This bibliography includes items in CU’s Special Collections department that are primarily focused on dance.

Working as comprehensively as possible, I have included:
• Texts whose titles or main subjects deal with dance and dancers
• Playbills or programs from dance performances
• Photos and collections of photos of people dancing or of dancers

Additionally, a non-exhaustive listing of peripheral materials includes:
• Methods of teaching dance to young children
• Descriptions and ethnography's dealing with non-western dance forms (eg: anthropological descriptions by Westerners of Native American Dance.)

Not included here are:
• Works that mention dance only once in passing
• Works that include “dance” in the subject or title metaphorically (eg: “the dance of the seasons as they pass us by”’) instead the physical act of people dancing
• Poems about dance
• Non-dance-related works by an author who has written other famous pieces about dance

Based on the collection, I have sorted the works into these categories, arranged with those categories having the most included items listed first:

1. Photographs/Pictorial Works from the David H. Tippit Photobook Collection
2. American and European Concert Dance History: Primary Sources
3. American and European Concert Dance History: Secondary Sources
4. Non-Western and Non-Concert Dance Forms
5. Programs and Playbills
6. Anthologies and Collections
7. Catalogues
8. Dance Education

In addition to these items, Special Collections has a folder of unbound images (postcards and photographs) of Ruth St. Denis and Ted Shawn in some of their most famous roles.

I have included my notes, which provide some insight as to what language the text is in (if not English,) what sections might be especially useful, and additional information about the works.
1. Photographs/Pictorial Works from the David H. Tippit Photobook Collection

The Tippit Collection houses primarily first edition pictorial/photographic books from the 20th and early 21st century. Many of these works, especially recent titles, are also housed elsewhere in the library. To find out if the work is housed elsewhere, search the catalogue for the DHT call number. When the item appears, it might include additional locations. Those additional locations would have non-DHT call numbers. NB that the Tippit Collection copies are not available for photocopying.

For more information about the David H. Tippit Photobook Collection, see: http://ucblibraries.colorado.edu/specialcollections/Bibliographies/DHTSERIAL.pdf


Photos of famous second-generation Ballets Russes companies, Ballet Jooss and Vic Wells.

Call Number: DHT 140


Signed by Gordon Anthony. Introduction by Sacheverell Sitwell. Signed to “H.S. Sibthorp 1939”. Photographs of Massine in various Ballets Russes ballets: Scheherazade, Petrouchka, etc. Note: The call number just specifies that the item is “Oversize”, but it was shelved with OS2.

Call Number: GV1785.M35 A6 OS 2


Photos of famous dancers including Lichine, Baranova, Markova, etc.

Call Number: GV 1787.A48 1939 OS1


Famed ballet dancer Mikhail Baryshnikov picks up a camera to capture revolutionary choreographer Merce Cunningham’s company. Color photographs.

Call Number: DHT 12095


Cecil Beaton reflects upon ballet through photography, drawings, and prose.

Call Number: DHT 267


Book with illustrations about design for ballet costumes and sets. Beaumont has written extensively about dance, particularly in Great Britain.

Call Number: GV 1787.B38; 792.8

Images from Bokaer's piece False Start, which debuted in 2007 in Paris.

Call Number: DHT 11824


Photos of the Ballet Russes de Monte Carlo from the 1930s.

Call Number: DHT 492


Although Carucci performed in America, she is a Middle Eastern Dancer, (labeled in the West as a “Belly Dancer”) from Israel. These photos follow a U.S. Tour.

Call Number: DHT 10140


With table of contents of pictures. Sketches and watercolors (?) of Isadora Duncan, primarily while dancing. Loose pages—not bound.

Call Number: Oversize 1 GV 1785 D8


Black and white dance photographs.

Call Number: DHT 809 Oversize


In French: Site-specific dance. Specifically, images of people falling.

Call Number: DHT 11512


Photos of the Martha Graham company; interviews with dancers; excerpts from Graham's notes etc.

Call Number: DHT 10594


Photographic compilation of 45 ballet and dance companies. Includes information on each company's history, staff and repertoire. In retrospect, this book stands as a fine tribute to the burgeoning dance scene of 1970s America.

Doisneau, famous photographer, on ballet and opera. Text in French.


Publication in celebration of the 50th anniversary of the Ailey company.


