
Guide to the Eugene Loring Papers

Collection number: MS-P02

Special Collections and Archives
The UCI Libraries

University of California
Irvine, California

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Date Completed:

1997

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Descriptive Summary

Title: Eugene Loring papers,

Date (inclusive): 1925-1986

Date (bulk): (bulk 1933-1979)

Collection number: MS-P002

Creator: Loring, Eugene, 1914-

Extent: 14.6 linear feet (26 boxes)

Repository: University of California, Irvine. Library. Dept. of Special Collections.

Irvine, California 92623-9557

Abstract: The Eugene Loring Papers are comprised mainly of production photographs, scrapbooks, programs, and ephemera from the various stages of Loring's career, which culminated in a position as the founding chairman of the University of California, Irvine Dance Department (1965-1978). The collection contains rich documentation of Loring's early career, particularly in scrapbooks documenting the road tours of the dance companies Ballet Caravan and Ballet Theatre, and also broadly documents his directorship of Dance Players. Materials in this collection provide information on two important threads in Loring's diverse career in dance: his choreographic abilities as a leading developer of an American style of dance and his pedagogical skills (the latter first surfaced through his association with the American School of Dance). Additionally, the collection includes numerous performance and portrait photographs of dancers and dance companies collected by Loring and others.

Language: English

Access

Collection is open for research. Scrapbooks are extremely fragile and require close supervision by Special Collections staff during use.

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Preferred Citation

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Acquisition Information

Gift of Eugene Loring, 1975 and 1980.

Processing History

Preliminary processing by Roger Berry in 1975 and 1980. Processing completed by Emma Kheradyar in 1996-1997. Guide edited by Laura Clark Brown in 1998 and completed by William Landis in 2000.

Biography/Organization History

Biography

Born on August 2, 1914 as Le Roy Kerpestein in Milwaukee, Wisconsin, Eugene Loring studied gymnastics, music, acting and performing as a young man with the Wisconsin Players. He also studied dance to improve his movement qualities as an actor. He decided in his early twenties to pursue dance full time.

Loring was admitted in 1934 to the American School of Ballet, founded by George Balanchine and Lincoln Kirstein. They chose a group of students, including Loring, to perform as the American Ballet Company. This company also performed divertissement ballets choreographed by Balanchine for the Metropolitan Opera. During this time Loring also danced in the corps de ballet and as a soloist with the Fokine Ballet.

When the American Ballet and Metropolitan Opera seasons ended each year, a group of dancers including Loring joined Lincoln Kirstein's independent company Ballet Caravan. Instead of following classical ballet traditions, dancers choreographed pieces about life in America. The group shared equally in all decision making. Ballet Caravan spent spring and summer caravanning to small towns across America to perform in small venues. At summer's end they returned to New York for the American Ballet and Metropolitan Opera seasons.

Eugene Loring's first original ballet was *Harlequin for President*. While a dancer/choreographer with Ballet Caravan, he choreographed *Billy the Kid* at the suggestion of Lincoln Kirstein, collaborating with Aaron Copland, who composed the musical score. *Billy the Kid* became Loring's most famous piece and is in the permanent repertoire of American Ballet Theatre. The Australian Ballet and the Oakland Ballet also have performed *Billy* as part of their repertoire.

Loring choreographed *The Great American Goof*, a ballet-play with spoken words (libretto by William Saroyan), for Ballet Theatre in 1940. The work was a compilation of dance, music, speech, and sliding stage screens. In the same year, Loring appeared on Broadway as an actor in Saroyan's *The Beautiful People*.

Loring created his own dance company named Dance Players in 1941, which continued in the same vein as Ballet Caravan. He choreographed *Man From Midian and Prairie* and the company performed *Billy the Kid*, along with many of his earlier works such as *Yankee Clipper* and *Harlequin for President*. The company disbanded in 1942, but Loring reused the name later for other student dance companies.

In 1943 Loring was contracted by Metro-Goldwyn-Mayer to work as a dance director and actor in films. It was a productive period for Loring as he choreographed dance sequences for the films *Ziegfeld Follies*, *Funny Face*, and *Silk Stockings*, as well as several Broadway shows, including *Carmen Jones*, *Kismet*, *Park Avenue*, and *Silk Stockings*. Loring also choreographed extensively for the Los Angeles Civic Light Opera.

Loring founded the American School of Dance (not affiliated with American School of Ballet) in Hollywood in 1947. The school remained in existence for over 25 years from the time Loring first arrived in California until a few years before his death. His goal for the school was to give students training in ballet, modern, jazz, tap, composition and notation. Loring developed his own dance technique at this time which was known as the "Free-Style Technique," combining ballet and jazz. Its purpose was to allow students to make easily the technique changes that were required of them professionally. The school had a sizable faculty roster and actively advertised guest teachers and lecturers. In the 1950s the school was home to the 15-member, semi-professional dance troupe Dance Players, led by Loring. The company gave over 300 performances to high schools, colleges and civic groups.

Loring was invited to the White House in 1962 to present *Billy the Kid*. He was awarded Dance Magazine's Annual Award in 1968. One year later, he was the founding director of the Los Angeles Dance Players. At the same time, he developed his lecture series "Dance As a Language." Loring's goal was to educate the audience about dance in a way that paired narrative with dance. During the same year, he received a creative writing grant from the University of California to write *Kineseography*, about his form of dance notation. Loring worked with the Oakland Ballet in 1976 to stage *Billy the Kid*, and in 1978 he re-staged a ballet titled *The Sisters*, which had originally premiered with the San Diego Ballet in 1966.

