Finding Aid for the Charles James Miller papers 0333

Finding aid prepared by Jacqueline Morin
USC Libraries Special Collections
Doheny Memorial Library 206
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2008
Title: Charles James Miller papers
Collection number: 0333
Contributing Institution: USC Libraries Special Collections
Language of Material: English
Physical Description: 6.5 linear ft. 12 boxes
Date (inclusive): 1945-1989
Abstract: Correspondence, ephemera, and photographs related to Russell Meriwether Hughes ("La Meri")-- ethnic dance icon, instructor, friend (and one-time lover) of Charles Miller who saved the materials which comprise this collection. The collection also includes Miller's own research material and dissertation on Edward Gordon Craig, published in 1957.
creator: Craig, Edward Gordon, 1872-1966 -- Correspondence
creator: La Meri, 1898-1988 -- Correspondence
creator: Miller, Charles James -- Archives
Acquisition

Biography/History
Charles James Miller was a dancer, choreographer, teacher, and close friend of Russell Meriwether Hughes, better known as La Meri--the "Queen of Ethnic Dance." In the early 1940s (during World War II), Miller served in the Army as an interpreter in French and Spanish for the Arabs; he was also director and choreographer for Army Red Cross shows in Algeria. After the war, Miller became a dance-dramatist and instructor with the La Meri Ethnological Dance Center in New York City where he met Hughes and became one of her students. At the time, Hughes was 47 and Miller 24; they had a short-lived love affair which developed into a life-long friendship as attested by the volume of correspondence which Miller saved, including the carbon copies of his own letters to Hughes.

In the late 1940s, Miller moved to California where he continued his involvement in ethnic dance (he referred to himself as an "ethnic dance dramatist" and often went by the name "Chet Milar") while pursuing his interest in theatre arts, which led him to write his dissertation on Edward Gordon Craig-- the British actor, director, and scenic designer. Miller received his Ph.D. from USC in 1957 on the subject of Craig's contributions to modern theatre art. In addition to teaching and demonstrating dance, Miller spent a great deal of time traveling around the world; many of his trips are described in his correspondence to Hughes and other friends.

Russell Meriwether Hughes ("La Meri") was born in Kentucky in 1898, but moved with her family to San Antonio, Texas in 1910 and made her professional stage debut at the Rialto Theatre in 1923, dancing prologues to silent movies. Her interest in dance led her to tour the world in the 1920s and 30s, studying and performing in South and Central America, Europe, Africa, Australia, India, Burma, Java, and many other regions. Among the ethnic dances at which Hughes excelled were those of India and Spain; she was the first Western dancer to be accepted for study in India. (Hughes claimed to have coined the term "ethnic dance." To her it always meant culture, regardless of race, creed or color.)

In 1925, Hughes met Guido Carreras, an Italian baron who had managed the great dancers Nijinsky and Pavlova, traveled with Hughes as her manager and in 1931 became her husband. They separated in 1944, leaving no children; Hughes never remarried. In 1940, Hughes founded and taught dance at the School of Natya with Ruth St. Denis in New York City, where they also presented such guest lecturers as Pearl S. Buck, Coomaraswamy, Lin Yutang, and Ted Shawn. (The institute was located in a studio built for Isadora Duncan). Two years later, the school became absorbed into the Ethnologic Dance Center which continued until 1956 when Hughes retired to Cape Cod where she became involved in dog shows, but she was quickly lured out of retirement by members of the local theatre. Her summers were spent teaching and performing at Jacob's Pillow, Ted Shawn's prestigious dance colony outside New York City, where she gave many dance performances for author Pearl S. Buck's "East and West Evenings." Hughes also taught at Columbia University, Connecticut College, New York University, and the Juilliard School of Music. Hughes retired a second time in 1970, at which time she established the non-profit Ethnic Dance Arts, Inc. in Hyannis, Massachusetts. Each year Hughes would present an ethnic dance festival and awards.

In 1972, Hughes received the Capezio Dance Award. The following year, Hughes was given a citation by Texas Governor Dolph Briscoe for artistic achievement.

In 1984, Hughes returned to San Antonio where she attended dance performances regularly, even as she struggled with the tribulations of old age including worsening eyesight and cataract operations. She continued with a busy social life and correspondence until her death in 1988 at age 89.
Hughes wrote six volumes of poetry and five books on dance esthetics, technique, and composition. Her book, Spanish Dancing, is considered by many to be the definitive text on Spanish dance. Her extensive collection of material on ethnic dance, given to the New York Public Library in 1948 and 1962, is a major holding of the library's Dance Collection.

**Organization**


**Related Materials**

**Related USC Materials**

Hughes, Russell Meriwether. The gesture language of the Hindu dance. 1964.
Hughes, Russell Meriwether. Spanish dancing. 1948.
Hughes, Russell Meriwether. Dance as an art-form: its history and development. 1933.
Miller, Charles James. An analytical and descriptive study of the contributions of Edward Gordon Craig to modern theatre art. 1957.

**Related Materials at Other Institutions**

Jacob's Pillow Dance Festival Archives. Jacob's Pillow.
http://digilib.nypl.org/dynaweb/dhc/findaid/pillow/@Generic__BookView
Papers of Moya Beaver, 1918-1973. [Portrait of La Meri in costume for Goyesca dance, c.1940(?)].
Edward Gordon Craig Collection. Yale University. Beinecke Rare Book and Manuscript Library.
Donald Oenslager Collection of Edward Gordon Craig. Yale University. Beinecke Rare Book and Manuscript Library.

**Preferred Citation**

[Identification of item], Charles James Miller papers, Collection no. 0333, Special Collections, USC Libraries, University of Southern California

**Scope and Content**

Correspondence, ephemera, and photographs related to Russell Meriwether Hughes ("La Meri")-- ethnic dance icon, instructor, friend (and one-time lover) of Charles Miller who saved the materials which comprise this collection. The collection also includes Miller's own research material and dissertation on Edward Gordon Craig, published in the late 1950s.

