

Guide to the Richard Englund Papers, 1931-1992

(S) *MGZMD 94

Jerome Robbins Dance Division

**The New York Public Library for the Performing Arts
New York, New York**

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Descriptive Summary

Title:	Richard Englund Papers
Collection ID:	(S) *MGZMD 94
Creator:	Englund, Richard
Extent:	13.80 linear feet (28 boxes)
Repository:	Jerome Robbins Dance Division. The New York Public Library for the Performing Arts

Abstract: The Richard Englund Papers cover the professional career of Richard Englund (1931-1991), a noted American dancer, choreographer, director, and teacher. Englund served as the director of several small dance companies, including the pioneering regional ballet company, Birmingham Civic Ballet, and training companies for both American Ballet Theatre and the Joffrey Ballet. The largest part of the collection documents the choreographic works that made up the repertory of the companies with which Englund was connected.

Administrative Information

Access

Collection is open to the public. Library policy on photocopying will apply. Advance notice may be required.

Publication Rights

For permission to publish, contact the Curator, Jerome Robbins Dance Division.

Preferred Citation

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Custodial History

The Richard Englund Papers were donated to the Jerome Robbins Dance Division in two installments, in 1993 and 2000, by Gage Bush Englund.

Processing Information

The collection was originally processed and cataloged in 1993; an additional accession of materials was incorporated into the collection in July 2007.

Biographical Note

Richard Englund, American dancer, choreographer, director, and teacher, was born in Seattle, Washington on April 9, 1931. Growing up in Seattle, Englund's family was friends with the family of Robert Joffrey. Englund studied dance with Mary Ann Wells, with whom Robert Joffrey also trained. Upon graduation from West Seattle High School, Englund received a scholarship and attended Harvard University from 1949-1951, majoring in English and fine arts. He transferred to the Juilliard School as a dance major in 1951. Englund danced with the Metropolitan Opera Ballet from 1953-1955 and the National Ballet of Canada from 1955-1957.

Englund's major interest, however, was in choreographing and directing, rather than performing. In 1957, after appearing as guest artist with the Birmingham Civic Ballet (Birmingham, Alabama) and dancing with the company at the first regional ballet festival in Atlanta, Georgia, he accepted an invitation to direct the company, remaining through 1959. He then returned to New York where he danced in the original productions of the Broadway musicals, *Greenwillow* (1960) and *Camelot* (1960). At the end of 1959, Englund had married Gage Bush, whom he had met in Birmingham, and they both danced with American Ballet Theatre from 1960 through 1962.

In 1962, Englund returned to Birmingham to become director, choreographer, and teacher for the Birmingham Civic Ballet. This well-respected company would be proclaimed the State of Alabama Ballet by the governor, but, in 1967, after problems with board members, Englund formed the Alabama State Ballet. Many of the dancers and staff from his former company chose to follow him. During the summer of 1967, he accepted the challenge presented to him by the Huntington Performing Arts Foundation to head the dance division of a large project in Suffolk County on Long Island, New York. The project involved forming a small professional dance company, the Huntington Dance Ensemble, to give performances and to work as artists-in-residence in the schools of the district. Englund remained with the Huntington Dance Ensemble until it was forced to disband, due to a loss of federal funding. In 1969, the dance company continued under Englund's direction (very briefly under the names American Dance Repertory Company and the American Dance Company), with an organization, American Dance Associates, Inc., being formed to support the group. In 1970, the new company name became Dance Repertory Company, and the small company toured the country giving performances and residencies through 1972.

In the fall of 1972, Dance Repertory Company was taken under Ballet Theatre Foundation as its own training company. Renamed Ballet Repertory Company, Englund served as its director. As of September 1, 1981, the company's name was changed to American Ballet Theatre II (ABT II). In connection with Ballet Theatre Foundation, Englund also directed summer training programs for young dancers drawn from auditions held around the country. He and Oliver Smith co-directed Ballet Theatre Workshop, a program to develop new choreographers. By mid-1985, Ballet Theatre Foundation ended the company and its training programs.

In the fall of 1985, at the invitation of Robert Joffrey, Englund took over the directorship of Joffrey II, the training company of the Joffrey Ballet. He also became responsible for the annual Choreographers' Workshop program. Englund was working with this group at the time of his death on February 15, 1991.

Richard Englund was much sought after as a speaker and lecturer, and as a guest teacher at regional ballet festivals. Among his choreographic works, which were included in the repertoires of a number of companies, are: *Capriccio*, *Crazy Quilt*, *Grand Tarantelle*, and *Jigs 'n Reels*. He often designed the sets, costumes, and lighting for his ballets, using the name Eric Richter.

In addition to his work with dance companies, Englund was the charter member of the dance department faculty of the Governor's School of North Carolina. He served as director of the International Ballet School in 1982 and 1986, in connection with the International Ballet Competition held in Jackson, Mississippi. He was a juror for the Prix de Lausanne in 1985. He was an active supporter of the Dance Notation Bureau, serving on its board of directors and as its president from 1980-1982. He was a member of the Dance Panel of the National Endowment for the Arts, and a panelist of the Dance Program of the New York State Council on the Arts. He received two Silver Bowl Awards for his contribution to dance in Alabama.