Loring's careers as a choreographer and teacher intertwined for three decades before he became the founding chairman of University of California, Irvine's Dance Department in 1965. He developed an instructional program for the department with a focus similar to his American School of Dance. Examinations for technique classes were adjudicated like professional auditions, and students had different teachers for technique each day. The department's goal was to prepare students for professional jobs immediately after graduation. Loring used his position as an opportunity to mount new works that were not financially possible using a professional dance company.

Eugene Loring died in Kingston, New York on August 30, 1982.

Chronology

Refer to the Choreology for dates of Loring's choreographic activities and works.

1914	Born Le Roy Kerpestein in Milwaukee, Wisconsin on August 2nd.
1934	Professional stage debut with Michel Fokine.
1934	Danced in Corps de Ballet and as a soloist with one year of concentrated ballet training.
1934	Performed in <i>Sorcerer's Apprentice</i> and <i>Prince Igor</i> .
1935-1938	Dancer in Corps de Ballet, then soloist for Balanchine and Kirstein's American Ballet.
1935	Danced in his first professional productions as Photographer in <i>Alma Mater</i> and as Brighella in <i>Reminiscence</i> .
1936	Joined Lincoln Kirstein's Ballet Caravan as a soloist and choreographer (through 1939).
1936	Danced Harlequin in his own <i>Harlequin for President</i> and Satyr in <i>Promenade</i> (choreographed by William Dollar) for Ballet Caravan (Bennington, Vermont).
1937	Danced Farm Boy in his own <i>Yankee Clipper</i> and Saltarello in <i>Folk Dance</i> (Saybrook, Connecticut).
1938	Danced Ray, a Truck Driver in <i>Filling Station</i> (choreographed by Lew Christensen) for Ballet Caravan (Hartford, Connecticut).
1938	Danced title role in his own <i>Billy the Kid</i> for Ballet Caravan (Chicago).
1940	Danced title roles in his own <i>The Great American Goof</i> and in <i>Peter and the Wolf</i> .
1940	Danced Devil in <i>Three Virgins and a Devil</i> for Ballet Theatre (New York).
1940	Cast in Saroyan's <i>The Beautiful People</i> on Broadway.
1941	Founder, choreographer, and principal dancer for Dance Players.
ca. 1942	Dance Players disbanded.
1943	Signed by Metro-Goldwyn-Mayer and contracted to work as a dance director and actor.
1945	Appeared in the film <i>National Velvet</i> .
1948	Founder and teacher for the American School of Dance.
1953	Appeared in the film <i>Torch Song</i> .
1962	Directed <i>Under the Sycamore Tree</i> at the Pasadena Playhouse.
1965	Became first chairman of the Dance Department at the University of California, Irvine.
1965	Staged ballets for San Diego Ballet.
1967	Recipient of Dance Magazine award.
1980	Left UCI.
1982	Died in Kingston, New York on August 30th.

Choreology

Includes major works choreographed by Loring and is not exhaustive.

1934	First choreography credit for production of <i>Credentials</i> .
1936	<i>Harlequin for President</i> (music by Scarlatti) for Ballet Caravan (Bennington, Vermont).
1937	<i>Yankee Clipper</i> (music by Bowles) for Ballet Caravan (Saybrook, Connecticut).
1937	<i>Billy the Kid</i> (music by Copland) for Ballet Caravan (Chicago).
1939	<i>City Portrait</i> (music by Brant) for Ballet Caravan (New York).
1940	<i>The Great American Goof</i> (music by Brant) for inaugural performance of Ballet Theatre, New York.
1942	<i>The Man From Midian</i> (music by Wolpe), <i>Prairie</i> (music by Dello Joio), and <i>The Duke of Sacramento</i> (music by Dello Joio) for Dance Players.
1943	Choreographed shows on Broadway.
1953	<i>Capital of the World</i> (music by Antheil) and <i>Omnibus</i> for American television (also staged for American Ballet Theatre, New York).
1954	<i>The Legend of the Handsome Stranger</i> (music by Johnson) for Santa Monica Ballet (California).
1956	Worked as a choreographer in collaboration with Fred Astaire in <i>Funny Face</i> .
1958	Choreographed for the Ice Capades.
1961	<i>A Portrait of a Woman</i> and <i>Quotations</i> for Idyllwild Arts Foundation (California).
1966	<i>The Sisters</i> (music by Ruggles) for San Diego Ballet and Jacob's Pillow Festival (Lee, Massachusetts).
1966	<i>These Three</i> (music by Steinman) for Joffrey Ballet at the City Center (New York).
1968	<i>Prisms, Pinions, Paradox</i> for University of California, Irvine (UCI).
1969	<i>Catulli Carmina</i> (music by Orff) for UCI.
1970	<i>Polyphonica</i> (music by Mendelsohn) for UCI.
1971	<i>Folk Dances of a Mythical Country</i> (music by Allard, Loring, Beaver, Krause) for UCI.
1973	<i>Who Am I ? Where Do I Come From ? What Am I Doing Here?</i> (music by Copland and Badings) for UCI.
1976	<i>The Voice</i> (music by Crumb) for UCI.
1978	<i>Celebration</i> for UCI.
1978	<i>The Tender Land</i> (music by Copland) for Oakland Ballet (California).
1979	<i>American Gothic</i> (music by Copland) for UCI.
1980	<i>Time Unto Time</i> (music by Bartok) for Oakland Ballet (California).