**Conditions Governing Access**

COLLECTION STORED OFF-SITE. Advance notice required for access.

**Conditions Governing Use**

All requests for permission to publish or quote from manuscripts must be submitted in writing to the Manuscripts Librarian. Permission for publication is given on behalf of Special Collections as the owner of the physical items and is not intended to include or imply permission of the copyright holder, which must also be obtained.

**Subjects and Indexing Terms**

American Alliance for Health, Physical Education, and Recreation. -- Archives
Bailey Films (Hollywood, Los Angeles, Calif.). -- Archives
Balasaraswati -- Archives
Blom, Benjamin -- Archives
Briscoe, Dolph -- Archives
Buck, Pearl S., (Pearl Sydenstricker), 1892-1973 -- Archives
Carrick, Edward, 1905-1998 -- Correspondence
Code, Grant Hyde -- Archives
Collett, Dorothy -- Archives
Craig, Edward Gordon, 1872-1966 -- Archives
Goya, Carola -- Archives
Charles James Miller

Physical Description: 8.0 boxes

Correspondence

Edward Carrick and Charles Miller

15 Apr 1953

Box 1, Folder 1

Scope and Content
Charles Miller to Edward Carrick. Carbon copy of a typed letter. Miller introduces himself to Carrick as a "concert ethnic dance-dramatist turned scholar." He explains that he is pursuing his doctoral dissertation in Drama at USC and, in particular, wishes to focus on Edward Gordon Craig's contribution to the theatre of today. 1 leaf.
<table>
<thead>
<tr>
<th>Date</th>
<th>Page Number</th>
<th>Scope and Content</th>
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</thead>
<tbody>
<tr>
<td>4 May 1953</td>
<td></td>
<td>Carrick to Miller. Handwritten letter on paper embossed with &quot;Cutler's Orchard.&quot; Carrick tells Miller that it would be unwise to ask his father about his contributions to modern theatre because he would expect anyone really interested to already know. He recommends that Miller read his father's books as well as William Gaunt's <em>The March of the Moderns</em> to understand why the artistic revolution took place. 1 leaf. Envelope included.</td>
</tr>
<tr>
<td>14 Sep 1953</td>
<td></td>
<td>Carrick to Miller. Handwritten note on postcard of Paris. Carrick thanks Miller for his letter and will try to answer all his questions soon. 1 item.</td>
</tr>
<tr>
<td>15 Oct 1953</td>
<td></td>
<td>Carrick to Miller. Typed letter on onionskin. Carrick replies to a list of questions regarding his father (Edward Gordon Craig). Comments on Craig's opinions of Max Reinhardt, Lee Simonson, Ellen Terry, and various aspects of the theatre. 5 leaves.</td>
</tr>
<tr>
<td>17 Nov 1953</td>
<td></td>
<td>Miller to Carrick. Carbon copy of a typed letter on onionskin. Miller thanks Carrick for all his help with his thesis on Craig. He mentions other books on Craig by Catherine Valogne and Edith Rose-Enid. 1 leaf.</td>
</tr>
<tr>
<td>3 Jan 1954</td>
<td></td>
<td>Craig to Miller. Handwritten letter on plain paper. Craig tells Miller he will answer his long letter later, but has a few comments. He suggests that Miller write to him asking definite questions. There is a clipping which shows a photograph of Craig on the cover of a book by Catherine Valogne. 1 leaf plus clipping. Envelope included.</td>
</tr>
<tr>
<td>15 Mar 1954</td>
<td></td>
<td>Miller to Carrick. Carbon copy of a typed letter on onionskin. Miller says that he has heard from Craig and that the latter has requested a series of questions that he could answer for Miller's thesis. Mentions that Sheldon Cheney sent him a copy of Craig's replies to an essay Cheney had written in 1914. 1 leaf.</td>
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<tr>
<td>12 Oct 1954</td>
<td></td>
<td>Carrick to Miller. Handwritten note on half sheet of plain paper. Carrick thanks Miller for his letter and tells him not to worry about writing except when he has plenty of time. 1 leaf.</td>
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<tr>
<td>Box, Folder, Date</td>
<td>Scope and Content</td>
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<tr>
<td>Box 1, Folder 10, 5 Nov 1954</td>
<td>Miller to Carrick. Carbon copy of a typed letter on plain paper. Miller mentions that his thesis is progressing slowly and that he has been going over issues of <em>The Mask</em> and wonders which pseudonyms Craig used in his articles. 1 leaf.</td>
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<tr>
<td>Box 1, Folder 11, 5 Nov 1954</td>
<td>Miller to Craig. Carbon copy of a typed letter on plain paper. Miller thanks Craig for his interest in his project and says that he is sending out about 200 questionnaires to notables in modern theatre including Craig himself. Miller mentions <em>The Mask</em> and asks Craig if he used any pseudonyms while writing for his publication because many of the articles sounded like his own writings. 1 leaf.</td>
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<tr>
<td>Box 1, Folder 12, 23 Nov 1954</td>
<td>Carrick to Miller. Handwritten letter on paper embossed with <em>Cutler's Orchard</em>. Carrick suggests that Miller shorten his questionnaire and also suggests persons to whom to send the questionnaire. Some comments on Edith Craig, Edward Gordon Craig's sister. 1 leaf, folded.</td>
<td></td>
</tr>
<tr>
<td>Box 1, Folder 13, 9 Jul 1955</td>
<td>Carrick to Miller. Handwritten letter on plain paper. Carrick misses Miller's long letters but has been busy with his film work. 1 leaf. Envelope included.</td>
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</tr>
<tr>
<td>Box 1, Folder 14, 17 Oct 1955</td>
<td>Carrick to Miller. Handwritten letter on plain paper. Carrick provides some detail regarding his father's family background--his wives, children, etc. He mentions some of the people who influenced his father's thinking, i.e. Isadora Duncan. 2 leaves. Envelope included.</td>
<td></td>
</tr>
<tr>
<td>Box 1, Folder 15, 29 Oct 1955</td>
<td>Carrick to Miller. Handwritten letter on plain paper. Carrick mentions family members: Nellie (his sister), Elena Meo (his mother), Gaetano Meo (his grandfather, an artist). Comments on art and theatre during the first decade of the twentieth century. 3 leaves. Envelope included.</td>
