice
Elizabeth Waters & Dancers en Route
Miriam Winslow
Nina Youshkevitch

1943
Gertrude & Oscar Hallenbeck
Jacob's Pillow Dancers
Nathalie Krassovska
La Meri
Arthur Mahoney & Thalia Mara
Grace Mouradoff
Barton Mumaw
Joseph H. Pilates
Ted Shawn
Marina Svetlova

1944
Trudy Goth & Henry Schwarze
Kurt & Grace Graff
Jacob's Pillow Dancers
Iva Kitchell
Nathalie Krassovska
La Meri
Arthur Mahoney & Thalia Mara
Grace Mouradoff
Ruth Page
Angiola Sartorio
Tatiana Semenova
Margaret Severn
Ted Shawn
Richard Stuart & Flora Lea
Marina Svetlova & Alexis Dolinoff
Tashamira

1945
Todd Bolender
Ruthanna Boris
Margery Burr
Leon Danielian
Dorothy Etheridge
Ruth Harris
Jacob's Pillow Dancers
Alba Kavan & Rex Cooper
Iva Kitchell
Pauline Koner
Nathalie Krassovska
La Meri
Lillian Lancse
Tanaquil LeClercq
Nicholas Magallanes
Mary Ellen Moylan
Bella Reine
Ted Shawn
Beatrice Tompkins

1946
Ballet Russe de Monte Carlo with Alexandra Danilova & Frederic Franklin
Valerie Bettis
Richard Cressy
Trudy Goth & Henry Schwarze
Carola Goya
Kurt & Grace Graff
Rosella Highower & George Skibine
Betty Jones
Alba Kavan & Rex Cooper
Iva Kitchell
La Meri & Company
Zoya Leporska
José Limón & Beatrice Seckler
Arthur Mahoney & Thalia Mara
Ruth Matz & Eugene Hari
Grace Mouradoff & Company
Barton Mumaw
Paul Petroff
Eileen Poston
Virginia Richardson
Rosa Rolland
Jane Sawyer
Ted Shawn
Sam Steen
Jean Tachau

1947
Ballet Repertory
Ballet Theatre
Eric Braun
Devi Dja & Company
Ralph Gilbert
Melissa Hayden
Loren Highower
Iva Kitchell
Ruth Ann Koesun
John Kriza
La Meri
Reginald & Gladys Laubin
Zoya Leporska & Peter Gladkc
Iris Mabry
Arthur Mahoney & Thalia Mara
Fernand Nault
Pearl Primus
Zachary Solov
Nikita Talin
Charles Weidman & Company with Nadine Gae
Season of Opera & Opera Ballet

1948
American Youth Ballet
Talley Beatty & Company
Ruthanna Boris & Leon Danielian
Francesca Braggiotti
Alexandra Danilova & Frederic Franklin
Lin Pei Fen
Carola Goya
Juana
Myra Kinch with Arthur Leppart & Dean Miller
Iva Kitchell
Tei Ko
Pauline Koner
Nathalie Krassovska
La Meri
Lilian & Company
José Limón with Miriam Pandor & Betty Jones
Loukia
Barton Mumaw
Ruth Page
Federico Rey & Tina Ramirez
Yurek Shabelevski & Nina Novak
Ted Shawn
Bentley Stone
Nikita Talin
Season of Opera & Opera Ballet

1949
Diana Adams & Hugh Laing
Ballet Theatre
Janet Collins
Jean Léon Destiné & Jeanne Ramon
Josefina Garcia
Nana Gollner
Nora Kaye
Myra Kinch
Iva Kitchell
Ruth Ann Koesun
John Kriza
Ruth Page with Bentley Stone & Walter Camryn
Noble Paulickpulle
Federico Rey & Pilar Gomez
Ted Shawn
Ruth St. Denis
Norma Vance
Jocelyn Vollmar
Devi Wani & Sackoro
Igor Youskevitch

1950
Ballet Guild with Berrina Rozay & David Tihmar
Boochina & Company
Jean Léon Destiné & Jeanne Ramon
Emily Frankel & Mark Ryder
Josefina Garcia
Nana Gollner & Paul Petroff
Peter Hamilton with Felisa Conde & Jack Ferris
Aubrey Hitchins Ballet
Anna Isromina & Leon Danielian
Virginia Johnson's Theatre Dance Group
Betty Jones & Lucas Hoving
Myra Kinch & Company
Iva Kitchell
La Meri with Peter DiFalco & Company
José Limón with Letitia Ide & Ellen Love
Mara & Dancers with Chao-Li Chi & Michiko
Lillian Moore
Pola Nirenska
Pearl Primus
Herbert Ross-John Ward Company
Ted Shawn
Mia Slavenska & Company
Ruth St. Denis

1951
Roane Aul
Taik Won Cho & Sun Yong Kim
Jean Léon Destiné with Jeanne Ramon & Alphonse Cimber
Josefina Garcia
Kurt & Grace Graff
Hadassah & Company
Rebecca Harris
Melissa Hayden & Herbert Bliss
Jacob's Pillow Ballet
Nora Kaye, Hugh Laing & Diana Adams
Myra Kinch & Company
Iva Kitchell
La Meri & Peter DiFalco
Tanaquil LeClercq & Nicholas Magallanes
Lilian
José Limón & Company with Pauline Koner
Annabelle Lyon
Lillian Moore
Ted Shawn
Ruth St. Denis
Richard & Flora Stuart
Maria Tallchief & Michael Maule

1952
Talley Beatty & Company
Alexandra Danilova
Peter DiFalco
Nina Fonaroff
Frederic Franklin
Carol Frishman & Anthony Mordente
Josefina Garcia
Tatiana Granceva
Rebecca Harris
Bill Hooks & Company
Sinda Iberia
Robert Joffrey Ballet Company
Juana
Alba Kavan & Rex Cooper
Myra Kinch
Iva Kitchell
La Meri
José Limón & Company
Katherine Litz
Ralph McWilliams
Duncan Noble & Company
Polajenko
Ted Shawn
Mia Slavenska
Ruth St. Denis
Richard Stuart & Vanya
Marina Svetlova & Robert Calder

1953
John Butler Company with Felisa Conde & Glen Tetley
Yvonne Chouteau & Gilbert Reed
Jean Léon Destiné & Company
Richard England & Company
Carola Goya
Tatiana Granceva & Polajenko
Melissa Hayden & Michael Maule
Lester Horton Dance Theatre
Robert Joffrey & Company
Myra Kinch
Iva Kitchell
La Meri & Peter DiFalco
Zoya Leporska & Peter Nelson
José Limón & Company with Pauline Koner
Alicia Markova
Donald McKayle & Company
National Ballet of Canada
Marion Scott & Company
Ted Shawn
Shivaram
Ruth St. Denis
Sahomi Tachibana
Karoun Tootikian & her Armenian Ballet

1954
American Mime Theatre
John Butler Dance Theatre with Glen Tetley & Felisa Conde
Celtic Ballet of Scotland
Alexandra Danilova with Michael Maule & Marvin Krauter
Eyrick Darby
Marlene Dell & Don Farnworth
Emerson & Jayne
The Ernestis
Ram Gopal
Lucie Gradar with Freddy Albeck
Kurt & Grace Graff
Harriette Ann Gray & Company
Hadassah & Company

Geoffrey Holder & Company
Lester Horton Dance Theatre with Carmen de Lavallade & James Truitte
Iacsica
Pearl Lang & Company
Yurek Lazowski
Carmelita Maracci
Michael Maule
Mary Ellen Moylan
Negro Dance Theatre
Alonzo Rivera
Inge Sand & Vladimir Dokoudovsky
Charles Weidman Theatre Dance Company

1955
Birgit Akesson
Alicia Alonso
American Mime Theatre
Erik Bruhn
John Butler Dance Theatre with Glen Tetley & Mary Hinkson
Merce Cunningham & Company
Alexandra Danilova
Jean Léon Destiné with Alphonse Cimber
Emily Frankel & Mark Ryder
Josefina Garcia
Carola Goya & Marcco
Maria Karnilova & David Nillo
Myra Kinch
Iva Kitchell
Moscelyne Larkin
Iris Mabry
La Mariquita
Michael Maule
Mary Ellen Moylan
Negro Dance Theatre
Nina Novak
Yvonne Patterson, Joan Van Orden & Paul Sutherland
Priyagopal
Royal Danish Ballet
Ted Shawn
Mia Slavenska & Adreano Vitale
Ruth St. Denis
Xenia Zarina

