



The New York Public Library
Jerome Robbins Dance Division

Guide to the

Ruth Page collection

1918-70

(S) *MGZMD 16

Summary

Creator: Page, Ruth, 1899-1991

Title: Ruth Page collection

Date: 1918-70

Size: 2793 folders ca. 42,000 items, 13 notebooks

Source: Gift of Ruth Page Foundation.

Preferred citation: Ruth Page Collection, (S)*MGZMD 16, Jerome Robbins Dance Division, The New York Public Library for the Performing Arts.

Language of the Material: English

Creator History

I Ruth Page: A Chronology, 1900-71

1900 Mar 22 Born, Indianapolis, Indiana

1915 July Studied with Jan Zalewski, Anna Pavlova Company, Midway Gardens, Chicago

1916 June 2 Graduated, Tudor Hall School for Girls, Indianapolis

1916 Oct 7 First public appearance as dancer, James Whitcomb Riley Festival, Murat Theatre, Indianapolis

1917 Began studies at Miss Williams' and Miss McClellan's French School for Girls, NYC Began dance studies with Adolph Bolm Appeared in Bolm's "poem-choreographic" "Falling leaves" in Victor Herbert revue *Miss 1917*, Century Theatre, NYC

1918 Jan-1919 Feb Toured South America with Anna Pavlova Company

1919 Fall Resumed studies at French School, NYC

1919 Dec Danced "Infanta" in John Alden Carpenter's *Birthday of the Infanta*, Chicago Grand Opera Company

1920 Spring-Summer Appeared as Première Danseuse with Adolph Bolm's Ballet Intime, London Coliseum Studied with Enrico Cecchetti, London

1920-22 Toured U.S. with Bolm's Ballet Intime

1921 Dec 6 First performed "The Girl with the Flaxen Hair," "La Gitanette," and "The Poisoned Flower," Apollo Theatre, NYC

1922 Mar Appeared with Bolm in *Danse Macabre* (first dance-film with synchronized sound) premiered at Rialto Theatre, NYC

1922 May 8 Danced, with Chester Hale, at Annual Actors' Equity Benefit performance, NYC

1922 Oct-1924 Mar Première Danseuse, Irving Berlin's *Music Box Revue* (Music Box Theatre, NYC, 1922-23, and U.S. tour, 1923-24)

1923 Dec 23 Met Thomas Hart Fisher, Chicago, Illinois

1924 Oct 8 Guest Artist, Veiled Prophets Ball, St. Louis, Mo.

1924 Nov 27, 30 First performances of Chicago Allied Arts, Eighth Street Theatre, Chicago (Tamara Karsavina, Guest Artist; Ruth Page, Première Danseuse) Danced *Foyer de la Danse* (Bolm)

1925 Jan 1, 4 Danced in Bolm's *The Rivals*, and *Polovetsian Dances* from *Prince Igor*, Chicago Allied Arts, Eighth Street Theatre, Chicago

1925 Feb 8 Married Thomas Hart Fisher, "Rosewell," Indianapolis, Indiana

1925 Mar Joined Diaghilev's Ballets Russes, Monte Carlo Commissioned "Polka Mélancolique," dance by George Balanchine

1925 Aug-Sept Guest Artist, Teatro Colon, Buenos Aires, Argentina, in *Coq d'Or*, *Petrouchka*, *Lorelei*

1925 Aug 18 or 23 Danced in Command Performance for Edward, Prince of Wales, Teatro Colon

1925 Nov- Dec- 1926 Jan Danced in Bolm's *Mandragora*, *The Elopement*, and *Bal des Marionnettes*, Chicago Allied Arts, Kenneth Sawyer Goodman Memorial Theatre, Chicago

1926 Feb 1 First performed *Peter Pan and the Butterfly*, Goodman Theatre, Chicago

1926 June 26- Sept 6 Ballet Director and Première Danseuse, Ravinia Opera (choreographed *Carmen*, *Aïda*, *Faust*, *La Juive*, *Samson and Delilah*, *La Traviata*, *La Vida Breve*)

1926 Oct 24- 31 Danced in Bolm's *La Farce du Pont Neuf*, *Visual Mysticism*, and *Parnassus on Montmartre*, Chicago Allied Arts, Eighth Street Theatre, Chicago

1926 Nov 14 Danced, with Chicago Allied Arts, for Marie, Queen of Rumania, Eighth Street Theatre, Chicago

1926 Dec 26- 31 & 1927 Jan 2 First performed *The Flapper and the Quarterback*, Eighth Street Theatre, Chicago

1927 Feb-Apr Guest soloist, Metropolitan Opera, Metropolitan Opera House, NYC

1927 Feb 7 Debut in *The Bartered Bride*, with Metropolitan Opera

1927 Apr Began solo and joint concert tours

1927 June-Sept 2nd Season, Ballet Director and Première Danseuse, Ravinia Opera

1928 Apr 27 Danced "Terpsichore" in Bolm's *Apollon Musagetes*, Library of Congress, Washington, DC

1928 June-Aug 3rd Season, Ravinia Opera. For Children's Matinee, choreographed *Moonlight Sailing*, *Circus*, *Coquette-1899*, and Gershwin's *Prelude in Blue*

1928 Sept 5 Sailed from Vancouver on Empress of Canada for Coronation Ceremonies of Emperor Hirohito, Tokyo, Japan

1928 Oct 1-25 Danced in solos and duets with Edwin Strawbridge, Imperial Theatre, Tokyo, Japan (first performances of *The Shadow of Death*, *Diana*, *American Indian Eagle Dance*, and *Ballet Scaffolding*)

1928 Nov 16 Danced in solo concert, Peking, China

1928 Nov-1929 Apr Toured Far East, Middle East, and Europe

1929 Summer Death of Dr Lafayette Page

1929 Jun-Aug 4th season, Ravinia Opera. For Children's Matinee, choreographed *Sun-Worshippers* (later *Oak Street Beach*), *The Flapper Goes Oriental*, and *Japanese Print*

1929 Nov 1 First performed *Two Balinese Rhapsodies*, *Gershwiniana (Prelude No. 1)* and *St. Louis Blues*, Chicago Women's Club, Chicago

1929 Nov 17 Performed *Sentimental Melody* (Copland) in joint recital with Edwin Strawbridge, Guild Theatre, NYC

1929 Nov 29 Performed in joint recital with Frank Parker, Civic Theatre, Chicago

1930 Feb 21 First performed *Indian Hill*, Skokie School, Winnetka, Illinois

1930 Mar 1 Sailed on Aquitania for six solo performances sponsored by the Sophil Society, Moscow, U.S.S.R.

1930 Spring Returned to U.S. via Paris, Berlin, Warsaw, and Spain

1930 June-Aug 5th season, Ravinia Opera. For Children's Matinee, July 17, choreographed *Three Russian Tea Cosies* (Stravinsky), *Figure Eight* (8/31), and *Bolero* (later *Iberian Monotone*); danced with Blake Scott

1930 Dec 10 First performed *Garçonette*, *Modern Diana*, *Pre-Raphaelite*, *Incantation*, and *Gypsy Dances of Spain*, Ward-Belmont Auditorium, Nashville, Tenn.

1931 Jan 12 First performed *Giddy Girl*, Lewisburg H.S. Auditorium, Lewisburg, Ky.

1931 Feb 8 Danced the "Princess" in *L'Histoire du Soldat*, with Blake Scott and Jacques Cartier, Goodman Theatre, Chicago, and on Apr 12, Guild Theatre, NYC

1931 June-Aug 6th season, Ravinia Opera. For Children's Matinee, Aug 30, choreographed *Cinderella*

1931 Dec 9 First performed *Vecchio Minuetto*

1931 Dec 31 First performed, with company, *Pavane* and *La Valse*, Booth Theatre, NYC

1932 Feb 16 Danced solo concert, accompanied at the piano by Louis Horst, Sociedad Pro-Arte Musicales, Havana, Cuba

1932 May 1 First performed *Tropic*, May Day Celebration, Amalgamated Centre, Chicago

1932 Summer Studied with Harald Kreutzberg, Salzburg, Austria

1932 July 6 First performed *Lament*, *Three Humoresques*, *Vagabond*, *Morning in Spring*, *Possessed*, and *Cuban Rhapsody* (*Cuban Night*), Capen Auditorium, State Normal University, Capen, Indiana

1932 Oct 5 First performed *Gigue* and *Berceuse*, as part of *Humoresques*

1932 Nov 2 First performed *Expanding Universe* and *Largo*, Festival Hall, Agricultural College, Fargo, North Dakota

1933 Jan 16 First performed *Variations on Euclid*, Loyola Community Theatre, Chicago

1933 Jan 29 Concert of New York premieres of new works, John Golden Theatre, NYC

1933 Feb 25 First performed, in joint recital with Harald Kreutzberg, *Promenade* and *Country Dance*, Studebaker Theatre, Chicago

1933 Mar-Apr Toured in joint recitals with Harald Kreutzberg

1933 June 9 (or 16) Choreographed and first performed *La Guiblesse*, Century of Progress, Auditorium Theatre, Chicago

1933 Dec 9 First performed *Rustic Saint's Day*, *Resurgence*, *Pendulum*, *Shadow Dance*, *My Sorrow Is My Song*, *Mozart Waltzes*, International House, Chicago

1934 Jan-Apr Toured, in joint recitals, with Harald Kreutzberg throughout U.S. (incl. Illinois, North Carolina, Ohio, California)

1934 Jan 16 First performed in joint recital with Harald Kreutzberg, *Arabian Nights*, Shrine Temple, Peoria, Ill.

1934 Feb 4 First performed, in joint recital, with Kreutzberg, *Bacchanale*, Orchestra Hall, Chicago

1934 May Toured Japan with Kreutzberg

1934 Fall Ballet Director, choreographer, Première Danseuse, Chicago Civic Opera

1934 Nov 30-Dec 14 Choreographed, for company, *Gold Standard* and *Hear Ye! Hear Ye!*, Chicago Civic Opera

1935 Apr 14 First performed, in joint recital with Kreutzberg, solo dances *Valse Mondaine*, *Fresh Fields*, *Night Melody*, *Body in Sunlight*, Studebaker Theatre, Chicago

1935 Aug 18 First performed, in joint recital with Bentley Stone, in *Fugitive Visions* and *Du Bist die Ruh*

1935 Fall Ballet Director, choreographer, Première Danseuse, Chicago City Opera (*Mefistofele*, *Thaïs*, *Tannhäuser*)

1935 Nov 23 Choreographed *Love Song*, Chicago City Opera

1936 Jan-Mar Toured in joint recitals with Harald Kreutzberg in Toronto and Montreal, and with Bentley Stone and Ruth Page Ballets, in U.S.

1936 Mar 1 & 2 First NYC performances of *Hear Ye! Hear Ye!, Love Song, Gold Standard*, Adelphi Theatre, NYC

1936 Aug 2 First performed *Americans in Paris*, with Paul Draper and company, Cincinnati Zoological Gardens, Ohio

1936 Oct 22 First performed with Bentley Stone, *Hicks at the Country Fair*, Women's Club of Wisconsin

1936 Nov-Dec Ballet Director, choreographer, Première Danseuse, Chicago Civic Opera

1937 Jan 25 First performed *Evening in Granada*, Liberty Theatre, Fort Sill, Texas

1937 Mar-Apr Toured Scandinavia in solo dance concerts

1937 Dec 18 Co-choreographed, with Bentley Stone, *American Pattern*, Civic Opera House, Chicago

1938 Jan-Mar Toured, with Bentley Stone, through the Midwest and South

1938 Jan 31 First performed, with Bentley Stone, *Gavotte and Buenos Dias, Senorita*, Mt Vernon, Iowa

1938 Mar 15 First performed *Delirious Delusion*, Highland Park, Ill.

1938 Spring With Bentley Stone, named Co-Director, Federal Ballet, Federal Theatre Project, Chicago WPA

1938 Jun 19 Co-Choreographed, with Bentley Stone, *Frankie and Johnny*, Great Northern Theatre, Chicago

1939 Mar 1? Co-Choreographed, with Bentley Stone, *Guns and Castanets*, and *Scrapbook*, Federal Ballet, Great Northern Theatre, Chicago

1939 Nov 14 Co-Choreographed, with Bentley Stone, *Zephyr and Flora, Liebestod, Night of the Poor, Saudades*; choreographed *Three Shakespearean Heroines*, Civic Theatre, Chicago

1940 Apr 1 First performed, *Catarina; or, The Daughter of the Bandit*, Sociedad Pro-Arte Musicale, Havana, Cuba

1940 Apr 15 First performed, *American Songbag* (Carl Sandburg), Irving Park Woman's Club, Palmer House, Chicago

1941 Mar 30 Choreographed *Spanish Dance in Ballet Form* and *Chopin in our Time*, Goodman Theatre, Chicago

1941 May 10 First performed *Garçonette*, Murat Theatre, Indianapolis

1941 Oct 29 First performed, in joint concert with Bentley Stone, *Pavane for a Dead Infanta, Les Incroyables, Polka-Mazurka*; choreographed *Park Avenue Odalisque*, Christian College Auditorium, (?)

1941 Nov 19 Debut, with Bentley Stone, two-month engagement, Rainbow Room, Rockefeller Center, NYC

1942 June-July First performances of dances with words and music

1942 Fall-Winter Ballet Director, choreographer, Chicago Opera

1943 Apr 13 First performed, full-evening solo program *Dances with Words and Music*, Humphrey-Weidman Studio, NYC

1943-45 Toured U.S. with solo concert *Dances with Words and Music*

1945 Jan 6 First performance of *Frankie and Johnny*, by Ballet Russe de Monte Carlo, Music Hall, Kansas City, Mo.

1945 Feb 28 First New York performance of *Frankie and Johnny*, Ballet Russe de Monte Carlo, City Center, NYC

1945 Apr 23 Death of Marian Heiny Page

1946 Apr 26 Choreographed *The Bells*, Chicago University Composers' Series, Chicago

1946 Sept 17 Choreographed *Les Petits Riens*, Ballet for America, Her Majesty's Theatre, Montreal, Canada

1946 Aug 30 *The Bells* performed by Ballet Russe de Monte Carlo, Jacob's Pillow Festival, Lee, Mass.

1946 Sept 6 First New York Performance of *The Bells*, Ballet Russe de Monte Carlo, City Center, NYC

1946 Dec 13 Choreographed *Billy Sunday*, Mandel Hall, University of Chicago

1947 July Choreographed *L'Histoire du Soldat* for League of Composers, NYC, and Society of Contemporary Music, Chicago

1947 Oct 2 Choreographed dances for Broadway musical *Music in My Heart*, Adelphi Theatre, NYC

1947 Nov 10-22 Page-Stone Ballet tour (North Carolina, West Virginia, Maryland, Pennsylvania,

Indiana, Chicago)

1948 Mar 2 First New York performance of *Billy Sunday*, Ballet Russe de Monte Carlo, City Center, NYC

1948 Aug Artist-in-Residence, with Bentley Stone, Jacob's Pillow Dance Festival, Lee, Mass.

1948 Aug Choreographed, *Harlequinade*

1948 Nov 8-Dec 13 Page-Stone Ballet tour (Kentucky, North Carolina, South Carolina, Georgia, Tennessee, Florida, Alabama, Mississippi, Texas, Oklahoma, Arkansas, Louisiana)

1949 Mar 1 First performance of *Love Song* by Ballet Russe de Monte Carlo, City Center, NYC

1949 Jul 11 First performed *Beauty and the Beast* (pas de deux), Kansas State Teachers College, Pittsburg, Kansas

1949 Oct 29-Nov 11 Page-Stone Ballet tour (similar itinerary to 1948); *Dance of the Hours* first performed Pabst Theatre, Milwaukee, Wisconsin

1950 May Co-Director and Principal Dancer, Les Ballets Américains, Théâtre des Champs-Élysées, Paris, France

1951 Jan 27 Choreographed *Revenge* and *Beethoven Sonata*, Page-Stone-Camryn Ballet, Mandel Hall, University of Chicago

1951 Mar 30 Choreographed *Sylvia Pas de Deux*, Eighth Street Theatre, Chicago

1951 May 1 Choreographed *Impromptu au Bois*, Ballets des Champs-Élysées, Städtische Bühnen, Freiburg-im-Breisgau, Germany

1951 June Toured Greek Islands with T. H. Fisher, Margot Fonteyn, Frederick Ashton, John Craxton

1951 Oct 17 Choreographed *Revenge* (revised), Ballets des Champs-Élysées

1952 June 22 Choreographed and danced *Salome and Herod* (pas de deux) with Bentley Stone, Meeker Memorial Amphitheatre, Evansville, Indiana

1953 Apr 30 Choreographed *Vilia* (*The Merry Widow*) for London Festival Ballet, Palace Theatre, Manchester, England

1954 Jan 31 Choreographed *Daughter of Herodias* (*Salome* full length), St Alphonsus Theatre, Chicago

1954 Dec 12 Choreographed *El Amor Brujo* and *Triumph of Chastity*, St Alphonsus Theatre, Chicago

1954 Winter Appointed Choreographer and Ballet-Director, Chicago Lyric Opera

1955 Nov 16 First Performance *The Merry Widow* by Chicago Opera Ballet, Lyric Theatre, Chicago

1955 Dec 26 First New York performance of *The Merry Widow*, Broadway Theatre

1956 Apr 25 Choreographed *Susanna and the Barber*, Mandel Hall, University of Chicago

1956 Nov 26-1957 Mar 13 First U.S. tour of Ruth Page's Chicago Opera Ballet

1958 Jan 13-Apr 13 2nd U.S. tour of Ruth Page's Chicago Opera Ballet

1959 Jan 13-Apr 13 3rd U.S. tour of Ruth Page's Chicago Opera Ballet

1959 Jan 13 Choreographed *Camille*, Columbia, Mo.

1960 Jan 11-Apr 9 4th U.S. tour of Ruth Page's Chicago Opera Ballet

1960 Jan 11 Choreographed *Carmen* (designed by Remisoff), Clark College, Dubuque, Iowa

1961 Jan 9-Mar 26 5th U.S. tour of Ruth Page's Chicago Opera Ballet

1961 Jan 9 Choreographed *Concertino pour Trois* and *Die Fledermaus*, Rockford, Ill.

1961 Summer Choreographed *The Kansas Story*

1961 Nov Choreographed *The Harvest* for Chicago Opera

1962 Jan 8-Mar 17 6th U.S. tour of Ruth Page's Chicago Opera Ballet

1962 Jan 8 *Carmen* (designed by Daydé), performed, Kalamazoo, Michigan

1962 Mar 10 Chicago Opera Ballet, featuring Rudolf Nureyev in his U.S. stage debut, Brooklyn Academy of Music

1963 Jan 6-Mar 17 7th U.S. tour of Ruth Page's Chicago Opera Ballet

1963 Jan 6 Choreographed *Mephistofela* and *Pygmalion*, Park Ridge, Ill.

1963 Oct 31 Choreographed *Combinations*, Teachers' College, Chicago

1964 Jan 6-Mar 15 8th U.S. tour Ruth Page's Chicago Opera Ballet

1965 Jan 12-Mar 20 9th U.S. tour Ruth Page's Chicago Opera Ballet

1965 Jan 12 Choreographed *Bullets and Bonbons*, Orpheum Theatre, Springfield, Ill.
 1965 Nov 12 Choreographed *Carmina Burana* for Chicago Lyric Opera
 1965 Dec 26 Choreographed *The Nutcracker*, Aire Crown Theatre, McCormick Place, Chicago
 1966 Jan 10-Mar 13 10th U.S. tour of Chicago Opera Ballet, renamed Ruth Page's International Ballet
 1966 Oct 31 Choreographed *La Giarra (The Jar)*, for Chicago Lyric Opera, Chicago Opera House
 1967 Jan 9-Mar 19 11th U.S. tour of Ruth Page's International Ballet
 1967 Jan 9 Choreographed *Carmina Burana*, (new version) Kalamazoo, Mich.
 1968 Jan 8-Mar 30 12th U.S. tour of Ruth Page's International Ballet
 1968 Jan 8 Choreographed *Bolero '68* (later *Bolero '69*), La Crosse, Wisc.
 1969 Jan 13-Mar 30 13th U.S. tour of Ruth Page's International Ballet
 1969 Jan 14 Choreographed *Romeo and Juliet*, Niles, Michigan
 1969 Nov Thomas Hart Fisher dies
 1970 July Choreographed *Alice in the Garden*, Jacob's Pillow Dance Festival, Lee, Mass. (later realized as a full-length ballet *Alice in Wonderland; Alice through the Looking-glass*, premièred 1978 at Arie Crown Theatre, McCormick Place, Chicago)
 1971 Founded the Ruth Page Foundation for Dance, Chicago
 1971 Oct 11-Nov 22 Toured with "Ruth Page's Invitation to the Dance."

Scope and Content Note

The vast collection of personal and professional manuscript materials of Ruth Page, American dancer, choreographer, company director, teacher, and writer, is part of an even larger continuing gift of Ruth Page (begun in 1969), to the Dance Collection, Performing Arts Research Center, The New York Public Library at Lincoln Center. In addition to costume and set designs, films, photographs, clippings, scrapbooks, posters, music scores, and programs, there are approximately 42,000 individual manuscript items in the collection, arranged in 2,793 folders and 13 notebooks. This guide to the manuscript materials leads off with a "Chronology" of Ruth Page's life through 1971 followed by a narrative "Summary" of her career until 1970 as reflected in the collection; a "Chronology of Dances" choreographed by Ruth Page; a "Series Description" which explains the organization of the collection; a "Folder List" which catalogues chronologically the folders according to Correspondence (C), Manuscripts (M), Notebooks (N), Publicity Material (P), and Business Records (R); and an index of authors and correspondents. The chronological Summary (with its references keyed by folder number) serves as a guide to material on individual dances, performers, and subjects.

The Ruth Page Collection is by far the largest manuscript collection centered on the life and career of a single dance artist in the Dance Collection. Concerned primarily with ballet but also with other aspects of dance and related arts, the Ruth Page Collection, which spans more than half a century, provides source materials of undeniable importance for research.

Approximately ninety per cent of the manuscript materials in the Ruth Page Collection are correspondence of a personal, professional, or artistic nature. Often, the same letters involve all three aspects of Miss Page's life. Because Ruth Page was almost totally absorbed in performing or in the making of her ballets, her husband Thomas Hart Fisher, a lawyer, handled her business affairs which, for the most part, were artistic affairs as well. Consequently, over 400 folders contain letters written by Mr Fisher during the forty-four years of his marriage to Miss Page. None of Mr Fisher's correspondence related to his legal practice is included.

Approximately 200 folders contain letters written by Ruth Page over a period of fifty years. Since Fisher's letters nearly always spoke for himself and his wife, Miss Page's letters are primarily of a

personal nature, written most often to her mother, Marian Heinly Page, and Fisher. There are, however, many letters to friends, dancers, and other artists.

The letters of Ruth Page (and Thomas Fisher) to designers such as Nicholas Remisoff, Isamu Noguchi, Antoni Clavé, André Delfau, Georges Wakhévitch, Bernard Daydé, Rolf Gerard, and Leonor Fini, and composer/musicians such as Jerome Moross, Lehman Engel, Jacques Ibert, Darius Milhaud, Marius Constant, and Isaac Van Grove, are of particular interest. These letters provide a rare insight into the collaborative process involved in creating a ballet.

Also noteworthy is the correspondence with certain dance companies, such as the negotiations for performances of Miss Page's ballets by the Ballet Russe de Monte Carlo, and with dancers engaged to perform with Ruth Page's own ballet companies, the Chicago Opera Ballet, later the Ruth Page International Ballet. Included among these dancers are Rudolf Nureyev, Sonia Arova, Henning Kronstam, Kirsten Simone, George Skibine, Marjorie Tallchief, Flemming Flindt, Josette Amiel, Mia Slavenska, and Oleg Briansky.

In addition to the Correspondence 1916-70, there are manuscripts of essays, articles, lectures, and scenarios, and also notes, dance notations, and technical notes for concert dances or ballets. Of primary interest are Ruth Page's scenarios, notes, and written dance notations for many of her significant works, Americana and opera-into-ballets, including *Frankie and Johnny*, *Hear Ye! Hear Ye!*, *An American Pattern*, *Guns and Castanets*, *Billy Sunday*, *Revenge*, and *Vilia* (later *The Merry Widow*). Of special historical note are two copies of a seventy-one page manuscript of "A Tour of South America with the Pavlova Company," written by her mother Marian Heinly Page, who accompanied Ruth on that 1918-19 tour.

The thirteen notebooks in the collection are also of distinct historical interest. Included are schoolbooks, one with an essay on performances of Diaghilev's Ballets Russes written by Ruth in 1916; early notebooks of dance ideas with class and choreographic notes, including notes on classes with Enrico Cecchetti, Harald Kreutzberg, Luigi Albertieri, and Adolph Bolm, and notes for a dance choreographed for Ruth Page by George Balanchine in 1925; notebooks of notation for early ballets by Ruth Page (e.g., *Cinderella*, *Pavane*); and three looseleaf notebooks of typed dance notations for opera ballets, solos, and concert dances for Ruth Page and her partner Bentley Stone and for full ballets—a remarkable record of Miss Page's choreographic output through the 1930s.

The publicity materials that follow the notebooks consist chiefly of program notes and pressbooks. Most of the notes in typescript and carbon copies included here are originals of program notes found in other files in the Dance Collection.

Nearly forty years of business records reflect the various legal, financial, and managerial aspects of concert touring and the directing of ballet companies which Ruth Page headed since the late 1930s. Included here are contracts, expense records, insurance, tax, and payroll records, tour itineraries, managers' weekly reports, legal documents, and correspondence. Among the most outstanding items are documents related to obtaining the rights to Franz Lehár's music for *The Merry Widow*; more than a decade (1955-69) of records of the United States tours of Ruth Page's Chicago Opera Ballet and International Ballet through Columbia Artists Management; and files from 1962-66 regarding Ruth Page's production of *The Nutcracker* for McCormick Place, the Chicago theater complex.

Summary of Events Covered by the Manuscripts of the Ruth Page Collection

1900-19

There is no correspondence written prior to 1918 in the Ruth Page Collection, but the early events in the life of Ruth Page are represented by other manuscript items in the collection, and by non-manuscript materials catalogued elsewhere in the Dance Collection.