Richard Englund's wife, Gage Bush Englund, continued to work with Joffrey II as a teacher and rehearsal coach, but later returned to ABT to become ballet mistress of the ABT Studio Company. The Englunds had two daughters, Alixandra, who attended Brown University and became a theatrical costume designer, and Rachel, who joined New York City Ballet, appearing under the name of Rachel Rutherford.

Scope and Content Note

The Richard Englund Papers span the years 1931-1992, with the bulk of the material pertaining to his professional career as a director of several regional or training ballet companies, as well as his work as a choreographer and a teacher. The files are generally as Englund kept them, with the items usually arranged chronologically within the folders. Materials in each of the series relating to the six companies led by Englund typically include information on the sponsoring organization, financial records, costume and set design, programs, rosters, tour schedules, and repertory lists. There also are separate correspondence files for each of these companies, as well as more general correspondence in Series I. Correspondence is mainly to or from Englund, but can include letters or memos to others connected with the companies (including many items to or from Gage Bush Englund). Correspondence relating to specific subjects, such as a ballet or a project, has been retained with those files.

The largest part of the collection, however, documents the choreographic works that made up the repertory of the companies with which Englund was connected. The majority of these compositions were the work of Englund, but also represented are some early pieces by choreographers who went on to achieve greater prominence, including Lynne Taylor-Corbett and James Kudelka. While lacking much personal material, the collection provides extensive documentation of Englund's choreography and other considerable contributions to the growth of American ballet. The collection also offers opportunities for researchers interested in the development of the regional ballet movement and professional dance training programs in the United States during the second half of the twentieth century.

Organization

The collection is organized into 11 series. They are:

- Series I: Personal and Professional Papers, 1931-1989 and undated
- Series II: Birmingham Civic Ballet, 1952-1967 and undated
- Series III: Huntington Dance Ensemble, circa 1966-1970 and undated
- Series IV: Dance Repertory Company, 1969-1973 and undated
- Series V: Ballet Repertory Company, 1972-1981 and undated
- Series VI: American Ballet Theatre II, 1969-1985 and undated
- Series VII: Joffrey II, 1979-1992 and undated
- Series VIII: Choreography Files/Repertory, 1949-1989 and undated
- Series IX: Teaching, 1964-1988 and undated
- Series X: Work with Other Organizations, 1952-1990
- Series XI: Oversized Materials, 1949 and undated

Series Descriptions

Series I: Personal and Professional Papers, 1931-1989 and undated **2 boxes**

Arranged: Alphabetical

The Personal and Professional Papers series contains a small amount of biographical and professional material, such as contracts, prior to 1956. Also of interest are other materials relating to Englund's early years, including some school records, programs from his own student performances, Broadway musicals, and summer stock productions.

Series II: Birmingham Civic Ballet, 1952-1967 and undated **3 boxes**

Arranged: Alphabetical

The Birmingham Civic Ballet series documents Englund's extensive work with the pioneering regional ballet company, which his future wife, Gage Bush, had helped to establish. Among the items of interest are letters from Mia Slavenska, who was a guest teacher, as well as materials relating to the dissolution of the company.

Series III: Huntington Dance Ensemble, circa 1966-1970 and undated **2 boxes**

Arranged: Alphabetical

The Huntington Dance Ensemble series is comprised of material relating to Englund's work with a government funded project based in Long Island, New York. The program's artistic residencies in schools are represented in somewhat more detail than the work of the performing company.

Series IV: Dance Repertory Company, 1969-1973 and undated **1 box**

Arranged: Alphabetical

The Dance Repertory Company series consists primarily of administrative records pertaining to this short-lived offshoot of the earlier Huntington Dance Ensemble.

Series V: Ballet Repertory Company, 1972-1981 and undated **3 boxes**

Arranged: Alphabetical

The Ballet Repertory Company contains material on the successor to Dance Repertory Company, which became a training company for American Ballet Theatre. Material of interest includes a 1980 program autographed by company members, including Susan Jaffe, who later became a principal dancer with the parent company.

Series VI: American Ballet Theatre II, 1969-1985 and undated **2 boxes**

Arranged: Alphabetical

The American Ballet Theatre II series contains additional materials on ABT's training company, which began its existence under its new name in late 1981. Items of particular note include letters from then-ABT director, Mikhail Baryshnikov, as well as contracts for dancers who went on to greater fame, such as Susan Jaffe and James Sewell.

Series VII: Joffrey II, 1979-1992 and undated **2 boxes**

Arranged: Alphabetical

The Joffrey II series documents Englund's work with the Joffrey Ballet's training company. Correspondence includes many letters from Robert Joffrey, as well as letters from Gerald Arpino and Yvonne Mounsey. Also of interest is a copy of Joffrey's will and items relating to Englund's appointment to the Joffrey's Board of Directors during the period of Joffrey's illness and Englund's eventual resignation following Joffrey's death.

Series VIII: Choreography Files/Repertory, 1949-1989 and undated **10 boxes**

Arranged: Alphabetical

The Choreography Files/Repertory series contains files for ballets that were included in, or proposed for, the repertories of the companies led by Englund. The majority of the works documented were choreographed by Englund. Files frequently contain background information, biographical material, contracts, correspondence, and costume and set designs and other technical information. Also contained in some files are financial records, floor plans and diagrams, Labanotation scores, lighting plots, music scores, photographs, programs, promotional materials, rehearsal schedules, reviews, and royalty information. Among those works which are particularly well documented are *Beauty and the Beast*, *Jigs 'n Reels*, and *Tales from Hans Christian Anderson*. Also included with this series are separate files on works staged by Englund for other companies, as well as lists of his choreography and some additional music scores. Larger format costume and set designs and music scores can be found in the Oversized Materials series.