1956
Sonia Arova & Job Sanders
Irina Borowska & Alan Howard
Merce Cunningham Dance Company with John Cage
Dokoudovsky-Saraginova Ballet
Gina
Lotte Goslar
Carola Goya & Marcco
Rebecca Harris
Melissa Hayden & Francisco Moncion
Geoffrey Holder & Company with Carmen de Lavallade
Myra Kinch & Company
Tommy Marlowe
Nina Novak & Leon Danielian
San Francisco Ballet
Ted Shawn
Mia Slavenska & Robert Morrow
Lois Smith & David Adams
Anna Sokolow's Theatre Dance Company
Emy St. Just & Company
Ruth St. Denis
Sahomi Tachibana
Texas State College for Women Modern Dance Group

1957
Mary Anthony Dance Theatre
Sonia Arova & Erik Bruhn
Ballet Celeste
Jean Cébron
Jean Léon Destiné & Company
Carlos Antonio Fernandez
Josefina Garcia
Lotte Goslar with Freddy Albeck
Carola Goya & Marcco
Kurt & Grace Graff
Benjamin Harkarvy Ballet Company with Joy Williams & Charles Czarny
Myra Kinch & Company with Ted Shawn
Iva Kitchell
Alicia Markova with Hugh Laing
Bruce McClure
Miami Civic Ballet
Antonia Morales
Barton Mumaw
National Ballet of Canada with Lois Smith & David Adams
Royal Danish Ballet
Ted Shawn
Ruth St. Denis
Maria Tallchief & André Eglevsky
Glen Tetley & Gemze De Lappe with Beatrice Tompkins & Diane Consoer
Tom Two Arrows
Wasna Wardhana & Bagong Kussudiardja

1958
Atlanta Civic Ballet
Irina Borowska & Kenneth Johnson
Jean Cébron
Barbara Fallis & Royes Fernandez
Shrimathi Gina
Ram Gopal
Lotte Goslar
Carola Goya & Marcco
Geoffrey Holder & Company
Kandyan Dancers of Ceylon
Tania Karina & Oleg Sabline
Myra Kinch & Company with Ted Shawn
Pauline Koner & Company
Teresita La Tana
Mata & Hari
Daniel Nagrin
Nina Novak & George Zorich with Irina Kovalska & Edmund Novak
Donald Saddler & Company with Maria Karnilova
Mia Slavenska & André Eglevsky
Sahomi Tachibana
Violette Verdy & Scott Douglas
Ximenez-Vargas Spanish Ballet Company

1959
Alvin Ailey & Company
Thomas Andrew & Company
Ballet Rambert
Bluskar & Company
Jean Cébron
Carola Goya & Marcco
Jacob's Pillow Dancers
Tania Karina, Oleg Sabline & Company
Myra Kinch & Company
La Meri
Pearl Lang & Company
Les Grands Ballets Canadiens
Liturgical Dance Choir of Hunter College
Merry-Go-Rounders
Nelle Fisher & Rudy Tronto
Lupe Serrano & Erik Bruhn
Ted Shawn
Ruth St. Denis
Ximenez-Vargas Ballet Espanol

1960
Teokila A'esa
Talley Beatty & Company
Valerie Bettis Dance Theatre with Donald Saddler
Robert Cohan & Mary Turney
Carmen de Lavallade & Geoffrey Holder
Carola Goya & Marcco
Indrani & Dancers & Musicians
Jacob's Pillow Dancers
Robert Joffrey Ballet with Maria Tallchief & Michael Maule
Myra Kinch & Company with Ted Shawn
Nathalie Krassovska, Irina Borowska & Alan Howard
La Meri
Les Grands Ballets Canadiens
Michael Maule & Roberta Lubbell
The Nimura Company
Paper Bag Players
Hanne-Marie Rava & Flemming Flindt
Edward Villella & Patricia McBride
Washington Ballet with Patricia Wilde, Irina Rabovsky & Frederic Franklin
Ximenez-Vargas Ballet Espanol

1961
Teokila A'esa
Alvin Ailey Company with Carmen de Lavallade
Jean Cébron
Carlos de la Camara & Myrna
Jean Léon Destiné & Company with Alphonse Cimber
Lotte Goslar
Carola Goya & Marcco
Hadassah
Jacob's Pillow Dancers
Kenneth Johnson, Patricia Klekovic & Ottia Kayan
Myra Kinch & Company with Ted Shawn
Ruth Ann Koesun & Ivan Allen
Donald McKayle & Company with Mary Hinkson
Nala Najan & Sasha
Alonzo Rivera
Royal Danish Ballet
Galina Samsova & Hans Meister
Lupe Serrano & Royes Fernandez
Mia Slavenska & George Zorich
Ruth St. Denis
Maria Tallchief & Erik Bruhn
Virginia Tanner's Children's Dance Theatre
Norman Walker & Company
Patricia Wilde & Edward Villella
Deborah Zall & Company

1962
Sonia Arova & Scott Douglas
Balasaraswati
Hermia Baldrich
Boston Ballet with Edward Villella, Patricia McBride & Sara Leland
Liane Daydé & Serge Golovine
Carmen de Lavallade with Scott Douglas & Glen Tetley
Carlos de la Camara & Myrna Gloria
Louis Falco, Kenneth Scott & Gus Solomons jr.
First Chamber Dance Quartet
Carola Goya & Marcco
Al Huang
Iacsica
Jacob's Pillow Dancers
Myra Kinch & Company with Gunnar Spencer
Pauline Koner
La Meri
Antonio Medina & José Marcco
José Molina y Bailes Espanoles
Nala Najan & Surya Kumari
Alonzo Rivera
Santa Fe Opera Ballet with Igor Youskevitch & Nathalie Krassovska
Lupe Serrano & Royes Fernandez
Maria Tallchief & Scott Douglas
Paula Tennyson & Eugene Collins
Glen Tetley with Linda Hodes & Robert Powell
Norman Walker & Company with Cora Cahan
Sallie Wilson & Ali Pourfarrokh

1963
Alvin Ailey Dance Theatre
Claudia Cravey & Hans Meister
Carola Goya & Marcco
Geoffrey Holder & His Men Dancers
Jacob's Pillow Dancers
Myra Kinch
Pauline Koner & Company with Norman Walker
Donald McKayle & Company with Carmen de Lavallade
Jess Meeker & Mary Campbell
Barton Mumaw
Stars & Soloists of the Paris Opera Ballet
Shanta Rao with Chandramati & Padma
Bella Reine
Alonzo Rivera
Inge Sand & Fredbjorn Bjornsson
Ted Shawn
Marina Svetlova & André Prokovsky
Marjorie Tallchief & George Skibine
Violette Verdy & Edward Villella
Western Theatre Ballet
Ballet Espanol Ximenez-Vargas

1964
Sonia Arova & Roderick Drew
Carmen de Lavallade & James Truitte with Brother John Sellers
First Chamber Dance Quartet
Lotte Goslar
Suzushi Hanayagi
Erick Hawkins & Dance Company
Jacob's Pillow Dancers
Myra Kinch & Barton Mumaw
La Meri
Patricia McBride & Edward Villella
Milorad Miskovitch & Janine Monin
Nala Najan
Alonzo Rivera
Royal Winnipeg Ballet
Edo Sic & Tamara Sic
Ruth St. Denis & Ted Shawn
Marjorie Tallchief & George Skibine with Nicholas Polajenko
Maria Tallchief & Royes Fernandez with New York City Ballet soloists
Paul Taylor Dance Company
Cilli Wang
Roberto Ximenez & Manolo Vargas

1965
Maria Alba, Ramon de los Reyes & Company
Ballet Arts Company with Dean Crane & Irene Apinée
José Barrera
Percival Borde & Company
Lisa Crobel & Alexander von Swaine
Lucas Hoving with Patricia Christopher & Chase Robinson
Al Huang & Company
Jacob's Pillow Dancers
Robert Joffrey Ballet
Myra Kinch
Murray Louis & Company
Christa Mercier & Vincent Warren
Metropolitan Opera Ballet
Nala Najan
Nederlands Dans Theater
Alonzo Rivera
Clover Roope & Christopher Lyall
Ted Shawn
Six American Indian Dancers from St. John's Indian School
Maria Tallchief & Peter Van Dyk
Norman Walker & Company with Cora Cahan, Robert Powell & Jane Koznisky