Records show that Ruth Marian Page was born in Indianapolis, Indiana, on March 22 1900, the second child (she had one older brother, Lafayette, and one younger brother, Irvine) of Dr Lafayette and Mrs Marian Heinly Page. Numerous photographs of the Page family in the early years of the century testify to middle class respectability, though not to affluence. Ruth was a lovely but serious child, looking very much like her lovely but serious mother. Ruth's inquisitive, perceptive, and even critical mind is reflected in her notebooks from Bible school, ca. 1915-16 (N2)

References such as "(N2)" and "(16C1)" are to folders in the Collection (the last two digits of the year appear before the serial letter C designating Correspondence and the folder number)—see "Series Description" below. For easier reading, first names are used herein for major figures discussed.

and the Tudor Hall School for Girls, 1915-16 (N3). Her consuming interest in dance while at Tudor Hall is clearly demonstrated by many essays, including profiles of Serge Oukrainsky, Anna Pavlova and Diaghilev's Ballets Russes when they visited Indianapolis in 1916.

It was the legendary Anna Pavlova who drew young Ruth Page from being the "star dancer of Indianapolis" into the larger world of international dance. Pavlova invited fifteen-year-old Ruth to study with her company during the summer of 1915 at the Midway Gardens in Chicago. A scrapbook of photographs records this summer, showing Ruth with members of the company, including Muriel Stuart, Hilda Butsova, Enid Brunova, and Helene Saxova, and includes on-stage photos of Pavlova, taken by amateur photographer Ruth Page. Two years later Pavlova would again influence Ruth's career.

Before that second opportunity, Ruth had to finish her last year at Tudor Hall, an enjoyable period for Ruth, since she was not only a bright, intelligent girl, but also a very popular one with her fellow classmates, male and female. Some high points of her high school years are recorded in "My Golden School Days," a classbook which includes snapshots, dance cards, a report card, programmes, and other memorabilia. The first folder in the collection (16C1) does not contain correspondence, but it includes Ruth Page's diploma from Tudor Hall, dated June 2 1916.

In the time between her graduation and her next association with Pavlova, Ruth went to New York to Miss Williams' and Miss McClellan's French School for Girls. Two photographs of the French School appear in the scrapbook. While in New York, the young girl pursued her dance training with the famous Adolph Bolm, a former star of the Diaghilev Company and Pavlova's ex-partner. Bolm's belief in his student's promise would carry her career forward in the following decade, but before that, he encouraged Ruth's second experience with Pavlova.

In January 1918, Ruth joined the Pavlova Company for a tour of South America that lasted more than a year. The materials contained in the four folders of 1918 correspondence are concerned with that tour, including Ruth's contract with Pavlova (18C4), letters from Dr Page and his son Lafayette, who were in Europe in World War I (18C2), and letters home from Ruth and her mother (who accompanied Ruth on the tour) to Ruth's school and dancing chum, Eleanor Shaler (18C1).

Mrs Page's detailed account of the trip, "A Tour of South America with the Pavlova Company" (M1-2), is a fascinating travelogue, but provides only a few glimpses of the great ballerina and her company in performance. There are, however, glimpses from Ruth herself.

Even in adolescence, Ruth's artistic standards were highly developed; she was as critical of her own work as that of others. Remarks written on a program of July 21 1918 (*MGZR-Res) note that Vlasta

Maslova (one of the dancers) is “not bad, but no personality—rather insignificant and vaudevillish, but does *wonderful* turns,” that Hilda Butsova “has improved a lot,” and that “I am improving a lot—am getting much stronger—the work is by no means easy.” Ivan Clustine, ballet master of the company, had recently choreographed *Thais*, a ballet that was “wonderful for Mme [Pavlova] & a big success, but rotten for the company.”

In a letter to Eleanor Shaler written December 15 1918 (18C1), Ruth consoled her friend on the recent death of her mother, and in doing so remembered Mrs Shaler “taking you and me to the opera, trying her level best to explain the plot to you and me and get a little something into our heads, while we spent most of our time giggling and worrying her to death at concerts because we would dance to the music with our hands!” A further insight into Ruth’s view of herself comes later in the letter when she asks her friend, who also might have pursued a dancing career: “Are you glad you went to college [Vassar], or do you think you would have rather gone on dancing, and ‘gone to perdition’ with me?”

The war in Europe over, Dr Page and Lafayette returned home early in 1919, and Mrs Page and Ruth left the Pavlova company to join them.

The six folders of 1919 correspondence give little detail of Ruth’s life that year but they do reflect her association with Adolph Bolm (19C1), which culminated in his engaging the nineteen-year-old girl to star in his ballet production of Oscar Wilde’s *The Birthday of the Infanta*, with music by John Alden Carpenter and designs by Robert Edmond Jones. The contract for her appearances as the Infanta at the Chicago Opera in December 1919 is in folder 19C6.

1920-29

From only eleven folders in 1916-19, the correspondence in the twenties increases to 221 folders, primarily due to “the men in Ruth’s life,” who noticed not only her appeal as a developing artist, but as a fascinating young woman as well. Ruth’s letters record her reactions to the attentions of her “beaux,” but remain chiefly concerned with her dancing, which diversified throughout the decade.

Continuing his patronage, Bolm next brought Ruth to London, as première danseuse of his Ballet Intime, appearing at the London Coliseum. Ruth’s instant success with the London audiences is reflected in her “fan letters” (20C10), perhaps most poignantly represented by one dated August 12 1920, from one Lillian Kingston, who concludes her praise of Miss Page’s performances with “you should not dance so beautifully.”

Only six folders contain correspondence from 1921. But the letters from Ruth Page to her parents (21C1) tell us she was still touring as première danseuse of Bolm’s company. From Galveston, Texas on March 25, Ruth wrote to her parents of an idea she had for making up dances of her own. “By the way,” she began, “how do you think it would be to dance some of those poems and nursery rhymes of [James Whitcomb] Riley [a personal friend of her parents]. I think something most interesting could be done, if we could get some good music. ‘Little Orphan Annie’—‘The Raggedy Man,’ etc.—are any of our Riley books illustrated? Find out for me, will you?” The seeds of dancing to words and music planted in childhood were taking root now, but would not come to real fruition for nearly two decades.

In 1922, Ruth Page’s career took a turn away from ballet and brought her to the Broadway stage. She was engaged by Sam H. Harris and Hassard Short (22C11-12) to appear as the star dancer of the second version of Irving Berlin’s hit show “The Music Box Revue.” Earlier that year, she appeared with Bolm in the first dance film with synchronized sound, *Danse Macabre*, photographed by the great Francis Bruguière (22C6) and directed by Dudley Murphy (22C44). It was also in 1922 that Ruth began receiving “love letters” from some earnest “beaux,” Bill Murray (22C8), Sviatoslav Roerich (22C9), and

John Crane (22C7). Crane was a friend from Ruth's childhood summers spent at Woods Hole, Cape Cod, and Roerich was the exotic painter, son of the even more exotic Nicholas Roerich, who designed Michel Fokine's "Polevetsian Dances" from *Prince Igor* and Vaslav Nijinsky's controversial production of *Le Sacre du Printemps* for Diaghilev's Ballets Russes. Murray does not seem to have been too seriously "in the running." Interestingly, there are two letters in the 1922 correspondence from John Crane to his Harvard friend, Thomas Hart Fisher, a young Chicago lawyer (22C13).

The 1923 correspondence folders nearly triple in number over any previous year, mostly due to the full-scale "campaign" for Ruth's hand led by John Crane (23C6-16, 89 letters), Tex Moore, a New York lawyer in the firm of Paul Cravath (23C17), and Sviatoslav Roerich (23C19-31, ca. 150 letters). The volume of letters is accounted for not only by the fervor of her beaux, but by the fact that Ruth was on tour with the road company of "The Music Box Revue" for 1923-24 (23C36), and also by the fact that two of her three most serious suitors were themselves touring Europe. In fact, Svetia (Roerich) and John Crane joined forces at the Hotel de Crillon, Paris, on October 19 1923, and wrote a joint letter to Ruth. In a rather tipsy style that opened with "Our Darling...", the young men praised the "end of a perfect day," their "perfect harmony," and their freedom, and ended with the plea "come over to Paris immediately, we beg you, or otherwise you will miss enjoying freedom with us together.... A basketfull of mingled Kisses to our only one. John and Sviatoslav."

A little more than two weeks after this letter, Ruth wrote to her mother from the Drake Hotel, Chicago, where she was staying while on tour. At the end of a long "note" discussing the show and plans for a New Year's Eve party for the cast in Indianapolis, Ruth turned to the subject of her ardent beaux. "Don't worry about my getting married," she assured them, "Tex [Moore] or Bill [Murray] or John [there is curiously no mention of "Svetia"] all say I could go on dancing—Bill is out of the question—I like him as a friend—so it's probably between Tex and John. Tex doesn't know a thing about art or dancing but he's sympathetic—of course I don't think either of them would like me to be in a revue and I must say I don't blame them, and I don't know what else there is to do. I can't decide which one I like best. I like John for some things and Tex for others, so there you are—I like my dancing better than any of them."

Although other "beaux" pressed their suit throughout 1924, it was a relative newcomer, Thomas Hart Fisher, introduced to Ruth by John Crane, who competed most seriously with her love of dance. The relationship started off quite formally, with a letter of introduction from Crane, and Tom relates his first impressions of their meeting in a letter to him dated January 3 1924 (24C49):

"I called your friend at the Auditorium Hotel and we had tea together at the Russian Tea Room and later we lunched and talked at some length. The night before she left for Milwaukee, December 23, we met at the Bolms', of whom she is a great friend. Adolph Bolm, as you probably have heard from her, is the Russian dancer at the present time ballet master of the Chicago Opera Company. Both he and his wife are devoted to Ruth Page, and I quite share their appreciation of her fine qualities. We talked together at some length there.

"It is a rare thing to find a girl of her background who is willing to do the kind of work she is doing, and rarer still to find a girl who is willing to put her work ahead of what most girls regard as the principal pleasures and objects of life. You know how it happens that occasionally one meets a person for whose aims and ideals one has an instantaneous appreciation; and the fact that we had a common meeting ground through our friendship for you made it possible for us to be very frank and I hope we have become good friends.... In every way a very remarkable girl, John, and I am happy to think that she seems to be so genuinely fond of you."

Though only a first impression, it was the sentiments expressed in this letter that fused the lives of Ruth

Page and Tom Fisher for the next forty-five years.

A year later on February 8 1925, Ruth Marian Page and Thomas Hart Fisher were married in Indianapolis, Indiana. Two weeks later, they were in Paris on their honeymoon, and Ruth, incapable of staying very long or far from dance was, with her new husband, on her way to Monte Carlo, home of Diaghilev's Ballets Russes, the world's greatest ballet company. Pierre Monteux, the distinguished conductor, who conducted the historic world premières of *Petrouchka* and *Le Sacre du Printemps*, had met Ruth and Tom in Paris and wrote to her February 23 1925, saying he had sent a letter of introduction to Diaghilev for her (25C20).

In Monte Carlo, on March 11, Ruth wrote a note herself to Diaghilev, reminding him of his agreement to see her dance the following afternoon at 5:30. She concluded with a belief she would often repeat in moments of frustration through the next fifty years: "Je voudrais vous dire comme je suis enchantée de voir encore une fois votre ballet—nous avons si peu aux Etats-Unis qui est intéressant. Très sincèrement, RUTH PAGE" [I would like to tell you how delighted I am to see your ballet once again—we have so little in the United States that is interesting. Very sincerely, RUTH PAGE]."

Two days later she wrote home to Indianapolis telling her mother of her audition for Diaghilev. The impresario arrived an hour late, which disturbed her, since she felt the delay affected her being "warmed up" enough to dance her best. But Enrico Cecchetti, ballet master of the Ballets Russes, with whom she had studied in London in 1920, gave her moral support, and Diaghilev, impressed, accepted her as the first American woman in the Ballets Russes. In her detailed description of the company, she mentions Vera Nemchinova, Vincenzo Celli, Chester Hale, Vladimir Dukelsky (later famous in America as Vernon Duke), and "one little English girl—only 14 years old—who makes quite a hit here," Alicia Markova (25C2).

A month later, Ruth was still in Monte Carlo, but Tom returned alone from his honeymoon to resume his law practice in Chicago. In a letter dated April 16, Ruth told Tom about the company routine, which she found interesting but not inspiring for her career. She asked him to tell her more about Bolm's plans to stage *Coq d'Or* at the Teatro Colon in Buenos Aires (25C4).

A week later, Ruth's relationship with Diaghilev and the Ballets Russes eroded. Her fascination with the work of a young choreographer just out of Russia, George Balanchivadze (soon to be Balanchine), prompted her to ask him to choreograph a dance for her. The dance, "Polka Mélancolique," was immediately recorded by Ruth in her own verbal notation (N6). Balanchivadze had just been engaged to choreograph for the Ballets Russes by Diaghilev, whose reaction to Ruth's action prompted the break.

"Diaghilev is still furious—," she wrote to Tom, "he found out about Balanchine's teaching us a dance and he thinks it was awful of me and that I had a terrible nerve to use his room and his pianist, etc., and he is furious with [Michel] Pavlov. I'm afraid Diag. will be my enemy for life, but I really don't care much—I never would have dreamed that it would have made the slightest difference to him." With the confidence of youth and self-assurance, she concluded her appraisal of the affair with a sense of humor, characteristic of her normal reaction to any difficult situation. "I haven't been paid by Diaghilev and don't expect to be. I don't think I would ever accept it if they offered it to me. Dukelsky thinks my artistic career is ruined and finished—isn't that amusing! Well—they haven't had such a scandal for a long time" (25C4).

The situation resolved itself in the offer from Bolm for Ruth to dance the Queen of Shemàkhan in *Coq d'Or*, the role Ruth most hungered to dance. Ruth's next letters to her mother and Tom are written en route to Buenos Aires and during her performances at the Teatro Colon where she danced *Coq d'Or* and the "Ballerina" in *Petrouchka*, and in a new opera, *Lorelei*, at a command performance for the

Prince of Wales on August 18 (25C2,5).

In November, she was back in Chicago dancing in Bolm's Ballets Intime and the newly founded artistic enterprise, the Chicago Allied Arts.

Only twelve folders contain materials on the events of 1926, the year which saw Ruth's further appearances with the Chicago Allied Arts, dancing in one of the first complete productions of Arnold Schoenberg's *Pierrot Lunaire*, her first summer as solo dancer and choreographer at the Ravinia Opera nearby, and the premières of her first two "hit dances," *Peter Pan and the Butterfly* (February 1 1926) and *The Flapper and the Quarterback* (December 26), most probably the first "Americana" ballet by a native-born American choreographer. It was also the year which brought the invitation for Ruth Page to appear as the first American solo dancer at the Metropolitan Opera House in New York in the first three months of 1927 (26C10).

Between January and March 1927, Ruth wrote to Tom constantly, chronicling her successful, if not totally fulfilling, experience at the Metropolitan (27C1-11). But it was Mrs Page, with Ruth in New York, who gave Tom the full story of Ruth's triumphant debut in *The Bartered Bride* on February 7 (27C17).

In April, Ruth was once again with Bolm and the Chicago Allied Arts (27C12-14, 24-25) and in the summer at Ravinia. Her career now taking on its own momentum, Ruth embarked on a full-scale tour of her own, documented in the first of "Business Correspondence" folders (27C24-33), publicity materials (P1), and a letter dated July 23 1927, from a young dancer named Agnes De Mille, asking to be included on one of Ruth's concerts under "professional management" (27C19).

The touring and recitals continued into 1928, culminating in Ruth's appearance as Terpsichore in Bolm's choreography of the world première of Stravinsky's *Apollon Musagetes*, commissioned by the [UNK] Sprague Coolidge Foundation, at the Library of Congress, Washington, D.C. This ballet was to become world famous when premièred in Paris on June 12 1928, by Diaghilev's Ballets Russes with choreography by George Balanchine, an [UNK] anticipated in a letter to Ruth from her friend, Chicago dancer/poet Mark [UNK] (28C23).

After another summer at Ravinia, where more dances were choreographed for all-ballet programs, Ruth decided to accept an invitation to appear at the coronation ceremonies of Japan's Emperor Hirohito. [UNK] significant was Adolph Bolm's incredulous reaction to Ruth's decision, which, in letters to Tom, he considered tantamount to outright betrayal (28C27). The time for a break with her mentor must have come, because Ruth sailed for Japan on September 6 1928. She danced with American dancer Edwin Strawbridge in varied programs of solo dances and duets at the Imperial Theatre, Tokyo, throughout October. In November, she was dancing in Peking and from there she began a Grand Tour throughout Southeast Asia, the Middle East, and Europe, returning to the United States in the spring of 1929. There is no correspondence recording this extraordinary experience, because Dr and Mrs Page and Tom accompanied Ruth for [UNK] or all of the tour. What documentation there is of the events of this period (as [UNK] as those of 1926-28) are found in the scrapbooks, programs, and photographs catalogued elsewhere in the Dance Collection. There is one notebook of poems (N8) inspired by her exotic surroundings. She returned from her fourth summer at [UNK], and at the end of the year premièred the first version of another Americana ballet, *Oak Street Beach*, to music by Chicago composer Clarence Loomis.

1930-39

Only six folders contain correspondence for the years 1930-33. From other sources, we know that Ruth went to Russia in March 1930, an event she recorded in an article "Through Propaganda to Art" (M4)

and that, in the summer, she choreographed one of her biggest “hits” of the decade *Bolero* (*Iberian Monotone*) and, in the fall, *Pre-Raphaelite* and *Modern Diana*.

In February 1931, Ruth danced the “Princess” in one of the earliest productions of Stravinsky's *L'Histoire du Soldat*. Her [UNK] summer [UNK] Ravinia was highlighted by her ballet *Cinderella*, which she commissioned from French composer Marcel Delannoy; the record of the copyright is contained in folder 31C1 and Ruth's choreographic notes are in notebook N9.

From February 16-19 1932, Ruth appeared at the Sociedad Pro-Arte Musicale, in Havana, Cuba, at the same time as George Gershwin, to whose music she had made dances as early as 1928. The highly charged relationship of Ruth Page and the brilliant young Japanese-American artist [UNK] Noguchi is manifest in Noguchi's letters to Ruth in *closed* Correspondence folder 32C2. The fruit of their artistic collaboration was Noguchi's “sac” [UNK] for Ruth's avant-garde dance *Expanding Universe* (M28), which premièred November 2 1932, in the highly unlikely locale of Fargo, North Dakota.

Accompanied at the piano by the champion of American modern dance, composer Louis Horst, Ruth presented a full program of her most representative dances to date at the John Golden Theatre in New York on January 29 1933. A month later, she danced with Austrian expressionist dancer Harald Kreutzberg, whom she had met and studied with in Salzburg the previous summer. That summer, Ruth presented, for the Chicago Century of Progress, an all-black (with herself the exception) ballet, *La Guilabesse*, composed by the black composer William Grant Still six years earlier (26C8), but premièred at the Auditorium Theatre, Chicago, June 16 1933. In July she danced at the Cincinnati Zoological Park in *Bolero*, conducted by Isaac Van Grove, with whom she would develop an outstanding musical collaboration twenty years later. Notes on most of the dance classes, dances, and creative thoughts of Ruth Page in 1933 and throughout the decade are in notebook N10.

Ruth's tours in 1934, mostly with Kreutzberg, are reflected in Business Correspondence folders 34C3-7. The major creative event of the year was the premièred of Ruth's Americana ballet *Hear Ye! Hear Ye!* (M29,89-90), the first produced ballet with a score by Aaron Copland (Music Division). Costume designs for this ballet by Nicholas Remisoff are catalogued elsewhere in the Dance Collection. Remisoff shared a long artistic collaboration with Ruth Page from the days of the Chicago Allied Arts until the late 1950s and, in addition to his many letters, hundreds of his designs for Ruth's ballets are in the Dance Collection.

Fifteen of the twenty correspondence folders for 1935 are Business Correspondence with Louis H. Bourdon (R1), Theodore Fisher, and M. C. Turner, among others (35C6-20). They concern the extensive touring Ruth engaged in that year, including appearances throughout the West with Harald Kreutzberg in the spring and in the Northeast with Bentley Stone, her partner from the Chicago City Opera Company in the summer (M95 and P6-7). *Love Song* (M91-92), a full-company work choreographed by Ruth to Schubert waltzes, was premièred at the Chicago Opera on November 23, at the end of a fall tour (M93-94).

Amidst more touring with Kreutzberg and Stone (R2) and with her “Ruth Page Ballets” throughout the year (36C6-26), Ruth returned to the Cincinnati Zoological Gardens to premièred in her ballet to Gershwin's *An American in Paris* (M96), in which she danced with tap dance virtuoso Paul Draper. In the fall, she returned to the Chicago City Opera to choreograph ballets in operas including *Aïda*, *Lakme*, and *The Bartered Bride* (N11).

In numerous letters to Tom, Ruth reported the events of her solo dance tour of Scandinavia and visit to London in the spring of 1937 (37C2-6). Her impressions were formally organized and presented as an article, “A Dancer Glimpses Europe” (M7), which eventually appeared in the *New York Times*. After

more touring in the United States (P8-9), Ruth returned for the winter season of the Chicago Civic Opera where on December 18 1937 she presented her most ambitious Americana ballet to date, *American Pattern*, represented in the collection by choreographic notes (N13), scenario (M30-31), and costume and prop lists (M96), and by programs, photographs, and designs catalogued elsewhere.

Only eight folders of correspondence represent 1938, the year in which Ruth Page and Bentley Stone, as co-directors of the Dance Section of the Chicago Federal Theatre Project of the Work Projects Administration (WPA), presented perhaps their most famous Americana ballet, *Frankie and Johnny* (M98-99), on June 19 1938 at the Great Northern Theatre.

Encouraged by the great success of *Frankie and Johnny*, Ruth and Bentley planned a socially "relevant," updated version of *Carmen*, with music by Jerome Moross, composer of *American Pattern* and *Frankie and Johnny* (38C6).

Guns and Castanets, "Carmen" transported to Civil War Spain (M33-34), premiered on March 1 1939, on a program with "Scrapbook," a selective retrospective of Ruth's (and some of Bentley's) dances created during that decade. That fall, Ruth and Bentley presented a program of seven new works, solos, and duets at the Civic Theatre, Chicago on November 14 1939.

1940-49

From 103 folders representing the 1930s, the correspondence of the 1940s grew to fill 709 folders, mostly because of the intensified business negotiations of Tom Fisher to have Ruth's ballets, new and old, performed by the famous Ballet Russe de Monte Carlo headed by Serge Denham, and Ruth's correspondence with actual and potential artistic collaborators.

None of the ten folders of 1940 correspondence records the South American tour of the Page-Stone Ballet (the first American ballet company to make one) in April, but Ruth's article "Reflections on Dancing in South America" (M9) was published in the *New York Times*. Ruth also began presenting talks related to her artistic beliefs, such as "Music and Dance" and "Words with Dance" (M8, 10) at meetings of various arts clubs and organizations.

On March 30 1941, Ruth created an "off-beat" treatment of the music of Chopin, *Chopin in Our Time*, which included words to accompany the music and dance, a concept Ruth would explore throughout the decade. For *Chopin* she originally considered John La Touche (41C-15) for writing the words, but the collaboration never materialized. Also in March, Lincoln Kirstein, having heard of Ruth and Bentley's success in South America the previous year, wanted *Frankie and Johnny* for the South American tour of his American Ballet Caravan (41C13), but negotiations never succeeded. Another ballet project begun that year by Ruth was a ballet based on the life and sermons of the American evangelist Billy Sunday. She approached Kurt Weill, composer of *Three Penny Opera*, *Mahagonny*, and *Lady in the Dark* to write the music, and he found the idea appealing (41C19-20).

Europe was already torn by war, and Ruth corresponded with and received censored news from her friends there, including Kreutzberg and Marie Rambert (41C21).

In the fall of 1941, Ruth and Bentley Stone were engaged to appear at the posh Rainbow Room at Rockefeller Center in New York (41C59-60). This otherwise pleasant diversion in Ruth's career was interrupted by her most serious marital crisis (41C2-6, 8-11) and the entry of the United States into World War II following the attack on Pearl Harbor.

Ruth performed almost entirely on her own from 1942-44, since Bentley was drafted early in 1942

(42C20-23, 43C31-34, 44C31-33). During this time Ruth presented various programs of "Dances with Words and Music" to poetry by e. e. cummings, Dorothy Parker, Ogden Nash, Archibald MacLeish, Carl Sandburg, Li Po, Edna St Vincent Millay, Hilaire Belloc, Langston Hughes, and others, most with original music by Lehman Engel (42C8; 44C20-21). Her extensive tours with this unusual program throughout the United States are documented by numerous letters to Mrs Page (42C1-12; 43C1-12; 44C1-10) and Tom (42C3; 43C13-18; 44C11-12). The most "official" presentation of "Dances with Words and Music" was April 13 1943, at the studio of Doris Humphrey and Charles Weidman in New York.

The volume of correspondence in these three years shows the very prominent involvement of Tom as Ruth's business manager, an increase from six folders of his business correspondence in 1942 to seventeen in 1944. Most important of these letters are those beginning negotiations with the Ballet Russe de Monte Carlo to present *Frankie and Johnny*(44C39-40).

A contract was signed (R12) and *Frankie and Johnny* was presented by the Ballet Russe for the first time in New York (amidst scandal and acclaim) on February 28 1945 (45C51-54). Ruth and Bentley (on a brief leave) danced the opening night in the title roles, which were danced thereafter by Frederic Franklin and Ruthanna Boris.

With *Frankie* in the repertoire of the Ballet Russe, Ruth turned her attention to creating her ballet *Billy Sunday* and to a new idea based on *The Bells* by Edgar Allan Poe. Kurt Weill seems to have been too involved in his Broadway projects, so Ruth turned to composers John Cage (45C6-7), Virgil Thomson (45C47), Nicholas Nabokov (45C29-30), and Remi Gassman (45C15-16), finally settling on the last to compose the score. The possibility of Alexander Calder designing the ballet fizzled (C45C8-9) and Paul du Pont, who had designed *Frankie and Johnny*, was contracted (45C12).