<td></td>
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<tr>
<td>Box 1, Folder 16, 6 Dec 1955</td>
<td>Miller to Carrick. Carbon copy of a typed letter on plain paper. Miller thanks Carrick for the biographical information on Craig. He mentions that he would like to get photos of productions of <em>Macbeth</em> and <em>Hamlet</em> from the era prior to 1900 and for the era 1920 to 1935. 1 leaf.</td>
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<tr>
<td>Box 1, Folder 17, 20 Jan 1956</td>
<td>Carrick to Miller. Handwritten letter on plain paper. Carrick states that the studios which he works in have all gone over to television, so everyone is looking for new jobs. Much discussion on his father's ideas of acting, stage scenery, etc. 2 leaves.</td>
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<tr>
<td>Box 1, Folder 18</td>
<td>1 Feb 1956</td>
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<td>Scope and Content</td>
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<tr>
<td>Miller to Carrick. Carbon copy of a typed letter on plain paper. Miller thanks Carrick for loaning him the Irving program of <em>Macbeth</em>. He is hoping to complete his manuscript by Easter and getting it edited and revised by June by which he would get his Ph.D. in June. He would like very much to go to Europe and deliver his thesis to Craig in person. 1 leaf.</td>
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<tr>
<th>Box 1, Folder 19</th>
<th>3 Apr 1956</th>
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<tbody>
<tr>
<td>Scope and Content</td>
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<tr>
<td>Carrick to Miller. Typed letter on airmail paper. Carrick discusses his father's ideas of play production and advises Miller to emphasize in Chapter 7 of his manuscript Craig's revolution in the production of plays rather than visual comparisons between settings. 2 leaves. Envelope included.</td>
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<tr>
<th>Box 1, Folder 20</th>
<th>5 Nov 1956</th>
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<tbody>
<tr>
<td>Scope and Content</td>
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<tr>
<td>Carrick to Miller. Handwritten letter on paper embossed with <em>Cutler's Orchard</em>. Carrick mentions his recent travels, and he is looking forward to reading Miller's work on his father. He says that Craig is &quot;part Hamlet, part Macbeth, and a great deal of Lear.&quot; 1 leaf.</td>
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<tr>
<th>Box 1, Folder 21</th>
<th>10 Feb 1957</th>
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<tbody>
<tr>
<td>Scope and Content</td>
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<tr>
<td>Miller to Carrick. Carbon copy of a typed letter on plain paper. Miller is planning his trip to England during which he will give Carrick a copy of his dissertation. His manuscript is being typed up in its final form and he will take his final oral examination on April 5th. 1 leaf.</td>
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<tr>
<th>Box 1, Folder 22</th>
<th>9 Oct 1957</th>
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<tbody>
<tr>
<td>Scope and Content</td>
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<tr>
<td>Miller to Carrick. Carbon copy of a typed letter on onionskin. Miller comments on his trip to Europe where he visited both Carrick and Craig. In addition to England and France, Miller also traveled to Germany, Switzerland, Ceylon, and Japan. He is anxious to receive feedback on his dissertation from both Carrick and Craig. 1 leaf.</td>
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<tr>
<th>Box 1, Folder 23</th>
<th>15 Oct 1957</th>
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<tbody>
<tr>
<td>Scope and Content</td>
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<tr>
<td>Carrick to Miller. Handwritten letter on plain paper. Carrick mentions that his father has moved to a hotel in Vence (France) and is still reading Miller's book. Craig's books have been sold to the French government. Carrick has sent a report to the Guggenheim Foundation regarding Miller's work. 2 leaves. Envelope included.</td>
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<th>Box 1, Folder 24</th>
<th>16 Oct 1957</th>
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<tr>
<td>Scope and Content</td>
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<tr>
<td>Carrick to Miller. Typed report on plain paper. This is Carrick's report to the Guggenheim Foundation in support of Charles Miller's studies in the Dance-Drama of the Orient. 1 leaf.</td>
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Box 1, Folder 25  
29 Oct 1957  
Scope and Content  
Miller to Carrick. Carbon copy of a typed letter on onionskin. Miller tells Carrick that he has written to Craig regarding getting copies of his book and The Mask if possible. Most of the rest of the letter is an account of his recent trip around the world, noting that his experiences in Paris were not that pleasant. Miller details his visit with Craig in Nice, at which time he had presented Craig with his dissertation. He mentions that when he flew from Nice to Rome, his seatmate was Merle Oberon "who I found to be perfectly charming." Miller's perspective of the peoples of Greece, Rome, Turkey, India, Ceylon, and Cambodia was that they were "basking in the reflected glory of what their ancestors had contributed to civilizations...they, themselves were merely parasites living on the past and not contributing anything currently." 3 leaves.

Box 1, Folder 26  
11 Dec 1957  
Scope and Content  
Miller to Carrick. Carbon copy of a typed letter on plain paper. Miller comments on his hopes for a foundation to offer him enough money for his proposed study on Ceylon. He mentions in particular the Rockefeller Foundation which has offered him a sum of money that would not be sufficient for a year. 1 leaf.