1966
Maria Alba's Spanish Dance Company
Bluskar
James Clouser & Christine Heanessy
Eleanor D'Antuono & Royes Fernandez
Jean Léon Destiné & Company
Jeff Duncan with Kathy Posin & Ray Cook
First Chamber Dance Quartet
Jacob's Pillow Dancers
Myra Kinch & Company with Celene Keller & Christopher Lyall
Pauline Koner
Toni Lander & Bruce Marks
Murray Louis & Company with Phyllis Lambert & Bill Frank
Barton Mumaw
Nala Najan & Sasha
New York City High School of Performing Arts
Alonzo Rivera
San Diego Ballet with Nick Kohler & Lone Isakson
Ted Shawn
Sahomi Tachibana
Glen Tetley & Company with Carmen de Lavallade & Mary Hinkson
Edward Villella & Company with Patricia McBride
Norman Walker & Company with Cora Cahan & Bruce Becker

1967
Maria Alba's Spanish Dance Company
James Clouser & Sally Brayley
Carmen de Lavallade with Wesley Fuca & Lynne Kocheca
Ellen Everett & William Glassman
Yuri Hakoshima
Rebecca Harris
Indo-American Dance Group
Jacob's Pillow Dancers
Betty Jones & Fritz Ludin
Toni Leader & Bruce Marks
Les Grands Ballets Canadiens
Manhattan Festival Ballet
Ruth Mata & Eugene Hari
Patricia McBride & Edward Villella
Edith McKinzie
Barton Mumaw
Nadia Nerina & Thor Sutowski
Solveig Oesterggaard & Niels Kehlet
Sung Hee Oh & Young Za Oh
Babatunde Olatunji & Company
Mariano Parra Ballet Espanol
Ted Shawn
Violette Verdy & Michael Maule
Norman Walker & Company with Cora Cahan

1968
Maria Alba & Company of Spanish Dancers
Boston Ballet with Patricia McBride & Edward Villella
Jean Cébron & Pina Bausch
Eleanor D'Antuono & Ivan Nagy
Ritha Devi & Company of Indian Musicians
Grace Dozy & Ramon Segarra
Louis Falco & Company
Lotte Goslar & Company
Arthur Hall's Afro-American Dance Ensemble
Anna Marie Holmes & David Holmes
Jacob's Pillow Dancers
Teodoro Morca & La Coste de Loyo
Nala Najan
Solveig Oesterggaard & Niels Kehlet
Pennsylvania Ballet Company
Don Redlich
Carol Sumner & Frank Ohman
Sahomi Tachibana
Norman Walker & Company with Cora Cahan and Robert Powell

1969
Maria Alba's Spanish Dance Company
Dancers of American Ballet Theatre
American Dance Company directed by Richard England
Boston Ballet with Ivan Nagy & Violette Verdy
Center Ballet of Buffalo with Anna Marie & David Holmes, Lisa Bradley & Michael Uthoff
Lotte Goslar
Gruppe Marion Berlin
Arthur Hall's Afro-American Dance Company
Jacob's Pillow Dancers
Toni Leader & Bruce Marks
Patricia McBride & Edward Villella
Barton Mumaw
Nala Najan & Anuradha
Teresa
Norman Walker & Company with Cora Cahan, Pamela Ladkins & Tony Carnazzaro

1970
American Mime Theatre
Bhaskar & Company with Shula
Joyce Cuoco & Bill Martin-Viscount
Dance Theatre of Harlem
Jean Léon Destiné & Company
Ritha Devi
First Chamber Dance Company
Lonny Joseph Gordon
Les Grands Ballets Canadiens
Jacob's Pillow Dancers with Joyce Cuoco, Kenneth Johnson & Patricia Klekovic
Pauline Koner
Pearl Lang Dance Company
Murray Louis Dance Company
Patricia McBride & Edward Villella
Barton Mumaw
North Carolina Dance Theatre
Luis Rivera & Company with Marta Castillo & Mariana Muñoz
Lupe Serrano & Royes Fernandez

1971
Maria Alba Spanish Dance Company
Boston Ballet
Cincinnati Ballet
Dance Company of the National Center of Afro-American Artists
Ritha Devi
Jayne Hillyer & Bill Martin-Viscount
Jacob's Pillow Dancers
Tania Kacina & Milenko Banovitch
Claude Kipnis Mime Theatre
Lar Lubovitch & Company
Minnesota Dance Theatre
Northeast Regional Ballet Festival with Marina Eglevsky & Salvatore Aiello
Luis Rivera Spanish Dance Company
Sahomi Tachibana with Saho & Saga Tachibana
Veronica Tennant & Jeremy Blanton
Edward Villella & Susan Headt
Norman Walker & Company with Cora Cahan & Bonnie Mathis

1972
Maria Alba Spanish Dance Company
Takako Asakawa & David Hatch Walker
Boston Ballet
Dayton Ballet
Carmen de Lavallade
Morse Donaldson Dance Company
First Chamber Dance Company
Lotte Goslar's Pantomime Circus
Arthur Hall's Afro-American
Jacob's Pillow Dancers with Giselle Noriega & William Carter
Claude Kipnis Mime Theatre
La Meri's Ethnic Dance Arts Company with Nala Najan
Matteo & the Indo-American Dance Company
Minnesota Dance Theatre
Barton Mumaw
Marion Rice's Denishawn Dancers with Carolyn Brown
Luis Rivera Spanish Dance Company
Violette Verdy & Edward Villella with members of the New Jersey Ballet

1973
Thomas Andrew's Ballet Brio
Cincinnati Ballet Company
Dance Theatre of Harlem
Eleanor D'Antuono & Ivan Nagy
Carmen de Lavallade
Margot Fonteyn
Rosario Gelan Ballet Espanol
Cynthia Gregory & Terry Orr with dancers of American Ballet Theatre
Harkness Ballet
Hartford Ballet Company with Lisa Bradley & Michael Uthoff
Marcia Haydée & Richard Cragun
Melissa Hayden & Peter Martins
Jane Kosminsky & Bruce Becker
Roni Mahler & Paul Russell
National Ballet
Jacqueline Rayet & Jean-Pierre Franchetti
Twyla Tharp Company

1974
Manuel Alum Dance Company
Maria Alba Spanish Dance Company
Bottom of the Bucket Bur...Dance Theatre
Lisa Bradley & Michael Uthoff
Chuck Davis Dance Company
Carmen de Lavallade with Wesley Fuca
Ritha Devi
Eliot Feld Ballet
Mimi Garrard Dance Theater
Lotte Goslar's Pantomime Circus
Jacob's Pillow Dancers
Judith Jamison, Miguel Godreau & John Parks
Sandra Jennings & Victor Barbee
Gelsey Kirkland & Helgi Tomasson
Pearl Lang & Dance Company
José Limón Dance Company
Nala Najan
Nikolais Dance Theatre
Pilobolus Dance Theatre
Edward Villella & Anna Aragno
Dan Wagoner & Dancers
Dennis Wayne's American Ballet Company

1975
Maria Alba Spanish Dance Company
Margaret Beals
Boston Ballet
Alba Calzada & Lawrence Rhodes
Five by Two, with Bruce Becker, Jane Kosminsky, Carolyn Adams & Daniel Grossman
Emily Frankel
Jacob's Pillow Dancers
Cliff Keuter Dance Company
Murray Louis Dance Company
Joan Miller & the Chamber Arts/Dance Players
Nala Najan
Theatre Dance Collection
Dennis Wayne's Dancers
Lynda Yourth & Frank Anderson

1976
Maria Alba Spanish Dance Company with Luis Rivera & Roberto Lorca
Bob Bowyer & Jo-Ann Bruggeman
Helen Douglas & Barton Taylor
Suzanne Farrell & Peter Martins
Emily Frankel
Annabelle Gamson
Jacob's Pillow Dancers
Claude Kipnis Mime Theatre
Milwaukee Ballet Company with Ted Kivitt
Charles Moore
Teodoro Morca Flamenco in Concert
Nikolais Dance Theatre
Lawrence Rhodes & Dennis Wayne
Royal Danish Ballet
Joyce Trisler Danscompany