For *The Bells* Ruth engaged the great French composer Darius Milhaud (45C25-26), and, for the first time in over a decade, Isamu Noguchi (45C18-19) would design for Ruth, this time with the assistance of Yuji Ito (45C18-19).

The Bells was produced by the Ballet Russe in 1946 (in August at the Jacob's Pillow Dance Festival, Lee, Mass. and September 6 at the City Center, New York) and the short-lived company Ballet for America (46C42-43) premièred Ruth's swiftly created *Les Petits Riens*(M41). But *Billy Sunday* received only a work-in-progress performance by Ruth's own Chicago-based group in December. Meanwhile, complicated negotiations continued between Tom and the Ballet Russe (46C44-49).

Billy Sunday failed to materialize in 1947, but the Page-Stone Ballet went on its first tour in November, appearing in North Carolina, West Virginia, Maryland, Pennsylvania, Indiana, Texas, and Chicago (R14-15).

On March 2 1948 *Billy Sunday*(M11) was finally premièred by the Ballet Russe in New York, and Tom immediately commenced negotiations with the Ballet Russe (48C58-64) to revive *Love Song*, Ruth's 1935 Schubert ballet, with a new musical arrangement by Lucien Cailliet (48C16). Ideas for new ballets were teeming in Ruth's mind. *Soirée de Boston* had a scenario inspired by the Boston patroness of the arts Mrs Jack Gardner (M43), with words by British aesthete Sir Harold Acton (48C12-13) and music by Antal Dorati (48C20-21). *Belle Starr*, based on the life of the notorious lady of the American West (M42), was another and Ruth corresponded with Jacques Ibert about composing yet another (48C30-31). In August 1948 Ruth and Bentley appeared in their *Harlequinade*(M47), a "ballet play" with words by Robert Halsband (48C28-29).

In November and December, the Page-Stone Chicago Grand Opera Ballet toured the deep South (R16-

21; P11a), which Ruth described in letters to Tom (48C4-5).

Love Song, Ruth's last ballet for the Ballet Russe de Monte Carlo, was premièred on March 1 1949. The relationship between Tom and Ruth and Denham had become increasingly strained, and all of Ruth's ballets were withdrawn from the repertoire before the end of the year (49C58-59). Work on *Soirée de Boston* continued with Acton (49C6-7) and Dorati (49C17), but the work would never be produced. The Ibert ballet, now called *The Triumph of Chastity* (49C21-22), would not be produced for nearly six more years.

The only new ballet of the year, *Beauty and the Beast* (M47), to music of Tchiakovsky with designs by Remisoff (49C21-22), was presented in its entirety during the October-November tour of the South (R22).

1950-59

Over 800 folders represent the activities of Ruth Page and Thomas H. Fisher throughout the fifties, the decade in which they secured substantial financial security as a result of Tom's winning a long court case which he had fought almost since the time he and Ruth were married. The details of this case are not represented in the Ruth Page Collection, and it is only referred to tangentially in the correspondence. Therefore, the difficulties which arose some sixteen years later are almost incomprehensible when referred to in Ruth's and Tom's letters in the late sixties. Throughout the fifties, however, Ruth and Tom engaged in ambitious artistic projects, culminating in the founding of Ruth Page's Chicago Opera Ballet and the beginning of an entirely new repertoire of Ruth Page ballets.

All the events of 1950 are overshadowed by the controversial season of Ruth's and Bentley's company Les Ballets Americains (R25-26, P12) which went to Paris with members of the José Limón Company (Limón, Pauline Lawrence, Betty Jones, Lucas Hoving, and Pauline Koner). The first American ballet company to perform in Europe after World War II, Les Ballets Americains, managed by the French agency Le Bureau de Concerts de Paris (50C79), appeared at the Théâtre des Champs-Élysées in May (50C95). In her article "Paris Dance Audiences" (M15), Ruth describes the outrage and scandal that greeted their repertoire, which included *Frankie and Johnny*, *The Bells*, *Billy Sunday*, *Americans in Paris*, *The Moor's Pavane*, and *La Malinche*. Paris seemed to be divided into two camps and prominent among the pro-Page and Stone camp was Le Corbusier, who considered *Frankie and Johnny* "Homeric" and "Rabelaisian" (50C).

Ruth Page survived the "scandal of 1950" and returned to Paris the following year to choreograph the first of her innovative operas-into-ballets for Les Ballets des Champs-Élysées. *Revenge*, based on Verdi's *Il Trovatore* (M50-52), had designs by the Catalan painter Antoni Clavé (51C20-21), who had created a sensation with his designs for Roland Petit's ballet *Carmen*. Although he would only design one other ballet for Ruth, Clavé formed an enduring friendship with her and Tom.

The Triumph of Chastity (M45-46) was still in progress, and Ruth approached Raoul Dufy to design the ballet (51C28-29) while Ibert continued to work on the score (51C36-37).

For the first time, Ruth and Tom decided to indulge themselves, and not only bought a small villa in St Tropez, on the Côte d'Azur, but toured the Greek Islands with the celebrated British ballerina Margot Fonteyn, whom Ruth and Tom had met the previous year, starting yet another enduring friendship (51C33-34). Also on the trip was Frederick Ashton, England's distinguished choreographer (51C12).

In 1952 began four years of legal entanglements concerning the subject of Ruth's next opera-into-ballet, *The Merry Widow* (R31-59; 52C89-90). *Triumph of Chastity* was still in progress. Clavé's letters

reveal he was designing Ruth's idea for a new ballet based on Rossini's *The Barber of Seville*(52C8). Another new opera-into-ballet planned was *Salome*(52C91-92), for which Isaac Van Grove intended to obtain the rights to Richard Strauss's score. Yet another set of negotiations was initiated by Lincoln Kirstein to engage Ruth to stage the highly successful *Revenge* for his young company, the New York City Ballet (52C25-27). A pas de deux version of the *Salome* and the new *Beethoven Sonata*(M54), of the previous year, were the only new ballets performed that year.

Early in 1953, Ruth was in London to choreograph her first version of *The Merry Widow*, called *Vilia*(M55-56), for the London Festival Ballet. Ruth's letters to Tom describe her experiences at this time (53C1-7). At the same time, the complex negotiations for rights to this ballet continued (53C77-90).

Meanwhile, the *Salome* ballet, now alternately called *Retribution and Daughter of Herodias*(M57) was still in progress, as was *Barber of Seville*, to be called *Susanna and the Barber*.

The full-company version of *Salome* or *Daughter of Herodias* was finally premièred on January 31 1954, at the St Alphonsus Theatre, Chicago but the final production of *Triumph*, with designs by Leonor Fini (54C96), did not première until December 12. Also on that program at the St Alphonsus Theatre was Ruth's version of de Falla's *El Amor Brujo*(M58) with designs by Georges Wakhévitch (54C27-29), who had also designed *Vilia*.

Among Tom Fisher's many negotiations were plans for productions of *Duenna*(54C63-68), *Kiss Me, Kate*(54C69-75), and *Lady in the Dark*(54C76-85), none of which materialized. What did materialize that year, however, was far more significant. Carol Fox and Lawrence F. Kelly approached Ruth to become resident ballet mistress/choreographer of the new Lyric Theatre, later the Chicago Lyric Opera (54C44-46). In addition, Hassard Short, veteran producer of legendary Broadway shows for three decades, who had engaged Ruth as star dancer of the Music Box Revue, suggested taking Ruth's *Merry Widow* on a double bill to Broadway (54C20-27, 86-95).

The climax of Ruth Page's highly successful first year with the Lyric Theatre was the double-bill presentation of *The Merry Widow* (starring Alicia Markova with new costumes and scenery by Rolf Gerard [R54]), and *Revenge* at the Lyric Theatre on November 16 1955, followed by a week's engagement at the Broadway Theatre beginning December 26 (M102-07; R55).

Impressed by the success of the Broadway Theatre engagement, Columbia Artists Management approached Ruth and Tom to organize a company to tour the United States, starting in the fall of 1956 and extending into 1957 (56C16-17). This would be the first of twelve tours of Ruth Page's Chicago Opera Ballet, which, earlier in the fall season, would dance in opera ballets at the Lyric Theatre (Opera).

Though incomplete, the Business Records representing all of these tours are valuable in providing itineraries, salary lists, wage and tax statements, company managers' reports, insurance records, and other materials.

The 1956-57 tour starred Bentley Stone, Marjorie Tallchief, and George Skibine (for the first half) and Sonia Arova and Job Sanders (for the second) in *The Merry Widow* and *Revenge*. Before the '57 tour concluded, Columbia Artists asked for a 1958 tour. Tom corresponded with ballerina Mia Slavenska (57C20-22) and Oleg Briansky (57C3-4) for that tour (R71-73), which, in addition to *Widow* and *Revenge*, would include *Triumph of Chastity*, *Amor Brujo*, and *Susanna and the Barber* in the repertoire.

Plans for 1959, the third tour, had to be made in 1958, and Ruth and Tom re-engaged George Skibine and Marjorie Tallchief (58C16-19). Ruth planned to choreograph especially for Tallchief another opera-

into-ballet, *Camille*, for which Isaac Van Grove would arrange Verdi's music from *La Traviata*. During 1959, Melissa Hayden, ballerina of the New York City Ballet, John Kriza, leading dancer of American Ballet Theatre, and Veronika Mlakar, a Yugoslav ballerina, were contracted for the 1960 tour. *Carmen*, with designs by Remisoff (59C10), would be the new opera-into-ballet.

1960-69

For the 1961 tour (R91-92), Ruth translated yet another opera (operetta), *Die Fledermaus*, into ballet. For this ballet and for *Concertino pour Trois*, an abstract ballet (a departure for her) to a commissioned score by Marius Constant (60C8-10), Ruth engaged French designer André Delfau (60C11), a new collaborator, who would thereafter remain her principal designer. Sonia Arova (60C1-2), Melissa Hayden (61C7), and Maria Tallchief were the ballerinas engaged for the '61 tour.

The 1962 tour (R94-97), would include a new production of *Carmen* with designs by French designer Bernard Daydé (61C52-58). But in 1961 Ruth created *The Kansas Story* (61C1-3,59) and first approached Edward G. Lee to create a full-length *Nutcracker* for Chicago's McCormick Place (61C60-61). Perhaps most important to the dance world were the results of Sonia Arova's letters to Ruth and Tom referring to the recent defection of the spectacular Russian dancer, Rudolf Nureyev (61C5-6).

On March 10 1962 Rudolf Nureyev made his American stage debut dancing the *Don Quixote* pas de deux with Sonia Arova in a performance at the Brooklyn Academy of Music with Ruth Page's Chicago Opera Ballet. Immediately after that triumphant appearance, Ruth and Tom, with Arova's useful information (62C5-8), began negotiations for Nureyev to appear at the Chicago Lyric Opera that fall in Fokine's "Polovetsian Dances" from *Prince Igor* and in Ruth's own *Merry Widow*. They were happily successful (62C66-70).

Sadly, however, plans for the *Nutcracker* production had to be postponed indefinitely due to Edward G. Lee's suddenly developing throat cancer. Everything, including Rolf Gerard's designs, would lie dormant until 1965 (62C92-95; R102-38).

Ruth's collaboration with André Delfau (62C16-17) and Isaac Van Grove (62C32) resulted in two new ballets for the 1963 tour (R97-101), *Pygmalion* and *Mephistophela*. Appearing as guest stars that season would be Danish dancers Henning Kronstam and Kirsten Simone, both of whom Ruth and Tom had been in contact with for several years (62C24-25,28; 63C14-18).

Kronstam and Simone returned for the 1964 tour (R129-134; P14), which featured only one new ballet, *Combinations*, an off-beat abstract ballet with an original score by Van Grove (64C27a-28) and designs by Delfau (ndC4).

After a two-year hiatus, Ruth created one more opera-into-ballet, *The Chocolate Soldier* (also called *Bullets and Bonbons*, or *All's Fair in Love and War*) for the 1965 tour (R137-41), which starred Karl Musil from the Vienna Opera Ballet (64C19-20), and Bulgarian-born ballerina, Irina Borowska (64C5-8).

Edward G. Lee, who had accepted the idea for Ruth Page's *Nutcracker* at McCormick Place, recovered from his bout with cancer and plans resumed as if they had never ceased (65C58-63). The almost frenzied efforts to get the dormant production on for Christmas 1965 are recorded in 65C97-126, 30 folders of correspondence with, among others, dancers (Anton Dolin, Kronstam, and Simone), designer (Rolf Gerard), and costumers (Karinska, Grace Miceli, Eaves, Lawrence Vlady). Almost miraculously, *The Nutcracker*, choreographed by Ruth Page, premièred on schedule at McCormick Place's Arie Crown Theatre on December 26 1965.

In addition to the flood of activity in preparation for *Nutcracker*, the Lyric Opera announced that Carl Orff's *Carmina Burana* would be staged that fall, with choreography by Ruth (65C55-56), and Columbia Artists asked for new ballets for the 1966 tour, and a new "grander" name for the Chicago Opera Ballet (65C44-47). Tom managed to obtain the rights to perform Flemming Flindt's *The Lesson* (65C5-6, 10-11; R145), but Ruth's letter to Kurt Jooss requesting his anti-war masterpiece *The Green Table* came to nothing (65C17).

The 1966 tour (R142-50) was the last under the title of Ruth Page's Chicago Opera Ballet, and featured Josette Amiel as guest artist, in addition to Patricia Klekovic, Kenneth Johnson, Orrin Kayan, Dolores Lipinski, and Larry Long, dancers who almost all had been with Ruth from the beginning of the Columbia Artists tours. (Unfortunately, there are very few letters from these artists probably because most of their performing lives had been spent so close to Ruth.)

The first *Nutcracker* season at the Arie Crown had been a sell-out, and thereafter became an annual Christmas event sponsored by the *Chicago Tribune*. In 1966, Erik Bruhn, Anton Dolin, Josette Amiel, Henning Kronstam, Kristen Simone, and John Gilpin were among the featured artists (66C44-46).

Shortly before the end of 1966, events took a turn for the worse, and continued that way until the end of the sixties. Tom's successful law case of former years suddenly developed adverse repercussions, and in order to clear the situation, Tom had to leave Illinois until it had been resolved. Almost simultaneously, Tom's health began to deteriorate mysteriously. On the outside, Columbia Artists began to feel financial pressures which jeopardized future tours of Ruth's company, now called Ruth Page's International Ballet.

There are only twenty-eight correspondence folders for 1967, but the business of the 1967 tour is fully documented by detailed company manager's weekly reports (R151-169). Kronstam, Simone, John Gilpin and Josette Amiel were the featured stars, and Ruth's revised version of *Carmina Burana* was the new ballet. Later, in September of that year, Ruth embarked on a series of lecture demonstrations with several of her most reliable dancers. Calling the unit "Ruth Page's Concert Dance Group," they toured the schools of Chicago (R170-71, 67C18).

But the sad and discouraged tone of the correspondence between Ruth (67C1-5) and Tom (67C6-14) prevails.

The ultra-modern McCormick Place, a supposedly fire-proof complex, burned to the ground in 1967. *The Nutcracker* that year was performed at the Lyric Opera.

The disorder concomitant with Tom's removal from the activities of Ruth and her company is reflected in the sketchy correspondence of 1968 (only fifteen folders) and 1969 (only ten folders). As Tom's health grew worse, he tried to cancel the 1969 tour, for fear it would be a financial disaster without his management (68C12-13). Ruth went to Portugal in May to observe the work of the Gulbenkian Foundation, that possibly might have had funds to bolster her company. Her letters to Tom reflect not only the uncertainty of that possibility, but her distress with the turn their lives had taken (68C1-2).

The 1969 tour, the last, was not cancelled (R178-86). The highlight of the tour was Ruth's new *Romeo and Juliet* to the Tchaikovsky overture, one of her most successful ballets. But it was clear that Tom would never recover from his illness. Certain settlements of the court case had been reached, but there were still problems to be resolved (no records relating to these matters exist in the Collection). What hints there are suggest that, at Tom's urging, Ruth began to reorganize certain facets of her life, in preparation for being alone. Among his instructions was the plan to donate to The New York Public Library large portions of the archival materials documenting their life together (thousands of items

including letters, photographs, scrapbooks, designs, programs, clippings, films, music scores and posters—69C7), a gift which continues as of this writing in 1980.

In November 1969, Thomas H. Fisher died at Whitehall Hospital, Chicago. Letters of condolence to Ruth from friends, including Chicago critic Claudia Cassidy and her husband, William Crawford, and from dance critic Walter Terry, are in the correspondence (69C6).

There is no record in the Collection of Ruth Page's reaction to the loss of her husband of forty-five years. In the two folders of 1970 correspondence, there are references to new productions, including *Alice in Wonderland*(70C1) and new "tours" including the itinerary of a series of lectures entitled "Ruth Page's Invitation to the Dance" 1971 (R187).

Yet another decade of materials, 1970-79, now awaits organizing and cataloguing in the Dance Collection to keep the record of this extraordinary career up to date.

Arrangement: Correspondence, 1916-70 Manuscripts Notebooks Publicity Material Business Records

Key Terms

Titles

Gift of Ruth Page
Ruth Page Collection

Subjects

Manuscripts -- Collections

Names

Page, Ruth, 1899-1991
Fisher, Thomas Hart
Page, Marian Heinly
Ballet Russe de Monte Carlo
Ballets Américains
Chicago Opera Ballet
Ruth Page's International Ballet

Container List

Correspondence 1916-70

The correspondence series is arranged chronologically. Each year of correspondence is grouped in subgroups: Personal correspondence; Business correspondence; and Production correspondence, when applicable after 1947.

The personal correspondence is classified into three subseries: Major correspondents; Minor correspondents; Miscellaneous correspondents.

Major correspondents are Ruth Page, Marian Heiny Page, and Thomas H. Fisher. Before 1925, the letters of Ruth Page (RP) to Marian H. Page (MHP), are listed first, followed by letters of MHP/RP. After 1925, RP/MHP is followed by letters of RP/Thomas Hart Fisher (THF), then MHP/RP, and THF/RP. After the death of Marian H. Page in 1945, only RP/THF and THF/RP comprise the Major correspondents classification.

Minor correspondents are those who, within any given year, wrote two or more letters of relative importance to RP and/or THF and/or MHP, or to another minor correspondent. Among the most frequently represented correspondents in this group are Harald Kreutzenberg (HK), Friedrich Wilckens (FW), Nicholas Remisoff (NR), Bentley Stone (BS), Isaac Van Grove, Margot Fonteyn, Antoni Clavé, and André Delfau. The arrangement is always alphabetical.

If a minor correspondent is also a recipient of letters from RP and/or THF, those letters are contained in a folder following the letters from that correspondent (e.g., Margot Fonteyn/ followed by /MF). Single letters from RP and/or THF to a correspondent are usually within the folder of letters *from* that correspondent.

Miscellaneous correspondents are those who, within any given year, wrote one (perhaps two) letters which are more meaningful when included within the context of the miscellaneous correspondence group. The arrangement is chronological under two subgroup headings: letters to RP and/or THF followed by letters *from* RP and/or THF (Misc/ followed by /Misc).

Business correspondence follows the Personal correspondence. Previous to 1954, it is arranged alphabetically by name of correspondent, letters to RP, THF, or a representative in the early years, followed by letters *from* RP, THF or their representative. After 1954, the arrangement, following the order in which the files were received, is reversed: THF/ is followed by /THF.

Miscellaneous business correspondence (Misc bus) is arranged chronologically. THF/Misc bus is followed by Misc bus/THF.

Production correspondence follows the Business correspondence and is arranged alphabetically by title of the ballet production it concerns, e.g., *The Merry Widow* followed by *The Nutcracker*. Under each of these headings, correspondence arranged alphabetically by correspondent is in turn arranged chronologically. Miscellaneous correspondence follows the order of miscellaneous personal correspondence (i.e., Misc/THF; THF/Misc) and is subdivided chronologically.

N.B.: Occasional discrepancies in the arrangement described are accounted for by a decision to maintain the original order of the correspondence as kept by THF.

Folder numbers appear after the series letter C; the last two digits of the year are used before the C. In this list, the writer of the letter is given first, the recipient after the slash. For joint letters the names or abbreviations of the two or more correspondents are separated by an ampersand; a semicolon is used if there are letters to or from each of those named. The following abbreviations are used:

RP Ruth Page
MHP [UNK] Heiny Page
THF [UNK] Hart Fisher
LP [UNK] Page
LP, Jr. [UNK] Page, Jr
AB [UNK] Bolm
BB [UNK] Bolm
VB [UNK] Bolm
CAM Columbia Artists Management
JC John Crane
RG Ruth Gordon
HK Harald Kreutzberg
NR Nicholas Remisoff
SR Sviatoslav Roerich

Correspondence (cont.)

- f. 16C1 [UNK], Tudor Hall for [UNK] 1916 June 2
- CORRESPONDENCE 1918
- f. 18C1 [UNK];RP/Eleanor [UNK]
- f. 18C2 [UNK], Jr/RP
- f. 18C3 [UNK] Tour corres.
- f. 18C4 [UNK] contract
- CORRESPONDENCE 1919
- f. 19C1 AB/RP
- f. 19C2 [UNK]/RP
- f. 19C3 [UNK] Watson/RP
- f. 19C4 [UNK]/RP
- f. 19C5 [UNK]/MHP
- f. 19C6 *[UNK] contract*
- CORRESPONDENCE 1920
- f. 20C1 Will Rachmiller/RP
- f. 20C2 AB/[UNK]
- f. 20C3 VB/[UNK]
- f. 20C4 [UNK] Halliday/RP
- f. 20C5 [UNK] Parker/RP
- f. 20C6 [UNK] Salzedo/RP
- f. 20C7 [UNK] Stowitts/RP
- f. 20C8 Edward Tucker/RP
- f. 20C9 [UNK] Watson/RP
- f. 20C10 London letters/RP
- f. 20C11 [UNK]/RP
- f. 20C12 LP/MHP
- f. 20C13 JC/[UNK]
- CORRESPONDENCE 1921
- f. 21C1 RP/LP;MHP
- f. 21C2 Fortune Gallo/RP
- f. 21C3 Carlos Salzedo/RP
- f. 21C4 Sasha?/RP
- f. 21C5 Misc/RP
- f. 21C6 JC/THF
- CORRESPONDENCE 1922
- f. 22C1 MHP/RP
- f. 22C2 LP/RP
- f. 22C3 Leon Anavi/RP
- f. 22C4 Will Bachmiller/RP
- f. 22C5 AB;BB/RP
- f. 22C6 Francis Bruguière/RP

Correspondence (cont.)
CORRESPONDENCE (cont.)

- f. 22C7 JC/RP
 - f. 22C8 Bill Murray/RP
 - f. 22C9 SR/RP
 - f. 22C10 George Tyler/RP
[Folders 22C11-12: Misc/RP]
 - f. 22C11 Misc/RP Jan.-Sept
 - f. 22C12 Oct.-Dec
 - f. 22C13 JC/THF
 - f. 22C14 Danse Macabre
- CORRESPONDENCE 1923
- f. 23C1 RP/MHP
 - f. 23C2 MHP/RP
 - f. 23C3 Leon Anavi/RP
 - f. 23C4 AB/RP
 - f. 23C5 VB/RP
[Folders 23C6-16: JC/RP]
 - f. 23C6 JC/RP Mar.-May
 - f. 23C7 June-July
 - f. 23C8 Aug
 - f. 23C9 Sept. 3-17
 - f. 23C10 Sept. 20-30
 - f. 23C11 Oct. 5-15
 - f. 23C12 Oct. 19-30
 - f. 23C13 Nov. 4-17
 - f. 23C14 Nov. 19-27
 - f. 23C15 Dec. 3-17
 - f. 23C16 Dec. 19-24
 - f. 23C17 Tex Moore/RP
 - f. 23C18 Bill Murray/RP
[Folders 23C19-31: SR/RP]
 - f. 23C19 SR/RP Jan.-May
 - f. 23C20 May
 - f. 23C21 June 1-14
 - f. 23C22 June 16-22
 - f. 23C23 June 26
 - f. 23C24 June 27-30
 - f. 23C25 (Rome) July
 - f. 23C26 (Milan) July
 - f. 23C27 (St Moritz) July
 - f. 23C28 Aug. 11-20
 - f. 23C29 Aug. 22-31
 - f. 23C30 Sept.-Dec

Correspondence (cont.)
CORRESPONDENCE (cont.)

- f. 23C31 n.d
- f. 23C32 Eleanor Shaler/RP
[Folders 23C33-34: Misc/RP]
- f. 23C33 Misc/RP Jan.-June
- f. 23C34 July-Dec
- f. 23C35 *Music Box Revue contract*
- f. 23C36 Irvine Page/LP;MHP

CORRESPONDENCE 1924

- f. 24C1 RP/MHP
- f. 24C2 RP/THF
- f. 24C3 LP/RP
[Folders 24C4-5: MHP/RP]
- f. 24C4 MHP/RP Jan.-Apr
- f. 24C5 Oct
[Folders 24C6-13: THF/RP]
- f. 24C6 THF/RP Mar.-May
- f. 24C7 June
- f. 24C8 July 9-24
- f. 24C9 July 25-31
- f. 24C10 Aug
- f. 24C11 Sept
- f. 24C12 Oct.-Nov. 20
- f. 24C13 Nov. 21-25; n.d
- f. 24C14 Leon Anavi/RP
- f. 24C15 AB/RP
- f. 24C16 BB/RP
- f. 24C17 VB/RP
[Folders 24C18-35: JC/RP]
- f. 24C18 JC/RP Jan. 1-5
- f. 24C19 Jan. 10-30
- f. 24C20 Feb
- f. 24C21 Mar. 1-13
- f. 24C22 Mar. 18-30
- f. 24C23 Apr
- f. 24C24 May
- f. 24C25 July
- f. 24C26 Aug. 3-7
- f. 24C27 Aug. 11-31
- f. 24C28 Sept. 2-21
- f. 24C29 Sept. 23-30
- f. 24C30 Oct. 3-14
- f. 24C31 Oct. 15-23

Correspondence (cont.)
CORRESPONDENCE (cont.)