Box 1, Folder 27  
20 Mar 1958  
Scope and Content  
Miller to Carrick. Carbon copy of a typed letter on plain paper. Miller informs Carrick of his new address. He has corresponded with Hatfield House regarding the possible publication of his book on Craig. His book is also under consideration at University of California Press at Berkeley. His study proposals were turned down by UNESCO and the Rockefeller Foundation; he is still waiting to hear from Ford and Guggenheim. 1 leaf.

Box 1, Folder 28  
14 May 1958  
Scope and Content  
Carrick to Miller. Typed and handwritten letter on air mail stationery. Carrick says that he has sent his copy of Miller's thesis to Hatfield and had to write to him in order to get it back. He is also thinking of selling off most of his collections of theatre books. 1 leaf.

Box 1, Folder 29  
28 Jan 1957  
Scope and Content  
Carrick to Miller. Handwritten letter on plain paper. Carrick explains to Miller how to travel to England via Italy and invites him to visit and stay with him in his bungalow near Oxford University. 1 leaf.

Box 1, Folder 30  
1957  
Scope and Content  
Carrick to Miller. Handwritten note on plain paper. Carrick has just returned from Austria and wants to know whether or not Miller has received his last letter and the books he sent him. 1 leaf.

Box 1, Folder 31  
1957  
Scope and Content  
Carrick to Miller. Handwritten letter on plain paper. Carrick mentions going to Austria on two different occasions and has just finished working on a film. Interested in knowing how Miller's thesis is progressing and would like to see a copy of the questions and answers from Craig. 1 leaf.
<table>
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<tr>
<th>Box 1, Folder 32</th>
<th>195[?]</th>
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<tbody>
<tr>
<td><strong>Scope and Content</strong></td>
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<tr>
<td>Carrick to Miller. Handwritten letter on lined notebook paper. Carrick mentions writing to his father in which his father wrote back describing which men in the theatre today have tried to follow his ideas. 1 leaf.</td>
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<tr>
<th>Box 1, Folder 33</th>
<th>195[?]</th>
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<tbody>
<tr>
<td><strong>Scope and Content</strong></td>
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<tr>
<td>Carrick to Miller. Handwritten letter on lined notebook paper. Carrick provides suggestions for revising Miller's questionnaire on Craig and includes a revised copy of it. 6 leaves.</td>
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<tr>
<th>Box 1, Folder 34</th>
<th>17 Feb 1960</th>
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<tbody>
<tr>
<td><strong>Scope and Content</strong></td>
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<tr>
<td>Carrick to Miller. Handwritten letter on paper embossed with <em>Cutler's Orchard</em>. Carrick is looking forward to Miller's visit and advises using a Volkswagen rather than a Citroen. Carrick's father hasn't been well; a visit from Miller isn't advised. 1 leaf.</td>
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<tr>
<th>Box 1, Folder 35</th>
<th>26 Oct 1960</th>
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<tbody>
<tr>
<td><strong>Scope and Content</strong></td>
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<tr>
<td>Carrick to Miller. Handwritten letter on plain paper. Carrick has read Miller's dissertation and is impressed by the amount of work it represents. Recently visited his father in France when he, Carrick, was on his honeymoon. Their trip also included several cities in Italy. 1 leaf.</td>
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<tr>
<th>Box 1, Folder 36</th>
<th>5 Jan 1965</th>
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<tbody>
<tr>
<td><strong>Scope and Content</strong></td>
<td></td>
</tr>
<tr>
<td>Charles Miller to Edward Carrick. Carbon copy of a typed letter. Miller thanks Carrick for his Christmas card and mentions that he has recently purchased an old Victorian house that he is fixing up. He inquires as to the health of Carrick's father, Craig. Finally, Miller asks Carrick if he will write him a note some time regarding his dissertation on Craig. 1 leaf.</td>
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<tr>
<th>Box 1, Folder 37</th>
<th>15 Jan 1966</th>
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</thead>
<tbody>
<tr>
<td><strong>Scope and Content</strong></td>
<td></td>
</tr>
<tr>
<td>Carrick to Miller. Handwritten letter on plain paper. Carrick thanks Miller for his personal letter and sympathizes with the trials he and his wife are going through renovating their house. Also, his father (Craig) almost died in December, but has pulled through. 2 leaves.</td>
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<tr>
<th>Box 1, Folder 38</th>
<th>13 Sep 1966</th>
</tr>
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<tbody>
<tr>
<td><strong>Scope and Content</strong></td>
<td></td>
</tr>
<tr>
<td>Charles Miller to Edward Carrick. Carbon copy of a typed letter. Miller has just returned from an extended vacation in Canada and found out about Edward Gordon Craig's passing. He expresses his condolences and his expectations that Craig's work will remain alive through people who respond to his creativity. Miller also urges that if his dissertation cannot be included in the theatre arts collection at the British Museum, that it be returned to him so that he could find a suitable place for it in the United States. 1 leaf.</td>
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</table>
Box 1, Folder 39  10 Oct 1966
Scope and Content
Carrick to Miller. Handwritten letter on Edward Gordon Craig stationery. Carrick thanks Miller for his nice letter and is glad that he and his wife have happy memories of their last visit to his father. Carrick will make an effort to get Miller’s dissertation into the rest of Craig’s collection at the Bibliotheque National in Paris. 1 leaf.

Box 1, Folder 40  Various Dates
Scope and Content
16 envelopes addressed to Charles Miller from 1953 to 1967.

Box 1, Folder 41  19 Mar 1953
Scope and Content
Charles Miller to Edward Gordon Craig. Carbon copy of a typed letter on onionskin. Miller addresses Craig as “Guru” and introduces himself as an “ethnologic concert dance-dramatist turned...academics.” He explains that he is pursuing his doctorate at USC and is interested in studying Craig’s influence on modern theatre. He is looking forward to hearing from Craig himself regarding his views on the theatre at the present time. 1 leaf.