1977
Bhaskar & Carolyn Kay
Contemporary Dancers of Winnipeg
Cultural Center of the Philippines Dance Company
Joyce Cuoco & Youri Vamos
Eleanor D'Antuono & Ted Kivitt
Anne Marie DeAngelo & Lawrence Rhodes
Hartford Ballet
Jacob's Pillow Dancers
Teodoro Morca Flamenco in Concert
May O'Donnell Concert Dance Company
Ohio Ballet
Royal Danish Ballet
Twyla Tharp Dancers & Dances
Joyce Trisler Danscompany
Dennis Wayne's Dancers

1978
Margaret Beals
Berkshire Ballet with Darine Alinova & Kelvin Coe
Boston Ballet
Joyce Cuoco & Youri Vamos
Jane Goldberg and Charles Cook with Leslie "Bubba" Gaines
Danny Grossman Dance Company
Jacob's Pillow Dancers
Rachel Lampert & Dancers
Murray Louis Dance Company
Charles Moore & Dancers & Drums of Africa
Pilobolus Dance Theatre
Paul Taylor Dance Company
Marianna Tcherkassky & Michael Owen
Martine van Hamel & Clark

1979
Asakawa/Kee Dance Company
Ze'eva Cohen
Francesca Corkle & Winthrop Corey
Joyce Cuoco & Youri Vamos
Lotte Goslar's Pantomime Circus
Houston Ballet
Indrani & Sukanya
Jacob's Pillow Dancers
Eva Kloboog & Frank Anderson
Teodoro Morca Flamenco in Concert
Nikolais Dance Theatre
Ohio Ballet
Royal Danish Ballet with Peter Schaufuss
Martine van Hamel & Friends

1980
Boston Repertory Ballet
Bowyer & Bruggeman Dance Company
Trisha Brown Company
Eleanor D'Antuono & Danilo Radojevic
Diamond (Matthew Diamond Company)
Jacob's Pillow Dancers
Ellen Kagan
Lar Lubovitch Dance Company
Loremil Machado's Afro-Brazilian Dance Company
Rosalind Newman & Dancers
Ohio Ballet
Mitchell Rose & Martha Bowers
Paul Taylor Dance Company
Washington Ballet

1981
Manuel Alum
Ballet Today with Yoko Ichino & Johan Renvall
Berkshire Ballet
Boston Ballet
Cambodian Dance & Music
Ann Marie DeAngelo & Kevin Santee
Amy Zell Ellsworth
Annabelle Gamson
David Gordon Pick-up Company with Valda Setterfield
Bill Irwin
Jacob's Pillow Dancers
Joffrey II Dancers
Kathakali Dance Drama of India
Ellen Kagan
Lar Lubovitch Dance Company
Loremil Machado Afro-Brazilian Dance Company
Claire Maffardi
Maricleona Morocia & Pablo Savoye
Charles Moulton Dance Company
Barton Mumaw
Andrea Olsen
James Nicholas Plumb
Nancy Raffa with Terrence Kalba & Mikifumi Nagata
Kenneth Rinker & Dancers
Luis Rivera Spanish Dance Company with Maria Alba
Danny Sloan
Clive Thompson
Vancver Caravan

Music Series:
Larry Chernicoff & Musicians
Peter Schickele in Concert

1982
Bonjin Arsugi Dance Company
Maria Benitez Estampa Flamenca
Richard Cragun
Dance Collective
Erica Drew Dance Company
Cynthia Gregory
Jacob's Pillow Dancers
Miyako Kato & Dancers
Kineticompany
Les Grands Ballets Canadiens
Peter Maxwell & Vicki Regan with Pierre Dulaine & Yvonne Marceau
Metropolitan Opera Ballet
Elisa Monte & Dancers
Mark Morris
Martha Partridge & Douglas Nielsen
Royal Danish Ballet
Second Stride
Synapse Dance Theatre
Paul Taylor Dance Company
Clive Thompson DanceCompany
Vasaver Caravan
Waka Dance Company

Jazz Series:
Dave Brubeck Quartet
Gary Burton Quartet
Concord Superband & Red Norvo Trio
Illinois Jacquet Quintet
New Black Eagle Jazz Band
Sonny Rollins

1983
Art of Black Dance & Music
Catch Hook Dance Theatre
Pat Catterson
Chamber Dance Theatre
Leon Collins
Richard Cragun
Joyce Cuoco & John Wey Ling
Ann Marie DeAngelo & David Peregrine
Aaron Dolin
Maria Gisladottir & Richard Fein
Tamara Hadley & William DeGregory
Evelyn Hart & Henny Jurriens
Lisa Hess & Joseph Duell
Hubbard Street Dance Company
Impulse Dance Company
Bill Irwin
Jacob's Pillow Dancers
Jazz Tap Ensemble
Rosana Kraus
Jolinda Menendez & Andrzej Wisniewski
Teodoro Morin
Mark Morris
Michael Moschen
Jennifer Muller & The Works
Martha Partridge
Pink Inc.
Johan Renvall & Madeleine Onne
Maria Renzi & Dancers
Pablo Savoye
Paul Taylor Dance Company
Clive Thompson
Joyce Trisler Danscompany
Nina Wiener & Dancers

Jazz Series:
Tania Maria
Wynton Marsalis Quartet
Pat Metheny Group
New Black Eagle Jazz Band with

Inside/Out (partial list):
Martha Partridge
Maria Renzi

1984
Ballet Hispanico of New York
Patrick Bissell & Amy Rose
Bucket Dance Theatre
Timothy Buckley & The Twisters
Maria Cheng
Evelyn Cisneros & Tomm Ruud
Blondell Cummings
Merce Cunningham Dance Company
Ron Cunningham
Deirdre & Andrea Duffin
Amy Zell Ellsworth
Flying Karamazov Brothers
Martha Graham Dance Company
Hubbard Street Dance Company
Jacob's Pillow Dancers
Annie Loui
New Breed with David Bowen
Ohio Ballet with Ellen Kogan
Gregory Osborne & Gisela Wickowski
Wendy Perron
Johan Renvall & Marianna Tcherkassky
Maria Renzi & Dancers
Daniel Socin
Wayne Steward
Fred Strickler
Sara Yarborough

Jazz Series:
Pat Metheny Trio
Gerry Mulligan Quartet
New Black Eagle Jazz Band with Odetta
Sonny Rollins
Tom Rush
Paul Winter

Inside/Out (partial list):
Maeja Kim
Thom Molinaro

1985
American Ballroom Theatre
Rita Burnham/The Burnham Company
Maria Cheng
Desrosiers Dance Theatre
Garth Fagan's Bucket Dance Theatre
Melissa Fenley & Dancers with Eric Bogosian & Jamaladeen Tacuma
Festival Dance Theatre with Merrill Ashley, John Meehan & Donlin Foreman
Fool's Fire: Bob Berky & Michael Moschen
Jacob's Pillow Ballet Ensemble
Jacob's Pillow Jazz Ensemble
Liz Lerman
Victoria Marks
Stephen Petronio & Dancers
Pilobolus Dance Theatre
Beth Soll & Company
Solomons Company/Dance
Paul Taylor Dance Company
Clive Thompson DanceCompany
Universal Ballet Company with Patrick Bissell, Evelyn Hart & Jean-Charles Gil

Jazz Series:
Chick Corea, Miroslav Vitous &

Herbie Mann & the Family of Mann
Susannah McCorkle
New Black Eagle Jazz Band with Odetta

New Music Festival:
Michael Lytle, George Cartwright & David Moss
Sound Syzygy
Teatrelon Gamelon
Walter Thompson Trio
Women of the Calabash
Sunday Music from Aston Magna

Inside/Out (partial list):
Olga Dunn
Victoria Marks
Stephen Petrino

1986
Airjazz
American Ballroom Theatre
Bob Berky
Trisha Brown Company
Jacob's Pillow Ballet Ensemble
Jacob's Pillow Jazz Ensemble
Jazzdance: The Danny Buraczeski Dance Company
Pooh Kaye
Mandala Folk Dance Ensemble
Victoria Marks
Mark Morris Dance Group
New York City Ballet Choreography Project
Pilar Rioja
Kathy Rose
Royal Danish Ballet
Paul Taylor Dance Company

Inside/Out (partial list):
Fred Holland & Ishmael Houston-Jones
Ralph Lemon
Liz Lerman
Bebe Miller

Jazz Series:
Art Blakey & The Jazz Messengers
Ramsey Lewis Trio
New Black Eagle Jazz Band
Sonny Rollins
McCoy Tyner Trio
Terry Waldo's Ragtime Orchestra