Collection Scope and Content Summary

The Eugene Loring Papers are comprised mainly of production photographs, scrapbooks, programs, and ephemera from the various stages of Loring's career, which culminated in a position as the founding chairman of the University of California, Irvine Dance Department (1965-1978). The collection contains rich documentation of Loring's early career, particularly in scrapbooks documenting the road tours of the dance companies Ballet Caravan and Ballet Theatre, and also broadly documents his directorship of Dance Players. Materials in this collection provide information on two important threads in Loring's diverse career in dance: his choreographic abilities as a leading developer of an American style of dance and his pedagogical skills (the latter first surfaced through his association with the American School of Dance). Especially well documented are numerous productions of Loring's signature piece, *Billy the Kid*. Additionally, the collection includes numerous performance and portrait photographs of dancers and dance companies collected by Loring and others.

The collection is organized in the following nine series:

- Series 1. Early years, 1925-1933. 0.1 linear ft.
- Series 2. Early ballet companies, 1934-1939. 0.5 linear ft.
- Series 3. Choreography, 1933-1980. 4 linear ft.
- Series 4. Dance company directorships, 1941-1973. 3.3 linear ft.
- Series 5. American School of Dance, 1947-1971. 1.9 linear ft.

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- Series 6. University of California, Irvine, 1965-1986. 0.6 linear ft.
 - Series 7. Biographical files, ca. 1930-1979. 0.5 linear ft.
 - Series 8. Clugston and Maudlin dance scrapbooks, 1936-1947. 3 linear ft.
 - Series 9. Topical files, 1932-1977. 0.7 linear ft.

Removed or Separated Material

Related Collections

A collection of Loring's papers is located at the New York Public Library.

Separated Materials

Approximately 2 linear feet of dance programs unrelated to Loring's choreography or career as a performer, teacher, and dance company director have been removed to the Dance Programs Collection (MS-P26) in Special Collections and Archives.

Indexing Terms

The following terms have been used to index the description of this collection in the library's online public access catalog.

Subjects

Loring, Eugene, 1914- --Archives.
University of California, Irvine--Faculty--Archival resources.
American School of Dance (Los Angeles, Calif.)--Archival resources.
University of California, Irvine. Dept. of Dance--Archival resources.
American Ballet (Dance company)--Archival resources.
Ballet Caravan (Dance company)--Archival resources.
American Ballet Caravan (Dance company)--Archival resources.
Ballet Theatre (New York, N.Y.)--Archival resources.
Dance Players (Dance company)--Archival resources.
Los Angeles Dance Theatre (Dance company)--Archival resources.
Billy the Kid (Choreographic work : Loring)--Archival resources.
Dance--Archival resources.
Ballet--United States--Archival resources.
Modern dance--United States--Archival resources.
Choreography--United States--Archival resources.
Dance in motion pictures, television, etc.--United States--Archival resources.
Dance schools--California--Archival resources.

Genres and Forms of Material

Photographic prints.
Scrapbooks.
Dance programs.
Costume design drawings.
Scores.
Oral histories.

Occupations

Choreographers.
Dance teachers.

Dancers.

Other Index Terms Related to this Collection

Clugston, H. N., former owner.

Maudlin, Mildred Ann, former owner.

Series 1. **Early years, 1925-1933.**

Physical Description: 0.1 linear ft.

Series Scope and Content Summary

This series documents Loring's early theatrical experience with the Wisconsin Players, ending with his move to New York. The series is arranged topically.

Box 1 : 1 **Jouvet, Louis. "Reflections of an Actor," typescript of pages 33-70, undated**
Box 1 : 2 **Photographs, 1925-1933**
Box 1 : 3 **Portrait of Loring by Elton A. Hackett, charcoal on paper, undated**

Series 2. **Early ballet companies, 1934-1939.**

Physical Description: 0.5 linear ft.

Series Scope and Content Summary

This series contains photographs, programs, and scrapbooks documenting Loring's work with three dance companies: American Ballet, Ballet Caravan, and Fokine Ballet. In addition to Loring, photographs in this series also include other dancers, most notably Lew Christensen, Fred Danieli, William Dollar, Marie Jeanne, and Annabelle Lyon. The series is arranged alphabetically by the name of the company and then topically within each company.

Access

Scrapbooks are extremely fragile and must be used under close supervision of a Special Collections staff member.

Box 1 : 4-6, 14 : 2 **American Ballet**

Box 1 : 4 **Photographs, ca. 1934-1936.**

Note

Dances include *Alma Mater*, *Divertissement*, and *Sorcerer's Apprentice*.

Box 1 : 5 **Programs, 1935-1937**

Box 1 : 6 **Reviews and publicity, 1935-1936**

Box 14 : 2 **Scrapbook, New York season, 1937.**

Note

Included with Ballet Caravan Inaugural tour scrapbook, 1936.

Box 1 : 7-9, 14 : 1-2 **Ballet Caravan**

Box 1 : 7-8 **Photographs**

Box 1 : 7 **Dance repertoire, ca. 1936-1938.**

Note

Dances include *Encounter*, *Filling Station*, *Promenade*, *Pocahontas*, *Spanish Ballet*, and *Show Piece*.

Box 1 : 8 **Loring choreography, ca. 1936-1938.**

Note

Dances include *Billy the Kid*, *Harlequin for President*, and *Yankee Clipper*.

Box 14 : 1 **Loring choreography, *Billy the Kid*, ca. 1936-1938.**

Box 1 : 9 **Programs and publicity, ca. 1938-1939 and undated**

Box 14 : 2 **Scrapbooks, undated.**

Note

Include programs, photographs, telegrams, and clippings containing publicity and reviews.

Box 14 : 2 **1936, Inaugural tour.**

Note

Includes American Ballet, New York season, 1937.

Box 22OS : 1 **1937, Summer tour**

Box 22OS : 2

1938, Spring tour.

Note

Includes 1938-1939 season.