Series IX: Teaching, 1964-1988 and undated **.5 box**

Arranged: Alphabetical

The Teaching series contains class work notes, contracts, correspondence, programs or brochures, and schedules. There is also information on Englund's teaching under the subheading, "Regional Festivals."

Series X: Work with Other Organizations, 1952-1990 **.5 box**

Arranged: Alphabetical

The Work with Other Organizations series mainly consists of material on events or other organizations with which Englund was associated, including the International Ballet Competition and Dance Notation Bureau. These files can contain contracts, correspondence, membership lists, minutes and reports, and schedules.

Series XI: Oversized Materials, 1949 and undated **2 boxes**

Arranged: Alphabetical

The Oversized Materials series contains a few additional costume sketches for the ballets, *The Conversation*, *The Nutcracker*, and some elevations for the *Romeo and Juliet* sets. Also included are two music scores for other productions.

Box/Folder Description

Series I: Personal and Professional Papers, 1931-1989 and undated

Box 1

- F. 1 Biographical material, 1958-1991
- F. 2 Birth registration certificate, 1931 (Photocopy.)
- F. 3 Certificates and proclamations, 1963-1981
- F. 4 Contract, 1953 (Gateway Musical Playhouse.)
- Correspondence
- General
- F. 5 1953-1969
- F. 6 1970-1978
- F. 7 1980-1989 and undated
- F. 8 Letters of appreciation from dancers, staff, students
- F. 9 Marriage announcement, 1959
- F. 10 Poetry by RE, 1950 and undated
- Programs (RE's work as student, performer, and/or choreographer.)
- F.11 1947-1949 (Includes programs annotated by RE, including early Robert Joffrey recital and Martha Graham performance in Cambridge, as well as programs for RE's appearances as performer, such as Ivan Novikoff's Russian American Ballet and West Seattle High School Pow Wow.)
- F. 12 1951-1953 (Includes 1952 State Fair Musicals program for *Wizard of Oz* with Maria Tallchief.)
- F. 13 1954-1958
- F. 14 1960-1966

Box 2

- F. 1 1970-1988
- F. 2 Undated
- Schools
- F. 3 James Madison Junior High School, 1945-1946 (Yearbook with many autographs.)
- F. 4 Juilliard School, 1959-1962 and undated
- F. 5 West Seattle High School, 1949 and undated (Commencement program and Honor Society certificate.)
- Speeches
- F. 6-9 Birmingham years, circa 1950-1959
- F. 10 New York City and Long Island, 1960-1969
- F. 11 Unidentified, undated
- Writings
- F. 12 *Dance Auditions*, 1982 (Correspondence and RE's corrections to typescript of section of book by Eric Nielsen containing interview with Englund.)
- F. 13 *Exchanges: Life After Dance*, 1986 (Correspondence, proof copy of statement by RE, and unsigned permission form.)
- F. 14 *Time the Twain Meet*, 1962 and undated (Typescript, with corrections, of article for *Dance Magazine*.)

Box/Folder	Description
<u>Series II: Birmingham Civic Ballet, 1952-1967 and undated</u>	
Box 3	
F. 1	Artistic director's reports, 1957-1966 and undated
	Correspondence
F. 2	1956-1957 (Includes Mia Slavenska.)
F. 3	1958-1959 (Includes Celia Franca, Alicia Markova, and Mia Slavenska.)
F. 4	1960-1963
F. 5	1964-1965 (Includes Doris Hering.)
F. 6	1966-1967
F. 7	Undated
	Financial
F. 8	Budgets and statements, 1955-1966
F. 9	Fundraising, 1959 and undated
	Governance documents
	Alabama State Ballet
F. 10	Articles of incorporation and by-laws, 1967 and undated
F. 11	Break with Birmingham Civic Ballet, 1967 and undated
	Birmingham Civic Ballet, Inc. (BCB.)
F. 12	Certificate of incorporation, constitution, and rules 1952-1959 and undated
F. 13	Guild of BCB, 1960-1966 (Invitations and member directories.)
F. 14	Minutes and organizational charts, 1963 and undated
F. 15	Newsletters, 1962-1967
F. 16	Notebooks, 1962-1966 and undated
	Performing company
F. 17	Apprentice program, 1958-1967
F. 18	Company notices, undated
F. 19	Contract, 1967
F. 20	Junior League of Birmingham, 1963-1966 (Sponsorship of <i>Nutcracker</i> performances.)
F. 21	Rosters and biographical information, undated
F. 22	Tour schedules, 1966 and undated
	Programs
	General
F. 23	1955-1959
F. 24	1960-1963
F. 25	1964-1965
Box 4	
F. 1	1966
F. 2	1967