Photos focusing on the work ethic and determination of ballet dancers


Iconic, surprising, and humorous black and white images/portraits of contemporary dancers.


Black and white images/portraits of dancers. Wide range of styles represented: From ballroom dancing to Butoh.


Collection of famous photographers' images of famous dancers in many dance genres. Styles represented range from classical performance genres to popular social forms.

Portraits of Duncan taken between 1915 and 1918.

Call Number: DHT 1265


Behind the scenes at a ballroom competition.

Call Number: DHT 3868


Selections from Greenfield's famous black and white photography of dancers.

Call Number: DHT 1379


Artistic studio shots of contemporary dancers. Black and white.

Call Number: DHT 8722


Ballet images, includes pictures of Rudolph Nureyev.

Call Number: GV 1787.H23713


Photos of Butoh, including groups Dai Rakuda Kan, and Min Tanaka.

Call Number: DHT 1602


Jacobi fled Nazi Germany in the 1930s for the US. She is best known for her portraiture of artists and performers. She also took iconic images of various other luminaries including Albert Einstein and Eleanor Roosevelt.

Call Number: DHT 1722


Photography of Jonah Bokaer performing a contemporary movement phrase against a wall.

Call Number: DHT 11824

Dance in America: photographic study of dance in America. Genres represented range from concert to social

Call Number: DHT 12182


This book discussing photography for a wide range of subjects, both dance and non-dance. Annie Leibovitz's photographs are showcased. The artist's comments on the process behind each photo are included. Chapter 8 is about dance photography. Leibovitz took famous images of Mark Morris and Mikhail Baryshnikov.

Call Number: DHT 11911


Photographs by Lotti: Carla Fracci, Rudolf Nureyev, Maurice Béjart, Jorge Donn, Luciana Savignano, Paulo Bortoluzzi, Maya Plisetskaia, and Maia Mikhailovna

Call Number: DHT 2105


Images of the Kilgore, Texas “Kilgore Rangerette” dance drill team.

Call Number: DHT 11791 Oversize


Photographs (1933-1957) of George Balanchine’s ballets.

Call Number: DHT 2120 Oversize


Book about dance by the renowned New York Times Dance Critic.

Call Number: DHT 5154


Text in Czech. Photos of dancers.

Call Number: DHT 5092

Photos of famous dancers from the magazine Dance Ink, published 1990 – 1996.

Call Number: DHT 8614


Collection of dance images from the arts journal 2wice.

Call Number: DHT 9521


Black and white photos of Graham works: 1936 – 1941.

Call Number: DHT 2430


Studies of Alexandra Beller, a Bill T. Jones dancer.

Call Number: DHT 10708


Photographs of forerunners of Modern Dance: Images from an exhibition at the Musée Rodin, where Fuller, Duncan, St. Denis, and Villany were the subjects. Text in French.

Call Number: DHT 4711


Photographic ethnography of PNG dancers dressed for ceremonies.

Call Number: DHT 8239


Forward by Monica Mason. Images of dancers in pas de deux from the company’s repertoire.

Call Number: DHT 11683

Images of Native American dancers. Most of the work is portraiture.

Call Number: DHT 2889 Oversize


Images of classical and contemporary dancers from major American companies.

Call Number: DHT 8446 Oversize


Forward by Massine. Seymour photographed major stars in Chicago and New York as ballet was gaining traction as an American form.

Call Number: DHT 8290


Signed by Ruth St. Denis and Ted Shawn. Numbered 254 of 350. Volume 1 is primarily text. Chapters include descriptions of the influences and development of St. Denis' Oriental Dances series. Includes original program information. The second volume has plates of St. Denis, St. Denis and Shawn, and the Denishawn Dancers in the Oriental Dance series.

Call Number: GV 1785.S3 S5 v.s 1 and 2 Oversize 1


Images of contemporary dancers, including Kazuo Ohno and Mark Morris. Forward by Bill T. Jones; Afterward by Mark Morris

Call Number: DHT 7707 Oversize


125 photographs by Uféras. A documentation of a year at the Paris Opéra. Images of rehearsals, backstage shots, and performances.

Call Number: DHT 11076 OS


Photos of dance in Paris: dancers include Rudolf Nureyev, Sylvie Guillem, Paolo Bortoluzzi, Violette Verdy, Maia Plissetskaya, Suzanne Farrell; Pina Bausch's company, and more.