Inside/Out New Music:
Scott Johnson
Les Miserables
Colin Offord
Bobby Previte Quintet
Lenny Pickett & the Borneo Horns
Soh Daiko Japanese Drummers
Peter Zummo

1987
Merrill Ashley & John Meehan
Trisha Brown
David Cale
Yoshiko Chuma & The School of Hard Knocks
Circus Oz
Merce Cunningham Dance Company
Dance & Music of Africa
Friends in High Places
Hubbard Street Dance Company
Kronos Quartet
Ralph Lemon
Les Miserables Jazz Band

Mark Morris Dance Group
Marie-Christine Mouis & Devon Carney
New York City Ballet Choreography Project
David Parsons
Wendy Perron Dance Company
Pillow Ballet Ensemble
Pillow Jazz Ensemble
Pilobolus Dance Theatre
Ann Reinking
Mark Salzman
Paul Taylor Dance Company

Inside/Out (partial list):
Charles University Dance Company
Susan Marshall
Stephen Petronio
Wright Brothers

New Music Series:
BoSho
Susan Deihim & Richard Horowitz
Kronos Quartet
Manhattan Marimba Quartet
Danny Mydlack

Jazz Series:
Dave Brubeck Quartet
Brubeck LaVerne Trio
Milt Jackson Quartet
Ahmed Jamal Trio
Carol Leigh
Herbie Mann & the Family of Mann
New Black Eagle Jazz Band
Rebecca Parris & R.P.Q.

1988
Alvin Ailey Repertory Ensemble
Sarita Allen
American Ballroom Theatre
Big Apple Circus
Bonga
Mark Dendy
Pierre Dulaine & Yvonne Marceau
Hubbard Street Dance Company
Judith Jamison
Miami City Ballet
Mick Moloney
David Parsons Company
Paulicéia e Cércio
Pilobolus Dance Theatre
Pittsburgh Ballet Theatre
Ann Reinking
Roots of Brazil

Splash Festival:
Uthio Amagasu
Bob Berky
Beverly Blossom
Bocho
Trisha Brown Company
Jane Comfort Dance Company
Mark Dendy & Company
Melissa Fenley
Foday Musa Suso
Kinomatic
Guy Klucevsek
Ralph Lemon & Company
Victoria Marks Performance Company
Susan Marshall & Company
Bebe Miller & Company
Danny Mydlack
Phoebe Neville
Steve Paxton
Stephen Petronio Company
Ralf Ralf
Beth Soll & Company

Glen Velez
Women of the Calabash
World Saxophone Quartet
Wright Brothers

Inside/Out (partial list):
Brazil Capoeira Dancers
Gayle Tufts & Ain Gordon

1989
American Indian Dance Theatre
Ballet Chicago
Claude Brumachon
Laura Dean Dancers & Musicians
Jean-François Duroure
Garth Fagan Bucket Dance
Halau Hula O Hoakalei
Hubbard Street Dance Company
Judith Jamison
Bill T. Jones/Arnie Zane & Company
Ka Pa Hula Hawai'i Hula
L'Esquisse
Miami City Ballet
Monnaie Dance Group/Mark Morris
Michael Moschen
Parsons Dance Company
Ann Reinking
Ris et Danseries

Splash Festival:
Air Jazz
Ann Carlson
Blondell Cummings
Mark Dendy
Dr. Pearl Williams Jones
Pooh Kaye/Eccentric Motions
Klezmatics
Victoria Marks Performance Company
Danny Mydlack
New Jersey Mass Choir
Tere O'Connor
Lenny Pickett & The Borneo Horns
Los Pleneros de la 21
Redeeming Souls
Rachel Rosenthal
Rova
Stephanie Skura & Company
Soh Daiko
Thekaza
Urban Bush Women

Inside/Out (partial list):
Martin Espada
Tim Martin
DJ McDonald & Dancers

1990
Ted Shawn Theatre:
American Ballroom Theatre
Ballet Chicago
Gary Chryst
Dance Theatre of Harlem School Ensemble
Dayton Contemporary Dance Company
Hubbard Street Dance Company
Bill T. Jones/Arnie Zane & Company
Latin Empire
Monnaie Dance Group/Mark Morris
Johan Renvall & Stars of American Ballet
Paul Taylor Dance Company
Urban Bush Women
Vasaver Caravan

Studio/Theatre:

Melissa Fenley
Joseph Holmes Dance Theatre
Liz Lerman & the Dance Exchange
Michael Moschen
Muntu Dance Theatre of Chicago
Q Vertigo Dance
Russian Village
Carmelita Tropicana
Gayle Tufts with Tom Judson

Music Series:
Lester Bowie's Brass Fantasy
Jazz Expansions: Vinny Golia, Mark Harvey & Walter Thompson
Marion Williams
Tahuantinsuyo
Turtle Island String Quartet
The Voices Supreme

Inside/Out (partial list):
Cyrus Cassels
Teresa Freedman & Jim Coleman
Wendy Woodson

1991

Ted Shawn Theatre:
Ballet Chicago
Trisha Brown Company
Dayton Contemporary Dance Company
Garth Fagan Dance
Margaret Jenkins Dance Company
Liz Lubovitch Dance Company
Music & Dance of Cambodia
New Amsterdam Ballet
Parsons Dance Company
Pilobolus Dance Theatre
Russian Village Festival
Steps Ahead
Zenon Dance Company

Studio/Theatre:
Ballet Repertory Project
Johanna Boyce
Timothy Buckley
Ann Carlson
Cie Hervé-Gil
Denishawn Repertory Dancers
Everett Dance Theatre
Guillermo Gómez-Peña
Pat Graney Company
Lucas Hoving
Paula Josa-Jones Performance Works
Pooh Kaye
Kenneth King
Ralph Lemon Company
Los Angeles Contemporary Dance Theatre
Jeff McMahon
Muntu Dance Theatre
Long Nguyen
Stuart Pimsler Dance & Theater
Pam Quinn & Michael O'Connor
Senza Tempo
Venaver Caravan
Diane Waller Visual Theatre Performance
Wayang Kulit: Shadow Puppet Theater of Java
Sharon Wyrick
ZeroMoving Dance Company

Music Series:
C.D. Hawkins Singers
Abdullah Ibrahim & Ekaya
Tailgaters Tales with Craig Harris
Donald Vial & Salvation Corporation
Marlies Yearby & Gary Sojkowski

Inside/Out (partial list):
Richard Colton
Fred Darsow
Jacob's Pillow Men Dancers
Laurie McLeod

1992

Ted Shawn Theatre:
Ballet Concierto de Puerto Rico
Ballet de Ville
Fred Darsow Dance Company
Carmen de Lavallade & Ulysses Dove
Garth Fagan Dance
Allegra Kent with Henry King & Medhi Bahiri
Liz Lerman Dance Exchange
Limón Dance Company
Men Dancers: The Ted Shawn Legacy
Mark Morris Dance Group
Parsons Dance Company
Philadanco
Gary Pierce & Gayle Bowidas
Rhythm in Shoes

Studio/Theatre:
Timothy Buckley
Laurie Carlos
Dance Dance
Everett Dance Theatre
Pat Graney Company
Margarita Guerguê
Margaret Jenkins Dance Company with Rinde Eckert
Mudanzas
Music & Dance of Cambodia
Lisa Nelson
Dennis O'Connor
ODC/San Francisco
Steve Paxton
Pepacifa
Wendy Perron
Koichi Tamano
Monica Valenciano

Inside/Out (partial list):
Lori Bongard
Jane Comfort & Company
Dance Compass
Susan Dibble

Music Series:
The Klezmatics
Los Pioneros de la 21
Simon Shaheen's Near Eastern Ensemble
Western Massachusetts District Choir

1993

Ted Shawn Theatre:
Ballet British Columbia
Kim Bears
Merce Cunningham Dance Company
Dayton Contemporary Dance Company
Garth Fagan Dance
Jazz Tap Ensemble
Bill T. Jones/Arnie Zane Dance Company
Demetrius A. Klein
Ralph Lemon
Mark Morris Dance Group
ODC/San Francisco
Philadanco
Paul Taylor Dance Company