- f. 24C32 Oct. 25-30
- f. 24C33 Nov. 1-9
- f. 24C34 Nov. 11-18
- f. 24C35 Dec
[Folders 24C36-41: Tex Moore/RP]
- f. 24C36 TM/RP Sept
- f. 24C37 Oct. 1-10
- f. 24C38 Oct. 12-20
- f. 24C39 Oct. 21-30
- f. 24C40 Nov
- f. 24C41 Dec.; n.d
- f. 24C42 Bill Murray/RP
- f. 24C43 SR/RP
[Folders 24C44-45: Misc/RP]
- f. 24C44 Misc/RP Feb.-Aug
- f. 24C45 Sept.-Dec.; n.d
- f. 24C46 MHP/THF
- f. 24C47 BB/MHP
- f. 24C48 Irvine Page/MHP
- f. 24C49 THF/Misc
- f. 24C50 Misc

CORRESPONDENCE 1925

[Folders 25C1-2: RP/MHP]

- f. 25C1 RP/MHP Jan.-Feb
- f. 25C2 Mar.-Sept
[Folders 25C3-5: RP/THF]
- f. 25C3 RP/THF Jan
- f. 25C4 Apr
- f. 25C5 July-Sept
- f. 25C6 RP/Serge Diaghilev
[Folders 25C7-12: MHP/RP;THF]
- f. 25C7 MHP/RP;THF Jan.-Mar
- f. 25C8 Apr.-May
- f. 25C9 June
- f. 25C10 July
- f. 25C11 Sept
- f. 25C12 Oct
[Folders 25C13-16: THF/RP]
- f. 25C13 THF/RP Jan.-Apr
- f. 25C14 June 5-14
- f. 25C15 June 15-27
- f. 25C16 July-Aug.; n.d
- f. 25C17 Enrico Cecchetti/RP

Correspondence (cont.)
CORRESPONDENCE (cont.)

- f. 25C18 JC/RP;THF
- f. 25C19 Buenos Aires letters/RP
- f. 25C20 Misc/RP
[Folders 25C21-22: Misc/THF]
- f. 25C21 Misc/THF (telegrams)
- f. 25C22 Misc/THF
- f. 25C23 Misc

CORRESPONDENCE 1926

- f. 26C1 RP/MHP
[Folders 26C2-3: RP/THF]
- f. 26C2 RP/THF Mar.-May
- f. 26C3 Sept.-Oct
- f. 26C4 RP;MHP/THF
- f. 26C5 LP;MHP/RP;THF
- f. 26C6 Enrico Cecchetti/RP
- f. 26C7 JC/RP;THF
- f. 26C8 William Grant Still/RP
[Folders 26C9-10: Misc/RP]
- f. 26C9 Mar.-May
- f. 26C10 June-Oct
- f. 26C11 AB/THF
- f. 26C12 Misc

CORRESPONDENCE 1927

[Folders 27C1-16: RP/THF]

- f. 27C1 Jan. 12-17
- f. 27C2 Jan. 17-29
- f. 27C3 Feb. 1-8
- f. 27C4 Feb. 11-14
- f. 27C5 Feb. 15-20
- f. 27C6 Feb. 21-24
- f. 27C7 Feb. 25-28
- f. 27C8 Mar. 1-5
- f. 27C9 Mar. 6-8
- f. 27C10 Mar. 9-14
- f. 27C11 Mar. 15-30
- f. 27C12 Apr. 1-8
- f. 27C13 Apr. 10-21
- f. 27C14 May-Nov
- f. 27C15 Dec
- f. 27C16 Telegrams
- f. 27C17 MHP/RP;THF
- f. 27C18 JC/RP

Correspondence (cont.)
CORRESPONDENCE (cont.)

- f. 27C19 Agnes De Mille/RP
- f. 27C20 MT/RP
- f. 27C21 Misc/RP
- f. 27C22 Misc THF
- f. 27C23 Misc/LP;MHP
- Business Correspondence 1927
- f. 27C24 Chicago Allied Arts (corres.)
- f. 27C25 Chicago Allied Arts (inventories etc.)
- f. 27C26 Telegrams
- f. 27C27 Ernest Briggs Mgmt.
- f. 27C28 Sun Press
- f. 27C29 J. A. Ward Org.
- f. 27C30 Rialto Service Bureau
- f. 27C31 N.Y. Symphony Magazine
- f. 27C32 Musadco Service Co
- f. 27C33 Misc

CORRESPONDENCE 1928

[Folders 28C1-12: RP/THF]

- f. 28C1 Jan. 12-25
- f. 28C2 Jan. 29-31
- f. 28C3 Feb. 1-5
- f. 28C4 Feb. 6-10
- f. 28C5 Feb. 11-15
- f. 28C6 Feb. 15-20
- f. 28C7 Feb. 21-24
- f. 28C8 Feb. 25-29
- f. 28C9 Mar. 1-4
- f. 28C10 Mar. 7-29
- f. 28C11 Apr
- f. 28C12 May
- f. 28C13 LP;MHP/RP;THF
[Folders 28C14-16: THF/RP]
- f. 28C14 Jan.-Apr
- f. 28C15 May
- f. 28C16 n.d
- f. 28C17 Ernest Briggs/RP
- f. 28C18 JC/RP;THF
- f. 28C19 Margaret Fisher; Mabel Fisher/RP
- f. 28C20 Louis Horst/RP
- f. 28C21 NR;SR/RP
- f. 28C22 Otis Skinner/RP

- Correspondence (cont.)
CORRESPONDENCE (cont.)
- f. 28C23 MT/RP
[Folders 28C24-25: Misc/RP]
- f. 28C24 Jan.-Mar
- f. 28C25 Apr.-Aug
- f. 28C26 THF/JC
- f. 28C27 AB/THF
- f. 28C28 Misc/THF
- f. 28C29 Oriental Tour (itinerary)
- CORRESPONDENCE 1929
- f. 29C1 A. Strok/RP
- CORRESPONDENCE 1920-29 [n.d]
- f. 20-29C1 MHP/RP
- f. 20-29C2 Helen?/RP
- f. 20-29C3 Misc/RP
- f. 20-29C4 Expenses, itineraries, etc
- f. 20-29C5 Misc
- CORRESPONDENCE 1931
- f. 31C1 *Cinderella (copyright)*
- CORRESPONDENCE 1932
- f. 32C1 THF/MHP
- f. 32C2 *Isamu Noguchi/RP (closed)*
- CORRESPONDENCE 1933
- f. 33C1 RP/MHP
- f. 33C2 THF/RP
- f. 33C3 Misc/MHP
- CORRESPONDENCE 1934
- f. 34C1 RP/MHP
- f. 34C2 MT/MHP
- Business Correspondence 1934
- f. 34C3 Louis H. Bourdon/RG
- f. 34C4 Theodore Fisher/RG
- f. 34C5 RG/THF
- f. 34C6 Ernest M. Rawley/RG
- f. 34C7 Misc
- CORRESPONDENCE 1935
[Folders 35C1-2: RP/MHP]
- f. 35C1 Jan.-Feb
- f. 35C2 Mar.-Oct
- f. 35C3 FW/RP
- f. 35C4 Misc/RP;THF
- f. 35C5 Misc
- Business Correspondence 1935

Correspondence (cont.)

CORRESPONDENCE (cont.)

Business Correspondence (cont.)

- f. 35C6 Louis H. Bourdon/RG
- f. 35C7 RG/Louis H. Bourdon
- f. 35C8 Celebrity Concerts/RG
- f. 35C9 RG/Celebrity Concerts
- f. 35C10 Theodore Fisher/RG
- f. 35C11 RG/Theodore Fisher
- f. 35C12 Lexington College of Music/RG
[Folders 35C13-18: Louisville Civic Arts Assoc./RP;RG]
- f. 35C13 /R. Pretzel June-July
- f. 35C14 Aug.-Nov
- f. 35C15 Dec
- f. 35C16 R. Pretzel/ June-Sept
- f. 35C17 Nov
- f. 35C18 Dec
- f. 35C19 Michigan City School of Fine Arts /R. Pretzel
- f. 35C20 Southwestern Musical Bureau/RG

CORRESPONDENCE 1936

- f. 36C1 RP/MHP
- f. 36C2 RP/THF
- f. 36C3 THF/RP
- f. 36C4 HK;FW/RP
- f. 36C5 Misc/RP;THF
- Business Correspondence 1936
[Folders 36C6-9: Alkahest Bureau]
- f. 36C6 Alkahest Bureau/ Mar.-Apr
- f. 36C7 June-Dec
- f. 36C8 /Alkahest Bureau Mar.-Apr
- f. 36C9 May-Dec
[Folders 36C10-14: Southwestern Musical Bureau (M. C. Turner)]
- f. 36C10 Apr.-May
- f. 36C11 June-Oct
- f. 36C12 Nov. -Dec
- f. 36C13 /M. C. Turner Apr.-May
- f. 36C14 June-Oct
- f. 36C15 Louis H. Bourdon/
- f. 36C16 /LHB
- f. 36C17 Ernest M. Rawley/
- f. 36C18 /EMR
- f. 36C19 Louisville Civic Arts Assoc. (S. E. Hyman)/
- f. 36C20 /S. E. Hyman
- f. 36C21 Hortense Moritz/
- f. 36C22 /Hortense Moritz

Correspondence (cont.)
CORRESPONDENCE (cont.)
Business Correspondence (cont.)

- f. 36C23 Ann Chandler Goff/
- f. 36C24 /ACG
- f. 36C25 Oklahoma City Shrine Auditorium
- f. 36C26 R. Pretzel/I. Deakin (Warner Bros.)

CORRESPONDENCE 1937

- f. 37C1 RP/MHP
[Folders 37C2-6: RP/THF]
- f. 37C2 Mar
- f. 37C3 Mar. 30 - Apr. 9
- f. 37C4 Apr. 11-17
- f. 37C5 Apr. 19-28
- f. 37C6 May
[Folders 37C7-9: RP;THF/Misc]
- f. 37C7 June-Oct
- f. 37C8 Nov
- f. 37C9 Dec
- f. 37C10 JC/RP
- f. 37C11 FW/RP
- f. 37C12 Misc/RP;THF
- f. 37C13 MHP/THF

Business Correspondence 1937

- f. 37C14 Alkahest Bureau/
- f. 37C15 /Alkahest Bureau
- f. 37C16 The Dixie Bureau/
- f. 37C17 /The Dixie Bureau
- f. 37C18 Ft Sill, Okla./
- f. 37C19 /Ft Sill, Okla.
- f. 37C20 Denton, Tex./
- f. 37C21 /Denton, Tex.

CORRESPONDENCE 1938

- f. 38C1 RP/MHP
[Folders 38C2-3: RP/THF]
- f. 38C2 Jan
- f. 38C3 Feb.-Oct
- f. 38C4 RP/Misc
- f. 38C5 MHP/RP
- f. 38C6 Jerome Moross/ RP;THF
- f. 38C7 Misc/RP
- f. 38C8 Misc/THF

CORRESPONDENCE 1939

- [Folders 39C1-8: RP/THF]
- f. 39C1 May

Correspondence (cont.)
CORRESPONDENCE (cont.)

- f. 39C2 July 4-12
 - f. 39C3 July 13-30
 - f. 39C4 Aug
 - f. 39C5 Summer
 - f. 39C6 Summer
 - f. 39C7 Summer
 - f. 39C8 Summer
 - f. 39C9 RP/Misc
 - f. 39C10 Paul du Pont/RP
 - f. 39C11 NR/RP
 - f. 39C12 Misc/RP;THF
 - f. 39C13 WPA Federal Theatre Project
 - f. 39C14 Misc bus
- CORRESPONDENCE 1930-39 [n.d]
- f. 30-39C1 Misc/RP
- CORRESPONDENCE 1940
- f. 40C1 RP/MHP
 - f. 40C2 RP/THF
 - f. 40C3 RP/Mabel & Margaret Fisher
 - f. 40C4 RP/Misc
 - f. 40C5 Misc/RP
 - f. 40C6-10 closed
- CORRESPONDENCE 1941
- f. 41C1 RP/MHP
[Folders 41C2-6: RP/THF]
 - f. 41C2 Nov. 15-17
 - f. 41C3 Nov. 25-30
 - f. 41C4 Dec. 1-5
 - f. 41C5 Dec. 8-18
 - f. 41C6 Dec. 19-23
 - f. 41C7 MHP/RP
[Folders 41C8-12: THF/RP]
 - f. 41C8 Nov
 - f. 41C9 Dec. 2-4
 - f. 41C10 Dec. 6-11
 - f. 41C11 Dec. 16-23
 - f. 41C12 n.d
 - f. 41C13 Lincoln Kirstein/
 - f. 41C14 John LaTouche/
 - f. 41C15 /JLT
 - f. 41C16 José Limón
 - f. 41C17 NR/

Correspondence (cont.)
CORRESPONDENCE (cont.)

- f. 41C18 BS/
- f. 41C19 Kurt Weill/
- f. 41C20 /KW
[Folders 41C21-22: Misc/]
- f. 41C21 Mar.-Apr
- f. 41C22 June-Dec
- Business Correspondence 1941
- f. 41C23 Alkahest Bureau/
- f. 41C24 /Alkahest Bureau
- f. 41C25 L. E. Behymer
- f. 41C26 Boosey & Hawkes/
- f. 41C27 /Boosey & Hawkes
[Folders 41C28-32: Ernest Briggs]
- f. 41C28 Mar
- f. 41C29 Apr.-June
- f. 41C30 July-Aug
- f. 41C31 Sept.-Dec
- f. 41C32 /Ernest Briggs
- f. 41C33 Columbia Concerts Corp.
- f. 41C34 Columbia Lecture Bureau/
- f. 41C35 Columbia Lecture Bureau
- f. 41C36 Clarence Cramer/
- f. 41C37 /Clarence Cramer
- f. 41C38 G. H. Dalrymple
- f. 41C39 Dance
- f. 41C40 The Dixie Bureau/
- f. 41C41 /The Dixie Bureau
- f. 41C42 Annie Friedberg
[Folders 41C43-46: A. H. Handley Concert/]
- f. 41C43 AHH/THF
- f. 41C44 AHH/THF
- f. 41C45 THF/AHH
- f. 41C46 THF/AHH
- f. 41C47 May Johnson
- f. 41C48 George Kondolf/
- f. 41C49 /GK
- f. 41C50 Fred B. Maclean/
- f. 41C51 /FBM
- f. 41C52 Albert Morini
- f. 41C53 Music News
- f. 41C54 Musical America
- f. 41C55 Musical Courier

Correspondence (cont.)
CORRESPONDENCE (cont.)
Business Correspondence (cont.)

- f. 41C56 New York Ballet & Dance Foundation
- f. 41C57 /NYBDF
- f. 41C58 Program Publications, Inc
- f. 41C59 Rainbow Room/
- f. 41C60 /Rainbow Room
- f. 41C61 Blanche A. Van Buren
- f. 41C62 Charles L. Wagner/
- f. 41C63 /CLW
- f. 41C64 Demeter Zachareff
[Folders 41C65-71: THF/Misc bus]
- f. 41C65 Jan
- f. 41C66 Feb
- f. 41C67 Mar
- f. 41C68 Apr.-May
- f. 41C69 June-July
- f. 41C70 Aug.-Sept
- f. 41C71 Oct.-Dec
[Folders 41C72-75: Misc bus/THF]
- f. 41C72 Jan
- f. 41C73 Feb.-July
- f. 41C74 Aug.-Oct
- f. 41C75 Nov.-Dec

CORRESPONDENCE 1942
[Folders 42C1-2: RP/MHP]

- f. 42C1 Jan.-Aug
- f. 42C2 Dec
- f. 42C3 RP/THF
- f. 42C4 MHP/RP
- f. 42C5 THF/RP
- f. 42C6 William Archibald
- f. 42C7 Irving Berlin
- f. 42C8 Lehman Engel
- f. 42C9 Maria Gambarelli
- f. 42C10 Rudolph Ganz
- f. 42C11 Elsie Houston
- f. 42C12 HK;FW
- f. 42C13 Lotte Lenya
- f. 42C14 Darius Milhaud
- f. 42C15 Herb Nagazina
- f. 42C16 Virginia Nugent
- f. 42C17 Winthrop Palmer
- f. 42C18 NR

Correspondence (cont.)
CORRESPONDENCE (cont.)

- f. 42C19 Valerie Rosay
[Folders 42C20-23: BS/RP]
- f. 42C20 June-July
- f. 42C21 Aug
- f. 42C22 Sept.-Oct
- f. 42C23 Nov.-Dec
- f. 42C24 Nikita Talin
- f. 42C25 Kurt Weill
[Folders 42C26-27: Misc]
- f. 42C26 Jan.-Apr
- f. 42C27 June-Oct
- Business Correspondence 1942
- f. 42C28 AGMA/
- f. 42C29 /AGMA
- f. 42C30 Alkahest Bureau/
- f. 42C31 /Alkahest Bureau
- f. 42C32 Boosey & Hawkes/
- f. 42C33 /Boosey & Hawkes
[Folders 42C34-36: Ernest Briggs]
- f. 42C34 Jan.-Mar
- f. 42C35 May-Aug
- f. 42C36 /Ernest Briggs
- f. 42C37 Chicago Comm. on National Defense
- f. 42C38 Chicago Opera Co
- f. 42C39 Lumberlost Camps
- f. 42C40 Fred B. Maclean
- f. 42C41 National Symphony Orchestra
- f. 42C42 Rainbow Room/
- f. 42C43 /RR
- f. 42C44 U.S.O. Camp Shows
- f. 42C45 Charles L. Wagner
[Folders 42C46-48: THF/Misc bus]
- f. 42C46 Jan.-Mar
- f. 42C47 Apr.-Oct
- f. 42C48 Nov.-Dec
[Folders 42C49-51: Misc bus/THF]
- f. 42C49 Jan.-Apr
- f. 42C50 June-Sept
- f. 42C51 Oct.-Dec
- CORRESPONDENCE 1943
[Folders 43C1-12: RP/MHP]
- f. 43C1 Jan
- f. 43C2 Feb

Correspondence (cont.)
CORRESPONDENCE (cont.)

- f. 43C3 Mar.-Apr
- f. 43C4 May
- f. 43C5 June
- f. 43C6 July
- f. 43C7 Aug
- f. 43C8 Sept
- f. 43C9 Oct
- f. 43C10 Nov
- f. 43C11 Dec
- f. 43C12 n.d
[Folders 43C13-18: RP/THF]
- f. 43C13 Jan. 9-12
- f. 43C14 Jan. 16-23
- f. 43C15 Jan. 25-30
- f. 43C16 Feb. 1-5
- f. 43C17 Feb. 7-13
- f. 43C18 Apr.-n.d
- f. 43C19 MHP/RP
[Folders 43C20-25: THF/RP]
- f. 43C20 Jan. 10-19
- f. 43C21 Jan. 20-31
- f. 43C22 Feb. 2-6
- f. 43C23 Feb. 7-14
- f. 43C24 Apr. 7-11
- f. 43C25 Apr. 12-17
- f. 43C26 HK;FW/RP
- f. 43C27 W. H. Miller
- f. 43C28 Winthrop Palmer
- f. 43C29 NR
- f. 43C30 J. Seaman
[Folders 43C31-34: BS/RP;THF]
- f. 43C31 Jan.-May
- f. 43C32 June-Aug
- f. 43C33 Oct
- f. 43C34 Nov.-Dec
- f. 43C35 Kurt Weill
[Folders 43C36-38: Misc/]
- f. 43C36 Jan.-Aug
- f. 43C37 Sept.-Dec
- f. 43C38 n.d
- Business Correspondence 1943
- f. 43C39 The Dixie Bureau/

Correspondence (cont.)
CORRESPONDENCE (cont.)
Business Correspondence (cont.)

- f. 43C40 /The Dixie Bureau
[Folders 43C41-44: Ernest Briggs]
- f. 43C41 Feb.-Apr
- f. 43C42 May-Sept
- f. 43C43 Oct.-Dec
- f. 43C44 /Ernest Briggs
- f. 43C45 Clarence Cramer
- f. 43C46 Fortune Gallo/
- f. 43C47 /FG
- f. 43C48 L. K. Beck
- f. 43C49 Fred B. Maclean
[Folders 43C50-53: Michael Podoli]
- f. 43C50 May-July
- f. 43C51 Aug.-Sept
- f. 43C52 Oct.-Dec
- f. 43C53 n.d
- f. 43C54 Studio Theatre/
- f. 43C55 /Studio Theatre
[Folders 43C56-57: THF/Misc bus]
- f. 43C56 Jan.-Mar
- f. 43C57 Apr.-Nov
[Folders 43C58-60: Misc bus/THF]
- f. 43C58 Jan.-May
- f. 43C59 June-Aug. 10
- f. 43C60 Aug. 14 - Dec

CORRESPONDENCE 1944
[Folders 44C1-10: RP/MHP]

- f. 44C1 Jan
- f. 44C2 Feb
- f. 44C3 Mar
- f. 44C4 Apr
- f. 44C5 May-June
- f. 44C6 July
- f. 44C7 Sept
- f. 44C8 Oct.-Nov
- f. 44C9 Dec
- f. 44C9a n.d
- f. 44C10 n.d
[Folders 44C11-12: RP/THF]
- f. 44C11 Mar
- f. 44C11a re: Frankie Johnny
- f. 44C12 n.d

Correspondence (cont.)
CORRESPONDENCE (cont.)

- f. 44C13 MHP/RP
[Folders 44C14-17: THF/RP]
- f. 44C14 Jan.-Mar
- f. 44C15 Apr.-July
- f. 44C16 Nov
- f. 44C17 Dec
[Folders 44C18-19: Misc/]
- f. 44C18 Jan.-Mar
- f. 44C19 Apr.-Dec
- f. 44C20 Lehman Engel/
- f. 44C21 /LE
- f. 44C22 Remi Gassman
- f. 44C23 Louis Horst
- f. 44C24 Lawrence Langner
- f. 44C25 Jerome Moross/
- f. 44C26 /JM
- f. 44C27 John Pratt
- f. 44C28 NR
- f. 44C29 Clive Rickabaugh/
- f. 44C30 /CR
[Folders 44C31-33: BS/RP;THF]
- f. 44C31 Jan.-Mar
- f. 44C32 May-Dec
- f. 44C33 n.d
- f. 44C34 Blanche Witherspoon
- f. 44C35 Freddy Wittop
- Business Correspondence 1944
- f. 44C36 Alkahest Bureau
- f. 44C37 American Music Foundation
- f. 44C38 George Amberg
- f. 44C39 Ballet Russe de Monte Carlo/
- f. 44C40 /BRdMC
- f. 44C41 J. Baur
[Folders 44C42-48: Ernest Briggs]
- f. 44C42 n.d
- f. 44C43 Mar
- f. 44C44 Apr
- f. 44C45 May
- f. 44C46 June-Aug
- f. 44C47 Sept.-Dec
- f. 44C48 /Ernest Briggs
- f. 44C49 Central Show Printing/

Correspondence (cont.)
CORRESPONDENCE (cont.)
Business Correspondence (cont.)

- f. 44C50 /Central Show Printing
- f. 44C51 Clarence Cramer
[Folders 44C52-56: The Dixie Bureau]
- f. 44C52 Feb.-Apr
- f. 44C53 May
- f. 44C54 June-Aug
- f. 44C55 Sept.-Dec
- f. 44C56 n.d
[Folders 44C57-59: Michael Podoli]
- f. 44C57 Jan.-July
- f. 44C58 Sept.-Dec
- f. 44C59 /Michael Podoli
[Folders 44C60-68: THF/Misc bus]
- f. 44C60 Jan.-Mar
- f. 44C61 Apr.-May
- f. 44C62 June 1-4
- f. 44C63 June 20-30
- f. 44C64 July-Aug
- f. 44C65 Sept
- f. 44C66 Oct
- f. 44C67 Nov. 3-15
- f. 44C68 Nov. 22-30;n.d
[Folders 44C69-76: Misc bus/THF]
- f. 44C69 Jan.-Mar
- f. 44C70 Apr.-May
- f. 44C71 June
- f. 44C72 July-Aug
- f. 44C73 Sept
- f. 44C74 Oct
- f. 44C75 Nov
- f. 44C76 Dec.;n.d

CORRESPONDENCE 1945
[Folders 45C1-1a: RP/MHP]

- f. 45C1 Jan.-Apr
- f. 45C1a n.d
- f. 45C2 RP/THF
[Folders 45C3-4: THF/RP]
- f. 45C3 May-Dec
- f. 45C4 n.d
- f. 45C5 T. H. Benton
- f. 45C6 John Cage/
- f. 45C7 /JC
- f. 45C8 Alexander Calder/

Correspondence (cont.)
CORRESPONDENCE (cont.)

- f. 45C9 /AC
- f. 45C10 Claudia Cassidy
- f. 45C11 Anatole Chujoy
- f. 45C12 Paul du Pont
- f. 45C13 Lehman/Engel/
- f. 45C14 /LE
- f. 45C15 Remi Gassman/
- f. 45C16 /RG
- f. 45C17 Louis Horst
- f. 45C18 Yuji Ito/
- f. 45C19 /YI
- f. 45C20 HK
- f. 45C21 Lawrence Langner/
- f. 45C22 /LL
- f. 45C23 John Martin/
- f. 45C24 /JM
- f. 45C25 Darius Milhaud/
- f. 45C26 /DM
- f. 45C27 Jerome Moross/
- f. 45C28 /JM
- f. 45C29 Nicholas Nabokov/
- f. 45C30 /NN
[Folders 45C31-34: Isamu Noguchi]
- f. 45C31 Jan.-June
- f. 45C32 July-Dec
- f. 45C33 RP/IN
- f. 45C34 THF/IN
- f. 45C35 Theodore Pfister/
- f. 45C36 /TP
- f. 45C37 John Pratt
- f. 45C38 Karl Priebe
- f. 45C39 NR
- f. 45C40 Clive Rickabaugh/
- f. 45C41 /CR
- f. 45C42 Jerome Robbins
- f. 45C43 Cecil Smith
[Folders 45C44-46: BS]
- f. 45C44 Jan.-May
- f. 45C45 June-Aug
- f. 45C46 /BS
- f. 45C47 Virgil Thomson
[Folders 45C48-50: Misc]

Correspondence (cont.)
CORRESPONDENCE (cont.)