Box 1 : 10

Fokine Ballet, souvenir program, 1934

Series 3. **Choreography, 1933-1980.**

Physical Description: 4 linear ft.

Series Scope and Content Summary

This series documents Eugene Loring's emergence as a choreographer in collaboration with other companies following his success with the Ballet Caravan. He continued to contribute repertoire to dance, light opera companies, film, and television concurrently with his teaching endeavors. Materials include photographs, programs, musical scores, and clippings. The series is organized in two subseries: Subseries 3.1. Dance, 1939-1980. Subseries 3.2. Musical theater and other choreography, 1933-1979.

Subseries 3.1. **Dance, 1939-1980.**

Physical Description: 2 linear ft.

Subseries Scope and Content Summary

This subseries documents Eugene Loring's choreography as performed by dance companies throughout the world. The subseries is arranged alphabetically by name of company or institution with whom Loring was collaborating, and then topically.

Access

Scrapbooks are extremely fragile and must be used under close supervision of a Special Collections staff member.

Box 1 : 11-12

Australian Ballet, *Billy the Kid*

Box 1 : 11

Choreology (partial) by Barbara Nimmo, 1977

Box 23OS : 1

Clippings, 1977

Box 1 : 12

Photograph, program, and reviews, 1977

Box 1 : 13 - 2 : 10,

Ballet Theatre (later American Ballet Theatre)

15 : 1

Box 1 : 13

***Billy the Kid*, cast list and photographs, ca. 1940.**

Note

Dancers include John Butler, Ruth Ann Koesun, and John Kriza.

Box 15 : 1

Photograph of John Butler, 1960

Box 1 : 14

Biographical information and photographs of Loring, 1940-1941 and undated

Box 1 : 15 - 2 : 1

Event programs

Box 1 : 15

1940-1944.

Note

Dances include *Billy the Kid*.

Box 1 : 16

1947-1951.

Note

Dances include *Billy the Kid*.

Box 1 : 17

1952-1975.

Note

Dances include *Billy the Kid*, *The Capital of the World*, and *The Great American Goof*.

Box 2 : 1	1976. Note Dances include <i>Billy the Kid</i> .
Box 2 : 2 Box 2 : 3	General information on the company, 1970 Performance photographs of other choreographers' works, undated. Note Includes <i>Rodeo</i> and <i>Les Sylphides</i> .
Box 2 : 4	Publicity, 1947-1955 and undated. Note Dances include <i>Billy the Kid</i> and <i>The Capital of the World</i> .
Box 2 : 5	Reviews, clippings and typescripts, 1940-1980. Physical Description: 2 folders. Note Dances include <i>Billy the Kid</i> .
Box 23OS : 1 Box 24OS	Clippings, 1977-1980 Scrapbook, 1939-1941. Note Includes cards, handbills, fan letters, telegrams, programs, photographs (including Loring in William Saroyan's <i>The Beautiful People</i> on Broadway) and clippings of reviews and publicity. Dances include <i>Billy the Kid</i> and <i>The Great American Goof</i> .
Box 2 : 6-9 Box 2 : 6	Souvenir programs 1941-1946. Note 1941 season program contains the essay "A Heritage for Ballet in America" by Loring. Dances include <i>Billy the Kid</i> and <i>The Great American Goof</i> .
Box 2 : 7	1947-1951. Note Dances include <i>Billy the Kid</i> .
Box 2 : 8	1953-1957. Note Dances include <i>Billy the Kid</i> , <i>The Capital of the World</i> , and <i>The Great American Goof</i> .
Box 2 : 9	1960-1976. Note Dances include <i>Billy the Kid</i> .
Box 2 : 10 Box 3 : 1-2	Telegrams to Loring, 1953 Ballet West

Series 3. **Choreography, 1933-1980.**

Subseries 3.1. **Dance, 1939-1980.**

- Box 3 : 1 *Billy the Kid*, cast list, clippings of reviews, and programs, 1979-1980
- Box 23OS : 1 Clippings of reviews, 1979
- Box 3 : 2 Company information, 1969-1980
- Box 3 : 3 Brigham Young University, *Sand in Their Shoes*, performance photographs, 1959
- Box 3 : 4 Dayton Ballet Company, *Billy the Kid*, programs, publicity, and clippings of reviews, 1976
- Box 23OS : 1 Clipping, 1975
- Box 3 : 5 Joffrey Ballet, *These Three*, review, 1966
- Box 23OS : 1 Los Angeles Dance Theater, *Billy the Kid*, feature story clipping, 1972
- Box 3 : 6 Michigan Opera Theatre, *The Tender Land*, clippings, drawing, photograph of Loring with Aaron Copland, program, and publicity, 1978
- Box 23OS : 1 Clipping of review, 1978
- Box 3 : 7-14 Oakland Ballet
- Box 3 : 7-10 *Billy the Kid*
- Box 3 : 7 Billy the Kid Museum (Lincoln County, New Mexico) souvenirs, 1978 and undated
- Box 3 : 8 Clippings of reviews and programs, 1975-1978
- Box 3 : 9 Photographs, 1976-1977
- Box 3 : 10 Photographs of *Billy the Kid* reunion and Walter Terry lecture with Alicia Markova and Anton Dolin, 1977 and undated
- Box 23OS : 1 Clippings of feature stories and reviews, 1976-1978
- Box 3 : 11 Correspondence, 1976-1979 and undated
- Box 3 : 12 *The Sisters*, clippings of reviews, photographs, program, and publicity, 1977
- Box 3 : 13 *The Tender Land*, clippings of reviews, photographs, and program, 1978-1979
- Box 3 : 14 *Time Unto Time*, clippings of reviews and program, 1980
- Box 3 : 15-16 San Diego Ballet, *The Sisters*
- Box 23OS : 1 Clippings of feature stories and reviews, 1966
- Box 3 : 15 Performance at Jacob's Pillow Dance Festival, programs and review, 1966
- Box 3 : 16 Photographs (including Loring rehearsing cast), program, and staging sketch, 1966
- Box 3 : 17 San Francisco Opera Ballet, programs for various operas Loring choreographed, 1958
- Box 3 : 18 Santa Monica Ballet, *The Legend of the Handsome Stranger*, clippings of reviews, photographs, and program, 1954
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Subseries 3.2. **Musical theater and other choreography, 1933-1979.**

Physical Description: 2 linear ft.