Studio/Theatre:
Timothy Buckley
Penny Campbell
Eiko & Koma
Dinny Greenman Dance Company
Cie Hervé-Gil
Jazzdance by Danny Buraczeski
Margaret Jenkins Dance Company
Kumiko Kimoto
Stephan Koplowitz & Company
Steve Krieckhaus
Ralph Lemon Company
Les Guirivoices of Rose Marie Guiceud
Mal Pelo
Victoria Marks Performance Company
Susan Marshall & Company
Sarah Skaggs Dance Company
Supatpoo Suryodarmo

Inside/Out (partial list):
Sandra Burton
Cambodian Music & Dance
Martha Armstrong Gray
Miriam Mahdaviani

1994

Ted Shawn Theatre:
Dayton Contemporary Dance Company
Garth Fagan Dance
Margie Gillis & Robert LaFosse
Martha Graham Dance Company
Les Grands Ballets Canadiens
Margaret Jenkins Dance Company
Bill T. Jones/Arnie Zane Dance Company
Mark Morris Dance Group with Yo-Yo Ma
Nederlands Dans Theater 3
Parsons Dance Company
Philadanco
Rhythm in Shoes
Russian American Ballet Project
Urban Bush Women

Studio/Theatre:
Roa Brown/Evidence
Trisha Brown Company
Chandralekha Group
Contraband
Dondoro
Eiko & Koma
Everett Dance Theatre
Pat Graney Company & Billy Tipton Memorial Saxophone Quartet
Jazzdance by Danny Buraczeski
Polly Motley & Pep Ramis
Los Muñequitos de Matanzas
Tere O'Connor Dance
ODC/San Francisco

Inside/Out (partial list):
Bludance Theatre
Cambodian Artists Project
Peggy Florin
Rita Jacobson & Dancers

1995

Ted Shawn Theatre:
American Indian Dance Theatre
Ballet British Columbia
Bathsheva Dance Company
Trisha Brown Company
Hubbard Street Dance Chicago
Mark Morris Dance Group
Parsons Dance Company
Toronto Dance Theatre
White Oak Dance Project

Studio/Theatre:
Joe Chvala & the Flying Foot Forum
Eiko & Koma
Jazzdance by Danny Buraczeski
Shobana Jeyasingh Dance Company
Paula Josa-Jones/Performance Works
Ralph Lemon Company
Liz Lerman Dance Exchange
Uno Mas
Mitsuyo Uesugi
Urban Bush Women
Lloy Wilson's Tallulah Dance Company

Inside/Out (partial list):
Alvin/Weeks Dance
Dennis Diamond
Everett Dance Theatre
8 Lives Dance Collective

1996

Ted Shawn Theatre:
Garth Fagan Dance
Feld Ballets/NY & Kids Dance
Erick Hawkins Dance Company
Gregory Hines
Hubbard Street Dance Company
Miami City Ballet
Mark Morris Dance Group
Nikolais & Murray Louis Dance
Jimmy Slyde & Friends
Paul Taylor Dance Company
Dianne Walker

Studio/Theatre:
Peggy Baker Solo Dance
María Benítez Teatro Flamenco
Everett Dance Theatre
Melissa Fenley
Jazzdance by Danny Buraczeski
Jonathan Lunn, Chan Moly Sam & Sam-Ang Sam
Pick Up Performance Company
Cleo Parker Robinson Dance Ensemble
Malavika Sarukkai & Musicians
Min Tanaka & Cecil Taylor

Inside/Out (partial list):
Art Bridgman/Myron Packer
David Parker & The Bang Group
Mary Seidman & Dancers
Taylor 2

Music:
Barbara N. Howard
New Life Recovery Choir
Bross Townsend Quartet
Western Massachusetts District Choir

1997

Ted Shawn Theatre:
Merce Cunningham Dance Company
Dance Theatre of Harlem
Carmen de Lavallade
Mark Dendy
Jennifer Gelfand & Robert Wallace
José Greco Jr.
Bill Irwin
Jazz Tap/Hip Hop Festival
Bill T. Jones/Arnie Zane Dance Company
Elizabeth Koeppen
Limón Dance Company
Lyon Opera Ballet
Mark Morris Dance Group
Royal Swedish Ballet
Elizabeth Streb/Ringside
Edward Villella

Studio/Theatre:
Donald Byrd/The Group
David Dorfman Dance
Eiko & Koma
Lakshmi
Meredith Monk
Muntu Dance Theatre & Cumbumbo
Dana Reitz/Jennifer Tipton
Pilar Rioja
Min Tanaka

Inside/Out (partial list)
Hernando Cortez
Joanna Haigood
Roko Kawai
Susan Marshall

DISTRICT DATA SHEET
JACOB'S PILLOW DANCE FESTIVAL
BECKET (BERKSHIRE), MASS.

ASSESSORS	MAP#	ADDRESS	HISTORIC NAME	DATE/STYLE	RES./STATUS
204-24-25.1 - 204-25.2	NN	230 George Carter Road	Chaffee-Carter-Derby House	c.1800/Federal	B/C
407-16	D	George Carter Road	Stephen Carter House	c.1800/Federal	B/C
407-16	JJ	George Carter Road	Stone Dining Room	c.1935/Craftsman	B/C
407-16	C	George Carter Road	Stephen Carter Barn – The Store	c.1820/New England	B/C
407-16	B	George Carter Road	Bakalar Studio	c.1790/English style barn	B/C
407-16	A	George Carter Road	Ted Shawn Theater	1942/contemporary	B/C
407-16	Y	George Carter Road	Fred's Cabin	c. 1933/Craftsman	B/C
407-16	X	George Carter Road	Baba Yaga	c. 1933/Craftsman	B/C
407-16	AA	George Carter Road	Little Brown Cabin	1935-40/Craftsman	B/C
407-16	HH	George Carter Road	Malm Manor	1930s/Craftsman	B/C
407-16	II	George Carter Road	Kitchen wing	1989/utilitarian	B/NC
407-16	E	George Carter Road	Delmar/Avnet House	c. 1940/Craftsman	B/C
407-16	G	George Carter Road	Ben & Estelle Sommers Studio	c. 1930/Craftsman	B/C
407-16	F	George Carter Road	Ethnic House	1953/Craftsman	B/C
407-16	T	George Carter Road	Cia Fornaroli House	1957/Utilitarian	B/C
407-16	Q	George Carter Road	Inge Sand Cabin	1958/Utilitarian	B/C
407-16	P	George Carter Road	Alicia Markova Cabin	1958/Utilitarian	B/C
407-16	S	George Carter Road	Alexandra Danilova Cabin	1958/Utilitarian	B/C
407-16	R	George Carter Road	Nora Kaye Cabin	1959/Utilitarian	B/C
407-16	I	George Carter Road	Holyrood Cabin	1950s & 61/Utilitarian	B/C
407-16	H	George Carter Road	Campus Center	1950s/Utilitarian	B/C
407-16	DD	George Carter Road	The Great Lawn	1950, 1986	SI/C
407-16	BB	George Carter Road	The Café	1958/Utilitarian	ST/C
407-16	U	George Carter Road	Maria Tallchief Cabin	1960/Utilitarian	B/C
407-16	Z	George Carter Road	Catherine Ritchie Cabin	1960s/Utilitarian	B/C
407-16	V	George Carter Road	Violette Verdy Cabin	1960s/Utilitarian	B/C

DISTRICT DATA SHEET
JACOB'S PILLOW DANCE FESTIVAL
BECKET (BERKSHIRE), MASS.