Box/Folder	Description
F. 3	Undated Souvenir
F. 4	1953-1959
F. 5	1963-1966 Promotional materials (Includes press releases and program copy.)
F. 6	General, undated (Includes official proclamations and some clippings.)
F. 7	Press book, 1966-1967 (Alabama State Ballet.)
F. 8	Press kits, undated (BCB.)
F. 9	Press releases and program copy, undated Reports
F. 10	Histories and fact sheets, 1952-1967
F. 11	Proposals, 1967 and undated
Box 5	
	Season summary files
F. 1	1957-1959
F. 2	1962-1963
F. 3	1963-1964
F. 4	1964-1965
F. 5	1965-1966
F. 6	Season survey reports, 1962-1966
F. 7	School, 1958-1967 (Includes class schedules and recital programs.)
F. 8	Southeastern Ballet Festival, 1958-1967 (Includes adjudication reports.)
<u>Series III: Huntington Dance Ensemble, circa 1966-1970 and undated</u>	
Box 6	
	Correspondence
F. 1	General, 1967-1968
F. 2	Letters of recommendation and appreciation, 1967-1970 and undated
F. 3	Huntington Performing Arts Foundation (HPAF), 1968-1969 Performing Arts Curriculum Enrichment (PACE)
F. 4	Background, 1967 and undated
F. 5	Committee reports, 1967-1969
F. 6	Contract with RE, 1967
F. 7	Evaluation report, circa 1968 (For first operational year.)
F. 8	Grant application, circa 1966
F. 9	Newsletter, 1968-1969 Performing Company
	Lecture-demonstrations in schools, undated
F. 10	Information sheets

Box/Folder	Description
F. 11	Narration
F. 12	Responses from teachers, students
F. 13	Repertory and casting, 1968 and undated
F. 14	Rosters, 1968-1969
F. 15	Schedules, 1968 and undated
F. 16	Programs, 1967-1969 and undated Promotional materials
F. 17	Press kit, 1968
Box 7	
F. 1	Press releases, 1967-1969 and undated Reports
F. 2	Address to PACE Steering Committee, 1967
F. 3	Dance Ensemble activities, 1968 and undated
F. 4-7	Lecture-demonstrations and artist-in-residence work, 1968-1969 and undated
F. 8	Notes, undated (For reports and lectures.)
<u>Series IV: Dance Repertory Company, 1969-1973 and undated</u>	
Box 8	
	American Dance Associates
F. 1	By-laws and certificate of incorporation, 1970
F. 2	Certificate of dissolution, 1976
F. 3	Bulletins, 1969-1971
F. 4	Contract form for sponsors, undated
F. 5	Correspondence, 1969-1972
F. 6	Financial, 1970-1973
F. 7	Ford Foundation survey, 1971
F. 8	Minutes, 1969-1971 Performing company
F. 9	Background, undated
F. 10	Notes on talks to dancers, undated
F. 11	Project with Dance Notation Bureau, 1971-1972 and undated
F. 12	Repertory, undated
F. 13	Rosters and biographical information, undated
F. 14	Teachers' guides for residency, undated
F. 15	Tour schedules, 1970 and undated
F. 16	Union, 1972 Programs
F. 17	1969-1972
F. 18	Undated
F. 19	Promotional materials, 1971-1973 and undated

Box/Folder	Description
F. 20	Proposals, 1970 and undated (Dance on Long Island and American Dance Company at Santa Cruz.)

Series V: Ballet Repertory Company, 1972-1981 and undated

Box 9

F. 1	Background, undated
F. 2	Ballet Theatre Foundation, 1972-1973 and undated Correspondence
F. 3	1972-1974
F. 4	1976-1979
F. 5	1980-1981
F. 6-8	Financial, 1972-1981 and undated Performing Company
F. 9	Alumni and their affiliations, 1978-1980 and undated
F. 10	American Guild of Musical Artists (AGMA) agreement, 1973 Artists-in-Schools Programs
F. 11	National Endowment for the Arts (NEA) Artists-in-Schools Dance Program Component, 1977-1981
F. 12	Sample program, 1974
F. 13	Teacher supplement, undated
F. 14	Contracts, 1978-1979
F. 15	Dance Notation Bureau project, circa 1976
F. 16	Notices and announcements, 1973-1980 and undated
F. 17	Plans for development, undated
F. 18	Repertory and casting, undated Rosters and biographies
F. 19	1973-1977
F. 20	1978-1982 and undated Scholarship programs, workshops
F. 21	1972
F. 22	1975-1980

Box 10

	School proposals
F. 1	1976-1978
F. 2	Undated
	Touring
F. 3	Schedules, 1975-1979
F. 4	Shaw Concerts, Inc., 1972-1974 (Bookings.)
F. 5	Summary of tour cities, 1979
F. 6	Technical requirements, 1973-1981 and undated
	Programs
	General