- f. 45C48 Jan.-May
- f. 45C49 June-Dec.; n.d
- f. 45C50 /Misc
- Business Correspondence 1945
[Folders 45C51-54: Ballet Russe de Monte Carlo]
- f. 45C51 BRdMC/
- f. 45C52 BRdMC Jan
- f. 45C53 Feb.-Apr
- f. 45C54 May-Dec
- f. 45C55 J. Bauer
- f. 45C56 Ernest Briggs/
- f. 45C57 /Ernest Briggs
- f. 45C58 Consolidated Press Clippings/
- f. 45C59 /CPC
[Folders 45C60-63: The Dixie Bureau]
- f. 45C60 Jan.-Mar
- f. 45C61 Apr.-May
- f. 45C62 June-July
- f. 45C63 Aug.-Dec
- f. 45C64 /DB Feb.-May
- f. 45C65 June-Aug
- f. 45C66 General Services Studio/
- f. 45C67 /GSS
- f. 45C68 Hurok Attractions/
- f. 45C69 /Hurok Att.
- f. 45C70 Modern Music
[Folders 45C71-73: Michael Podoli]
- f. 45C71 Jan.-July
- f. 45C72 Aug.-Oct
- f. 45C73 /MP
- f. 45C74 San Carlo Opera Co
[Folders 45C75-82: THF/ Misc bus]
- f. 45C75 Jan
- f. 45C76 Feb. 1-7
- f. 45C77 Feb. 7
- f. 45C78 Feb. 7-16
- f. 45C79 Mar
- f. 45C80 Apr.-May
- f. 45C81 June-Aug
- f. 45C82 Sept.-Dec
[Folders 45C83-90: Misc bus/ THF]
- f. 45C83 Jan.-Feb. 10

Correspondence (cont.)
CORRESPONDENCE (cont.)
Business Correspondence (cont.)

- f. 45C84 Feb. 12
- f. 45C85 Feb. 13
- f. 45C86 Mar
- f. 45C87 Apr.-May
- f. 45C88 June-Aug
- f. 45C89 Sept.-Oct
- f. 45C90 Nov.-Dec

CORRESPONDENCE 1946

- f. 46C1 RP/THF
[Folders 46C2-5: THF/RP]
- f. 46C2 Feb
- f. 46C3 July
- f. 46C4 Aug. 15-19
- f. 46C5 Aug. 20-28
- f. 46C6 Lemuel Ayers/
f. 46C7 /LA
- f. 46C8 Cyril Beaumont
- f. 46C9 Hallie Flangan Davis
- f. 46C10 Lehman Engel/
f. 46C11 /LE
- f. 46C12 Frederic Franklin
- f. 46C13 Remi Gassman/
f. 46C14 /RG
- f. 46C15 Yuji Ito/
f. 46C16 /YI
- f. 46C17 Lincoln Kirstein/
f. 46C18 /LK
- f. 46C19 HK;FW
- f. 46C20 John Martin/
f. 46C21 /JM
- f. 46C22 Darius Milhaud/
f. 46C23 /DM
- f. 46C24 Jerome Moross/
f. 46C25 /JM
- f. 46C26 Isamu Noguchi/
f. 46C27 /IN
- f. 46C28 Karl Priebe/
f. 46C29 /KP
- f. 46C30 Leonid Remisoff
- f. 46C31 NR
- f. 46C32 Ted Shawn/

Correspondence (cont.)
CORRESPONDENCE (cont.)

- f. 46C33 /TS
- f. 46C34 Cecil Smith/
- f. 46C35 /CS
- f. 46C36 Mark Turbyfill
[Folders 46C37-38: Misc/]
- f. 46C37 Jan.-Aug
- f. 46C38 Sept.-Dec
[Folders 46C39-41: /Misc]
- f. 46C39 Jan.-May
- f. 46C40 June-Sept
- f. 46C41 Oct.-Dec
- Business Correspondence 1946
- f. 46C42 Ballet for America/
- f. 46C43 /Ballet for America
[Folders 46C44-46: Ballet Russe de Monte Carlo/]
- f. 46C44 Jan.-June
- f. 46C45 July-Aug
- f. 46C46 Oct.-Dec
[Folders 46C47-49: THF/BRdMC]
- f. 46C47 Jan.-June
- f. 46C48 July-Aug
- f. 46C49 Sept.-Dec
- f. 46C50 Ernest Briggs
- f. 46C51 Consolidated Press Clippings
- f. 46C52 The Dixie Bureau
- f. 46C53 National Concert & Artists Corp/
- f. 46C54 /NCAC
- f. 46C55 NY State/
- f. 46C56 /NYS
- f. 46C57 Lewis Pennish
- f. 46C58 Michael Podoli/
- f. 46C59 /MP
- f. 46C60 Renaissance Society
- f. 46C61 Univ of Chicago
[Folders 46C62-71: THF/Misc bus]
- f. 46C62 Jan
- f. 46C63 Feb
- f. 46C64 Mar.-Apr
- f. 46C65 May
- f. 46C66 June
- f. 46C67 July
- f. 46C68 Aug.-Sept

Correspondence (cont.)
CORRESPONDENCE (cont.)
Business Correspondence (cont.)

- f. 46C69 Oct
- f. 46C70 Nov
- f. 46C71 Dec
[Folders 46C72-77: Misc bus/ THF]
- f. 46C72 Jan
- f. 46C73 Feb
- f. 46C74 Mar.-Apr
- f. 46C75 May-June
- f. 46C76 July
- f. 46C77 Aug.-Dec

CORRESPONDENCE 1947
[Folders 47C1-3: RP/THF]

- f. 47C1 Aug. 17-21
- f. 47C2 Aug. 23-30
- f. 47C3 Sept
[Folders 47C4-6: THF/RP]
- f. 47C4 Aug
- f. 47C5 Sept
- f. 47C6 Nov.-Dec
- f. 47C7 George Amberg
- f. 47C8 Ruthanna Boris
- f. 47C9 Carlos Chavez/
- f. 47C10 /CC
- f. 47C11 Irving Deakin
- f. 47C12 Henry Dufy/
- f. 47C13 /HD
[Folders 47C14-16: Paul du Pont]
- f. 47C14 June-July
- f. 47C15 Aug.-Dec
- f. 47C16 /PdP
- f. 47C17 Lehman Engel/
- f. 47C18 /LE
- f. 47C19 Frederic Franklin
- f. 47C20 Marthe Gassman
- f. 47C21 /MG
- f. 47C22 Remi Gassman/
- f. 47C23 /RG
- f. 47C24 Robert Edmond Jones
- f. 47C25 Lincoln Kirstein/
- f. 47C26 /LK
- f. 47C27 HK;FW
- f. 47C28 John Martin/

Correspondence (cont.)
CORRESPONDENCE (cont.)

- f. 47C29 /JM
- f. 47C30 Darius Milhaud/
- f. 47C31 /DM
- f. 47C32 Isamu Noguchi/
- f. 47C33 /IN
- f. 47C34 Richard Pleasant
- f. 47C35 NR/
- f. 47C36 /NR
- f. 47C37 Hassard Short/
- f. 47C38 /HS
- f. 47C39 Mark Turbyfill
[Folders 47C40-42: Misc/]
- f. 47C40 Jan.-Feb
- f. 47C41 Mar.-July
- f. 47C42 Aug.-Dec
- f. 47C43 RP/Misc
- f. 47C44 THF/Misc
- Business Correspondence 1947
- f. 47C45 Ballet for America
[Folders 47C46-47: Ballet Russe de Monte Carlo/]
- f. 47C46 Jan.-Sept
- f. 47C47 Oct.-Dec
[Folders 47C48-49: THF/BRdMC]
- f. 47C48 Jan.-July
- f. 47C49 Oct.-Dec
- f. 47C50 Clarence Cramer/
- f. 47C51 /CC
- f. 47C52 Consolidated Press Clippings/
- f. 47C53 /CPCB
[Folders 47C54-56: The Dixie Bureau]
- f. 47C54 Jan.-Nov. 25
- f. 47C55 Nov. 25-Dec
- f. 47C56 /DB
- f. 47C57 Indianapolis Centennial Comm.
- f. 47C58 Roxy Theatre
[Folders 47C59-62: THF/Misc bus]
- f. 47C59 Feb.-Sept
- f. 47C60 Oct
- f. 47C61 Nov
- f. 47C62 Dec
[Folders 47C63-66: Misc bus/THF]
- f. 47C63 Jan.-Mar
- f. 47C64 June-Sept

- Correspondence (cont.)
- CORRESPONDENCE (cont.)
- Business Correspondence (cont.)
- f. 47C65 Oct.-Nov
- f. 47C66 Dec
- Production Correspondence 1947
- f. 47C67 Green Mansions
- CORRESPONDENCE 1948
- [Folders 48C1-5: RP/THF]
- f. 48C1 Feb.-Mar. 23
- f. 48C2 Mar. 26-31
- f. 48C3 Apr.-Aug
- f. 48C4 Nov. 12-20
- f. 48C5 Nov. 22-Dec
- [Folders 48C6-11: THF/RP]
- f. 48C6 Jan
- f. 48C7 Feb
- f. 48C8 Mar. 8-20
- f. 48C9 Mar. 22-31
- f. 48C10 Apr.-Aug
- f. 48C11 Nov.-Dec
- f. 48C12 Harold Acton/
- f. 48C13 /HA
- f. 48C14 Ruthanna Boris
- f. 48C15 Louis Bromfield
- f. 48C16 Lucien Cailliet
- f. 48C17 Leon Danielian
- f. 48C18 Robert Davison
- f. 48C19 Edwin Denby
- f. 48C20 Antal Dorati/
- f. 48C21 /AD
- f. 48C22 Paul du Pont/
- f. 48C23 /PdP
- f. 48C24 Frederic Franklin
- [Folders 48C25-27: Remi Gassman]
- f. 48C25 Remi Gassman/
- f. 48C26 /RG Jan.-Apr
- f. 48C27 Aug.-Nov
- f. 48C28 Robert Halsband/
- f. 48C29 /RH
- f. 48C30 Jacques Ibert/
- f. 48C31 /JI
- f. 48C32 Emerson Kailey
- [Folders 48C33-35: HK;FW]
- f. 48C33 Jan.-Aug

Correspondence (cont.)
CORRESPONDENCE (cont.)

- f. 48C34 Sept.-Nov
- f. 48C35 /HK;FW
- f. 48C36 John Martin
- f. 48C37 Darius Milhaud/
- f. 48C38 /DM
- f. 48C39 Isamu Noguchi
- f. 48C40 NR/
- f. 48C41 /NR
- f. 48C42 Walter Sorell
- f. 48C43 Walter Terry
- f. 48C44 Mark Turbyfill
[Folders 48C45-46: Misc/]
- f. 48C45 Jan.-May
- f. 48C46 July-Dec
[Folders 48C47-48: /Misc]
- f. 48C47 Jan.-May
- f. 48C48 July-Dec
- Business Correspondence 1948**
[Folders 48C49-53: Alkahest Celebrity Bureau/]
- f. 48C49 Jan.-Mar
- f. 48C50 Apr.-Aug
- f. 48C51 Sept
- f. 48C52 Oct
- f. 48C53 Nov.-Dec
[Folders 48C54-56: /ABC]
- f. 48C54 Jan.-Mar
- f. 48C55 Apr.-Sept
- f. 48C56 Oct.-Dec
- f. 48C57 AGMA
[Folders 48C58-60: Ballet Russe de Monte Carlo/]
- f. 48C58 Jan.-Feb
- f. 48C59 Mar.-Apr
- f. 48C60 May-Nov
[Folders 48C61-64: /BRdMC]
- f. 48C61 Jan
- f. 48C62 Feb
- f. 48C63 Mar
- f. 48C64 May-Nov
- f. 48C65 Ballet Society
- f. 48C66 Central Show Printing Co./
- f. 48C67 /CSPC
- f. 48C68 Clarence Cramer/
- f. 48C69 /CC

Correspondence (cont.)
CORRESPONDENCE (cont.)
Business Correspondence (cont.)

- f. 48C70 Dance News
[Folders 48C71-76: The Dixie Bureau/]
- f. 48C71 Jan.-Feb
- f. 48C72 Mar
- f. 48C73 Apr
- f. 48C74 May-Sept
- f. 48C75 Oct
- f. 48C76 Nov.-Dec
[Folders 48C77-79: /DB]
- f. 48C77 Jan.-Mar
- f. 48C78 Apr.-Oct
- f. 48C79 Nov.-Dec
- f. 48C80 Jacob's Pillow/
- f. 48C81 /JP
- f. 48C82 Willard Matthews/
- f. 48C83 /WM
- f. 48C84 Redpath Bureau
- f. 48C85 Theatre Arts
- f. 48C86 L. Arnold Weissberger/
- f. 48C87 /LAW
[Folders 48C88-93: Misc bus/THF]
- f. 48C88 Jan.-Feb
- f. 48C89 Mar.-Apr
- f. 48C90 May-Aug
- f. 48C91 Sept.-Oct
- f. 48C92 Nov
- f. 48C93 Dec
[Folders 48C94-99: THF/ Misc bus]
- f. 48C94 Jan.-Feb
- f. 48C95 Mar.-Apr
- f. 48C96 May-June
- f. 48C97 July-Oct
- f. 48C98 Nov
- f. 48C99 Dec

CORRESPONDENCE 1949
[Folders 49C1-2: RP/THF]

- f. 49C1 June-Nov
- f. 49C2 n.d
[Folders 49C3-5: THF/RP]
- f. 49C3 Jan.-July
- f. 49C4 Aug
- f. 49C5 Oct.-Nov
- f. 49C6 Harold Acton/

Correspondence (cont.)
CORRESPONDENCE (cont.)

- f. 49C7 /HA
- f. 49C8 George Amberg
- f. 49C9 Cyril W. Beaumont/
- f. 49C10 /CWB
[Folders 49C11-12: A. V. Cotton/]
- f. 49C11 Feb.-Apr
- f. 49C12 May-Sept
[Folders 49C13-14: /AVC]
- f. 49C13 Mar.-Apr
- f. 49C14 May-Dec
- f. 49C15 Mrs J. Cowhan
- f. 49C16 Leon Danielian
- f. 49C17 Antal Dorati
- f. 49C18 Lehman Engel
- f. 49C19 Fortune Gallo
- f. 49C20 Remi Gassman
- f. 49C21 Jacques Ibert/
- f. 49C22 /JI
- f. 49C23 Emerson Kailey/
- f. 49C24 /EK
- f. 49C25 HK;FW/
- f. 49C26 /HK;FW
- f. 49C27 John Martin/
- f. 49C28 /JM
- f. 49C29 Lillian Moore/
- f. 49C30 /LM
[Folders 49C31-33: NR/]
- f. 49C31 Jan.-May
- f. 49C32 June-July
- f. 49C33 Aug.-Dec
[Folders 49C34-35: /NR]
- f. 49C34 Jan.-Apr
- f. 49C35 May-Nov
- f. 49C36 Gisella Seldon-Goth
- f. 49C37 [UNK] Seligman/
- f. 49C38 /ES
- f. 49C39 Ted Shawn
- f. 49C40 Hassard Short/
- f. 49C41 /HS
- f. 49C42 Cecil Smith/
- f. 49C43 /CS
- f. 49C44 BS

Correspondence (cont.)
CORRESPONDENCE (cont.)

- f. 49C45 Mark Turbyfill
[Folders 49C46-48: Misc/]
- f. 49C46 Jan.-Apr
- f. 49C47 May-Sept
- f. 49C48 Oct.-Nov.; n.d
[Folders 49C49-52: /Misc]
- f. 49C49 Jan.-Mar
- f. 49C50 Apr
- f. 49C51 May-Aug
- f. 49C52 Sept.-Oct
- Business Correspondence 1949
[Folders 49C53-55: Alkahest Celebrity Bureau/]
- f. 49C53 Jan.-Apr
- f. 49C54 May-Sept
- f. 49C55 Oct.-Dec
[Folders 49C56-57: /ACB]
- f. 49C56 Jan.-June
- f. 49C57 July-Nov
- f. 49C58 Ballet Russe de Monte Carlo/
f. 49C59 /BRdMC
- f. 49C60 Ballet Society
- f. 49C61 Central Show Printing/
f. 49C62 /CSPC Jan.-June
- f. 49C63 Sept.-Nov
- f. 49C64 City Center of Music & Drama
[Folders 49C65-67: Clarence Cramer]
- f. 49C65 Jan.-Mar
- f. 49C66 Apr.-Oct
- f. 49C67 /CC
- f. 49C68 Dance News
[Folders 49C69-72: The Dixie Bureau]
- f. 49C69 Jan
- f. 49C70 Feb
- f. 49C71 Mar.-Apr
- f. 49C72 May-Dec
[Folders 49C73-74: /DB]
- f. 49C73 Jan.-Feb
- f. 49C74 Mar.-Dec
- f. 49C75 Betty Ford/THF
- f. 49C76 Hurok Attractions
[Folders 49C77-79: Jack's of Hollywood]
- f. 49C77 May-Aug
- f. 49C78 Sept.-Dec

Correspondence (cont.)
CORRESPONDENCE (cont.)
Business Correspondence (cont.)

- f. 49C79 /Jack's of Hollywood
[Folders 49C80-81: Jacob's Pillow]
- f. 49C80 Jan.-Apr
- f. 49C81 May-Oct
- f. 49C82 Pabst Theatre/
- f. 49C83 /Pabst Theatre
- f. 49C84 A. Strok
[Folders 49C85-96: THF/Misc bus]
- f. 49C85 Jan.-Feb
- f. 49C86 Mar
- f. 49C87 Apr.-May
- f. 49C88 June-July
- f. 49C89 Aug
- f. 49C90 Sept
- f. 49C91 Oct. 4-17
- f. 49C92 Oct. 18-19
- f. 49C93 Oct. 20-28
- f. 49C94 Nov. 7
- f. 49C95 Nov. 8-23
- f. 49C96 Dec
[Folders 49C97-102: Misc bus/THF]
- f. 49C97 Jan.-Feb
- f. 49C98 Mar
- f. 49C99 Apr.-May
- f. 49C100 July-Sept
- f. 49C101 Oct
- f. 49C102 Nov.-Dec

CORRESPONDENCE 1950

- f. 50C1 RP/THF
[Folders 50C2-3: THF/RP]
- f. 50C2 Jan
- f. 50C3 Mar.-Apr
- f. 50C4 Harold Acton
- f. 50C5 Jerome Andrews
- f. 50C6 Louis Bromfield
- f. 50C7 C. G. Bulliet
- f. 50C8 Albert Camus
- f. 50C9 Claudia Cassidy
- f. 50C10 Edward T. Clark
- f. 50C11 Mary Clarke/
- f. 50C12 /MC

Correspondence (cont.)
CORRESPONDENCE (cont.)

- f. 50C13 Le Corbusier
[Folders 50C14-15: A. V. Cotton/]
- f. 50C14 Jan.-Apr
- f. 50C15 May-Nov
[Folders 50C16-17: /AVC]
- f. 50C16 Jan.-Aug
- f. 50C17 Oct.-Nov
- f. 50C18 Leon Danielian
- f. 50C19 Ninette de Valois
- f. 50C20 Antal Dorati
- f. 50C21 Paul du Pont/
/PdP
- f. 50C22 /PdP
- f. 50C23 Jean-Jacques Etchevery
- f. 50C24 Arthur Fisher
- f. 50C25 Janet Flanner
- f. 50C26 Margot Fonteyn
- f. 50C27 Remi Gassman/
/RG
- f. 50C28 /RG
- f. 50C29 Nathalia Gontcharova
- f. 50C30 Trudy Goth
- f. 50C31 Frances Hawkins
- f. 50C32 Jacques Ibert/
/JI
- f. 50C33 /JI
- f. 50C34 Emerson Kailey/
/EK
- f. 50C35 /EK
- f. 50C36 Lincoln Kirstein
[Folders 50C37-39: HK;FW]
- f. 50C37 Jan.-Mar
- f. 50C38 Sept.-Dec
- f. 50C39 /HK;FW
- f. 50C40 Pauline Lawrence Limón
- f. 50C41 José Limón
- f. 50C42 Irene Lidova
- f. 50C43 L. Lubarsky
- f. 50C44 Kenneth Mackenzie
- f. 50C45 John Martin
- f. 50C46 Darius Milhaud/
/DM
- f. 50C47 /DM
- f. 50C48 Lillian Moore/
/LM
- f. 50C49 /LM
- f. 50C50 Jerome Moross
- f. 50C51 Rudolph Nicoletti/

Correspondence (cont.)
CORRESPONDENCE (cont.)

- f. 50C52 /RN
- f. 50C53 NR/
- f. 50C54 /NR
- f. 50C55 John Scott
- f. 50C56 Hassard Short
- f. 50C57 Sim Kie
- f. 50C58 Cecil Smith/
- f. 50C59 /CS
- f. 50C60 Cochran Supplee
- f. 50C61 Allen Tanner
[Folders 50C62-64: Pierre Tugal]
- f. 50C62 Mar.-Oct
- f. 50C63 n.d
- f. 50C64 /PT
- f. 50C65 Walter Varney/
- f. 50C66 /VV
- f. 50C67 Georges Wakhévitch
- f. 50C68 Watson Washburn
- f. 50C69 /VV
- f. 50C70 Blanche Yurka
[Folders 50C71-73: Misc]
- f. 50C71 Jan.-Apr
- f. 50C72 May-Aug
- f. 50C73 Aug.-Dec.; n.d
[Folders 50C74-75: /Misc]
- f. 50C74 Jan.-June
- f. 50C75 July-Dec
- Business Correspondence 1950
- f. 50C76 Alkahest Celebrity Bureau
- f. 50C77 /ACB
- f. 50C78 Ballet Russe de Monte Carlo
- f. 50C79 Bureau Concerts de Paris/
- f. 50C80 /BCP
- f. 50C81 City Center of Music & Drama
- f. 50C82 Clarence Cramer
- f. 50C83 Dance News
[Folders 50C84-86: The Dixie Bureau]
- f. 50C84 Jan.-Apr
- f. 50C85 May-Oct
- f. 50C86 /DB
- f. 50C87 Grosh & Sons Scenic Studios
[Folders 50C88-90: International Expeditors, Inc]

Correspondence (cont.)
CORRESPONDENCE (cont.)
Business Correspondence (cont.)

- f. 50C88 Mar.-Apr. 14
- f. 50C89 Apr. 19-June
- f. 50C90 /IE
- f. 50C91 Jack's of Hollywood
- f. 50C92 Jacob's Pillow Dance Festival/
- f. 50C93 /JPDF
- f. 50C94 Lucy Kroll Agency
- f. 50C95 Théâtre des Champs-Élysées
- f. 50C96 U.S. Dept of State
- f. 50C97 Demeter Zachareff
[Folders 50C98-105: THF/Misc bus]
- f. 50C98 Jan.-Feb
- f. 50C99 Mar
- f. 50C100 Apr
- f. 50C101 May
- f. 50C102 June
- f. 50C103 Aug
- f. 50C104 Sept.-Oct
- f. 50C105 Nov.-Dec
[Folders 50C106-10: Misc bus/THF]
- f. 50C106 Jan
- f. 50C107 Mar
- f. 50C108 Apr.-May
- f. 50C109 June-Aug
- f. 50C110 Aug.-Dec
[Folders 50C111-14: Sadler's Wells Ballet Party]
- f. 50C111 Lists & invitations
- f. 50C112 Responses
- f. 50C113 Responses
- f. 50C114 Responses

CORRESPONDENCE 1951
[Folders 51C1-11: THF/RP]

- f. 51C1 Apr. 1-14
- f. 51C2 Apr. 15-22
- f. 51C3 Apr. 23-30
- f. 51C4 May 1-7
- f. 51C5 May 8-17
- f. 51C6 June 25-Aug. 24
- f. 51C7 Aug. 26-31
- f. 51C8 Sept. 1-9
- f. 51C9 Sept. 10-20
- f. 51C10 Sept. 21-30

Correspondence (cont.)
CORRESPONDENCE (cont.)

- f. 51C11 Oct
- f. 51C12 Frederick Ashton
- f. 51C13 Talley Beatty/
- f. 51C14 /TB
- f. 51C15 BB/
- f. 51C16 /BB
- f. 51C17 Giovanni Cardelli
- f. 51C18 Mary Clarke/
- f. 51C19 /MC
- f. 51C20 Antoni Clavé/
- f. 51C21 /AC
- f. 51C22 A. V. Coton/
- f. 51C23 /AVC
- f. 51C24 Leon Danielian/
- f. 51C25 /LD
- f. 51C26 Antal Dorati
- f. 51C27 Paul du Pont
- f. 51C28 Raoul Dufy/
- f. 51C29 /RD
- f. 51C30 Patrick Leigh Fermor/
- f. 51C31 /PLF
- f. 51C32 Hildegard Flanner
- f. 51C33 Margot Fonteyn/
- f. 51C34 /MF
- f. 51C35 Martha Hill
- f. 51C36 Jacques Ibert/
- f. 51C37 /JI
[Folders 51C38-39: Emerson Kailey]
- f. 51C38 /EK Feb. 1
- f. 51C39 Feb. 1-Nov
- f. 51C40 Lincoln Kirstein
- f. 51C41 /LK
[Folders 51C42-44: HK;FW]
- f. 51C42 Jan.-May
- f. 51C43 June-Dec
- f. 51C44 /HK;FW
- f. 51C45 Kenneth Mackenzie
- f. 51C46 Dinah Maggie/
- f. 51C47 /DM
- f. 51C48 John Martin/
- f. 51C49 /JM
- f. 51C50 Darius Milhaud

Correspondence (cont.)
CORRESPONDENCE (cont.)