Subseries Scope and Content Summary

This subseries documents Eugene Loring's choreography for Broadway, film, television, and light opera. The subseries is arranged alphabetically by medium or name of company with which Loring was collaborating, and then topically.

- Box 3 : 19-20 **Broadway productions**
- Box 3 : 19 *Carmen Jones*, programs and clipping of feature story, 1943
- Box 23OS : 1 Clippings of two-part feature story, 1943
- Box 3 : 20 *Silk Stockings*, programs and telegrams from Cole Porter, Richard Rodgers, and Oscar Hammerstein, 1954-1955
- Box 7 : 1 - 8 : 8 **Film**
- Box 7 : 1 - 8 : 5 *The 5,000 Fingers of Dr. T*
- Box 7 : 1 - 8 : 2 Animation sketchbooks by Dr. Seuss, photocopies, ca. 1951.
- Physical Description:** 6 folders.
- Box 8 : 3 Clipping, 1979
- Box 8 : 4 Photographs, 1953
- Box 8 : 5 Screenplay by Dr. Seuss, revised second draft, 1951
- Box 8 : 6 *Buttro Square*, *Fiesta*, *Mark of the Renegade*, and *Story of a Dancer*, publicity and rehearsal photographs and clipping, 1947-1951 and undated
- Box 8 : 7 Clippings concerning Loring in Hollywood, 1943
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- Box 23OS : 1 **Clippings concerning Yolanda and the Thief and Audrey Hepburn, including photograph of Hepburn at the barre with Loring, 1976 and undated**
- Box 8 : 8 ***The Toast of New Orleans, Yolanda and the Thief, and Ziegfield Follies*, photographs, 1944-1950**
- Box 3 : 21-22 **Loras Players (Loras College, Dubuque, Iowa). Dancers participating in these productions were from Dance Players, a performing group from the American School of Dance, which Loring ran.**
- Box 3 : 21 ***Finian's Rainbow*, performance photographs, program, clippings of reviews, and telegram, 1955**
- Box 23OS : 1 **Clipping of feature story, 1955**
- Box 3 : 22 ***Oklahoma*, photographs and *Annie Get Your Gun*, publicity, 1956-1961**
- Box 4 : 1 - 6 : 3 **Los Angeles Civic Light Opera**
- Box 4 : 1 ***The Great Waltz*, programs, portrait photograph of Loring, clipping of feature story, and telegrams, 1949-1965**
- Box 4 : 2 ***Kismet*, clippings of publicity and reviews, 1953**
- Box 4 : 3 ***Kiss Me Kate*, rehearsal photograph with Loring, 1964**
- Box 4 : 4-5 **Librettos**
- Box 4 : 4 ***The Desert Song* and *Kiss Me Kate*, undated**
- Box 4 : 5 ***Little Mary Sunshine* and *West Side Story*, 1960-1966**
- Box 4 : 6 - 5 : 7 **Music scores**
- Box 4 : 6 ***Carousel*, 1945**
- Box 4 : 7 ***Kismet*, 1955**
- Box 4 : 8 ***Kiss Me Kate*, 1951**
- Box 14 : 3 **Conductor's scores, 1964**
- Box 5 : 1 ***Little Mary Sunshine*, 1959**
- Box 5 : 2 ***Music in the Air*, 1933**
- Box 5 : 3 ***The Music Man*, 1958**
- Box 5 : 4 ***The Pajama Game*, 1955**
- Box 5 : 5 ***Plain and Fancy*, 1956**
- Box 5 : 6 ***Oklahoma*, 1943**
- Box 5 : 7 ***West Side Story*, 1959**
- Box 5 : 8 ***Of All Things* and *The Student Prince*, programs, 1950-1966**
- Box 6 : 1-2 **Song books, words and music to popular songs from ca. 1900-ca. 1950, undated.**
- Physical Description:** 2 folders.
- Box 6 : 3 ***Three Wishes for Jamie*, program, publicity, and scrapbook of clippings, 1951-1952**
- Box 6 : 4-6 **Television**
- Box 6 : 4 **Academy Awards best song nominees list and program, and *Cavalcade of Books* photograph, 1953-1966.**
- Note**
- Loring choreographed the 1966 Academy Awards production.
- Box 6 : 5 **Dance in America, public television production of *Billy the Kid*, rehearsal photographs and clipping, 1976-1978**
- Box 6 : 6 **Omnibus production of *Billy the Kid* for television, annotated draft typescript and publicity, ca. 1953**

Series 4. Dance company directorships, 1941-1973.

Physical Description: 3.3 linear ft.

Series Scope and Content Summary

This series contains photographs, programs, and scrapbooks documenting Loring's directorship of two major dance companies, Dance Players and the Los Angeles Dance Theater. The series is arranged alphabetically by the name of the company and then topically within each company.

Access

Scrapbooks are extremely fragile and must be used under close supervision of a Special Collections staff member.