Box/Folder	Description
F. 7	1973-1975
F. 8	1976-1978
Box 11	
F. 1	1979
F. 2	1980 (Bermuda Festival program autographed by company members, including Susan Jaffe.)
F. 3	Undated Souvenir
F. 4	Newport Music Festival, 1973-1975
F. 5	Spoletto Festival U.S.A., 1979
F. 6	Promotional materials, undated
<u>Series VI: American Ballet Theatre II, 1969-1985 and undated</u>	
Box 12	
F. 1	American Ballet Theatre, 1969-1989 and undated (Includes Oliver Smith.)
F. 2	Annual report drafts and fact sheets, 1981-1986 and undated
F. 3-5	Ballet Theatre Workshop, 1981-1983 and undated
F. 6	Committee meetings, 1982-1983 (Called variously ABT II Subcommittee or Committee.) Correspondence
F. 7	1981-1982 (Includes letter from Mikhail Baryshnikov.)
F. 8	1983-1989
F. 9	Financial, 1982-1984 and undated Performing company
F. 10	Biographies, 1982-1984 and undated
F. 11	Contracts, 1982-1984
F. 12	Intern's report, undated (Typescript by Melanie Stinson.)
F. 13	Performance log, 1973-1985
F. 14	Repertory, 1982-1984 and undated (Includes some royalty information)
F. 15	Rosters, 1981-1985
F. 16-17	10th Anniversary Season, 1983 Touring Schedules and itineraries
F. 18	1981-1983
F. 19	1984-1985
F. 20	Summary of tour cities, undated
F. 21	Technical information, 1983-1984 and undated
F. 22	Planning committee, 1980-1981
Box 13	
	Programs
F. 1	1981-1982

Box/Folder	Description
F. 2	1983
F. 3	1984
F. 4	1985
F. 5	Undated
F. 6	Promotional materials, 1977-1983 and undated
F. 7	Summer scholarship and other training programs, 1982-1984 and undated
F. 8	Syllabi and other educational materials, undated
F. 9	Video inventory, undated
<u>Series VII: Joffrey II, 1979-1992 and undated</u>	
Box 14	
F. 1	Board of Directors, 1980-1989 Correspondence
F. 2	1979-1983 (Includes letters from Robert Joffrey.)
F. 3	1985-1988 (Includes letters from Robert Joffrey and Yvonne Mounsey.)
F. 4	1989-1990 and undated (Includes letters from Gerald Arpino.)
F. 5	Financial, 1985-1989 and undated
F. 6	Joffrey II Committee, 1987-1989 Performing company
F. 7	Information sheet, 1986
F. 8	Newsletters, 1982-1989 (<i>II's News</i>) Repertory
F. 9	Cumulative information, undated
F. 10	Music for ballets, undated (Discography and inventory of parts.)
F. 11	Notes, 1986-1989
F. 12	Rosters, 1986-1988 Programs General
F. 13	1985-1986
F. 14	1987
F. 15	1988
F. 16	1989
F. 17	Undated
Box 15	
F. 1	Souvenir, 1985-1989
F. 2	Promotional materials, 1985-1989
F. 3	Report, 1986
F. 4	Robert Joffrey's will, 1988 (Also RE's notes for eulogy.) Touring
F. 5	Itineraries, 1985-1989

Box/Folder	Description
F. 6	Technical requirements, 1989 Workshops Amazing Blue Ribbon lecture-demonstration
F. 7	Clippings, 1986-1987
F. 8	Promotional materials, 1983-1987 and undated Choreographer's Workshop
F. 9	General, 1985-1988
F. 10	Applications, 1985-1988
F. 11	Funding, 1985-1987
F. 12	Programs, 1986-1992
F. 13	Robert Joffrey Workshop, 1986-1989 (Held in San Antonio, Texas.)

Series VIII: Choreography Files/Repertory, 1949-1989 and undated

Box 16

Ballets

F. 1	<i>Aeolian Passage</i> (Englund), undated
F. 2	<i>Akimbo</i> (Hodes) 1968 and undated
F. 3	<i>Albinoni</i> (Jacobsen), undated (Includes items in Danish and an English translation.)
F. 4	<i>All That Jazz</i> (Englund), undated <i>American Dreamer</i> (Patrelle)
F. 5	General, 1982-1989 (Mainly contracts and clippings.)
F. 6	Costumes, 1986-1987 (Includes publicity photographs.) <i>Annual</i> (Perez)
F. 7	General, undated
F. 8	Contracts and correspondence, 1971-1976
F. 9	<i>Architectonics</i> (Englund), undated
F. 10	<i>Area Code 615</i> (Crum), 1974 and undated
F. 11	<i>At Ease!</i> (Englund), undated (See also <i>Games</i> .)
F. 12	<i>Ballade</i> (Sokolow), undated <i>Beauty and the Beast</i> (Englund)
F. 13	General, 1987-1988 and undated
F. 14	Choreography and casting, undated
F. 15	Contracts, 1987 Costumes
F. 16	Correspondence and notes, 1987 and undated
F. 17	Sketches, undated (Some with fabric swatches or photographs.)
F. 18	Financial, undated
F. 19	Music, 1987-1988