- f. 51C51 Georges Milenoff
- f. 51C52 Lillian Moore
[Folders 51C53-54: NR/]
- f. 51C53 Jan.-Mar
- f. 51C54 Apr.-Dec
[Folders 51C55-56: /NR]
- f. 51C55 Jan.-Apr
- f. 51C56 May-Nov
- f. 51C57 Federico Rey
- f. 51C58 Jean Robin
- f. 51C59 Hassard Short
- f. 51C60 Otmar & Marika Suitner
- f. 51C61 Rouben Ter-Arutunian
- f. 51C62 Walter Terry
- f. 51C63 Arthur Todd
- f. 51C64 Pierre Tugal
- f. 51C65 Georges Wakhévitch
[Folders 51C66-73: Misc/]
- f. 51C66 Jan. 7-16
- f. 51C67 Jan. 17-22
- f. 51C68 Jan. 23-30
- f. 51C69 Feb.-Mar
- f. 51C70 Apr
- f. 51C71 May
- f. 51C72 June-Aug
- f. 51C73 Nov.-Dec
[Folders 51C74-78: /Misc]
- f. 51C74 Jan
- f. 51C75 Feb.-Mar
- f. 51C76 Apr
- f. 51C77 May-Aug
- f. 51C78 Sept.-Dec
- Business Correspondence 1951
- f. 51C79 Alkahest Celebrity Bureau
- f. 51C80 Clarence Cramer
- f. 51C81 Dance Magazine
- f. 51C82 Kamin Dance Book Shop
- f. 51C83 Jacob's Pillow Dance Festival
- f. 51C84 Municipal Theatre Association
[Folders 51C85-90: THF/Misc bus]
- f. 51C85 Jan. 5-11
- f. 51C86 Jan. 12-25

Correspondence (cont.)
CORRESPONDENCE (cont.)
Business Correspondence (cont.)

- f. 51C87 Feb.-Mar
- f. 51C88 Apr
- f. 51C89 May
- f. 51C90 June-Dec
[Folders 51C91-93: Misc bus/THF]
- f. 51C91 Jan
- f. 51C92 Feb.-Mar
- f. 51C93 Apr.-Dec

CORRESPONDENCE 1952

- f. 52C1 RP/THF
- f. 52C2 THF/RP
- f. 52C3 George Balanchine
- f. 52C4 Giovanni Cardelli
- f. 52C5 Janine Charrat
- f. 52C6 Mary Clarke/
- f. 52C7 /MC
- f. 52C8 Antoni Clavé
- f. 52C9 A. V. Coton/
- f. 52C10 /AVC
- f. 52C11 Agnes De Mille
- f. 52C12 Marcel Delannoy
- f. 52C13 Anton Dolin/
- f. 52C14 /AD
- f. 52C15 Jean-Jacques Etchevery
- f. 52C16 Patrick Leigh Fermor
[Folders 52C17-19: Margot Fonteyn]
- f. 52C17 Mar.-May
- f. 52C18 June-Nov
- f. 52C19 /MF
- f. 52C20 Lord Grimthorpe/
- f. 52C21 /LG
- f. 52C22 Jacques Ibert/
- f. 52C23 /JI
- f. 52C24 Emerson Kailey
- f. 52C25 Lincoln Kirstein/
- f. 52C26 /LK Jan.-Mar
- f. 52C27 Apr.-Nov
- f. 52C28 Boris Kochno
- f. 52C29 HK; FW
- f. 52C30 Irene Lidova/
- f. 52C31 /IL
- f. 52C32 Betty (Field) LoSavio/

Correspondence (cont.)
CORRESPONDENCE (cont.)

- f. 52C33 /BLS
- f. 52C34 Dinah Maggie
- f. 52C35 John Martin/
- f. 52C36 /JM
- f. 52C37 Peter G. Morison/
- f. 52C38 /PGM
- f. 52C39 Joan Rayner
- f. 52C40 Françoise Reiss
- f. 52C41 NR/
- f. 52C42 /NR
- f. 52C43 Federico Rey
- f. 52C44 Jean Robin
- f. 52C45 Pierre Tugal/
- f. 52C46 /PT
- f. 52C47 Isaac Van Grove/
- f. 52C48 /IVG
- f. 52C49 Walter Varney
- f. 52C50 Georges Wakhévitch/
- f. 52C51 /GW
- f. 52C52 Blanche Yurka/
- f. 52C53 /BY
[Folders 52C54-57: Misc]
- f. 52C54 Jan.-Feb
- f. 52C55 Mar.-Apr
- f. 52C56 May-July
- f. 52C57 Aug.-Dec
[Folders 52C58-61: /Misc]
- f. 52C58 Jan.-Feb
- f. 52C59 Mar.-Apr
- f. 52C60 June-Aug
- f. 52C61 Sept.-Dec
- Business Correspondence 1952
- f. 52C62 Bass Camera Company
- f. 52C63 Clarence Cramer
- f. 52C64 /CC
- f. 52C65 The Dixie Bureau
- f. 52C66 Festspielgemeinde Bregenz
- f. 52C67 Jack's of Hollywood
- f. 52C68 Jacob's Pillow Dance Festival
- f. 52C69 Musical America
- f. 52C70 Stadttheater Basel
- f. 52C71 Vita Films/

Correspondence (cont.)
CORRESPONDENCE (cont.)
Business Correspondence (cont.)

- f. 52C72 /Vita Films
- f. 52C73 Vogue
[Folders 52C74-82: THF/Misc bus]
- f. 52C74 Jan
- f. 52C75 Feb
- f. 52C76 Mar
- f. 52C77 Apr
- f. 52C78 May
- f. 52C79 June
- f. 52C80 July-Aug
- f. 52C81 Sept
- f. 52C82 Oct.-Dec
[Folders 52C83-88: Misc bus/THF]
- f. 52C83 Jan.-Feb
- f. 52C84 Mar.-Apr
- f. 52C85 May-June
- f. 52C86 July-Aug
- f. 52C87 Sept.-Oct
- f. 52C88 Nov.-Dec

Production Correspondence 1952
[Folders 52C89-90: *Merry Widow (Vilia)*]

- f. 52C89 /THF
- f. 52C90 THF/
[Folders 52C91-92: *Salome*]
- f. 52C91 /THF
- f. 52C92 THF/

CORRESPONDENCE 1953
[Folders 53C1-9: RP/THF]

- f. 53C1 Jan. 1-4
- f. 53C2 Jan. 6-10
- f. 53C3 Jan. 11-15
- f. 53C4 Jan. 16-20
- f. 53C5 Jan. 23-26
- f. 53C6 Feb. 1-4
- f. 53C7 Feb. 6-11
- f. 53C8 June
- f. 53C9 Sept
[Folders 53C10-17: THF/RP]
- f. 53C10 Jan.-Feb
- f. 53C11 Apr
- f. 53C12 May 1-9
- f. 53C13 May 13-31
- f. 53C14 June 1-9

Correspondence (cont.)
CORRESPONDENCE (cont.)

- f. 53C15 June 10-17
- f. 53C16 July
- f. 53C17 Sept
- f. 53C18 Eugene Berman
- f. 53C19 Antoni Clavé
- f. 53C20 Anton Dolin/
- f. 53C21 /AD
- f. 53C22 Antal Dorati/
- f. 53C23 /AD
- f. 53C24 Lehman Engel
- f. 53C25 Walter Fisher/
- f. 53C26 /WF
- f. 53C27 Margot Fonteyn
- f. 53C28 Lincoln Kirstein
- f. 53C29 Boris Kochno
- f. 53C30 HK;FW/
- f. 53C31 /HK;FW
- f. 53C32 Mrs J. A. Maple
- f. 53C33 M. J. Minas
- f. 53C34 Winthrop Palmer
- f. 53C35 NR/
- f. 53C36 /NR
- f. 53C37 Federico Rey
- f. 53C38 Suzanne Sarabelle
- f. 53C39 Eustace Seligman/
- f. 53C40 /ES
- f. 53C41 Hassard Short/
- f. 53C42 /HS
- f. 53C43 Cecil Smith
- f. 53C44 John Taras
- f. 53C45 Pavel Tchelitchew
- f. 53C46 Isaac Van Grove/
- f. 53C47 /IVG
- f. 53C48 Georges Wakhévitch
[Folders 53C49-52: Misc]
- f. 53C49 Jan
- f. 53C50 Feb.-Mar
- f. 53C51 Apr.-Aug
- f. 53C52 Sept.-Dec.; n.d
[Folders 53C53-55: /Misc (some closed)]
- f. 53C53 Jan.-Feb
- f. 53C54 Mar.-Apr

Correspondence (cont.)
CORRESPONDENCE (cont.)

- f. 53C55 May-Dec
Business Correspondence 1953
- f. 53C56 Jack's of Hollywood
- f. 53C57 Jacob's Pillow Dance Festival/
f. 53C58 /JPDF
- f. 53C59 E. A. Kimpton
- f. 53C60 Vogue/
f. 53C61 /Vogue
[Folders 53C62-70: THF/Misc bus]
- f. 53C62 Jan. 6-13
- f. 53C63 Jan. 14-26
- f. 53C64 Feb
- f. 53C65 Mar
- f. 53C66 Apr
- f. 53C67 May-June
- f. 53C68 July-Sept
- f. 53C69 Oct
- f. 53C70 Nov.-Dec
[Folders 53C71-76: Misc bus/THF]
- f. 53C71 Jan
- f. 53C72 Feb
- f. 53C73 Mar.-Apr
- f. 53C74 May-July
- f. 53C75 Aug.-Sept
- f. 53C76 Oct.-Dec
- Production Correspondence 1953
[Folders 53C77-90: *Merry Widow (Vilia)*]
- f. 53C77 /THF Jan
- f. 53C78 Feb.-Mar
- f. 53C79 Apr
- f. 53C80 May
- f. 53C81 June-July
- f. 53C82 Aug.-Sept
- f. 53C83 Oct.-Dec
- f. 53C84 THF/ Jan
- f. 53C85 Feb.-Mar
- f. 53C86 Apr
- f. 53C87 May
- f. 53C88 June-July
- f. 53C89 Sept.-Oct. 14
- f. 53C90 Oct. 15-Nov

CORRESPONDENCE 1954

Correspondence (cont.)
CORRESPONDENCE (cont.)

- f. 54C1 RP/THF
[Folders 54C2-3: THF/RP]
 - f. 54C2 Oct. 6-11
 - f. 54C3 Oct. 12-17
 - f. 54C4 Giovanni Cardelli
 - f. 54C5 Claudia Cassidy/
 - f. 54C6 /CC
 - f. 54C7 Antoni Clavé
 - f. 54C8 Anton Dolin
 - f. 54C9 Margaret Fisher
 - f. 54C10 Margot Fonteyn
 - f. 54C11 Lincoln Kirstein/
 - f. 54C12 /LK
 - f. 54C13 Irene Lidova/
 - f. 54C14 /IL
 - f. 54C15 Fritz Mahler
 - f. 54C16 John Martin
 - f. 54C17 NR/
 - f. 54C18 /NR
 - f. 54C19 Federico Rey
 - f. 54C20 Hassard Short/
 - f. 54C21 /HS
 - f. 54C22 Cecil Smith
 - f. 54C23 Pavel Tchelitchew
 - f. 54C24 Isaac Van Grove
 - f. 54C25 Walter Varney/
 - f. 54C26 /WV
[Folders 54C27-29: Georges & Marika Wakhévitch]
 - f. 54C27 GW/
 - f. 54C28 MW/
 - f. 54C29 /G&MW
 - f. 54C30 Blanche Yurka
[Folders 54C31-34: Misc]
 - f. 54C31 Jan.-Feb
 - f. 54C32 Apr.-June
 - f. 54C33 Aug.-Sept
 - f. 54C34 Oct.-Dec
[Folders 54C35-37: /Misc]
 - f. 54C35 Jan.-Mar
 - f. 54C36 Apr.-Aug
 - f. 54C37 Sept.-Nov
- Business Correspondence 1954

Correspondence (cont.)
CORRESPONDENCE (cont.)
Business Correspondence (cont.)

- f. 54C38 Betty Ford/THF
- f. 54C39 Sol Hurok
- f. 54C40 Jack's of Hollywood
- f. 54C41 Jacob's Pillow Dance Festival/
- f. 54C42 /JPDF
- f. 54C43 David Libidins
[Folders 54C44-46: Lyric Theatre]
- f. 54C44 Apr.-Aug
- f. 54C45 Oct.-Dec
- f. 54C46 /Lyric Theatre
- f. 54C47 Minneapolis Symphony Orchestra
[Folders 54C48-56: THF/Misc bus]
- f. 54C48 Jan
- f. 54C49 Feb.-Mar
- f. 54C50 Apr
- f. 54C51 May-July
- f. 54C52 Aug
- f. 54C53 Sept
- f. 54C54 Oct
- f. 54C55 Nov
- f. 54C56 Dec
[Folders 54C57-62: Misc bus/THF]
- f. 54C57 Jan.-Feb
- f. 54C58 Mar
- f. 54C59 Apr
- f. 54C60 May-Aug
- f. 54C61 Sept.-Oct
- f. 54C62 Nov.-Dec
- Production Correspondence 1954
[Folders 54C63-68: *Duenna*]
- f. 54C63 THF/ Aug.-Sept. 24
- f. 54C64 Sept. 28-30
- f. 54C65 Oct.-Nov
- f. 54C66 /THF Aug
- f. 54C67 Sept
- f. 54C68 Oct
[Folders 54C69-75: *Kiss Me Kate*]
- f. 54C69 THF/ Aug
- f. 54C70 Sept. 1-15
- f. 54C71 Sept. 16-29
- f. 54C72 Oct.-Nov
- f. 54C73 /THF Aug. 10-Sept. 10

Correspondence (cont.)
CORRESPONDENCE (cont.)
Production Correspondence (cont.)

- f. 54C74 Sept. 12-29
- f. 54C75 Oct.-Dec
[Folders 54C76-85: *Lady in the Dark*]
- f. 54C76 THF/ Mar.-May
- f. 54C77 June
- f. 54C78 July
- f. 54C79 Aug. 12-18
- f. 54C80 Aug. 19-31
- f. 54C81 /THF Apr.-June
- f. 54C82 July 1-15
- f. 54C83 July 16-31
- f. 54C84 Aug. 2-21
- f. 54C85 Aug. 22-31
[Folders 54C86-95: *Merry Widow*]
- f. 54C86 THF/ Jan.-Feb
- f. 54C87 Mar
- f. 54C88 Apr.-May
- f. 54C89 June-Sept
- f. 54C90 /THF Jan.-Mar
- f. 54C91 Apr.-July
- f. 54C92 Aug.-Nov
- f. 54C93 re: copyright
Jan.-Mar
- f. 54C94 Apr
- f. 54C95 June-Aug
[Folders 54C96-100: *Triumph of Chastity*]
- f. 54C96 Leonor Fini
- f. 54C97 Jacques Ibert
- f. 54C98 /JI
- f. 54C99 Georges Wakhévitch
- f. 54C100 Misc

CORRESPONDENCE 1955

- f. 55C1 Cyril W. Beaumont/
- f. 55C2 /CWB
- f. 55C3 Eugene Berman
- f. 55C4 Antoni Clavé
- f. 55C5 John Crane
- f. 55C6 Howard T. Fisher/
- f. 55C7 /HTF
- f. 55C8 Margot Fonteyn
- f. 55C9 Herbert Lust/
- f. 55C10 /HL

Correspondence (cont.)
CORRESPONDENCE (cont.)

- f. 55C11 NR
- f. 55C12 Jean Robin/
- f. 55C13 /JR
- f. 55C14 Pavel Tchelitchew
- f. 55C15 Alexander Tcherepnin
- f. 55C16 Isaac Van Grove
- f. 55C17 Georges Wahkévitch
- f. 55C18 /GW
[Folders 55C19-21: Misc]
- f. 55C19 Jan.-Feb
- f. 55C20 Apr.-July
- f. 55C21 Aug.-Dec
[Folders 55C22-24: /Misc]
- f. 55C22 Jan.-Feb
- f. 55C23 Mar.-June
- f. 55C24 Oct.-Dec
- Business Correspondence 1955
- f. 55C25 Betty Ford/THF
- f. 55C26 Peter Lawrence/
- f. 55C27 /PL
[Folders 55C28-48: Lyric Theatre]
- f. 55C28 THF/ Jan
- f. 55C29 Feb. 1-18
- f. 55C30 Feb. 18-28
- f. 55C31 Mar. 7-25
- f. 55C32 Mar. 28-Apr
- f. 55C33 May
- f. 55C34 June-Aug
- f. 55C35 Sept.-Oct
- f. 55C36 Nov.-Dec
- f. 55C37 /THF Jan
- f. 55C38 Feb. 1-6
- f. 55C39 Feb. 8-18
- f. 55C40 Mar
- f. 55C41 Apr. 3-25
- f. 55C42 Apr. 28-May
- f. 55C43 June-July
- f. 55C44 Aug
- f. 55C45 Sept
- f. 55C46 Oct. 2-10
- f. 55C47 Oct. 13-26

Correspondence (cont.)
CORRESPONDENCE (cont.)
Business Correspondence (cont.)

- f. 55C48 Nov.-Dec
 [Folders 55C49-54: THF/Misc bus]
- f. 55C49 Jan.-Feb
- f. 55C50 Mar.-Apr
- f. 55C51 May-June
- f. 55C52 July-Sept
- f. 55C53 Oct
- f. 55C54 Nov.-Dec
 [Folders 55C55-58: Misc bus/THF]
- f. 55C55 Jan.-Feb
- f. 55C56 Mar.-May
- f. 55C57 June-Sept
- f. 55C58 Oct.-Dec
- Production Correspondence 1955
 [Folders 55C59-60: *Ducnna*]
- f. 55C59 THF/
- f. 55C60 /THF
 [Folders 55C61-62: *Kiss Me Kate*]
- f. 55C61 THF/
- f. 55C62 /THF
- f. 55C63 Merry Widow
- CORRESPONDENCE 1956
 [Folders 56C1-2: THF/RP]
- f. 56C1 Sept. 2-9
- f. 56C2 Sept. 10-18
- f. 56C3 Antoni Clavé
- f. 56C4 Margot Fonteyn
- f. 56C5 HK;FW
- f. 56C6 NR
- f. 56C7 Hassard Short/
- f. 56C8 /HS
- f. 56C9 Isaac Van Grove/
- f. 56C10 /IVG
- f. 56C11 Georges Wakhévitch
 [Folders 56C12-13: Misc]
- f. 56C12 Jan.-May
- f. 56C13 June-Nov
 [Folders 56C14-15: /Misc]
- f. 56C14 Feb.-Aug
- f. 56C15 Sept.-Nov
- Business Correspondence 1956
- f. 56C16 Columbia Artists Management/
f. 56C17 /CAM

Correspondence (cont.)
CORRESPONDENCE (cont.)
Business Correspondence (cont.)

- f. 56C18 Gaité Lyrique
[Folders 56C19-21: Lyric Theatre]
- f. 56C19 THF/
- f. 56C20 NC/THF
- f. 56C21 /THF
[Folders 56C22-28: Monte Carlo Ballet]
- f. 56C22 THF/ Jan.-Feb
- f. 56C23 Mar
- f. 56C24 May
- f. 56C25 July
- f. 56C26 /THF Jan.-Feb
- f. 56C27 Mar
- f. 56C28 Apr.-Dec
- f. 56C29 Packaged in Paris
- f. 56C30 Royal Winnipeg Ballet
- f. 56C31 Univ of Chicago
[Folders 56C32-36: THF/Misc bus]
- f. 56C32 Jan.-Apr
- f. 56C33 May-June
- f. 56C34 July-Aug
- f. 56C35 Sept.-Oct
- f. 56C36 Nov.-Dec
[Folders 56C37-40: Misc bus/THF]
- f. 56C37 Jan.-Feb
- f. 56C38 Mar.-Apr
- f. 56C39 May-June
- f. 56C40 July-Dec

CORRESPONDENCE 1957

- f. 57C1 Sonia Arova/
- f. 57C2 /SA
- f. 57C3 Oleg Briansky/
- f. 57C4 /OB
- f. 57C5 Wolfgang J. Brunner/
- f. 57C6 /WJB
- f. 57C7 Claudia Cassidy
- f. 57C8 Mary Clarke/
- f. 57C9 /MC
- f. 57C10 Antoni Clavé
- f. 57C11 Margot Fonteyn
- f. 57C12 Trudy Goth
- f. 57C13 Michel Katcharoff/
- f. 57C14 /MK

Correspondence (cont.)
CORRESPONDENCE (cont.)

- f. 57C15 Federico Rey
- f. 57C16 Clive Rickabaugh
- f. 57C17 John Seig
- f. 57C18 Eleanor Shaler
- f. 57C19 George Skibine
[Folders 57C20-22: Mia Slavenska]
- f. 57C20 July-Oct
- f. 57C21 Nov.-Dec
- f. 57C22 /MS
- f. 57C23 Barbara Steele
- f. 57C24 Pierre Tugal
- f. 57C25 Isaac Van Grove
- f. 57C26 /IVG
- f. 57C27 Georges Wakhévitch
- f. 57C28 FW
[Folders 57C29-33: Misc/]
- f. 57C29 Jan.-Feb
- f. 57C30 Mar
- f. 57C31 Apr.-May
- f. 57C32 Aug.-Sept. 9
- f. 57C33 Sept. 25 - Dec
[Folders 57C34-35: /Misc]
- f. 57C34 Feb.-Aug
- f. 57C35 Sept.-Dec
- Business Correspondence 1957
- f. 57C36 /Abrams & Cowan
- f. 57C37 Abrams & Cowan/
- f. 57C38 AGMA
[Folders 57C39-59: CAM]
- f. 57C39 THF/ Jan
- f. 57C40 Feb
- f. 57C41 Mar
- f. 57C42 Apr. 1-4
- f. 57C43 Apr. 9
- f. 57C44 Apr. 11-22
- f. 57C45 May-July
- f. 57C46 Aug.-Sept
- f. 57C47 Oct
- f. 57C48 Nov
- f. 57C49 Dec. 9
- f. 57C50 Dec. 18-31
- f. 57C51 /THF Jan

Correspondence (cont.)
CORRESPONDENCE (cont.)
Business Correspondence (cont.)

f. 57C52 Feb
f. 57C53 Mar
f. 57C54 Apr
f. 57C55 May
f. 57C56 June-Sept
f. 57C57 Oct
f. 57C58 Nov
f. 57C59 Dec
f. 57C60 /Consolidated Press Clippings
f. 57C61 CPC/
[Folders 57C62-64: /Irving Deakin]
f. 57C62 Jan.-Feb
f. 57C63 Mar.-July
f. 57C64 Sept.-Dec
[Folders 57C65-66: ID/]
f. 57C65 Jan.-May
f. 57C66 July-Dec
f. 57C67 Dunetz & Lovett
f. 57C68 D&L/
f. 57C69 S. A. Gorlinsky
f. 57C70 /Hollywood Bowl
f. 57C71 Hollywood Bowl/
f. 57C72 /Lawrence V. Kelly
f. 57C73 LVK/
f. 57C74 Thomas Seymour
f. 57C75 Standard Claims
f. 57C76 /Irving Sudrow
f. 57C77 IS/
[Folders 57C78-79: /Cochran Supplee]
f. 57C78 Jan.-May
f. 57C79 July-Dec
f. 57C80 /Sanford I. Wolff
f. 57C81 SIW/
f. 57C82 WTTW-TV
[Folders 57C83-93: THF/Misc bus]
f. 57C83 Jan. 3-17
f. 57C84 Jan. 22-31
f. 57C85 Feb
f. 57C86 Mar
f. 57C87 Apr. 2-19
f. 57C88 Apr. 22-30
f. 57C89 May-June

Correspondence (cont.)
CORRESPONDENCE (cont.)
Business Correspondence (cont.)

- f. 57C90 July-Aug
 - f. 57C91 Sept.-Oct
 - f. 57C92 Nov
 - f. 57C93 Dec
[Folders 57C94-100: Misc bus/THF]
 - f. 57C94 Jan
 - f. 57C95 Feb.-Mar
 - f. 57C96 Apr.-May
 - f. 57C97 June-July
 - f. 57C98 Aug
 - f. 57C99 Sept.-Oct
 - f. 57C100 Nov.-Dec
- Production Correspondence 1957
[Folders 57C101-04: *Merry Widow*]
- f. 57C101 THF/ Jan.-Mar
 - f. 57C102 Apr.-Dec
 - f. 57C103 /THF Jan.-Mar
 - f. 57C104 Apr.-Dec

CORRESPONDENCE 1958

- f. 58C1 Sonia Arova
- f. 58C2 Rafaello de Banfield
- f. 58C3 Oleg Briansky
- f. 58C4 Antoni Clavé
- f. 58C5 Kenneth Johnson
- f. 58C6 Irene Karinska
- f. 58C7 Michel Katcharoff
[Folders 58C8-10: Peter Lawrence]
- f. 58C8 Apr.-Sept
- f. 58C9 Oct.-Nov
- f. 58C10 /PL
- f. 58C11 Veronika Mlakar
- f. 58C12 Jerome Moross
- f. 58C13 NR
- f. 58C14 Clive Rickabaugh
- f. 58C15 Jean Robin
- f. 58C16 George Skibine/
- f. 58C17 /GS
- f. 58C18 /GS
- f. 58C19 /GS
- f. 58C20 Mia Slavenska
- f. 58C21 BS
- f. 58C22 Lloyd B. Tygett

Correspondence (cont.)
CORRESPONDENCE (cont.)

- f. 58C23 Isaac Van Grove
- f. 58C24 Georges Wakhévitch
[Folders 58C25-28: Misc]
- f. 58C25 Jan.-Feb
- f. 58C26 Mar.-Aug
- f. 58C27 Sept.-Dec
- f. 58C28 /Misc
- Business Correspondence 1958
- f. 58C29 Becker Bros. Studios
[Folders 58C30-37: CAM]
- f. 58C30 THF/ Jan.-Feb
- f. 58C31 Mar.-Sept
- f. 58C32 Oct.-Nov
- f. 58C33 Dec
- f. 58C34 /THF Jan.-Mar
- f. 58C35 Apr.-Aug
- f. 58C36 Sept.-Nov
- f. 58C37 Dec
[Folders 58C38-40: Irving Deakin]
- f. 58C38 THF/ Jan.-Apr
- f. 58C39 May-Dec
- f. 58C40 /THF
- f. 58C41 Dunetz & Lovett
- f. 58C42 Betty Ford/THF
- f. 58C43 Hurok Attractions
- f. 58C44 Jacob's Pillow Dance Festival
- f. 58C45 Lyric Theatre
- f. 58C46 Celestine Mott
- f. 58C47 John Plank
- f. 58C48 Thomas L. Seymour
- f. 58C49 J. Grau Suñol
- f. 58C50 /Cochran Supplee
- f. 58C51 CS/
- f. 58C52 /Sanford J. Wolff
- f. 58C53 SJW/
[Folders 58C54-62: THF/Misc bus]
- f. 58C54 Jan. 3-8
- f. 58C55 Jan. 10-31
- f. 58C56 Feb. 3-13
- f. 58C57 Feb. 17-25
- f. 58C58 Mar.-May
- f. 58C59 Aug.-Sept

Correspondence (cont.)
CORRESPONDENCE (cont.)
Business Correspondence (cont.)