Box 6 : 7-14, 15 : 2 - **Dance Players**

16 : 1

Box 6 : 7 **Costume sketch photographs and event programs, 1942 and undated.**

Note

Dances include *Billy the Kid*, *The Duke of Sacramento*, *Harlequin for President*, and *The Man from Midian*.

Box 23OS : 2

Costume sketches and fabric samples for *Billy the Kid*, ca. 1942

Box 6 : 8-10, 15 : 2 -
16 : 1

Performance and rehearsal photographs, all dances choreographed by Loring

Box 6 : 8, 15 : 2-3

***Billy the Kid*, ca. 1942.**

Physical Description: 3 folders.

Note

Features Loring dancing the role of Billy.

Box 15 : 4

***The Duke of Sacramento*, 1942**

Box 6 : 9, 15 : 5-6

***Harlequin for President*, ca. 1942.**

Physical Description: 3 folders.

Box 6 : 10, 15 : 7

***The Man from Midian*, ca. 1942.**

Physical Description: 2 folders.

Box 16 : 1

***Prairie*, ca. 1942**

Box 6 : 11

Portrait photographs of company members, undated. Includes Lew Christensen, Bettina Dearborn, Freda Flier, Arlene Garver, Mary Howard, Bobbie Howell, Michael Kidd, Erik Kristen, Betty Leighton, Eugene Loring, Janet Reed, Zachary Carlson Solov, Eileen Whitson, and Anne Wilson.

Box 6 : 12

Publicity photographs taken at the company's summer residence in New Hope, Pennsylvania, 1942

Box 23OS : 3

Publicity poster, 1942

Box 6 : 13

Rehearsal photographs, undated

Box 6 : 14

Roster, "The Original Dance Players," undated

Box 25OS

Scrapbooks, 1941-1942.

Physical Description: 2 scrapbooks.

Note

Include clippings, programs, and a poster.

Box 9 : 1-6, 16 : 2 **Los Angeles Dance Theater**

Box 9 : 1

Clippings of reviews and feature stories, 1970-1973

Box 9 : 2

Company sponsorship information, 1970-1971

Box 9 : 3-4

Junior company, The Dance Players

Box 9 : 3 **Class and performance photographs, undated**

Box 9 : 4 **Dance notes and notations, undated**

Box 23OS : 4 **Publicity poster, undated**

Box 9 : 5 **Photographs, 1972 and undated.**

Note

Dances include *Billy the Kid*.

Box 16 : 2 **Photographs and photomontages, undated.**

Note

Dances include *Billy the Kid* and *The Sisters*.

Box 9 : 6 **Programs, 1970-1971.**

Note

Dances include *Billy the Kid*, *The Capital of the World*, *Folk Dances in a Mythical Country*, *Prisms*, and *The Sisters*.

Box 23OS : 4 **Publicity poster, undated**

Box 26OS **Scrapbook of announcements and clippings, 1969-1971**

Series 5. American School of Dance, 1947-1971.

Physical Description: 1.9 linear ft.

Series Scope and Content Summary

This series contains photographs, clippings, advertisements, notes, and a scrapbook documenting Loring's directorship of the American School of Dance in Los Angeles and performance activities of the school's student company, especially the lecture/demonstration "Dance as a Language." Also included are a large number of photographs of dancers and dance companies that formed part of the school's study collection. The series is arranged topically.

Access

Scrapbooks are extremely fragile and must be used under close supervision of a Special Collections staff member.

Box 9 : 7 **American School of Dance News, 1950**

Box 9 : 8-12, 16 : 3 **American School of Dance study collection**

Box 9 : 8 **Clippings, undated.**

Note

Includes feature article on Tanaquil LeClercq.

Box 9 : 9 **Diaghilev in death, and portraits and performance photographs from Colonel William de Basil's Ballet Russe de Monte Carlo, undated.**

Physical Description: 75 photographs.

Note

Dancers include Irina Baronova, Andre Eglevsky, Marina Franca, Natalie Krassovska, Alicia Markova, Leonide Massine, Tatiana Riabouchinska, Mia Slavenska, Nini Theilade, and George Zoritch.

Box 9 : 10, 16 : 3 **Miscellaneous photographs, undated.**

Physical Description: 36 photographs in 2 folders.

Note

Photographs, several autographed, include Alicia Alonso, Patricia Bowman, Yvette Chauvire, Ruth Currier, Ninette de Valois, William Dollar, Paul Draper, Margot Fonteyn, Melissa Hayden, Robert Helpmann, Hanya Holm, Nora Kaye, Ethery Pagaua, Nathalie Philippart, Moira Shearer, Ruth St. Denis, and Igor Youskevitch.

Box 9 : 11 **New York City Ballet, undated.**

Physical Description: 13 photographs.

Note

Ballets include *Age of Anxiety*, *Allegro Brillante*, *Media*, *Seven Deadly Sins*, *Stars and Stripes*, *Swan Lake*, and *Western Symphony*.

Box 9 : 12 **Mary Wigman, undated.**

Physical Description: 6 photographs.

Box 9 : 13 **Clippings on Loring and miscellaneous dance brochures and newsletter, 1954-1970 and undated**

Box 9 : 14 **Dance class syllabi, undated**

Box 9 : 15 **Dance Magazine advertisements for the school, 1970**

Box 9 : 16-18 **Dance Players (student company)**

Box 9 : 16 **"Dance is a Language" program, programs and other materials, 1955-1961 and undated**

Box 9 : 17-18 **Performance and rehearsal photographs, 1961 and undated.**

Physical Description: 2 folders.