Box 1, Folder 42  23 Dec 1953
Scope and Content
Charles Miller to Edward Gordon Craig. Handwritten letter on plain paper. Miller wonders whether Craig ever received the letter that he wrote last March and explains his project again. He describes the topic of his dissertation and mentions some of the people whom he plans to interview regarding Craig’s influence in the theatre. 5 leaves.

Box 1, Folder 43  27 Jan 1954
Scope and Content
Charles Miller to Edward Gordon Craig. Carbon copy of a typed letter on onionskin. Miller thanks Craig for the response he finally received to his previous letters. Most of the remainder of the letter consists of a list of questions which Miller hopes Craig will answer—questions regarding Craig’s own opinions of the state of the theatre today. 3 leaves.

Box 1, Folder 44  25 Jun 1954
Scope and Content
Craig to Miller. Handwritten letter on plain paper. Craig thanks Miller for his kind words regarding his book, and for his letters. Most of the short letter is very difficult to decipher. 1 leaf.

Box 1, Folder 45  1 Aug 1954
Scope and Content
Charles Miller to Edward Gordon Craig. Carbon copy of a typed letter on onionskin. Miller thanks Craig for his last letter and again asks Craig if he will answer questions regarding his opinions on twentieth-century theatre. He re-types the same list of questions that he had included in his letter of January 27. 3 leaves.
Box 1, Folder 46  

20 Sep 1954  

Scope and Content  
Craig to Miller. Handwritten letter on plain paper. Craig is anxious to see Miller's list of questions and tells him to "hurry up" because "in another year or so" he may be dead. He mentions that next year (1955) will be the 50th anniversary of his essay, "On the Art of the Theatre." Handwriting is very difficult to decipher. 1 leaf.

Box 1, Folder 47  

[1954]  

Scope and Content  
Craig to Miller. Handwritten note on a postcard which has a photo of Craig on the front. Craig refers to an intended visit from Miller and would like more details as the time approaches. 1 item.

Box 1, Folder 48  

[1954?]  

Scope and Content  
Craig to Miller. Handwritten letter on plain paper. Craig comments on some of the questions that Miller has sent him and apologizes for not being more helpful. Handwriting is very difficult to decipher. 1 leaf. Envelope included.

Box 1, Folder 49  

13 Jan 1957  

Scope and Content  
Charles Miller to Edward Gordon Craig. Carbon copy of a typed letter on plain paper. Miller says that his dissertation has been revised some seven or eight times and is now almost ready for the final typing. Four of the five committee members have approved it and he is awaiting the approval of the fifth member for typing the final draft and re-submitting it. He plans on being awarded the Ph.D. degree in June. Miller also plans on visiting Craig during the summer and would like to discuss his manuscript with him. He also plans on next writing a book on Indian and Singhalese dance-drama, since he has been doing work in the Ethnic theatre for quite a while. 1 leaf.

Box 1, Folder 50  

21 Jan 1957  

Scope and Content  
Craig to Miller. Handwritten letter on plain folded paper. Craig mentions theatres that Miller should visit when he travels to Europe and has drawn a small map of Italy and France with the cities on them that Miller should visit. He tells Miller that if he is coming in the summer, to drop by and visit him [Craig] in Vence. He also says that it was a real delight to meet Dr. Butler recently. 1 leaf, folded. Envelope included.

Box 1, Folder 51  

24 Apr 1957  

Scope and Content  
Charles Miller to Edward Gordon Craig. Carbon copy of a typed letter on plain paper. Miller informs Craig that his dissertation has been accepted by USC and that he has earned his Ph.D. He plans on visiting Craig during the summer in Vence [France] and is eager to discuss his work with him. He also plans on visiting Scotland and England, and will probably be in Vence sometime between July 4th and July 14th. 1 leaf.
9 Oct 1957

Scope and Content

Charles Miller to Edward Gordon Craig. Carbon copy of a typed letter on onionskin. Miller tells Craig how much he enjoyed visiting him and is anxious to hear Craig's reaction to his dissertation. He mentions the other countries that he visited during the summer, particularly enjoying England, Vence, Germany, Ceylon, and Japan. 1 leaf.

22 Nov 1957

Scope and Content

Craig to Miller. Handwritten letter on plain index card. Craig has not been feeling well and has enlisted the help of his son, Edward [Carrick] in helping him pack and move as he is hoping to be able to move to a small house or flat in the spring. 1 leaf. Envelope included.

11 Dec 1957

Scope and Content

Charles Miller to Edward Gordon Craig. Carbon copy of a typed letter on plain paper. Miller thanks Craig for his last letter and expresses consolation for Craig's recent illness. He mentions that he has been applying to various foundations for financial support to assist him in returning to Ceylon to study the dances of Kandy. He feels that there is much to be learned in studying Eastern theatre, but that it takes an Occidental rather than an Oriental mind to present knowledge and information in such a way as to "aid in a greater understanding of the particular art form." Miller also asks Craig for the name of the publisher who might be interested in publishing his dissertation. 1 leaf.

3 Mar 1958

Scope and Content

Craig to Miller. Handwritten letter on plain blue index card. Craig says he will write more when he gets settled in his new apartment which he hopes to be the early weeks of June. 1 leaf. Envelope included.

20 Mar 1958

Scope and Content

Charles Miller to Edward Gordon Craig. Carbon copy of a typed letter on plain paper. Miller is worried he hasn't heard from Craig since December, though he sent him a letter in January. He is anxious to know what Craig thinks of his dissertation and has been endeavoring to get it published. He has heard from Mr. Hatfield who said he would contact Craig's son [Edward Carrick] about borrowing his copy of Miller's manuscript. 1 leaf.