- f. 58C60 Oct.-Nov
- f. 58C61 Dec. 5-11
- f. 58C62 Dec. 16-29
[Folders 58C63-69: Misc bus/THF]
- f. 58C63 Jan
- f. 58C64 Feb
- f. 58C65 Mar.-Apr
- f. 58C66 May-June
- f. 58C67 July-Aug
- f. 58C68 Sept.-Nov
- f. 58C69 Dec

Production Correspondence 1958
[Folders 58C70-76: *Camille*]

- f. 58C70 THF/ June-Sept
- f. 58C71 Oct
- f. 58C72 Nov.-Dec
- f. 58C73 /THF June-Sept
- f. 58C74 Oct
- f. 58C75 Nov
- f. 58C76 Dec
[Folders 58C77-80: *Merry Widow*]
- f. 58C77 THF/ Jan.-June
- f. 58C78 July-Sept
- f. 58C79 Apr.-June
- f. 58C80 July-Dec

CORRESPONDENCE 1959

- f. 59C1 RP/THF
- f. 59C2 THF/RP
- f. 59C3 Antoni Clavé
- f. 59C4 Margot Fonteyn
- f. 59C5 Irene Karinska
- f. 59C6 HK:FW
- f. 59C7 NR
- f. 59C8 Heinz Rosen
- f. 59C9 George Skibine
- f. 59C10 Glen Tetley
[Folders 59C11-14: Misc/]
- f. 59C11 Feb.-June
- f. 59C12 July-Sept
- f. 59C13 Oct.-Dec
- f. 59C14 /Misc

Correspondence (cont.)
CORRESPONDENCE (cont.)

Business Correspondence 1959
[Folders 59C15-20: CAM]

- f. 59C15 /THF Jan
- f. 59C16 Feb
- f. 59C17 Mar
- f. 59C18 Apr.-Aug
- f. 59C19 Sept.-Oct
- f. 59C20 Nov.-Dec
- f. 59C21 Daryl Dodson
- f. 59C22 Renzo Raiss
- f. 59C23 /Society of Stage Directors & Choreographers
- f. 59C24 SSD&C/
- f. 59C25 THF/Misc bus
- f. 59C26 Misc bus/THF Jan.-Mar
- f. 59C27 Apr.-Dec

Production Correspondence 1959
[Folders 59C28-30: *Merry Widow*]

- f. 59C28 THF/ May-Aug
- f. 59C29 Nov.-Dec
- f. 59C30 /THF

CORRESPONDENCE 1960

- f. 60C1 Sonia Arova/
- f. 60C2 /SA
- f. 60C3 Svetlana Beriosova
- f. 60C4 Dr Arthur Brandt
- f. 60C5 Oleg Briansky
- f. 60C6 Erik Bruhn
- f. 60C7 Antoni Clavé
[Folders 60C8-10: Marius Constant]
- f. 60C8 Feb.-May
- f. 60C9 Aug.-Dec
- f. 60C10 /MC
- f. 60C11 André Delfau
- f. 60C12 Margot Fonteyn
- f. 60C13 Remi Gassman/
- f. 60C14 /RG
- f. 60C15 Walter Gore
- f. 60C16 Henry Holth
- f. 60C17 Irene Karinska
- f. 60C18 Henning Kronstam
- f. 60C19 Ferdinando Reyna
- f. 60C20 Ted Shawn

Correspondence (cont.)
CORRESPONDENCE (cont.)

- f. 60C21 Karel Shook
- f. 60C22 George Skibine
- f. 60C23 Lloyd B. Tygett
- f. 60C24 Isaac Van Grove/
- f. 60C25 /IVG
[Folders 60C26-29: Misc/]
- f. 60C26 Jan.-May
- f. 60C27 June-Aug
- f. 60C28 Sept.-Dec
- f. 60C29 /Misc

Business Correspondence 1960

- f. 60C30 THF/CAM
- f. 60C31 CAM/THF Feb.-May
- f. 60C32 June-Aug
- f. 60C33 Sept.-Dec
- f. 60C34 Daryl Dodson
- f. 60C35 Het Nationale Ballet
- f. 60C36 Pierre Salnelle
[Folders 60C37-40: Misc bus]
- f. 60C37 THF/
- f. 60C38 /THF Jan.-Aug
- f. 60C39 Sept.-Nov
- f. 60C40 Dec.;n.d

Production Correspondence 1960

- f. 60C41 Merry Widow

CORRESPONDENCE 1961

[Folders 61C-3: RP/THF]

- f. 61C1 Jan.-Feb. 13
- f. 61C2 Feb. 14-Mar
- f. 61C3 May-June
- f. 61C4 THF/RP
- f. 61C5 Sonia Arova/
- f. 61C6 /SA
- f. 61C7 Oleg Briansky
- f. 61C8 Yvette Chauviré
- f. 61C9 Antoni Clavé
- f. 61C10 Madeleine Clavé
- f. 61C11 Marius Constant
- f. 61C12 André Delfau
- f. 61C13 Flemming Flindt
- f. 61C14 Margot Fonteyn
- f. 61C15 Saul Goodman

Correspondence (cont.)
CORRESPONDENCE (cont.)

- f. 61C16 Marcél Griveau
- f. 61C17 Melissa Hayden
- f. 61C18 William Maloney
- f. 61C19 Olga Maynard
- f. 61C20 Paul Petroff
- f. 61C21 NR
- f. 61C22 Janet Sassoon
- f. 61C23 Ted Shawn
- f. 61C24 George Skibine
- f. 61C25 Lloyd B. Tygett
[Folders 61C26-28: Isaac Van Grove]
- f. 61C26 Jan.-Feb
- f. 61C27 Mar
- f. 61C28 June-Nov
[Folders 61C29-32: Misc]
- f. 61C29 Jan.-July
- f. 61C30 Aug.-Sept
- f. 61C31 Oct.-Dec
- f. 61C32 /Misc
- Business Correspondence 1961
[Folders 61C33-36: CAM/THF]
- f. 61C33 Feb.-June
- f. 61C34 Sept.-Oct
- f. 61C35 Nov.-Dec
- f. 61C36 re: IRS
- f. 61C37 Chicago Lyric Opera
- f. 61C38 Dance Magazine
[Folders 61C39-44: Franco-American Ballet]
- f. 61C39 THF/L. Leonidoff
- f. 61C40 THF/G. Skibine July-Aug
- f. 61C41 Nov.-Dec
- f. 61C42 L. Leonidoff/THF
- f. 61C43 G. Skibine/THF
- f. 61C44 Misc/THF
- f. 61C45 Opera News
- f. 61C46 Reinheimer & Cohen
[Folders 61C47-51: Misc bus]
- f. 61C47 THF/
- f. 61C48 /THF Jan.-Apr
- f. 61C49 May-Aug
- f. 61C50 Sept.-Oct
- f. 61C51 Nov.-Dec

Correspondence (cont.)

CORRESPONDENCE (cont.)

Production Correspondence 1961

[Folders 61C52-58: *Carmen*]

- f. 61C52 THF/B. Daydé Mar.-Sept
- f. 61C53 Oct.-Dec
- f. 61C54 BD/THF Mar.-Sept
- f. 61C55 Oct.-Nov
- f. 61C56 Dec
- f. 61C57 THF/L. Leonidoff
- f. 61C58 LL/THF
- f. 61C59 The Kansas Story
[Folders 61C60-61: *The Nutcracker*]
- f. 61C60 THF/
- f. 61C61 /THF

CORRESPONDENCE 1962

- f. 62C1 RP/THF
- f. 62C2 THF/RP
- f. 62C3 Christopher Allan/
- f. 62C4 /CA
[Folders 62C5-8: Sonia Arova]
- f. 62C5 Apr.-July
- f. 62C6 Aug.-Nov
- f. 62C7 /SA Feb.-June
- f. 62C8 July-Dec
- f. 62C9 Mary Aubert
- f. 62C10 Irina Borowska
- f. 62C11 Erik Bruhn
- f. 62C12 Anatole Chujoy
- f. 62C13 Antoni Clavé
- f. 62C14 A. V. Coton
- f. 62C15 Bernard Daydé
- f. 62C16 André Delfau/
- f. 62C17 /AD
- f. 62C18 Flemming Flindt/
- f. 62C19 /FF
- f. 62C20 Margot Fonteyn
- f. 62C21 George D. Ford
- f. 62C22 Sonia Gaskell
- f. 62C23 Neal Kayan
- f. 62C24 Henning Kronstam/
- f. 62C25 /HK
- f. 62C26 Rudolf Nureyev
- f. 62C27 NR

Correspondence (cont.)
CORRESPONDENCE (cont.)

- f. 62C28 Kirsten Simone
- f. 62C29 George Skibine
- f. 62C30 Mark Turbyfill
- f. 62C31 Lloyd B. Tygett
- f. 62C32 Isaac Van Grove
- f. 62C33 George Zoritch
[Folders 62C34-36: Misc/]
- f. 62C34 Jan.-July
- f. 62C35 Sept.-Oct
- f. 62C36 Nov.-Dec
[Folders 62C37-38: /Misc]
- f. 62C37 Jan.-Mar
- f. 62C38 Apr.-Dec
- Business Correspondence 1962
[Folders 62C39-41: AFTRA]
- f. 62C39 THF/AFTRA
- f. 62C40 THF/Chicago Opera Ballet dancers
- f. 62C41 AFTRA/THF
- f. 62C42 AGMA
[Folders 62C43-50: CAM]
- f. 62C43 THF/ Jan
- f. 62C44 Feb
- f. 62C45 Mar.-May
- f. 62C46 June-Aug
- f. 62C47 Sept.-Dec
- f. 62C48 /THF Jan.-Feb
- f. 62C49 Apr.-June
- f. 62C50 Aug.-Dec
- f. 62C51 /Dunetz & Lovett
- f. 62C52 Dunetz & Lovett/
- f. 62C53 Edward C. Fisher
- f. 62C54 First Chamber Dance Quartet
- f. 62C55 Betty Ford/THF
[Folders 62C56-59: Franco-American Ballet]
- f. 62C56 THF/ Feb.-May
- f. 62C57 June-Aug
- f. 62C58 Oct.-Dec
- f. 62C59 /THF
- f. 62C60 Barbara Karinska
- f. 62C61 /Irene Karinska
- f. 62C62 IK/
- f. 62C63 /Ted Kneeland

Correspondence (cont.)
CORRESPONDENCE (cont.)
Business Correspondence (cont.)

- f. 62C64 Ted Kneeland/
- f. 62C65 Lumberman's Mutual Casualty Co
[Folders 62C66-70: Lyric Theatre]
- f. 62C66 THF/ Jan.-June
- f. 62C67 July
- f. 62C68 Sept.-Dec
- f. 62C69 /THF Mar.-May
- f. 62C70 June-Dec
- f. 62C71 Midland Warehouses, Inc
- f. 62C72 /David Sell
- f. 62C73 David Sell/
- f. 62C74 /Thomas Seymour
- f. 62C75 TS/
- f. 62C76 /Society of Stage Directors & Choreographers
- f. 62C77 SSD&C/
- f. 62C78 Spencer & Crowe
- f. 62C79 Sanford I. Wolff
[Folders 62C80-85: THF/Misc bus]
- f. 62C80 Jan.-Feb
- f. 62C81 Mar.-May
- f. 62C82 June-Aug
- f. 62C83 Sept.-Oct
- f. 62C84 Nov.-Dec. 3
- f. 62C85 Dec. 17-31
[Folders 62C86-91: Misc bus/THF]
- f. 62C86 Jan.-Mar
- f. 62C87 Apr.-May
- f. 62C88 June
- f. 62C89 July-Aug
- f. 62C90 Sept.-Oct
- f. 62C91 Nov.-Dec

Production Correspondence 1962
[Folders 62C92-95: *The Nutcracker*]

- f. 62C92 THF/ Jan.-Feb
- f. 62C93 Mar.-Apr
- f. 62C94 May-July
- f. 62C95 /THF

CORRESPONDENCE 1963
[Folders 63C1-2: RP/THF]

- f. 63C1 Jan.-Feb
- f. 63C2 Mar.-Apr
[Folders 63C3-4: THF/RP]
- f. 63C3 Jan

Correspondence (cont.)
CORRESPONDENCE (cont.)

- f. 63C4 Feb.-Mar
- f. 63C5 Christopher Allan
- f. 63C6 Jerome Andrews
- f. 63C7 Jeanne Armin/
- f. 63C8 /JA
- f. 63C9 Sonia Arova
- f. 63C10 André Delfau
- f. 63C11 Margaret Fisher
- f. 63C12 Anne Gandilhon
- f. 63C13 Patricia Klekovic
[Folders 63C14-16: Henning Kronstam]
- f. 63C14 Feb.-Mar
- f. 63C15 Apr.-Nov
- f. 63C16 /HK
- f. 63C17 Kirsten Simone/
- f. 63C18 /KS
[Folders 63C19-19f: Isaac Van Grove]
- f. 63C19 Jan.-Dec
- f. 63C19a Feb
- f. 63C19b Mar.-Apr
- f. 63C19c May
- f. 63C19d June-Aug
- f. 63C19e Sept
- f. 63C19f Oct.-Dec
- f. 63C20 Blanche Yurka
[Folders 63C21-24: Misc/]
- f. 63C21 Feb.-Mar
- f. 63C22 Apr
- f. 63C23 June-Sept
- f. 63C24 Nov.-Dec
[Folders 63C25-27: /Misc]
- f. 63C25 Jan.-Feb
- f. 63C26 Apr.-Sept
- f. 63C27 Oct.-Dec
- Business Correspondence 1963
- f. 63C28 AGMA
- f. 63C29 Cincinnati Symphony Orchestra
[Folders 63C30-33: CAM]
- f. 63C30 THF/CAM Jan
- f. 63C31 Feb.-May
- f. 63C32 June-Oct
- f. 63C33 CAM/THF

Correspondence (cont.)
CORRESPONDENCE (cont.)
Business Correspondence (cont.)

- f. 63C34 Dunetz & Lovett
- f. 63C35 Edward C. Fisher
[Folders 63C36-43: Franco-American Ballet]
- f. 63C36 THF/ Jan
- f. 63C37 Feb.-June
- f. 63C38 July 10
- f. 63C39 July 12 - Aug. 13
- f. 63C40 Aug. 27 - Oct
- f. 63C41 /THF Jan.-June
- f. 63C42 July 9-22
- f. 63C43 July 25 - Aug. 30
- f. 63C44 Rex Harrower
- f. 63C45 /Chicago Lyric Opera
- f. 63C46 CLO/
- f. 63C47 Het Nationale Ballet
- f. 63C48 Marcel Pettijean-Rigaut
- f. 63C49 Thomas Seymour
- f. 63C50 Society of Stage Directors & Choreographers
- f. 63C51 Cochran Supplee
- f. 63C52 WGN-TV
- f. 63C53 Harry Zelzer
[Folders 63C54-61: THF/Misc bus]
- f. 63C54 Jan
- f. 63C55 Feb
- f. 63C56 Mar.-Apr
- f. 63C57 June-July
- f. 63C58 Aug
- f. 63C59 Sept.-Oct
- f. 63C60 Nov
- f. 63C61 Dec
[Folders 63C62-68: Misc bus/THF]
- f. 63C62 Jan
- f. 63C63 Feb.-Mar
- f. 63C64 Apr.-June
- f. 63C65 July
- f. 63C66 Sept
- f. 63C67 Oct
- f. 63C68 Nov.-Dec
- Production Correspondence 1963
- f. 63C69 The Nutcracker
- CORRESPONDENCE 1964
[Folders 64C1-2: RP/THF]

Correspondence (cont.)
CORRESPONDENCE (cont.)

- f. 64C1 Jan
- f. 64C2 Feb
[Folders 64C3-4: THF/RP]
- f. 64C3 Jan
- f. 64C4 Feb.-Mar
[Folders 64C5-8: Irina Borowska]
- f. 64C5 June-Aug
- f. 64C6 Sept.-Dec
- f. 64C7 /IB May-Sept
- f. 64C8 Oct.-Dec
- f. 64C9 Claudia Cassidy/
- f. 64C10 /CC
- f. 64C11 Antoni Clavé
- f. 64C12 André Delfau
- f. 64C13 Anton Dolin
- f. 64C14 Katherine Dunham
- f. 64C15 Flemming Flindt/
- f. 64C16 /FF
- f. 64C17 Henning Kronstam
- f. 64C18 Veronika Mlakar
- f. 64C19 Karl Musil/
- f. 64C20 /KM
- f. 64C21 Vittorio Rieti
- f. 64C22 Simon Sadoff/
- f. 64C23 /SS
- f. 64C24 Kirsten Simone
- f. 64C25 George Skibine
- f. 64C26 Dušan Trnini_/
- f. 64C27 /DT
- f. 64C27a Isaac Van Grove/
- f. 64C27b IVG/
- f. 64C28 /IVG
[Folders 64C29-32: Misc]
- f. 64C29 Feb.-Apr
- f. 64C30 June-July
- f. 64C31 Aug.-Oct
- f. 64C32 /Misc
- Business Correspondence 1964
- f. 64C33 /AGMA
- f. 64C34 AGMA/
- f. 64C35 Associated Music Publishers
[Folders 64C36-40: CAM]

Correspondence (cont.)
CORRESPONDENCE (cont.)
Business Correspondence (cont.)

- f. 64C36 THF/ Jan.-Aug
- f. 64C37 Nov
- f. 64C38 Dec
- f. 64C39 /THF Feb.-Oct
- f. 64C40 Nov.-Dec
- f. 64C41 Edward C. Fisher
- f. 64C42 Barbara Karinska
- f. 64C43 Irene Karinska
- f. 64C44 Lumberman's Mutual Casualty Co
- f. 64C45 The New York Public Library
- f. 64C46 Thomas L. Seymour
- f. 64C47 /Cochran Supplee
- f. 64C48 CS/
- f. 64C49 Weissberger & Frosch
[Folders 64C50-59: THF/Misc bus]
- f. 64C50 Jan
- f. 64C51 Mar
- f. 64C52 Apr.-May
- f. 64C53 June-Aug
- f. 64C54 Sept
- f. 64C55 Oct
- f. 64C56 Nov. 3-21
- f. 64C57 Nov. 24-30
- f. 64C58 Dec. 1-8
- f. 64C59 Dec. 15-31
[Folders 64C60-68: Misc bus/THF]
- f. 64C60 Jan
- f. 64C61 Feb
- f. 64C62 Mar
- f. 64C63 Apr
- f. 64C64 June-July
- f. 64C65 Aug
- f. 64C66 Sept.-Oct
- f. 64C67 Nov
- f. 64C68 Dec

CORRESPONDENCE 1965
[Folders 65C1-2: RP/THF]

- f. 65C1 Jan
- f. 65C2 Feb
- f. 65C3 THF/RP
- f. 65C4 Sonia Arova
- f. 65C5 Bernard Daydé/

Correspondence (cont.)
CORRESPONDENCE (cont.)

- f. 65C6 /BD
- f. 65C7 André Delfau
- f. 65C8 Anton Dolin/
- f. 65C9 /AD
- f. 65C10 Flemming Flindt/
- f. 65C11 /FF
- f. 65C12 Sonia Gaskell
- f. 65C13 Rolf Gérard/
- f. 65C14 /RG
- f. 65C15 Trudy Goth
- f. 65C16 Bud Heidebur
- f. 65C17 Kurt Jooss
- f. 65C18 Neal Kayan/
- f. 65C19 /NK
- f. 65C21 HK;FW
- f. 65C22 Henning Kronstam/
- f. 65C23 /HK
- f. 65C24 Serge Lido; Irene Lidova
- f. 65C25 Douglas Moore/
- f. 65C26 /DM
- f. 65C27 Karl Musil
- f. 65C28 Ted Shawn/
- f. 65C29 /TS
- f. 65C30 Du_san Trnini_
- f. 65C31 Isaac Van Grove/
- f. 65C32 /IVG
[Folders 65C33-34: Misc]
- f. 65C33 Jan.-Apr
- f. 65C34 May-Dec.;n.d
[Folders 65C35-36:/Misc]
- f. 65C35 Feb.-Aug
- f. 65C36 Sept.-Dec
- Business Correspondence 1965
- f. 65C37 /American Federation of Musicians
- f. 65C38 AFM/
- f. 65C39 /AGMA
- f. 65C40 AGMA/
- f. 65C41 /Chicago Opera Ballet
- f. 65C42 Chicago Opera Ballet/
- f. 65C43 /Civic Light Opera Assoc., Pittsburgh
- f. 65C43a CLOA/
[Folders 65C44-47: CAM]

Correspondence (cont.)
CORRESPONDENCE (cont.)
Business Correspondence (cont.)

- f. 65C44 THF/ Jan.-July
- f. 65C45 Aug.-Sept
- f. 65C46 Oct
- f. 65C47 Nov
- f. 65C48 /THF Feb.-Aug
- f. 65C49 Sept.-Nov
- f. 65C50 J. J. Edman
- f. 65C51 Robert Erdos
- f. 65C52 Illinois Arts Council
- f. 65C53 Irene Karinska
- f. 65C54 Lumberman's Mutual Casualty Co
- f. 65C55 /Chicago Lyric Opera
- f. 65C56 CLO/
- f. 65C57 McCormick Place
[Folders 65C58-63: Metropolitan Fair & Exposition Authority, Chicago]
- f. 65C58 /MFEA Sept
- f. 65C59 Oct
- f. 65C60 Nov.-Dec
- f. 65C61 MFEA/ Sept
- f. 65C62 Oct
- f. 65C63 Nov.-Dec
- f. 65C64 /Musical Artists
- f. 65C65 MA/
- f. 65C66 National Ballet Society
- f. 65C67 New York State Council on the Arts
- f. 65C68 Phillips Petroleum Co
- f. 65C69 Simon Sadoff
- f. 65C70 /Société des Auteurs et Compositeurs Dramatiques
- f. 65C71 SACD/
- f. 65C72 /Lawrence Vlady
- f. 65C73 LV/ Sept.-Oct
- f. 65C74 Nov.-Dec
- f. 65C75 White & Case
[Folders 65C76-85: THF/Misc bus]
- f. 65C76 Jan
- f. 65C77 Feb
- f. 65C78 Mar
- f. 65C79 Apr.-May
- f. 65C80 June-July
- f. 65C81 Aug.-Sept. 15
- f. 65C82 Sept. 16-30
- f. 65C83 Oct

Correspondence (cont.)
CORRESPONDENCE (cont.)
Business Correspondence (cont.)

- f. 65C84 Nov
- f. 65C85 Dec
[Folders 65C86-96: Misc bus/THF]
- f. 65C86 Jan
- f. 65C87 Feb
- f. 65C88 Mar
- f. 65C89 Apr
- f. 65C90 June
- f. 65C91 July
- f. 65C92 Aug
- f. 65C93 Sept
- f. 65C94 Oct
- f. 65C95 Nov
- f. 65C96 Dec

Production Correspondence 1965
[Folders 65C97-126: *The Nutcracker*]

- f. 65C97 Evelyn Barry
- f. 65C98 Anton Dolin
- f. 65C99 Eaves Costume Co
- f. 65C100 /Rolf Gérard
- f. 65C101 RG/
- f. 65C102 /Grace Costumes, Inc
- f. 65C103 GC/
- f. 65C104 B. Karinska
- f. 65C105 /I. Karinska
- f. 65C106 IK/
- f. 65C107 Neal Kayan
- f. 65C108 /Henning Kronstam
- f. 65C109 HK/
- f. 65C110 Henri Lebrun
- f. 65C111 THF/McCormick Place Mar.-May
- f. 65C112 June-July
- f. 65C113 Aug
- f. 65C114 McCP/THF Jan.-Apr
- f. 65C115 July
- f. 65C116 Aug
- f. 65C117 Serge Lido
- f. 65C118 Morgan Guaranty Trust
- f. 65C119 THF/Lawrence Vlady June
- f. 65C120 July-Aug
- f. 65C121 LV/THF
- f. 65C122 THF/Misc Apr.-June

Correspondence (cont.)
CORRESPONDENCE (cont.)
Production Correspondence (cont.)

- f. 65C123 July
- f. 65C124 Aug
- f. 65C125 Misc/THF May-June
- f. 65C126 Aug

CORRESPONDENCE 1966

- f. 66C1 RP/THF
- f. 66C2 THF/RP
- f. 66C3 Erik Bruhn/
- f. 66C4 /EB
- f. 66C5 Ellis Gold
- f. 66C6 Renee Renouf Hall
- f. 66C7 Karl Musil
- f. 66C8 Lloyd B. Tygett
[Folders 66C9-10: Misc/]
- f. 66C9 Jan.-Apr
- f. 66C10 Sept.-Dec

Business Correspondence 1966

- f. 66C11 Assoc. Music Publishers
[Folders 66C12-14: Civic Light Opera Assoc, Pittsburgh]
- f. 66C12 THF/
- f. 66C13 /THF Jan.-Feb
- f. 66C14 Apr
- f. 66C15 /CAM
- f. 66C16 Electric & Music Industries
- f. 66C17 International Festival Clubs
- f. 66C18 L. Leonidoff
- f. 66C19 Lumberman's Mutual Casualty Co
- f. 66C20 Municipal Theatre Assoc., St Louis
[Folders 66C21-23: National Ballet Society]
- f. 66C21 THF/
- f. 66C22 THF/
- f. 66C23 /THF
- f. 66C24 Paramount Attractions
- f. 66C25 Society of Stage Directors & Choreographers
- f. 66C26 Univ of Pennsylvania
- f. 66C27 WBBM-TV
[Folders 66C28-37: THF/Misc bus]
- f. 66C28 Jan.-Feb
- f. 66C29 Mar
- f. 66C30 Apr
- f. 66C31 May 2-12
- f. 66C32 May 18-27

Correspondence (cont.)
CORRESPONDENCE (cont.)
Business Correspondence (cont.)