Call Number: DHT 10064

Photography of dancers of the Vaganova Academy and the School of American Ballet at the Holland Festival.

Call Number: DHT 4273


Dancers photographed include Alicia Markova, Antony Tudor, Eartha Kitt, Martha Graham, Josephine Baker, Kaloah, and Ni-Gusti-Raka.

Call Number: DHT 3394


72 black and white images; forward by Gelsey Kirkland

Call Number: DHT 3424


The book is a collection of photographs capturing British Theatre over 30 years. The Sadler's Wells is well represented.

Call Number: DHT 12214


Photos from the biggest annual gathering of Native Alaskan dance groups.

Call Number: DHT 11624
2. American and European Concert Dance History
Primary Sources


Originally published in 1588. This is considered to be one of the most important dancing manuals of the era. Contains practical instruction about dances of the 15th and 16th centuries. Includes “Tabulation of every form of drum-rhythm.” Dances discussed: Pavanes, Basses-Danses, Branles, Courantes, Allemandes, Gaillardes, Gavottes, Canaries (“Resembling the dances of savages...”) Bouffons, Passa-Mezzos, and Morisques. Positions include: Pieds joints, Pieds joints, oblique droit, Pieds largis, Pieds largis oblique gauche. Handwritten note: “Thoinot Arbeau is a pseudonym for Jehan Tabourat.”

Call Number: GV 1590 T32


Pivotal work describing the ideal decorum for the 16th century aristocracy. This widely-read discussion of deportment and grace secured the importance of the dancing master in court life. Elizabethan era. The text is available online through Chinook, but there is something magical about turning the pages of this 1577 book.

Call Number: BJ 1604.C43 1577


Duncan's colorful and (allegedly) exaggerated autobiography.

Call Number: GV 1785.D8 A3


Text in French. “The Art of Writing Dance...” describes Beauchamp-Feuillet notation. Bound separately: *Chorégraphie ou L'Art D'Ecrire La Danse: Contenant Deux Planches*. Two plates of images with description page beforehand. The first plate shows a glossary of basic Feuillet notation elements (plié, bras, tourner, etc). The second shows the first ten measures from an opera, “des fetes Greques & Romaines,” as performed by Dupré and Javillier. The call number for these plates is GV1587 C5 Oversize 1.

Call Number: GV 1590 F6 1706
GV 1587 C5 Oversize 1

Feuillet, Raoul-Auger, and John Weaver. *Orchesography : Or, the Art of Dancing, by Characters and Demonstrative Figures Wherein the Whole Art is Explain'd, with Compleat Tables of all Steps Us'd in Dancing and Rules for the Motions of*
the Arms, etc. Whereby any Person (Who Understands Dancing) may of Himself Learn all Manner of Dances.

Farnborough: Gregg, 1971; 1706. Print.

John Weaver's 1706 translation of Feuillet's 1701 Choreographie (See above). Technical manual teaching 18th Century French social dancing and Feuillet notation.

Call Number: GV1590 F6 1706 Plume


Text in French. Gautier was an influential critic of Romantic ballet. This work covers dance and opera. I found this item in the card catalogue, and it doesn't appear to have an assigned call number. I stumbled upon the print version once while browsing, but I am afraid that it has been re-shelved, and I'm not sure where! WorldCat gives the OCLC number as 639774500. Pgs 95 – 108 discuss Giselle.

French Paperback Collection


Translation by Beaumont. Criticism of Romantic ballet and its birthplace (Paris). Includes a very detailed description of the original production of Giselle in Paris (for which Gautier helped to write the libretto). The Wilis are described as wearing “low-necked muslin dresses, stars on their foreheads, and moth-like wings on their shoulders” (60). Carlotta Grisi, Fanny Elssler, Fanny Cerrito, and Emma Livry (an obituary) are all represented. The farewell performance of Marie Taglioni is described, as are two revivals of La Sylphide. This is a treasure trove of primary source material for research on French Romantic Ballet.

Call Number: GV 1787 G3


Chapters include: Isadora Duncan School; Maude Allan; Ruth St. Denis and her School; Lady Constance Stewart- Richardson; Lillian Emerson; Loie Fuller Dancer; The Morgan Dancers; Spanish Dancers; The Noyes School; Classic Dancers; Anna Pavlowa; The Biyar School; Eclectic Dancers

Call Number: GV 1595 G4


Text in German.