21 Jan 1966

Scope and Content

Charles Miller to Edward Gordon Craig. Carbon copy of a typed letter on onionskin. Miller tells Craig that he hopes his health has improved and congratulates him on his 94th birthday, wishing him many, many more. Miller says that they [he and his wife] have been restoring an old Victorian home which they have bought and which he describes in detail in a mimeographed letter. [The mimeographed letter is not included in the Charles James Miller Collection.] Miller continues to ask Craig whether he has had a chance to go over his dissertation and make comments on it and especially wonders if some of his attitudes or points of view may have changed since then. 1 leaf.
<table>
<thead>
<tr>
<th>Box, Folder, and Date</th>
<th>Scope and Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 1, Folder 58</td>
<td>Various Dates</td>
</tr>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>Craig to Miller. A note referencing &quot;Life Is a Dream&quot; by Pedro Calderon de la Barca and Shakespeare's sonnets, a small hand-drawn map on grid paper indicating various buildings, roads, and the sea [Craig's home?], and two envelopes addressed to Miller. 4 items.</td>
</tr>
<tr>
<td>Box 1, Folder 59</td>
<td>Charles Miller and Others [Arranged alphabetically by author]</td>
</tr>
<tr>
<td></td>
<td>Aiyagari, Nalini 1970 December 12</td>
</tr>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>Nalini Aiyagari to Charles Miller. December 12, 1970. Handwritten letter on personalized stationery. Aiyagari introduces herself as the granddaughter of India's president, Mr. V.V. Giri. She says that she is enclosing some literature pertaining to her dance training and lists several American universities where she has performed. She tells Miller that if he is interested, she would like to come to the State College and give a lecture or demonstration and performance. 2 leaves.</td>
</tr>
<tr>
<td>Box 1, Folder 60</td>
<td>Bose, Monoj 1970 December 6</td>
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<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>Mrs. Monoj M. (Anima)Bose to Charles Miller. December 6, 1970. Typed letter on onionskin. Mrs. Bose introduces herself as an Indian teaching at Stephens College and is interested in a Dance Drama position at California State College. She is writing to Miller as she has heard that he is starting a course of Dance Drama in the Asian Studies Department. 1 leaf.</td>
</tr>
<tr>
<td>Box 1, Folder 61</td>
<td>California State Board of Dental Examiners 1956 March 27</td>
</tr>
<tr>
<td></td>
<td>Scope and Content</td>
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<tr>
<td></td>
<td>Charles Miller to the California State Board of Dental Examiners. March 27, 1956. Carbon copy of a typed letter on plain paper. Miller is reporting an incident regarding his mother's dentist and dental plates made for her which did not fit. Miller is questioning whether he should sign a statement requested by the dentist in which case the dentist's insurance company would refund the money to Miller. 1 leaf.</td>
</tr>
<tr>
<td>Box 1, Folder 62</td>
<td>Craig, Ellen 1963 July 27</td>
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<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>27 Jul 1963. Ellen (Nelly) Craig to Miller. A scrap of paper with Ellen's name and address on it. The other item is a short note dated 27 July 1963 from Ellen Craig to Miller asking if he could come and visit Father around 3:30? There is no indication that the two items belonged together or were written during the same time period. 2 items.</td>
</tr>
<tr>
<td>Box 1, Folder 63</td>
<td>Dharmawara 1959 December 4</td>
</tr>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>Ven'ble Dharmawara to Dr. Dorothy Collett and Dr. Charles Miller. Typed holiday greeting on onionskin. Short note written in poem format sending best wishes for Christmas and the new year. 1 leaf.</td>
</tr>
</tbody>
</table>
Gaudette, Harolyn 1972

Scope and Content
Harolyn Gaudette to Charles Miller. March 20, 1972. Handwritten letter on plain paper. Gaudette introduces herself to Miller as a student of La Meri and asks him if he knows who the best authorities on ethnic dance are in the Los Angeles area or Orange County. This file also includes a draft of a letter which Miller wrote to Gaudette in response to hers, as well as a carbon copy of a typed letter which he presumably sent to her in April 1972. Miller says that he would like to know a little more about Gaudette and her background before being able to give her any advice. 3 items.

Guye, G.

Scope and Content
Gilbert Guye to Charles Miller. 1964-1966. Two letters from Guye to Miller; one letter from Miller to Guye. The second letter from Guye is handwritten; the others are typed. All of the letters are in French and consist primarily of descriptions of travels including Tchad [Chad], the Canary Islands, Abeche, and Europe. 3 items.

Henson, Robert E. 2001 August 26

Scope and Content
Pictorial notecard from Charles Miller to Robert E. Henson, apparently returned as "no such address." The typed note from Miller is dated August 26, 2001 and is an inquiry regarding the Robert Henson he knew many years ago in World War II. Miller is curious to know if this Robert Henson is the same as his old army buddy. Envelope included.

Kublin, Hyman 1960-1961

Scope and Content
Hyman Kublin to Charles Miller. Four typed letters on Brooklyn College stationery. Kublin discusses travel grants and fellowships; he says that he will look into A.C.L.S. and S.S.R.C. announcements regarding this. 4 items.

Nesher, Arieh 1965-1969

Scope and Content
Two handwritten letters from Arieh Nesher to Charles [and Dorothy] Miller; three carbon copies of typed letters from Charles Miller to Arieh [and Hadassah] Nesher. News regarding family, travels, studying in Israel, etc. 5 items; 6 leaves.

Pandey, Ila circa 1970

Scope and Content
Ila Pandey to Charles Miller. Handwritten letter on plain paper. Pandey states that he is a resident of Jaipur, India and that he is interested in joining Miller’s course on Indian dance and drama. He has experience acting, dancing, and singing and would also be interested in scholarships or travel grants. 1 leaf.