- f. 66C33 June-July
- f. 66C34 Aug
- f. 66C35 Sept
- f. 66C36 Oct
- f. 66C37 Nov.-Dec
[Folders 66C38-43: Misc bus/THF]
- f. 66C38 Jan.-Mar
- f. 66C39 Apr.-May
- f. 66C40 June-July
- f. 66C41 Aug
- f. 66C42 Sept
- f. 66C43 Oct.-Dec

Production Correspondence 1966
[Folders 66C44-66: *The Nutcracker*]

- f. 66C44 Josette Amiel
- f. 66C45 /Bernard Daydé
- f. 66C46 /Anton Dolin
- f. 66C47 AD/
- f. 66C48 Flemming Flindt
- f. 66C49 /John Gilpin
- f. 66C50 I. Karinska
- f. 66C51 Neal Kayan
- f. 66C52 Henning Kronstam
- f. 66C53 Antoinette Sibley
- f. 66C54 /Tom Willis
- f. 66C55 CAM/THF
- f. 66C56 Robert Lantz, Ltd
- f. 66C57 /E. J. Lee Jan
- f. 66C57 Feb.-May
- f. 66C58 July-Oct
- f. 66C59 /D. Peterson Jan
- f. 66C60 Mar.-May
- f. 66C61 July-Dec
- f. 66C62 MFEA/THF Jan
- f. 66C63 Feb.-May
- f. 66C64 June-Oct
- f. 66C65 Trafalgar Perry, Ltd

CORRESPONDENCE 1967
[Folders 67C1-5: RP/THF]

- f. 67C1 Jan
- f. 67C2 Feb
- f. 67C3 Mar.-Apr

Correspondence (cont.)
CORRESPONDENCE (cont.)

- f. 67C4 July
- f. 67C5 Aug
[Folders 67C6-14a: THF/RP]
- f. 67C6 Mar
- f. 67C7 Apr. 3-7
- f. 67C8 Apr. 8-11
- f. 67C9 Apr. 16-26
- f. 67C10 May 5-22
- f. 67C11 May 23-28
- f. 67C12 May 29-31
- f. 67C13 June
- f. 67C14 July-Aug
- f. 67C14a n.d
- f. 67C15 André Delfau
- f. 67C16 /AD
- f. 67C17 Isaac Van Grove
- f. 67C18 Henry Clay Elementary School
[Folders 67C19-22: Misc/]
- f. 67C19 Jan
- f. 67C20 Feb
- f. 67C21 Apr.-June
- f. 67C22 July-Dec
- Business Correspondence 1967
- f. 67C23 Metropolitan Fair & Exposition Authority
[Folders 67C24-26: THF/Misc bus]
- f. 67C24 Jan
- f. 67C25 Feb
- f. 67C26 Apr.-June
[Folders 67C27-28: Misc bus/THF]
- f. 67C27 Jan.-Feb
- f. 67C28 Mar.-Dec
- CORRESPONDENCE 1968
[Folders 68C1-2: RP/THF]
- f. 68C1 Jan.-May
- f. 68C2 June
- f. 68C3 THF/RP
- f. 68C4 André Delfau
- f. 68C5 Filipe de Sousa
- f. 68C6 Alexander Tcherepnin
- f. 68C7 Jorge Trincheiras
[Folders 68C8-9: Misc/]
- f. 68C8 Feb.-Mar
- f. 68C9 May-Nov

Correspondence (cont.)
CORRESPONDENCE (cont.)

Business Correspondence 1968

- f. 68C10 /City Center Joffrey Ballet
- f. 68C11 CCJB/
- f. 68C12 /CAM Apr.-Sept
- f. 68C13 Oct.-Dec
- f. 68C14 Univ of Illinois
- f. 68C15 Misc bus

CORRESPONDENCE 1969

- f. 69C1 RP/THF
- f. 69C2 RP/MT
- f. 69C3 Walter Gore
- f. 69C4 FW
[Folders 69C5-6: Misc/]
- f. 69C5 Jan.-June
- f. 69C6 Aug.-Dec

Business Correspondence 1969

- f. 69C7 Dance Collection, NYPL
- f. 69C8 Dance Magazine
- f. 69C9 Dance News
- f. 69C10 Misc bus

CORRESPONDENCE 1970

- f. 70C1 RP/Isaac Van Grove
- f. 70C2 Misc/

CORRESPONDENCE n.d.

- f. ndC1 RP/THF
- f. ndC2 THF/RP
- f. ndC3 Claudia Cassidy
- f. ndC4 André Delfau
- f. ndC5 Margot Fonteyn
- f. ndC6 HK;FW
- f. ndC7 NR
- f. ndC8 Misc/

Manuscripts

Essays are grouped by author: MHP, RP, then alphabetically by author. Under each author, the essays are arranged chronologically. Works—Scenarios, etc., are also grouped by author: RP, then alphabetically by author. Under each author, scenario (ballet) titles are listed chronologically. Works—Technical notes, follows the same arrangement as Works—Scenarios, etc.

ESSAYS, ARTICLES, LECTURES, ETC

[Folders M1-2: Page, Marian Heiny]

- f. M1 A Tour of South America with the Pavlova Company 1918-19
- f. M2 Copy 2 of M1
[Folders M3-18: Page, Ruth]
- f. M3 The Dancer as Student 1923

Manuscripts (cont.)

ESSAYS, ARTICLES, LECTURES, ETC (cont.)

- f. M4 Through Propaganda to Art 1930
- f. M5 Misc drafts 1932-58
- f. M6 *Radio talk: Venusberg Bacchanale; Gold Standard* ca. 1935
- f. M7 A Dancer Glimpses Europe 1937
- f. M8 Music and Dance 1940
- f. M9 Reflections on Dancing in South America 1940
- f. M10 Words with Dance 1940
- f. M11 *Billy Sunday lecture* 1948
- f. M12 Dance: 1923 [1948]
- f. M13 Dance and Drama 1948
- f. M14 Narration in Dance 1948
- f. M15 Paris Dance Audiences 1950
- f. M16 *The Gypsy Ballet in Carmen* 1954
- f. M17 We Dancers Who Tour 1967
- f. M18 Harald Kreutzberg: In Memoriam 1968
- f. M19 *Amberg, George. "Ruth Page" from Ballet in America* 1949
- f. M20 Anon ["Frankie and Johnny"] 1938
- f. M21 Fermor, Patrick Leigh. Remote Archipelago 1951
- f. M22 Remisoff, Nicholas. [Ruth Page home, Hubbard Woods ca. 1932
[Folders M23-27: Turbyfill, Mark]
- f. M23 [Page and Kreutzberg ca. 1934
- f. M24 [Ruth Page in Danced Poems,] 1942
- f. M25 *Talk, Mandel Hall [Revenge,]* 1951
- f. M26 The Dance n.d.
- f. M27 Girl Dancers, Well-guarded n.d.

WORKS—SCENARIOS, NOTATION, NOTES, ETC

[Folders M28-63: Page, Ruth]

- f. M28 *Expanding Universe (notes)* 1932
- f. M29 *Hear Ye! Hear Ye! (scenario)* 1934
- f. M30 *An American Pattern (scenario)* 1936-37
- f. M31 (notation; notes) 1936-37
- f. M32 *Frankie and Johnny (scenarios)* 1938-45
- Guns and Castanets
- f. M33 (scenario) 1939
- f. M34 (notes) 1939
- f. M35 *Chopin in Our Time (scenario; poems)* 1941
- f. M36 *The Bells (scenario)* 1945
- Billy Sunday
- f. M37 (scenarios) 1945-46
- f. M38 (scenario, in French) 1950
- Dances with Words and Music
- f. M39 (*poem: Lament*) 1945

Manuscripts (cont.)

WORKS—SCENARIOS, NOTATION, NOTES, ETC (cont.)

Dances with Words and Music (cont.)

- f. M40 (poems) 1948-49
- f. M41 *Les Petits Riens (scenario)* 1946
- f. M42 *Belle Starr (scenario notes)* 1948
- f. M43 *Soirée de Boston (scenario)* 1948
- f. M44 *Harlequinade (scenario)* 1948-49
Triumph of Chastity
- f. M45 (scenario) 1951-54
- f. M46 (notation) 1954
- f. M47 *Beauty and the Beast (scenario)* 1949
- f. M48 Unidentified ballet (notation) ca. 1949
- f. M49 *Impromptu au Bois (notation)* 1951
Revenge
- f. M50 (scenario) 1950-52
- f. M51 (notation, complete ballet?) 1950-52
- f. M52 (notation: Gypsy dance) 1950-52
- f. M53 *Speak Low (notation)* 1951
- f. M54 *Beethoven Sonata (notation)* 1952
Vilia
- f. M55 (scenario) 1952-55
- f. M56 (notation) 1952-55
- f. M57 *Daughter of Herodias (scenario)* 1953-54
- f. M58 *El Amor Brujo (notation)* 1954
- f. M59 *Barber of Seville (scenario)* 1954-56
- f. M60 *La Traviata (notation: pas de deux)* 1954
- f. M60a *Fête Folklorique (scenario)* 1961-65
- f. M61 *Don Giovanni (notes)* n.d.
- f. M62 ["Main theme"] (notation) n.d.
- f. M63 [Misc dance notes,] n.d.
- f. M64 *Berlin, Irving. Music Box Revue: Finales, Acts I II (scenario)* 1923-24
- f. M65 *Brecht, Bertholt Anna-Anna (scenario)*
- f. M66 *Carmichael, Hoagy Higgins, Kenneth Dream Street (scenario)*
[Folders M67-60: de Croisset, Francis de Flers, Robert Ciboulette 1954]
- f. M67 Letters & notes
- f. M68 Act I
- f. M69 Act II
- f. M70 Act III
- f. M71 Genesis (notes)
- f. M72 *Hudson, W. H. Green Mansions (scenarios)* 1947-51
- f. M73 *Huston, John Frankie and Johnny (scenario)*
- f. M74 *Kreymborg, Alfred Lima Beans (script)*
- f. M75 *Masters, Edgar Lee Spoon River Anthology (poems)*

Manuscripts (cont.)

WORKS—SCENARIOS, NOTATION, NOTES, ETC (cont.)

- f. M76 *[Moross, Jerome] The Last Judgment (scenario)* 1953
- f. M77 *O'Donnell, Margaret Carmen—As a Ballet (scenario)* 193-
- f. M78 *O'Neill, Eugene The Long Voyage Home (script)*
[Folders 79-81: Oukrainsky, Serge. Scenarios with photos, 1922-25]
- f. M79 *La Fête Robinson (with Andreas Pavley)* 1922
- f. M80 *The Captive Princess* 1925
- f. M81 *The Gate of Redemption* 192-
The Elements 192-
[Folders M82-83: Piccioli, Giuseppe]
- f. M82 *Romantic Feast (scenario)*
- f. M83 *The Tarantula*
- f. M84 *Poe, Edgar Allan The Raven (poem)*
- f. M85 *Pretzell, Rutheda The Grass Grows Greener (script)* 1939
- f. M86 *Torrence, Ridgely Danse Calinda (scenario)* 1922
- f. M87 *Van Stronstorff, B. A Tale from the Vienna Woods (scenario)*
- f. M88 *Wilder, Thornton Love and How to Cure It (script)*

WORKS—TECHNICAL NOTES

[Folders M89-111: Page, Ruth]

- Hear Ye! Hear Ye! 1934
- f. M89 (costumes)
- f. M90 (lighting)
- Ballets: Gold Standard, Love Song, Bolero* ca. 1935
- f. M91 (costumes)
- f. M92 (scenery)
- Concert dances: Page & Stone ca. 1935
- f. M93 (costumes & props)
- f. M94 (lighting)
- f. M95 *Opera ballets (costumes)* ca. 1935
- f. M96 *Americans in Paris (cos. props)* 1936
- f. M97 *An American Pattern (cos.)* 1936-37
- Frankie & Johnny* 1938
- f. M98 (cos.)
- f. M99 (props)
- f. M100 *Guns Castanets (orchestration)* 1939
- f. M101 *The Bells (cos.)* 1946
- Merry Widow* 1955
- f. M102 (cos.)
- f. M103 (scen.)
- f. M104 (lighting—H. Short)
- f. M105 (lighting)
- f. M106 (cue sheet)
- f. M107 *Revenge (cue sheet, 2 copies)* 1955

Manuscripts (cont.)

WORKS—TECHNICAL NOTES (cont.)

- f. M108 *Carmen (performance notes)* 196-
- f. M109 *Romeo Juliet (lighting)* 1968
- f. M110 Repertoire lists
- f. M111 Misc

Notebooks (13 notebooks)

In this list, all notebooks are by Ruth Page with the exception of N1, which was presumably kept by Marian H. Page. The notebooks are arranged chronologically.

- f. N1 *Diary (Marian Heinly Page)* 1890
- f. N2 Notebook: bible study ca. 1915-16
- f. N3 Notebook: school notes ca. 1915-16]—
includes essays, "The Russian Ballet," and character sketch of Serge Oukrainsky
- f. N4 Notebook: book list ca. 1920
- f. N5 Notebook: notes ca. 1920
- f. N6 *Notebook: classes choreographic notes includes notation of dance Polka Mélancolique choreographed by George Balanchine for Ruth Page in 1925* 1923-26]—
- f. N7 Notebook: historical & biblical notes ca. 1925-26
- f. N8 Notebook: poems 1928-29
- f. N9 Notebook: notation re Cinderella; Pavane 1931-32
- f. N10 Notebook: ideas for dances ca. 1933-37
- f. N11 Notebook: notation re opera ballets 1936-37
- f. N12 Notebook: notation re ballets, opera ballets solos (Page), duets (Page & Stone) 1937
- f. N13 Notebook: notes re solos (Page), duets (Page & Stone); Love Song, An American Pattern 1937

Publicity Material

Publicity material, consisting primarily of random holograph and typescript items, are in three subseries: Press materials; Program notes; Biographies. The first two are arranged chronologically, the third alphabetically by subject of the biographical notes.

PRESSBOOK MATERIAL 1927-64

- f. P1 1927
- f. P2 1930-31
- f. P3 1932
- f. P4 1934-35
- f. P5 Pressbook—Ruth Page & Harald Kreutzberg 1935-36:
- f. P6 Pressbook—Ruth Page & Bentley Stone 1935-36:
- f. P7 1936
- f. P8 1937-38
- f. P9 Touring pressbook 1937-38:
- f. P10 1940-44
- f. P11 1945
- f. P11a Pressbook—Page-Stone Chicago Opera Ballet 1948:
- f. P12 Les Ballets Américains 1950:

Publicity Material (cont.)
PRESSBOOK MATERIAL (cont.)

- f. P13 1960-65
- f. P14 1963-64
- f. P15 Misc

PROGRAM NOTES

- f. P16 1932
 - f. P17 *1933 La Guiablesse*
 - f. P18 1933-34
 - f. P19 *1934 Hear Ye! Hear Ye!*
 - f. P20 *1934 Gold Standard*
 - f. P21 1935
 - f. P22 *1935 Love Story*
 - f. P23 *1936 Americans in Paris*
 - f. P24 1936-37
 - f. P25 *1936-37 An American Pattern*
 - f. P26 1938-39
 - f. P27 1939 Federal Theatre—WPA
 - f. P28 1940
 - f. P29 1941
 - f. P30 1942-45
 - f. P31 1945 Frankie Johnny
 - f. P32 1947
 - f. P33 1948
 - f. P34 1949
 - f. P35 1949 Page-Stone Chicago Opera Ballet
 - f. P36 1950 Les Ballets Américains
 - f. P37 1951
 - f. P38 1952
 - f. P39 1957
 - f. P40 1958
- [Folders P41-44: Ruth Page's Chicago Opera Ballet]
- f. P41 1960-62
 - f. P42 1963-64
 - f. P43 1964-65
 - f. P44 1966-67

BIOGRAPHIES

- f. P45 Ruth Page
- f. P46 Bentley Stone
- f. P47 Aaron Copland
- f. P48 André Delfau
- f. P49 T. H. Fisher
Lehman [UNK]

Publicity Material (cont.)

BIOGRAPHIES (cont.)

T. H. Fisher (cont.)

Jerome [UNK]

Paul Draper

f. P50 Misc dancers

f. P51 Misc

Business Records

In this list, business records and related materials are grouped chronologically and remain in the original order kept by Thomas H. Fisher, usually under broad headings related either to a particular dance company or ballet production. See abbreviation list at the head of "Correspondence 1916-70."

Arrangement: The Business records are arranged chronologically and subdivided under sub-headings (title of company or ballet production, and then by type of legal or financial document, correspondence, or other record) as arranged by THF, with some alterations.

- f. R1 Contract of RP&HK/L. Bourdon 1935:
[Folders R2-6: 1936]
- f. R2 Contract: RP/BS
- f. R3 Contracts: Chicago Ballet
- f. R4 Misc financial statements, itineraries, notes
- f. R5 Same as R4
- f. R6 Same as R4
- f. R7 Dance associations, congresses, councils, etc 1937:
- f. R8 Expense statements; misc lists 1938:
- f. R9 Permits re Mid-west Artists Bureau 1941:
[Folders R10-11: 1944]
- f. R10 Agreement RP/Humphrey-Weidman Studio 3/17/44):
- f. R11 Agreement Page-Camryn Concert 4/16/44):
[Folders R12-13: 1945]
- f. R12 Contract: RP/Ballet Russe de Monte Carlo
- f. R13 Memo: THF/RP
[Folders R14-15: 1947]
- f. R14 Itinerary; financial statement; agreement
- f. R15 Page-Stone tour: itinerary; salaries
[Folders R16-21: 1948—Chicago Grand Opera Ballet Tour]
- f. R16 Confidential report
- f. R17 Financial statement
- f. R18 Insurance
- f. R19 Memos: THF/RP;BS
- f. R20 Proposal
- f. R21 Misc
[Folders R22-24: 1949—Page-Stone Company]
- f. R22 Itineraries
- f. R23 Rental contract
- f. R24 Legal document: Paul Draper vs McCullough
[Folders R25-26: 1950—Les Ballets Américains]
- f. R25 Company list
- f. R26 Insurance

Business Records (cont.)

- f. R27 Ballet Russe de Monte Carlo itinerary 1950:
- f. R28 Film budget for Frankie Johnny 1951:
- f. R29 Statement of payment to A. Clavé 1951-53:
- f. R30 Document re Société des Auteurs & Compositeurs - Dramatiques 1952:
Merry Widow (Vilia) 1952-56:
[Folders R31-33: Meilhac, Henri. L'Attaché d'Ambassade]
- f. R31 Act I
- f. R32 Act II
- f. R33 Act III
[Folders R34-51: Legal documents]
- f. R34 1905
- f. R35 1905
- f. R36 1906
- f. R37 1906
- f. R38 1908
- f. R39 1908
- f. R40 1913
- f. R41 1919
- f. R42 1923
- f. R43 1929
- f. R44 1939
- f. R45 1952-56
- f. R46 1952
- f. R47 1953
- f. R48 1953
- f. R49 1953
- f. R50 1953
- f. R51 1956
- f. R52 Statement re London Festival Ballet 1953-54:
- f. R53 Contracts of RP/H. Short; THF/Rolf Gérard 1954-55:
- f. R54 Assignment re RP/Chicago Ballet Co 1954:
- f. R55 Chicago Opera Ballet Company Mgr's statement 1955:
- f. R56-59 Misc docs 1953-57:
[Folders R60-64: 1954—*Kiss Me Kate*; *Lady in the Dark*]
- f. R60 Correspondence
- f. R61 Contracts (in French)
- f. R62 Translation agreement 8/23/54
- f. R63 Agreements: THF/Cole Porter, S, & B. Spewack 8/31/54
- f. R64 Misc
[Folders R64a-c: 1954—*Duenna*]
- f. R64a Agreements
- f. R64b Contract

Business Records (cont.)
Merry Widow (Vilia) (cont.)

- f. R64c Notes (THF)
- f. R65 Proposal re Ballets des Champs-Élysées 1954-56:
[Folders R65a-c: 1955-56—Monte Carlo Ballet]
- f. R65a THF correspondence
- f. R65b-c Misc documents
[Folders R66-68: 1956-57—Chicago Opera Ballet]
- f. R66 Contract: COB/CAM
- f. R67 Itinerary
- f. R68 List of dancers
- f. R69 Contract of RP/Chicago Lyric Opera 1957:
- f. R70 *Agreement re Idylle* 1957:
[Folders R71-73: 1957-58—Chicago Opera Ballet]
- f. R71 Contract: COB/CAM
- f. R72 Itinerary
- f. R73 Misc
- f. R74 Contract of COB/CAM 1958-60:
- f. R75 Copyright in Choreographic Works 1959:
[Folders R76-77: Chicago Opera Ballet]
- f. R76 Salary list
- f. R77 Itinerary
- Customs Matters* 1959-66:
[Folders R78-81: J. E. Bernard Co Correspondence]
- f. R78 1959-60
- f. R79 1961-62
- f. R80 1962-63
- f. R81 1964-66
[Folders R82-88: Other Correspondence]
- f. R82 Hamburg-Chicago Line
- f. R83 D. C. Andrews & Co
- f. R84 Gallagher & Ascher
- f. R85 W. C. Sullivan
- f. R86 Air France
- f. R87 Karinska
- f. R88 Dior; Lebrun
[Folders R89-90: 1960]
- f. R89 Contract: M. Constant/Chicago Opera Ballet
- f. R90 Misc
[Folders R91-93: 1960-61 Chicago Opera Ballet]
- f. R91 Salary list
- f. R92 Itinerary
- f. R93 Contract of COB/Ravinia Festival 1961:
[Folders R94-97: 1961-72—Chicago Opera Ballet]
- f. R94 Payroll records

- Business Records (cont.)
- Customs Matters (cont.)
- f. R95 Payroll records
- f. R96 Itinerary
- f. R97 Tax statements
[Folders R97a-101: 1962-63—Chicago Opera Ballet]
- f. R97a Payroll records
- f. R98 Salary lists
- f. R99 Itinerary
- f. R100 Insurance
- f. R101 Tax statements
- f. R102 Contracts of Chicago Opera Ballet dancers (AGMA) 1962-64:
- f. R102a-b Agreements re Romberg Romance 1962-65:
The Nutcracker 1962-66:
[Folders R103-05: Correspondence]
- f. R103 THF/dancers
- f. R104 THF/MFEA
- f. R105 THF/Misc
[Folders R106-12: Contracts, leases, etc]
- f. R106 MFEA/Arie Crown Theatre
- f. R107 THF draft
- f. R108 AGMA
- f. R109 Dancers
- f. R110 Musicians
- f. R111 Theatre lease
- f. R112 Affidavits
[Folders R113-19: Costumes & scenery]
- f. R113 Correspondence: I. Karinska
- f. R114 Correspondence: G. Miceli; L. Vlady
- f. R115 Cost estimates
- f. R116 Lists
- f. R117 Fabric samples
- f. R118 Stage design specifications
- f. R119 Scenery construction: bids
[Folders R120-21: Dancers]
- f. R120 Salary estimates
- f. R121 Lists
[Folders 122-27: Expenses]
- f. R122 I. Karinska
- f. R123 Telephone, telegrams
- f. R124-127 Misc bills
- f. R128 Press material
[Folders R129-34: 1963-64—Chicago Opera Ballet]
- f. R129 Payroll records
- f. R130 Salary lists

Business Records (cont.)

The Nutcracker (cont.)

- f. R131 Itinerary
- f. R132 Transportation
- f. R133 Contract: AGMA rider
- f. R134 Tax statements
- f. R135 Basic Agreement—small dance companies 1964:
- f. R136 Civil Anti-trust Action (THF vs Ford Foundation) 1964:
[Folders R137-41: 1964-65—Chicago Opera Ballet]
- f. R137 Payroll records
- f. R138 Salary lists
- f. R139 Itinerary
- f. R140 Dancers
- f. R141 Tax statements
[Folders R142-50: 1965-66—Chicago Opera Ballet]
- f. R142 Payroll records
- f. R143 Salary lists
- f. R144 Accounts: missed performances
- f. R145 *Contract: F. Flindt re La Leçon*
- f. R146 Itinerary
- f. R147 Schedule: programs
- f. R148 Transportation
- f. R149 Transportation
- f. R150 Tax statements
[Folders R151-69: 1966-67—Ruth Page's International Ballet]
- f. R151 Payroll records
- f. R152 Manager's weekly report Pretour- Jan. 8
- f. R153 Jan. 9-15
- f. R154 Jan. 16-22
- f. R155 Jan. 23-29
- f. R156 Jan. 30-Feb. 5
- f. R157 Feb. 6-12
- f. R158 Feb. 13-19
- f. R159 Feb. 20-26
- f. R160 Feb. 27-Mar. 5
- f. R161 Mar. 6-12
- f. R162 Mar. 13-19
- f. R163 Salary lists
- f. R164 Itinerary
- f. R165 Schedule: programs
- f. R166 Program copy
- f. R167 Program copy (notes)
- f. R168 Invoices

Business Records (cont.)

The Nutcracker (cont.)

- f. R169 Tax statements
[Folders R170-71: 1967—Ruth Page's Concert Dance Group]
- f. R170 Payroll records
- f. R171 Payroll memos: B. Ford/THF
[Folders R172-74: 1967-68—Ruth Page's International Ballet]
- f. R172 Itinerary
- f. R173 Contracts: musicians
- f. R174 Contract: addendum re stage
[Folders R175-76: 1967-69—Ruth Page's Concert Dance Group]
- f. R175 Tax statements
- f. R176 Tax statements
- f. R177 Budget request—Illinois Arts Council 1967-69:
[Folders R178-86: 1968-69—Ruth Page's International Ballet]
- f. R178 Itinerary
- f. R178a Contract: RPIB/E. Fisher
- f. R179 Misc bus correspondence
 - Jan. 1-10
- f. R180 Jan. 13-23
- f. R181 Feb.-Mar
- f. R182 Apr
- f. R183 June
- f. R184 July-Aug
- f. R185 Sept
- f. R186 Oct.-Dec
- f. R187 Ruth Page's "Invitation to the Dance" itinerary 1970—
[Folders R188-90: n.d.—Misc]
- f. R188 Lists (names & addresses)
- f. R189 Invoices
- f. R190 Notes