ASSESSORS	MAP#	ADDRESS	HISTORIC NAME	DATE/STYLE	RES./STATUS
407-16	N	George Carter Road	Ruth St. Denis Studio	1962/Utilitarian	B/C
407-16	K	George Carter Road	John Shubert/Pub	c. 1965/Utilitarian	B/C
407-16	O	George Carter Road	Rose Barn	1987/Utilitarian	B/NC
204-21	W	George Carter Road	Simon Outdoor Stage	1986	ST/NC
407-16	M	George Carter Road	Doris Duke Studio Theater	1989/Contemporary	B/NC
407-16	OO	George Carter Road	Blake's Barn	1992/Contemporary	B/NC
407-16	L	George Carter Road	Restroom Pavilion	1992/Contemporary	B/NC
407-16	FF	George Carter Road	Fire Pond	1989	SI/NC
204-21	KK	George Carter Road	Greenhouse	1989	ST/NC
407-16	GG	George Carter Road	Water Tank	1993	ST/NC
204-21	MM	George Carter Road	Derby Barn	c. 1980/Utilitarian	B/NC
407-16	PP	George Carter Road	Tea Garden	c. 1933	SI/C
407-16	QQ	George Carter Road	Swimming Hole	c. 1930	SI/C

TOTALS			
	BUILDINGS	25/C	6/NC
	STRUCTURES	1/C	3/NC
	SITES	3/C	1/NC
	OVERALL	29/C	10/NC

Note: map locations J (Ballet Alley Cabins) and CC (tent platform) no longer exist. The Cabins were demolished in 1990, and the tent platform was removed.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Jacob's Pillow Dance Festival

MULTIPLE NAME:

STATE & COUNTY: MASSACHUSETTS, Berkshire

DATE RECEIVED: 10/30/00 DATE OF PENDING LIST: 11/15/00
DATE OF 16TH DAY: 12/01/00 DATE OF 45TH DAY: 12/14/00
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 00001458

REASONS FOR REVIEW:

APPEAL:	N	DATA PROBLEM:	N	LANDSCAPE:	N	LESS THAN 50 YEARS:	Y
OTHER:	N	PDIL:	N	PERIOD:	N	PROGRAM UNAPPROVED:	N
REQUEST:	N	SAMPLE:	N	SLR DRAFT:	Y	NATIONAL:	Y

COMMENT WAIVER: N

___ACCEPT ___RETURN ___REJECT _____DATE

ABSTRACT/SUMMARY COMMENTS:

The nomination extends the Period of Significance to 1990. I discussed this with the Keeper of the National Register and she does not believe it justified to extend the Period of Significance to such a recent date. We suggested that State redefine the period to coincide with the date that Ted Shawn was no longer associated with Jacob's Pillow and to adjust the contributing/non-contributing list to reflect the new period

RECOM./CRITERIA Return

REVIEWER Patrick Andrus DISCIPLINE Historian

TELEPHONE _____ DATE 12/14/00

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: RESUBMISSION

PROPERTY NAME: Jacob's Pillow Dance Festival

MULTIPLE NAME:

STATE & COUNTY: MASSACHUSETTS, Berkshire

DATE RECEIVED: 12/29/00 DATE OF PENDING LIST:
DATE OF 16TH DAY: DATE OF 45TH DAY: 2/12/01
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 00001458

DETAILED EVALUATION:

✓ ACCEPT ___ RETURN ___ REJECT 2/5/2001 DATE

ABSTRACT/SUMMARY COMMENTS:

On resubmission, the Period of Significance has been defined as ending in 1972, with the death of Ted Shawn, and the contributing/non-contributing list has been adjusted to reflect the new Period of Significance.

RECOM./CRITERIA Accept/A,B,C

REVIEWER Patrick Andrus DISCIPLINE Historian

TELEPHONE ___ DATE 2/5/2001

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

Carter-Chaffee - Derby House,
Jacob's Pillow Dance Festival
Berkshire, MA
Bonnie Parsons
Jacob's Pillow - June, 1999
View to SW
Photo #1

Stephen Carter House, Jacob's Pillow Dance Festival
Berkshire, MA
Bonnie Parsons
6-99
PVPC
View to South west
Photograph no. 2

(2)

Stephen Carter Barn, Bakalar Studio, Ted Shawn Theater
Jacob's Pillow Dance Festival

Berkshire, MA
Bonnie Parsons

June, 1999
Jacob's Pillow
View to North
Photo #3

Lethe Brown Cabin, Jacobs Pillow Dance Festival

Berkshire, MA

Bonnie Parsons

6-99

PVPC

View east

Photograph No. 7

6

Sommers Studio, Jacobs Pillow Dance Festival
Berkshire, MA
Bonnie Parsons
L-99
PVPC
View northwest
Photograph no. 9

Catherine Ritchie Cabin, Jacob's Pillow Dance Festival
Berkshire, MA
Bonnie Parsons
6-99
PVPC
View South
Photograph no 12

12

THIS MAP IS FOR ASSESSMENT PURPOSES. IT IS NOT VALID FOR LEGAL DESCRIPTION OR CONVEYANCE.

THE HORIZONTAL DATUM IS THE MASSACHUSETTS STATE PLANE COORDINATE SYSTEM.

PHOTOGRAPHY DATE : APRIL 11, 1987

COMPLETION DATE : JUNE 1, 1988

PRODUCED BY
CARTOGRAPHIC ASSOCIATES, INC.
MUNICIPAL MAPPING CONSULTANTS
P.O. BOX 267 LITTLETON, NH 03561

LEGEND

AREA CALCULATED — AcC
AREA SURVEYED — Ac
COMMON OWNERSHIP — OR
EXEMPT PROPERTY — (E)
MATCH LINE — M.L.
POND NAME — -W-
RECORD DIMENSION — 100'
RIGHT OF WAY — R/W
SCALED DIMENSION — 100'S
SUBDIVISION LOT NO. — (2)
WETLANDS

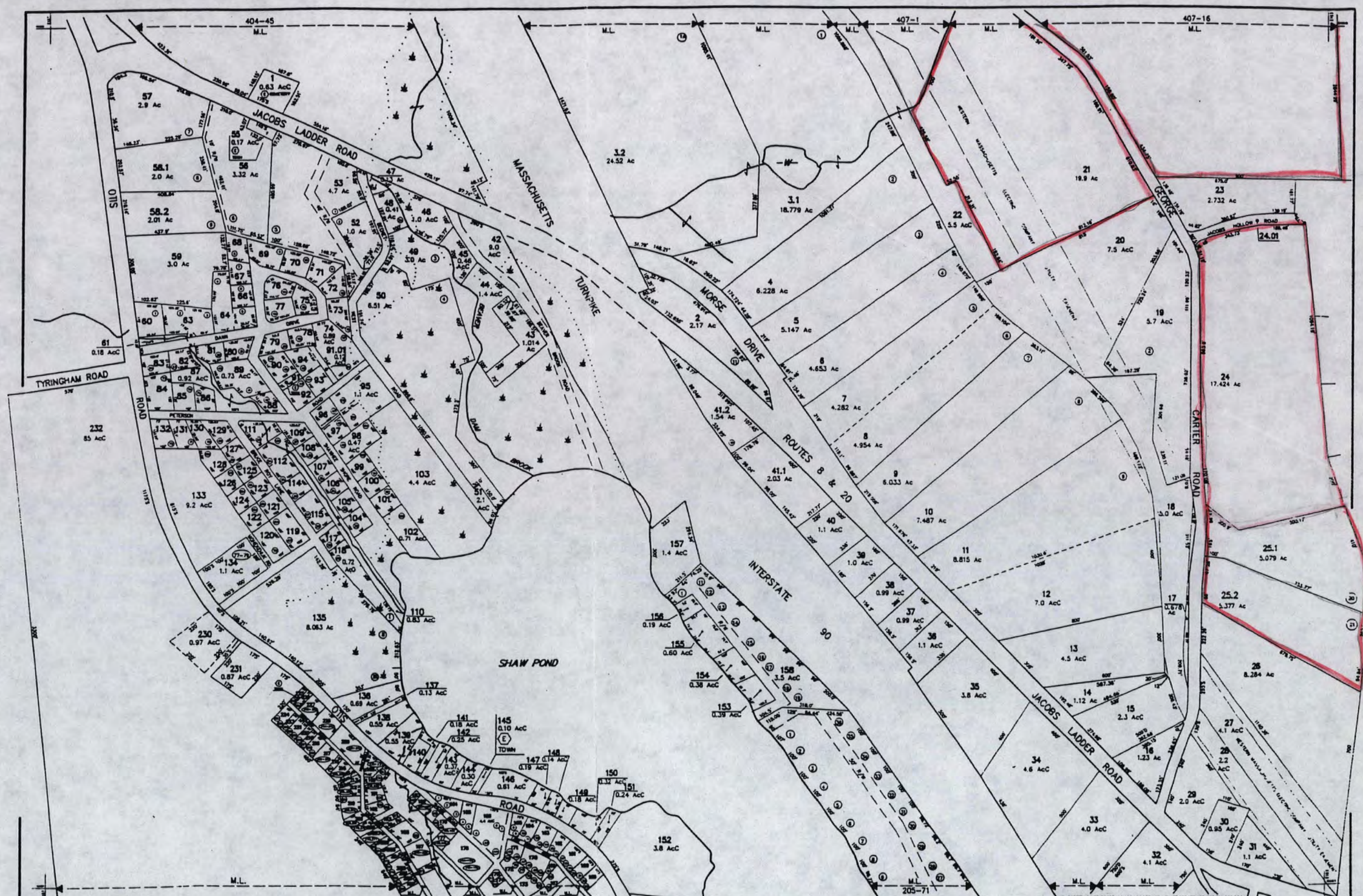
SCALE 1" = 400'
FEET 0 400 800 1200
METERS 0 121.952 182.928

REVISED TO : January 1, 1998

PROPERTY MAPS
BECKET
MASSACHUSETTS

INDEX DIAGRAM
403 408 212
404 414
405 217
205 409 218

MAP NO.
407



THIS MAP IS FOR ASSESSMENT PURPOSES. IT IS NOT VALID FOR LEGAL DESCRIPTION OR CONVEYANCE.

