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New York, New York 10001 U.S.A.
25 February 1980

Mr. Svetoslav Roerich
c/o the Indian Bank
Lady Curzon Road
Cantonment Bangalore 1
Karnataka State, SOUTH INDIA

Dear Mr. Roerich:

Sina Fosdick at the Roerich Museum has encouraged me to write to you for advice. For the past year I have been working to reconstruct Nijinsky's choreography for Le Sacre du Printemps. From interviews, contemporary reviews, memoirs, and especially from drawings by Valentine Gross, Barcet, and others, I have gathered numerous movement clues. By coordinating these with the musical information in the Stravinsky-Craft Rite of Spring Sketches 1911-1913 (London, 1969), major sections of the ballet are coming together. Whenever I can document a movement and its relationship to the music, I draw it in the style of the card and print enclosed for you. My immediate goal is to make a handbook of perhaps 500 of these drawings, so that the sequence of the dance can be felt. Eventually I hope to use this handbook to help mount the reconstruction of Le Sacre on an established company.

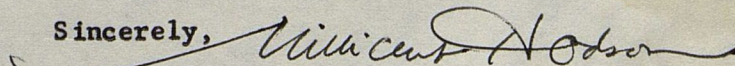
The power of the choreography, design and music of Le Sacre has moved me like no other experience in my years as a dancer and artist. I feel obligated to use my energy for the reconstruction research in order that as much as possible of this work can survive. It affects me a ritual rather than as a ballet, and that is what energizes me for the arduous task of reconstruction.

In my effort to be thorough in the research, I have learned that there is a missing link. It seems there was a score of Nijinsky's choreography for Le Sacre, written in his own version of Stepanov notation. I had just begun studying this system, on the chance of finding the score, when I came across the enclosed article from Variety (Dec. 1972). I do not know, of course, to what extent you were involved in the lawsuit described in the article. But since the score for Nijinsky's choreography was put in the British Museum, to stand as evidence, I wonder if you ever actually saw it.

What is a little perplexing for me is that when I was in London last spring to work with Dame Marie Rambert on this project, I went to the Manuscript Division of the British Museum, to see if there was anything there other than the score for L'Apres-midi d'un faune in Nijinsky's notation. There is presently no record of a Sacre score ever being there.

I hope that it is not presumptuous of me to seek your help in this matter and that I may look forward to hearing from you. Any signpost you could provide on the path to finding this document would be of great value to my work, and for that I would be grateful to you.

Sincerely,



Millicent Hodson

P.S. Also enclosed is a drawing I made for Leonide Massine after a choreography workshop with him in 1977. I trust these small gifts will bring you pleasure.