Box 10 : 1 **Holiday cards, some containing correspondence to Loring, 1947-1953 and undated**

Box 10 : 2-3 **Methodology notes**

Box 10 : 2 **Asamyuta and rhythmic movement, undated**

Box 10 : 3 **Kineseography, undated**

Box 10 : 4-6, 16 : 4-5 **Photographs**

Box 10 : 4 **Class instruction, undated**

Box 10 : 5 **Faculty, undated.**

Note

Includes Anna Austin, Madame Azuma, Barbara Bailey Plunk, Barbara Barrie, Selma Jean Cohen, Jack Cole, Margaret Craske, Ernest Flatt, Saida Gerard, Ruth Godfrey, Lotti Goslar, Aaron Guara, Paul Haakon, Mary Jane Hill, Ted Howard, Ruth Lert, Eugene Loring, Olga Lunick, Eleanor Marra, James Penrod, Carl Ratcliff, Bob Regger, Margaret Sales, Geri Salkin, Trudi Schoop, Jack Tygett, Margaret Westberg, and Sallie Whalen.

Box 16 : 4-5 **Faculty and students, undated.**

Physical Description: 2 folders.

Note

Includes Devi Dja, Frederick Franklin, and Eugene Loring.

Box 10 : 6 **Faculty receptions, student groups, and miscellaneous others, undated**

Box 10 : 7 **Publicity and brochures, 1949-1971**

Box 21OS **Scrapbook of clippings, brochures, and publicity, 1948-1955**

Series 6. University of California, Irvine (UCI), 1965-1986.

Physical Description: 0.6 linear ft.

Series Scope and Content Summary

This series documents Loring's tenure as chairman of the Dance Department at UCI. The materials--chiefly photographs, clippings, and programs--primarily document performances of Loring's choreography and other student and faculty recitals at UCI. Also included are photographs of Antony Tudor taken while he was a visiting faculty member in the Dance Department. The series is arranged topically.

- Box 10 : 8 **Clippings regarding Loring, 1965-1979**
Box 23OS : 1 **Clippings and UC Irvine newspaper issues, 1969-1986 and undated**
Box 10 : 9 **Correspondence and thank-you cards, 1978-1979 and undated**
Box 10 : 10 - 11 : 3 **Loring choreography**
Box 10 : 10 ***American Gothic*, photographs, 1979**
Box 10 : 11 ***Billy the Kid*, photographs, slides, and ephemera, 1976**
Box 23OS : 5 **Poster, 1976**
Box 11 : 1, 17 : 2 ***Catulli Carmina*, photographs, 1969.**
- Physical Description:** 2 folders.
- Box 11 : 2 ***The Sisters*, photographs, 1978**
Box 11 : 3 **Unknown production, photographs, undated**
Box 11 : 4-5 **Loring memorial tribute**
Box 11 : 4 **Clippings and press release, 1982**
Box 11 : 5, 17 : 3 **Photographs of Loring and his ballets, undated.**
- Physical Description:** 2 folders.
- Box 11 : 6 **Loring teaching class, photographs, undated**
Box 11 : 7 **Oakland Ballet tribute to Loring at UC Irvine, autographed program and poster, 1981**
Box 23OS : 5 **Poster for faculty dance concert, 1978**
Box 11 : 8 **Programs for faculty and MFA student dance concerts, 1975-1979 and undated**
Box 11 : 9 **Visiting faculty, photographs of an Antony Tudor ballet and of Tudor teaching, undated**

Series 7. **Biographical files, ca. 1930-1979.**

Physical Description: 0.5 linear ft.

Series Scope and Content Summary

This series is comprised of materials such as magazine articles, photographs, and an oral history transcript, which document Loring's career as a dancer and choreographer. The series is arranged topically.

- Box 11 : 10-12 **Magazine articles about Loring**
- Box 11 : 10 **1942-1962**
- Box 11 : 11 **1966-1968**
- Box 11 : 12 **1973-1979**
- Box 12 : 1-2 **New York Public Library Dance Collection, transcript of oral history interview of Loring by Marilyn Hunt, 1975-1976.**

Physical Description: 2 folders.

- Box 12 : 3 **Photographs, miscellaneous, 1955 and undated**
- Box 12 : 4-5, 17 : 1 **Portrait photographs of Loring**
- Box 12 : 4 **ca. 1930-ca. 1950**
- Box 17 : 1 **ca. 1950-ca. 1970**
- Box 12 : 5 **ca. 1970s**
- Box 12 : 6 **Theater productions, 1962 and undated**

Series 8. **Clugston and Maudlin dance scrapbooks, 1936-1947.**

Physical Description: 3 linear ft.

Series Scope and Content Summary

This series consists of scrapbooks that were not compiled by Eugene Loring and the provenance of which is not entirely clear. The H.N. Clugston scrapbook contains clippings concerning the Ballet Russe from British periodicals and newspapers from 1938-1940. The clippings were supplied by Durant's Press Cuttings service of London. The clippings in the scrapbook are supplemented by additional loose clippings that were never mounted in the scrapbook. The remaining five scrapbooks belonged to Mary Ann Maudlin, who was the goddaughter of the Russian ballerina Alexandria Danilova and a chorus dancer in *Three Wishes for Jamie*, a musical choreographed by Loring for the Los Angeles Civic Light Opera. These scrapbooks contain photographs, programs, clippings, and ephemera chiefly concerning the Russian ballet. Many of the photographs are autographed. The original order of the materials within the scrapbooks has been maintained, except in those places where items have come loose from the scrapbook pages.

Access

Scrapbooks are extremely fragile and must be used under close supervision of a Special Collections staff member.