Call Number: DHT 4064


Written by Pavlova's Musical Director. Focuses on personal anecdotes during travels around the globe.

Number 141 of 1000. Preface by André Levinson; Portrait of Leon Bakst by Picasso. Preface contains discussion of Petipa/Vsevolojskoi/Tchaikovsky version of ballet, Petipa dynasty, and the later Ballets Russes version. Discusses use of Stepanoff notations to reconstruct work. Carabosse played by Carlotta Brianza, the original Aurora. Bakst made his designs in just six weeks. Description of plot. Plates include various costumes and sets. Notice caricatures of “exotic” parts like “Chinaman” and “The Russian Buffoon.” Also colors of “Prince Charming at Court” (XXIX), “Princess Aurora in Bridal Dress” (XXX), and bridegrooms from various other countries (beginning plate XLIV) and plate XLIX “The Prince’s Negroes.”


Originally in French, with translation by the author. Volume 2 includes descriptions of dancing: p 6 “Louis XIV excelled in serious dances, which suited the majesty of his character...” and how he stopped dancing (p. 33); Also related: Ch 29 “Sciences and arts;” Ch 30: “Sequel of the arts;” Ch. 36: a list of important people of the era—including artists (includes Jean-Baptiste Lully)


Text in German. Famous Laban work describing some of his theories of movement and training.
3. American and European Concert Dance History
Secondary Sources


In German. Contents: Rhythmische Künste, Das Fest der Elemente, Der Tanz im Dienst, Der Gesellschaftliche Verkehr, Der Gesellschaftliche Verkehr, Das Kunstwerk des Tanzes, Das Ballett, Die Misk, Der Nachtrag.

Call Number: GV 1593.B5 1919


A comprehensive history of the Royal Ballet until the late 1970s.

Call Number: DHT 5304


Text in Italian.

Call Number: GV 1655.C3


History of concert dance in the USA. Companies and choreographers.

Call Number: DHT 4029


Photographic History of American dance ranging from Native American dance to Jerome Robbins to Disco.

Call Number: DHT 3791


Call Number: DHT 5305


Information about the English Morris Dance, a rhythmic stepping folk dance performed with sticks is the
pertinent section. “Morris Dance” might be a derivative of “Moorish Dance.” Shakespearean actors performed the dance.

Call Number: PR 3004.D6 1807 v.1


The history of dance across a wide range of forms. Includes many pictures.

Call Number: DHT 5222


In French. In sections by contributor. Cocteau, Poulenc, and Milhaud are composers from the famous “The Six.” Marie Laurencin designed the set and costumes for the still-performed Les Biches. Poulenc composed the music. Sections discuss inspiration and elements of the production: (1) Jean Cocteau, (2) Darius Milhaud, (3) Image of part of Poulenc's score, (4) Marie Laurencin (many sketches/water colors of designs) The second portion of the work includes program information, photographs of performers, etc. Beautiful custom binding.

Call Number: GV 1790.B5 T5 Plume


Call Number: GV 1787.L32


Text in French about Antonia Merce (1888? - 1936), or “La Argentina.” Spanish dancer.

Call Number: DHT 9753


In Italian, discusses Lois XIV, Taglioni/romanticism, Dalcroze, Laban, Diaghilev, dance as pure art. Includes chapters: il Tramonto Della Coreografia; La Danza Come Arte Pura; Primi Accenni Verso la Danza Libera Espressiva; La Danza Come Educazione Fisica; La Danza Teatral Libera; L'Improvisazione; La Danza e la musica

Call Number: GV 1595.R87


Classification, Definition; Rhythm; Comparison: Rhythmic Dance to Ballet; Fixed forms vs. Free Dance; The Body; Movement dynamics.


Vivien, Herbert. Dance of the “Seises.”