Box 17

F. 1	Notebook, 1988
F. 2	Permissions, 1987-1988
F. 3	Photographs, undated

Box/Folder	Description
F. 4	Press kit, undated (Album containing clippings, photographs, press releases and other promotional materials)
F. 5	Sets/Lighting, 1987
F. 6	Story, undated (Photocopy of Anne Carter translation of <i>Beauty and the Beast</i> , probably used by dancers to prepare for ballet.)
F. 7	<i>Bournonville Divertissement</i> (Bournonville staged by Lander), undated (Includes <i>Napoli</i> .)
F. 8	<i>Capriccio</i> (Englund), 1981 and undated <i>Children of the Sun</i> (Reiter-Soffer)
F. 9	General, undated
F.10	Correspondence, 1972-1973
F. 11	<i>Circa 1840</i> (Englund), undated
F. 12	<i>Collage</i> (Englund), undated
F. 13	<i>The Combat</i> (Dollar), 1973 and undated
F. 14	<i>Companion of Angels</i> (Englund), undated
F. 15	<i>Concerto Grosso</i> (Czarny), 1975
F. 16	<i>Confetti</i> (Englund), undated
F. 17	<i>Continuo</i> (Tudor), undated
F. 18	<i>Conversations</i> (Englund), undated (See also Oversized.)
Box 18	
F. 1	<i>Le Corsaire Pas de Deux</i> (after Petipa), undated
F. 2	<i>Courtly Dances for Today</i> (Englund), undated <i>Crazy Quilt</i> (Englund)
F. 3	Notes, 1970-1984 and undated
F. 4	Patterns, undated
F. 5	<i>Danses Russes</i> (Englund), undated
F. 6	<i>La Danza</i> (Englund, undated)
F. 7	<i>Day of Blood and Flowers</i> (Englund), undated
F. 8	<i>Death of Harlequin</i> (Englund), undated
F. 9	<i>Designs for 7</i> (Englund), 1972 and undated
F. 10	<i>Diary</i> (Taylor-Corbett), 1979-1988 and undated (Includes photograph.)
F. 11	<i>Diversions</i> (Englund), undated <i>Divertimento</i>
F. 12	Englund/Mozart, undated
F. 13	Englund/Vivaldi, 1988 and undated
F. 14	<i>Don Quixote Pas de Deux</i> (after Petipa), undated
F. 15	<i>Elusive Garden</i> (Reiter-Soffer), 1970-1978 and undated
F. 16	<i>Face Without a Heart</i> (Englund), undated
F. 17	<i>Far in Night</i> (Englund), undated
F. 18	<i>Fête Galante</i> (Englund), undated
F. 19	<i>Fete Polonaise</i> (Kirby), 1971
F. 20	<i>La Fille Mal Gardée Pas de Deux</i> , circa 1976 (Photocopy of notation score of choreography by Dauberval, as taught by Rochelle Zide.)
F. 21	<i>Firebird</i> (after Fokine), undated

Box/Folder	Description
F. 22	<i>Folly at the Flickers</i> (Englund), undated
F. 23	<i>Folly of Fame</i> (Englund), undated
F. 24	<i>Games</i> (Englund), undated (See also <i>At Ease!</i>)
F. 25	<i>Gardens of Boboli</i> (Haim), 1986-1988 and undated (Includes publicity photographs.)
	<i>Giselle</i> (after Petipa), undated
F. 26	Act I
F. 27	Act II
F. 28	<i>Glinka Pas de Trois</i> (Eglevsky after Balanchine), 1971-1975 and undated
Box 19	
F. 1	<i>Graffiti</i> (Englund), 1974 and undated
F. 2	<i>Grand Pas: Raymonda</i> (Petipa, staged by Blanton), 1985
F. 3	<i>Grand Tarantelle</i> (Englund), 1963 and undated
F. 4	<i>Hang It All</i> (Vislocky), 1971 and undated
F. 5	<i>Hanson Piano Concerto</i> (Haigen), 1975-1980 and undated
F. 6	<i>Harlequinade</i> (Englund), 1963 and undated
F. 7	<i>Icarus</i> (Hoving), 1967-1972 and undated
F. 8	<i>Impressions</i> (Sanders), 1972-1974 and undated
F. 9	<i>In Games</i> (Noble), undated
	<i>Jigs 'n Reels</i> (Englund), 1978 and undated
F. 10-11	General, undated
F. 12	Dance notation Bureau, 1973 and undated
F. 13	Notated score, 1972
F. 14	<i>Kaleidoscope</i> (Englund), undated (Includes costume sketches.)
F. 15	<i>Kouros</i> (Banos), undated
F. 16	<i>Krazy Kat</i> (Englund), 1975 and undated
Box 20	
F. 1	<i>Lacrymosa D'Amore</i> (Stierle), 1988 (Includes publicity photographs.)
F. 2	<i>Lais</i> (Englund), undated
	<i>Legend</i> , undated
F. 3	I (Englund/Franck)
F. 4	II (Englund/Fauré)
F. 5	<i>Looking at Ballet</i> (Englund), undated (Lecture-demonstration.)
F. 6	<i>Looking at Dance</i> (Englund), undated (Lecture-demonstration.)
F. 7	<i>Lorelei</i> (Englund), undated
F. 8	<i>La Malinche</i> (Limón), 1970-1971 and undated (Includes letter from José Limón.)
F. 9	<i>The Moor's Pavane</i> (Limón), undated
F. 10	<i>Mosaics</i> (Englund), 1974 and undated
F. 11	<i>Mozartiana</i> (Englund), undated
F. 12	<i>Night of No Moon</i> (Englund), undated