Rajsulochena, Mrs. 1970 December 16

Scope and Content
Mrs. Rajsulochena to Charles Miller. Handwritten letter on personal letterhead. Rajsulochena introduces herself as an Indian dancer and teacher and is interested in joining Miller’s Indian Dance-Drama course as a teacher. 1 leaf.
<table>
<thead>
<tr>
<th>Box 1, Folder 71</th>
<th><strong>Roosevelt, Eleanor 1957 May 28</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content</strong></td>
<td>Charles Miller to Eleanor Roosevelt. Carbon copy of a typed letter on plain paper. Miller explains that he has recently received his Ph.D. from USC and is seeking financial assistance with a project documenting and describing the dances of Ceylon. Miller will be leaving soon for a round-the-world trip which includes visiting Gordon Craig in Vence and Dr. Sarathchandra in Ceylon, with whom he would be working on the planned project. Miller asks Roosevelt if she might know of an agency or persons that he might contact, since he understands that the United States is interested in strengthening its ties with Ceylon [and Asia]. 2 leaves.</td>
</tr>
</tbody>
</table>

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<thead>
<tr>
<th>Box 1, Folder 72</th>
<th><strong>Sheikh, Faith Schmitter 1965 February</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content</strong></td>
<td>Faith (Vangie) Schmitter Sheikh to Charles Miller. Typed letter on plain paper addressed to &quot;Friends-- Near and Far&quot; with some personalized handwritten notes in the margins. Sheikh writes from Karachi, Pakistan, where she is now living with her husband and new twin babies. Much news of their travels, polo tournaments, searching and finding a house, servants, and launching their import/export business. 1 leaf.</td>
</tr>
</tbody>
</table>

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<tr>
<th>Box 1, Folder 73</th>
<th><strong>Various 1958-1971</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content</strong></td>
<td>28 letters to and from Charles Miller and various personal and business correspondents between 1958 and 1971. The letters give an overview of Miller's personal and professional life, particularly his academic activities and travels.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 1, Folder 74</th>
<th><strong>Envelopes 1940s-1983</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content</strong></td>
<td>Six envelopes addressed to Charles Miller, spanning approximately forty years. Various sources. Four of Miller's residential addresses are represented; one envelope was apparently hand-delivered (no address), possibly from La Meri since the envelope is Natya School stationery. Though the envelopes are empty, their contents may be filed in other folders of correspondence since most of the letters in the collection are without envelopes. 6 items.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 1, Folder 75</th>
<th><strong>Dissertation 1953-1958</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content</strong></td>
<td>Correspondence to and from Charles Miller regarding research for his dissertation on Edward Gordon Craig. Much of it is from libraries and special collection departments of museums which may have photographs and other materials related to Craig and his works. 41 items.</td>
</tr>
</tbody>
</table>

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<thead>
<tr>
<th>Box 1, Folder 76</th>
<th><strong>Publication of Craig manuscript 1957-1967</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content</strong></td>
<td>Correspondence between Charles Miller and various editors, publishers, etc. concerning the possible publication of Miller's dissertation on Craig. Other parties include Alfred A. Knopf Publishers, Lincoln Kirstein, Edward Hulton Book Publishers, UC Press, Benjamin Blom, Theatre Arts Books, Pageant Press, etc.</td>
</tr>
</tbody>
</table>

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**Ephemera**
Box 1, Folder 77  **Christmas Cards**  
**Scope and Content**  
Nine Christmas cards to Charles and Dorothy Miller, most from Edward Carrick, dating from 1953 to 1966. Some envelopes included.

Box 1, Folder 78  **Clippings**  
**Scope and Content**  
Miscellaneous notes, newspaper articles, and photocopies of articles related to dance, Ted Shawn, E. Gordon Craig, etc.

Box 1, Folder 79  **Dance Instruction Notes and Lectures**  
**Scope and Content**  
Charles Miller's own typewritten notes as well as those of other dance teachers regarding specific dances and dance in general. One particular typed manuscript represents either a lecture or an essay by Miller regarding the nature of dance especially in America and is dated 28 June 2002.

Box 1, Folder 80  **Performances and Recitals 1950s-1980s**  
**Scope and Content**  
Charles Miller's typed introductions to dance performances as well as ephemera related to dance programs and recitals in general.

**Photographs**  
Box 1, Folder 81  **Photographs**  
**Scope and Content**  
Six photographs of Charles Miller (and others); one photograph of G. Guye in 1966. One negative, undetermined subject.

**Edward Gordon Craig**  
Box 2, Folder 1  **Questionnaires--Drafts**  
**Scope and Content**  
Drafts of a questionnaire Miller prepared to send colleagues regarding their experiences with Edward Gordon Craig.

Box 2, Folder 2  **Questionnaires--Letters--Drafts**  
**Scope and Content**  
Drafts of a letter Miller prepared to send with the questionnaires regarding Edward Gordon Craig.