No publishing information in the front cover. It would appear that this is a custom binding of two articles from Wide World Magazine. The first is titled “The Dance of the 'Seises'. The second is titled “An Opera in a Cathedral” by Herbert Vivien, and it describes The Feast of the Assumption pageant in Elche, Spain. This book is in the Card Catalog only. No further information could be found about this book through Chinook. Google Books reveals that Herbert Vivian and Olive Walton Vivian co-wrote a book titled The Romance of Religion with a chapter on the Dance of the Seises, a Sevillian tradition that is one of the few surviving worshipful Catholic dances. The article on the dance published here discusses the history of dance in the Christian tradition and the lore behind the Dance of the Seises. Personal recollection of the setting, costuming, and dance itself. Also within the outer cover are a bulletin and newspaper clippings about a “Drama of the Mass” at Wichita University Auditorium on September 29, 1952. According to the newspaper clippings, the drama included music, dancing, and mass elements. Choreography by Mildred Mier. Other listed featured dancers are Dick Taylor and Peggy Masters. The “Motion Choir” also includes: Maurice Dutton, Patti Evans, Irma Wassel, Peggy James, Elaine Martin, Ruth Hawkins, Janet McKenzie, Wilma Jennings, and Carole Smith.


Text in French. Vuillier describes the history of dance, including such topics as Les Danses Antiques, Le début des grands ballets, la danse sous Louis XV, La valse et la Polka, etc.
4. Non-Western and Non-Concert Dance Forms


   Description of dances, ceremonies, rituals. Assumptions and speculations about customs are dated but fascinating.

   Call Number: E99.H7 B7 1884b


   Descriptions and images of Balinese dancing

   Call Number: DHT 642


   The history of the Tango; Argentina; Buenos Aires

   Call Number: DHT 8103


   Chapter 8 deals with dance, music, and masking

   Call Number: F1435.3.A7 H68 2006


   Ancient Himalayan festival. Ritual and narrative dances.

   Call Number: GV 1703.N4 1969


   Dances of the West Indes

   Call Number: GV 1631.L4 1948 c. 2
5. Programs and Playbills


Denham/Massine 1942-1943 American Tour: discussion of impact of war; Massine, Danilova, Slavenska, Krassovska, Youskevitch. Franklin, Guerard, Rostova, Zoritch, Roudenko and Kokitch; History of ballet in four pages; Snow Maiden sketches, and descriptions of ballets; biographies of dancers; advertising section includes early SAB ad. In a compilation of photos of Massine, there is an interesting photo of Massine in blackface, dressed as a “dandy” type character. Portraits of Fokine, Nijinska, de Mille, and Balanchine.

Call Number: GV 1786.B3 B35


Pictures of de Basil, Blum, Kurtz, Dorati, Hurok; Massine, Lichine, Toumanova, Riabouchinska, Toumanova, Baranova; a History of... page; Zorina, ; Insert with descriptions of ballets: Contes Russes; Les Presages; Le Tricorne; Prince Igor; La Bouette Fantastique; La Concurrence; Beach; Scoula Di Ballo; Union Pacific; Petrouchka; Le Beau Danube; Les Sylphides; Le Mariage d'Aurore; Danilova, Chabulevsky, and other stars of Ballets Russes from 1935; A listing of other “Sol Hurok presents” performances. I could not determine which OS collection houses this playbill.

Call Number: 95-7-109 Oversize


Call Number: ML 63 N59

Pavley, Andreas. The Pavley Oukrainsky Ballet. Wednesday, January 5 1927 with the Manhattan Opera Company. Liberty Hall. Playbill and Promotional Book.

Playbill and promotional booklet about company and school founded by Andreas Pavley and Serge Oukrainsky. Book includes synopses of the ballets performed. The group performed with the Manhattan Opera Company in a cross country tour of the U.S. in 1927.

Call Number: 95-7-79


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6. Anthologies and Collections


Introduction by Stewart, then chapters:

Part I – The Modern Dance in Germany
1. The Development of the New German Dance by Artur Michel
2. The New German Dance by Mary Wigman
3. My Dance by Palucca
4. The Modern Dance by Harald Kreutzberg
5. Music for the Dance by Hanns Hasting

Part II – The Modern Dance in America
6. The Development of the American Dance by Paul Love
7. The American Dance by Martha Graham
8. The Dance of Doris Humphrey by Doris Humphrey and Paul Love
10. The German Dance in the American Scene by Hanya Holm
11. The Dancer's Responsibility by Virginia Stewart
12. The Dance and Contemporary Expression by Merle Armitage


1920 Tour of Anna Pavlova, M. Mikail Mordkin, and The Russian Ballet and Orchestra, conducted by Theodore Stier. Includes a description of Imperial Russian training methods, company roster, synopses of the ballets: The Arabian Nights, Giselle. There are three copies of this playbill, and an undated program missing a title page with additional synopses. This additional playbill appears to be a part of a later, S. Hurok tour. (Items collected together.)