Box 20OS **Clugston, H. N., scrapbook, 1938-1940.**

Note

Scrapbook contain clippings concerning the Russian ballet from English periodicals such as *Bystander*, *Picture Post*, and *Sketch*.

Box 12 : 7 **Loose clippings not inserted in scrapbook, 1937-1940 and undated**
Box 18OS-20OS **Maudlin, Mildred Ann.**

Note

Scrapbooks contain clippings from newspapers and magazines, pamphlets, programs, correspondence, and photographs, many autographed. Scrapbooks mainly document the Russian ballet during the mid-20th century, but also contain articles on many other kinds of dance. Dancers include Irina Baronova, Natalie Krassovska, David Lichine, Leonide Massine, Anna Pavlova, Paul Petroff, Janet Reed, Tatiana Riabouchinska, Mia Slavenska, Tamara Toumanova, Vera Zorina, and others.

Box 18OS **No. 1, 1936-1941 and undated**
Box 18OS **No. 2, 1938-1941 and undated**
Box 19OS **No. 3, 1937-1947 and undated**
Box 19OS **No. 4, 1940-1941 and undated**
Box 20OS **No. 5, 1936-1940 and undated**

Series 9. Topical files, 1932-1977.

Physical Description: 0.7 linear ft.

Series Scope and Content Summary

This series includes miscellaneous photographs, clippings, and other materials concerning dancers and dance companies that were collected by Loring during his lifetime. Some of the photographs are autographed to H.N. Clugston (see scrapbook in Series 8), and it is unclear how these came to be in Loring's papers. The series is arranged topically.

Box 12 : 8-12
Box 12 : 8
Box 23OS : 7
Box 12 : 8

Dance companies

Ballet Russe de Monte Carlo

Clippings, publicity, and service call sheets, 1937-1943

Photographs, undated.

Note

Dances include *Gaite Parisienne*, *Ghost Town*, *The Nutcracker*, *Polka Game*, and *Scheherazade*.

Box 12 : 9
Box 12 : 10
Box 12 : 10

Cabaret Concerts Company, photographs, undated

Coronet Ballet Company

Photographs, programs, and publicity, 1951 and undated.

Note

Dancers include Joan Collenette and Lila Zali, with director and choreographer Lasar Galpern.

Box 23OS : 8
Box 12 : 11

Poster, undated

Lester Horton Dance Theater, photographs, undated.

Note

Dancers include Carmen de Lavallade, Vida Solomon, and James Truitte.

Box 12 : 12

San Francisco Ballet, photographs, undated.

Note

Dancers include Ruby Asquith, Carolyn George, Elena Maz, Peter Nelson, Lois Treadwell, and Jocelyn Vollmar.

Box 12 : 13, 33OS :
6

Dance periodicals not containing articles about Loring, 1932-1975.

Physical Description: 2 folders.

Note

Includes scattered issues of *The American Dancer*, *Ballet Dancer*, *Dance*, *Dance News*, *The Stage*, and *Style en France*.

Box 12 : 14

Dance sequences in film musicals, photographs, and *Tales of Hoffman*, program and cast list, 1951 and undated.

Note

Includes among others Leslie Caron, Marge Champion, Gene Kelley, Janet Leigh, Gene Nelson, and Debbie Reynolds.

Box 13 : 1
Box 13 : 2-9
Box 13 : 2-3
Box 13 : 2
Box 23OS : 8

Federal Theatre Project, programs, 1938 and undated

Individual dancers

A-C

Collins, Janet. Programs, publicity, and clippings, 1949-1951 and undated

Cunningham, Merce. Clippings, 1977

- Box 13 : 3 **Photographs, undated.**
- Note**
- Includes Diana Adams, Alicia Alonso, Haruyo Azuma, Jean Babilée, Irina Baronova, Herbert Bliss, John Butler, Gisella Caccialanza, Yvette Chauviré, Yvonne Chouteau, and Lew Christensen.
- Box 13 : 4 **D-G, photographs, undated.**
- Note**
- Includes Fred Danieli, Norman Dello Joio, Devi Dja, Anatal Dorati, Freda Flier, Frederick Franklin, and Lotte Goslar.
- Box 13 : 5 **H-K, photographs, undated.**
- Note**
- Includes Paul Haakon, Bernice Holmes (autographed), Alba Kavan, Michael Kidd, John Krisa, and Efrem Kurtz (autographed).
- Box 13 : 6 **L, photographs, undated.**
- Note**
- Includes Tanaquil Le Clerq, Zoya Leporska, Bella Lewitzky, David Lichine (autographed), Serge Lifar, and José Limón.
- Box 13 : 7 **M-R, photographs, undated.**
- Note**
- Includes Alicia Markova, Milada Mladova, Michael Mordikin (autographed), Mary Ellen Moylan, Bronislava Nijinska, Nina Novak, Keith Page, Marie Jeanne Pelus, Janet Reed, Janice Roman, Lubov Rostova, and Lubov Roudenko.
- Box 13 : 8 **S, photographs, undated.**
- Note**
- Includes Ruth St. Denis, Trudi Schoop, Roman Segana, Uday Shankar, Mia Slavenska, Igor Stravinsky (autographed), Olga Suarez, and Sujata.
- Box 13 : 9 **T-Z, photographs, undated.**
- Note**
- Includes Maria Tallchief, John Taras, Gertrude Tyven, Eileen Whitson, Ethyl Winters, Igor Youskevitch, and Vera Zorina (autographed).
- Box 23OS : 8 **Maynard, Olga. "The Male Dancer," *San Diego Union* clipping, 1966**
- Box 13 : 10 **Watercolor sketches of dancers and a stage set, undated**