Box/Folder	Description
F. 13	<i>The Nutcracker</i> (Englund/Clark), 1957-1967 and undated (See Oversized for costume designs by Elizabeth Kay Clark.)
F. 14	<i>Odes</i> (Englund), undated
F. 15	<i>Odes duet</i> (Sokolow), 1971 and undated
F. 16	<i>Once Upon a Time</i> (Englund), undated (Based on <i>Mary Poppins</i> .)
F. 17	<i>Ondine</i> (Englund), undated
F. 18	<i>One in Five</i> (Powell), 1979-1980
F. 19	<i>Oöphytes</i> (Englund), undated
F. 20	<i>Partita</i> (Englund), undated
F. 21	<i>Pas de Dix</i> (Balanchine), 1968-1980 and undated
Box 21	
F. 1	<i>Pas de Filles</i> (Englund), undated
F. 2	<i>Pas de Trois de Plaisir</i> (Jorgensen), 1957 and undated
F. 3	<i>Pas des Déesses</i> (Joffrey), 1982 and undated
F. 4	<i>Passage</i> (Kudelka), 1982-1987
F. 5	<i>Pi R Squared</i> (Bewley), 1962-1973 (Includes letters from Lois Bewley.)
F. 6	<i>Pinocchio</i> , 1973 and undated
F. 7	<i>Praises for Hummingbirds and Hawks</i> (Broughton), 1952-1973 and undated
F. 8	<i>Primavera</i> (Englund), undated
F. 9	<i>Rebel Yell</i> (Englund), undated
F. 10	<i>Redback Rags</i> (Englund), 1974 and undated
F. 11	<i>Les Rendezvous</i> , undated
F. 12	<i>Romeo and Juliet</i> (Englund), undated (See also Oversized.)
F. 13	<i>Sans Amour</i> (Englund), undated
F. 14	<i>Satanella</i> (after Petipa?), undated
F. 15	<i>Scènes de Ballet</i> (Englund), undated
F. 16	<i>Sea Interlude</i> (Englund), undated
F. 17	<i>Sequels</i> (Taylor-Corbett), 1980-1981 and undated
F. 18	<i>Sets</i> (Englund), undated
F. 19	<i>Simple Symphony</i> (Englund?), undated
F. 20	<i>Sisters</i> (Englund), 1964 and undated
F. 21	<i>Songs of the Auvergne</i> (Bewley), 1973-1974
F. 22	<i>Spithre</i> (Englund), 1975 and undated
F. 23	<i>Steppin' Out</i> (Englund), undated <i>Swan Lake</i> , undated
F. 24	Condensed version
F. 25	Act II
F. 26	Act III
F. 27	Act IV
F. 28	<i>Les Sylphides</i> (Fokine), undated
Box 22	
	<i>Tales from Hans Christian Andersen</i> (Mahler)

Box/Folder	Description
F. 1	General, 1984-1985
F. 2	Budget, 1985
F. 3	Choreographer: Donald Mahler, 1985-1987
F. 4	Costumes, 1985-1987
F. 5	Lighting designer: Eric Cornwell, 1985 (Includes copy of lighting plot.)
F. 6	Music, 1987 and undated
F. 7	Schedule, 1985
F. 8	Set/Costume designer: Carol Vollet Garner, 1985-1987
F. 9	Sets, 1985
F. 10	Synopsis, undated
F. 11	<i>Three Pieces in the Shape of a Pear</i> (Jones), 1980 and undated
F. 12	<i>Three Romances</i> (Englund), undated <i>Thro' Three Heavens</i> (Englund)
F. 13	General, 1954 and undated (Includes letter from Lou Harrison.)
F. 14	Costume sketches, undated <i>Timepools</i> (Englund),
F. 15	General, 1975-1983 and undated
F. 16	Music, undated
F. 17	<i>Trio</i> (Higginbotham/Haigen), 1973
F. 18	<i>U & i, he & she</i> (Englund), undated
F. 19	Untitled new work (Banos), 1973-1976
F. 20	<i>Variations</i> (Englund), undated
F. 21	<i>Variations Giocoso</i> (Englund), undated
F. 22	<i>Veneziana</i> (Englund), undated
F. 23	<i>Victims</i> (Monreal) <i>Victims</i> (Monreal), 1978
F. 24	<i>Vignettes</i> (Englund), undated <i>Vivaldi Variations</i> (Englund)
F. 25	General, undated
F. 26	Conductor score, 1949 (<i>Concerto in do maggiore</i> , with annotations.)
F. 27	<i>Winter Age</i> (Englund), undated
F. 28	Unidentified costume and set designs, undated

Box 23

RE works staged for other companies

General

F. 1	Inquiries, 1978
F. 2	Lists of works by RE, 1953-1983
F. 3	Music lists, undated
F. 4	National Association for Regional Ballet, 1976
F. 5	National Endowment for the Arts grant application, 1968
F. 6	Reviews, undated
F. 7	Royalties, undated