THE HORIZONTAL DATUM IS THE MASSACHUSETTS STATE PLANE COORDINATE SYSTEM.

PHOTOGRAPHY DATE : APRIL 11, 1987

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MUNICIPAL MAPPING CONSULTANTS
P.O. BOX 267 UTILETON, NH 03561

LEGEND

AREA CALCULATED — AcC
AREA SURVEYED — Ac
COMMON OWNERSHIP — OR
EXEMPT PROPERTY — E
MATCH LINE — M.L.
POND NAME — W
RECORD DIMENSION — 100'
RIGHT OF WAY — R/W
SCALED DIMENSION — 100'S
SUBDIVISION LOT NO. — 2
WETLANDS

SCALE 1" = 200'
FEET 0 200 400 600
METERS 0 60.976 121.952 182.928

REVISED TO : January 1. 1998

PROPERTY MAPS
BECKET
MASSACHUSETTS

INDEX DIAGRAM
404 407 405 205 406

MAP NO.
204

Missing Core Documentation

Property Name	County, State	Reference Number
Jacob's Pillow Dance Festival	Berkshire, Massachusetts	00001458

The following Core Documentation is missing from this entry:

___ Nomination Form

_X_ Photographs (#s: 4-6, 8, 10-11)

_X_ USGS Map

OCT 30 2000

The Commonwealth of Massachusetts

William Francis Galvin, Secretary of the Commonwealth
Massachusetts Historical Commission

October 26, 2000

Ms. Carol Shull
National Register of Historic Places
Department of the Interior
National Park Service
Mail Stop 2280, Suite 400
1849 C Street, NW
Washington, DC 20240

Dear Ms. Shull:

Enclosed please find the following nomination form:

Jacob's Pillow Dance Festival, George Carter Road, Becket (Berkshire), MA

The nomination has been determined to have national significance.

The nomination has been voted eligible by the State Review Board and has been signed by the State Historic Preservation Officer. The owners of the property were notified of pending State Review Board consideration 30 to 45 days before the meeting and were afforded the opportunity to comment.

Sincerely,

Betsy Friedberg

Betsy Friedberg
National Register Director
Massachusetts Historical Commission

enclosure

cc: Constance Mulholland, Becket Historical Commission
John Young, Becket Board of Selectmen
Bonnie Parsons, PVPC, Preservation Consultant
Norton Owen, Jacob's Pillow Dance Festival

220 Morrissey Boulevard, Boston, Massachusetts 02125 · (617) 727-8470
Fax: (617) 727-5128 · TTY: (617) 878-3889
www.state.ma.us/sec/mhc

Author: Patrick Andrus at NP-WASO-NRHE
Date: 12/15/00 8:39 AM
Normal

TO: betsy.friedberg@sec.state.ma.us at NP--INTERNETSubject: Re: nominations---------- Message Contents

Betsy: Hello. I understand that you are out today (12/15) but I wanted to get back to you about Jacobs Pillow. I think that the changes are too substantive to accomplish with a SLR, because we will need a new page of the statement of significance, a new resource count, the inventory has to be changed to show the non-contributing as will the map (if they are marked on the map), and you said that it made sense to add a statement about reevaluating the later properties at some future point. We have to treat this as a return, but if you prefer, I can hold on to the nomination here while you work on the changes and then forward them to us with a letter from SHPO saying you are resubmitting it and we can list it as soon as it arrives (we do not have to do a second 15 day waiting period). Let me know if this sounds ok.

On another matter, I believe that I left you a message about the D.W. Field Park nomination - I think that we may be missing something from it. There are 136 contributing/non-contributing properties, but they are not identified. We do not have an inventory. Was one prepared and not included with the nomination? Let me know how so I can figure out how to proceed.

Thanks as always,

Patrick

Author: Patrick Andrus at NP-WASO-NRHE
Date: 12/22/00 7:03 AM
Normal

TO: "Friedberg; Betsy @ SEC" <Betsy.Friedberg@sec.state.ma.us> at np--internetSubject: Re[4]: nominations---------- Message Contents

Betsy: It should be a letter to Carol since we are formally treating this as a return/resubmission.

Happy Holidays to you and your family.

Patrick

---------- Reply Separator ----------

Subject: RE: Re[2]: nominations
Author: "Friedberg; Betsy @ SEC" <Betsy.Friedberg@sec.state.ma.us> at np--internet
Date: 12/21/00 2:11 PM

A letter to Carol? to you?

It'll be from the deputy SHPO--Judy's last day was yesterday.

-----Original Message-----
From: Patrick_Andrus@nps.gov [mailto:Patrick_Andrus@nps.gov]
Sent: Thursday, December 21, 2000 1:20 PM
To: Friedberg; Betsy @ SEC
Subject: Re[2]: nominations

B: It should come with a letter from SHPO.

Thanks,

P.

---------- Reply Separator ----------

Subject: RE: nominations
Author: "Friedberg; Betsy @ SEC" <Betsy.Friedberg@sec.state.ma.us> at np--internet
Date: 12/21/00 12:29 PM

Hi Patrick,

We have made the changes as you suggested. Unfortunately, these resulted in

having to repaginate the entire thing. So if it's okay with you, I'll be sending you all but pages one and four of the cover sheet. Should it come down with a formal letter to Carol as all our nominations ordinarily do, or should I just send it informally to your attention?

Betsy

DEC 29 2000

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The Commonwealth of Massachusetts

William Francis Galvin, Secretary of the Commonwealth
Massachusetts Historical Commission

December 21, 2000

Ms. Carol Shull
National Register of Historic Places
Department of the Interior
National Park Service
Mail Stop 2280, Suite 400
1849 C Street, NW
Washington, DC 20240

Dear Ms. Shull:

Enclosed please find pages for the following nomination form, with technical revisions as discussed with Patrick Andrus:

Jacob's Pillow Dance Festival, George Carter Road, Becket (Berkshire), MA

Pages included are pages 2 and 4 of the cover form, and pages 7/1-7/6 and 8/1-8/9, as well as a revised district data sheet, pages 1 and 2. Please substitute these pages for those previously submitted. Thank you.

Sincerely,

Betsy Friedberg

Betsy Friedberg
National Register Director
Massachusetts Historical Commission

enclosure

220 Morrissey Boulevard, Boston, Massachusetts 02125 · (617) 727-8470
Fax: (617) 727-5128 · TTY: (617) 878-3889
www.state.ma.us/sec/mhc

Author: Carol Shull at NP-WASO-NRHE
Date: 02/16/2001 1:21 PM
Normal

TO: John SprinkleTO: Patrick AndrusTO: Alexis AbernathySubject: Jacob's Pillow, Mass.----- ---------- Message Contents

After Alexis gets this on the weekly list, plese check it out to John S.. I called Mr Owens, and he will send us some more info. They are prepared to revise the nomination for NHL pruposes if we give them the go ahead. I told him I thought it looks like a possibility, but we would like to see what else he could send us, especially what is said about it in the major resources on the history of dance. He will be sending us some more info. Carol

---------- Forward Header ----------

Subject: Jacob's Pillow, Mass.
Author: Carol Shull at NP-WASO-NRHE
Date: 02/15/2001 5:01 PM

Plese review this nomination for potential NHL designation and call Norton Owens, the Director of Preservation at Jacobs Pillow and let him know whether we think the NR nomination supports NHL designation and whether the nomination needs additional work to support it if we think it has potential. It is Norton Owens at 413-637-1322. We are also getting Congressional letters on this.