Scrapbook: Pavlova/Denishawn.

*Fascinating, privately bound compilation of materials about Pavlova and Denishawn. All bound in a single tome:*

Farewell Tour playbill:
Farewell to Pavlova—farewell tour description
Signed—by Pavlova? 1925 Denver
Program: Don Quixote description/photo; “The Romance of a Mummy” description/photo; “Snow Flakes” signed photo/description; Flora’s Awakening; Les Preludes; The Fairy Doll; Invitation to the Dance; Coppelia; Chopiniana; Visions from the Sleeping Beauty; Snowflakes; Oriental Impressions; Autumn Leaves; Amarilla; The Magic Flute; Russian Folk Lore

August 1931 The Dance Magazine.
Special Pavlowa issue in memoriam
Ads for teachers: Adolph Bolm, Greek Classic Dancing; Plastique; Eulogies by Svetloff; Fokine (with fascinating discussion of his “new art”); Muriel Stuart; Stowitts with Millholland; Adolph Bolm; Novikoff; Parker; Bowditch; Butsova; Legat (“Pavlowa belonged to those very few who acquired their art not from human teachers, but from the gods”); Marco; Article called “New York borrows Wigman;” a dance year in review in the US (Wigman/Humphrey) and around the world (Karsavina; Ashton; de Valois; Rambert)

Playbill Ruth St Denis, Ted Shawn, and their Denishawn Dancers
Program: Eastern tour’s influence on rep; Music visualizations; Straussiana; Momiji Gari; White Jade; photos from the Orient tour; General Wu’s farewell to his Wife (with Weidman, Graham); A Havabese Court Dance; A Byrnese Teub Owe (photo of Doris Humphrey); The Cosmic Dance of Siva; India

The Denishawn Magazine vol. 1 no. 2
Editors: St. Denis and Shawn in NYC
“The Color Dancer” by St. Denis (“We are finding that the dance is related to life, spiritually, religiously, and emotionally, and in consequence we are enlarging our borders of study”)
“The History of the Art of Dancing in Four Parts” by Shawn
“The Ballet as Form” by Katharane Edson (“The study of the ballet is the abstract science of the art of dance. It reduces free bodily movement to its structural elements.”)
“English Folk Dances”
Review: “The Dance in Education”
Description of dance scene in London by Amelia DeFries
News items (Karsavina, Pavlowa, Javanese/Siamese dancing; Denishawn; Paul Mathis)

The Denishawn Magazine vol. 1 no. 3
“Music Visualizations” by St. Denis (“The scientific translation into bodily action of the rhythmic, melodic, and harmonic structure of a musical composition, without intention to in any way “interpret” or reveal any hidden meaning...”), mentions Horst and Humphrey
“The History of the Art of Dancing in Four Parts (part III)” by Shawn (effect of Christianity on dance, Court Dances; spectacles; Camargo;
“Fundamentalism in the Dance: review of “The Dance: its Place in Art and Life”

The Denishawn Magazine vol 1 no. 4
“The Orient” A Dream and a Reality” by St. Denis (“If the Orient in its core means that which is akin to that cosmic consciousness which feels life in terms of eternity and not of time – then, perhaps, I may be said to have loved the Orient even if I have not understood it.”)
“The History of the Art of Dancing in Four Parts” (part IV) (Duncan/St Denis; Ballet Russe;
“The Musician Comments” by Louis Horst (“Both arts must sacrifice too much at times.”
“Isadora – The Dancer” by Mary Fanton Roberts (“In addition to Isadora’s influence on the art of the world, I feel very strongly that she has changed the thought of women as well as their lives...It is what she has done, her attitude toward life, her honesty, her unworlildness, her respect for the human body...which have all in a way, I firmly believe, accentuated the progress of women toward greater freedom.”
“European Letter” by Amelia Defries
Review: “The Dance and its place in Education” by St Denis

The Dance Magazine:
7. Catalogues


Call Number: GV 1785.P3 S37

8. Dance Education


Call Number: GV 1215.M7 1915