Box/Folder	Description
F. 8	Running times, undated
F. 9	Works in repertory or possibilities, undated
F. 10	Ballet Arts Workshop, 1968 (<i>Capriccio</i> .)
F. 11	Bristol Concert Ballet Company, 1976-1977 (<i>Jigs 'n Reels</i> .)
F. 12	Dallas Metropolitan Ballet, circa 1976 (<i>Jigs 'n Reels</i> .)
F. 13	Delta Festival Ballet, 1968-1973 (<i>Capriccio</i> and <i>Jigs 'n Reels</i> .)
F. 14	Detroit City Ballet, 1978 (<i>Grand Tarantelle</i> .)
F. 15	Garden State Ballet, 1967 (<i>Jigs 'n Reels</i> .)
F. 16	Georgia Dance Theatre, 1980 (<i>Grand Tarantelle</i> .)
F. 17	Juilliard Dance Ensemble, 1966 (<i>Jigs 'n Reels</i> .)
F. 18	Lake Charles Ballet Society, 1973-1983 (<i>Capriccio</i> and <i>Grand Tarantelle</i> .)
F. 19	Louisiana Ballet, 1967 (<i>Capriccio</i> .)
F. 20	Milwaukee Ballet Company, 1972 (<i>Jigs 'n Reels</i> .)
F. 21	North Carolina School of the Arts, 1971 (<i>Crazy Quilt</i> .)
F. 22	Ruth Mitchell Dance Theatre, 1989 (<i>Grand Tarantelle</i> .)
F. 23	Tacoma Civic Ballet, 1966 (<i>Courtly Dances for Today</i> , <i>Crazy Quilt</i> , and <i>Grand Tarantelle</i> .)
F. 24	Tulsa Civic Ballet, 1976 (<i>Jigs 'n Reels</i> .)
F. 25	Walnut Hill Dance Company, 1979 (<i>Grand Tarantelle</i> .)
Box 24	
	Scores (By title of choreographic work or musical composition)
	Arnsheimer, Johann – <i>The Halt of the Cavalry: Pas de deux</i> , undated (Manuscript copy of piano score.)
F. 1	
F. 2	Delibes, Léo – <i>Coppélia</i> , undated
F. 3	Ives, Charles – <i>Sets</i> , 1954-1973 (Ives pieces used in ballet.)
F. 4	Nineteenth century composers, 1950 and undated
	Rachmaninoff, Sergei – <i>Spring Waters</i>
F. 5	Full score, undated (Photocopy with correspondence and notes.)
F. 6	Parts, undated (Photocopy.)
F. 7	Piano vocal score, 1906 (<i>Floods of Spring</i> , with notes)
F. 8	Satie, Erik – <i>Trois Morceaux en Forme de Poire</i> , 1971
F. 9	Strauss, Josef – <i>One in Five</i> , undated (Strauss pieces used in ballet of that title.)
	Tchaikovsky, Peter Ilich
	<i>The Nutcracker</i>
F. 10-11	Complete ballet, 1950 (Two copies of piano score, each with extensive notations in pencil.)
Box 25	
F. 1	Act 1, 1982 (Full score, with notations in pencil throughout.)
F. 2	Act 2, 1982 (Full score, with notations in pencil throughout.)

Box/Folder	Description
F. 3	Divertissement, 1977 (In pencil: "Dec. '77 – Utica Sym. Judith Somoge – Cond.")
F. 4	<i>The Sleeping Beauty</i> , 1950 (Piano score.)
<u>Series IX: Teaching, 1964-1988 and undated</u>	
Box 26	
F. 1	Contracts, 1964-1988
F. 2	Lecture notes, undated
	Organizations/companies
	Cecchetti Council of America
F. 3	1974
F. 4	1975
F. 5	1977
F. 6	Dance Craft Workshop '76, circa 1976
F. 7	Dayton Civic Ballet, 1962-1967
F. 8	Governor's School of North Carolina, 1963
F. 9	Horizons '83, 1983
F. 10	Invitational Repertory Workshop, 1967 (Lake Charles, Louisiana.)
F. 11	Louisiana Association of Dance Masters, 1967-1970
F. 12	St. Paul's School, 1980-1981
F. 13	Southern Association of Dance Masters, 1965
<u>Series X: Work with Other Organizations, 1952-1990</u>	
F. 14	American Association of Dance Companies, 1967-1970
F. 15	Dance Notation Bureau, 1952-1990
	International Ballet Competition
F. 16	1981-1982
F. 17	1984-1986
	National Endowment for the Arts Dance Panel
F. 18	Correspondence and meeting minutes, 1965-1990
F. 19	Reports and surveys, circa 1966-1967
F. 20	New York State Council on the Arts, 1977-1990
F. 21	Prix de Lausanne, 1984-1985
	Regional festivals
F. 22	Correspondence, 1975-1990 (Includes some contracts.)
F. 23	Programs, 1975-1990 (Annotated by RE.)
<u>Series XI: Oversized Materials, 1949 and undated</u>	
Box 27	
	Costume and set designs
F. 1	<i>Conversations</i> , undated (See also Choreography Files/Repertory series.)

Box/Folder	Description
F. 2	<i>The Nutcracker</i> , undated (Designs by Elizabeth Kay Clark; see also Choreography Files/Repertory series.)
F. 3	<i>Romeo and Juliet</i> , undated (Elevations; see also Choreography Files/Repertory series.)

Box 28

Scores

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| F. 1 | Field, John - <i>Pas de Déesses</i> , undated (Piano score.) |
| F. 2 | Prokofiev, Sergey – <i>Cinderella</i> , 1949 (Piano score.) |

Separated Material

- Posters
 - American Ballet Theatre II 6 posters - Location: Drawer #64
 - Ballet Repertory Company and Dance Repertory Company 9 posters - Location: Drawer #68
 - Birmingham Ballet Company 1 poster - Location: Drawer #76
- Videorecordings
 - American Ballet Theatre II *Grand Pas: Raymonda*, 1982 – 1 reel