Box 2, Folder 3  **Questionnaires--Critics and Historians**  
**Scope and Content**  
Completed questionnaires from drama critics and theatre historians. Miller's typed list of drama critics and theatre historians is included in the file, with names such as Brooks Atkinson, Sir Max Beerbohm, and John Gassner. Accompanying correspondence and notes are attached to the questionnaires. Arranged alphabetically by last name.
<table>
<thead>
<tr>
<th>Box, Folder</th>
<th>Description</th>
<th>Scope and Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 2, Folder 4</td>
<td><strong>Questionnaires--Directors</strong></td>
<td>Completed questionnaires from film and theatre directors. Miller's typed list of directors is included in the file and includes some notable names such as Elia Kazan, George Cukor, and Charles Coburn. Many of the questionnaires have correspondence or notes attached. Arranged alphabetically by last name.</td>
</tr>
<tr>
<td>Box 2, Folder 5</td>
<td><strong>Questionnaires--Producers</strong></td>
<td>Completed questionnaires from producers. Miller's typed list, included in the file, includes names such as Jose Ferrer, Sir John Gielgud, and Sir Lawrence Olivier. Accompanying correspondence and notes are attached to the questionnaires. Arranged alphabetically by last name.</td>
</tr>
<tr>
<td>Box 2, Folder 6</td>
<td><strong>Questionnaires--Scenic Designers and Art Directors</strong></td>
<td>Completed questionnaires from scenic designers and art directors. Miller's typed list includes names such as Eugene Berman, Lucinda Ballard, and Nicolai Remisoff. Accompanying correspondence and notes are attached to the questionnaires. Arranged alphabetically by last name.</td>
</tr>
<tr>
<td>Box 2, Folder 7</td>
<td><strong>Questionnaires--Uncompleted</strong></td>
<td>Uncompleted questionnaires and related correspondence. This file contains a few questionnaires that were pre-addressed to people such as Fritz Lang and William Meinitz, but never filled out.</td>
</tr>
<tr>
<td>Box 2, Folder 8</td>
<td><strong>Research Notes</strong></td>
<td></td>
</tr>
<tr>
<td>Box 2, Folder 9</td>
<td><strong>Bibliographies</strong></td>
<td></td>
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<td>Box 2, Folder 10</td>
<td><strong>Bibliographies</strong></td>
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</tr>
<tr>
<td>Box 2, Folder 11</td>
<td><strong>Bibliographies</strong></td>
<td></td>
</tr>
<tr>
<td>Box 2, Volume</td>
<td><strong>Broom Magazine Excerpts</strong></td>
<td>A bound volume consisting of several carbon copies of an article by E. Gordon Craig for <em>Broom Magazine</em> titled &quot;Dedicated to the Enemy,&quot; published in several installments in 1922.</td>
</tr>
<tr>
<td>Box 3, Folder 1</td>
<td><strong>Dissertation--Scopecontent</strong></td>
<td></td>
</tr>
<tr>
<td>Box 3, Folder 2</td>
<td><strong>Pilot Study</strong></td>
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<tr>
<td>Box 3, Folder 3</td>
<td><strong>Photographs</strong></td>
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<tr>
<td>Box 3, Folder 4</td>
<td><strong>Negatives</strong></td>
<td></td>
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<tr>
<td>Box 3, Folder 5</td>
<td><strong>Theatre Scenes</strong></td>
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<tr>
<td>Box 3, Folder 6</td>
<td><strong>Theatre Scenes</strong></td>
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<tr>
<td>Box 3, Folder 7</td>
<td><strong>Theatre Scenes</strong></td>
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<tr>
<td>Box 3, Folder 8</td>
<td><strong>Drafts--Chapter 3: Part 1</strong></td>
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<tr>
<td>Box 3, Folder 9</td>
<td><strong>Drafts--Chapter 3: Part 2</strong></td>
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<tr>
<td>Box 3, Folder 10</td>
<td><strong>Chapters--Chapter 1</strong></td>
<td></td>
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<tr>
<td>Box 3, Folder 11</td>
<td><strong>Chapters--Chapter 2</strong></td>
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<td>Box 3, Folder 12</td>
<td><strong>Chapters--Chapter 3</strong></td>
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<td>Box 3, Folder 13</td>
<td><strong>Chapters--Chapter 4</strong></td>
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<td>Box 4, Folder 1</td>
<td><strong>Chapters--Chapter 4</strong></td>
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<td>Box 4, Folder 2</td>
<td><strong>Chapters--Chapter 5</strong></td>
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<td>Box 4, Folder 3</td>
<td><strong>Chapters--Chapter 6</strong></td>
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<td>Box 4, Folder 4</td>
<td>Chapters--Chapter 7</td>
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<tr>
<td>Box 4, Folder 5</td>
<td>Chapters--Chapter 8</td>
<td></td>
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<tr>
<td>Box 4, Folder 6</td>
<td>Chapters--Chapter 9</td>
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<td>Box 4, Folder 7</td>
<td>Chapters--Chapter 10</td>
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<tr>
<td>Box 4, Folder 8</td>
<td>Chapters--Chapter 9</td>
<td></td>
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<tr>
<td>Box 4, Folder 9</td>
<td>Chapters--Chapter 8</td>
<td></td>
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<tr>
<td>Box 5, Folder 1</td>
<td>Chapters--Chapter 1</td>
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<td>Box 5, Folder 2</td>
<td>Chapters--Chapter 2</td>
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<td>Chapters--Chapter 3</td>
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<td>Chapters--Chapter 4</td>
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<td>Box 5, Folder 5</td>
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<td>Box 5, Folder 6</td>
<td>Chapters--Chapter 6</td>
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<tr>
<td>Box 5, Folder 7</td>
<td>Chapters--Chapter 6</td>
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<tr>
<td>Box 5, Folder 8</td>
<td>Chapters--Chapter 7</td>
<td></td>
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<tr>
<td>Box 6</td>
<td>Research Articles</td>
<td></td>
</tr>
</tbody>
</table>

Scope and Content  
Three three-ring binders containing carbon copies of theatre magazine articles regarding E. Gordon Craig.

**Box 7**  
**Photo Reproductions**  
Scope and Content  
A box of 8" X 10" of photographs depicting theatre stages and scenes designed by E. Gordon Craig "...and his followers" according to the label on the box. There are many small typed captions in the box also which have become separated from their respective photographs.

**Box 8**  
**Dissertation**  
Scope and Content  
Two drafts of Miller's final dissertation titled, *An Analytical and Descriptive Study of the Contributions of Edward G. Craig to Modern Theatre Art*. Both copies have been signed by the dean and the five members of the Guidance Committee, dated June 1957. The dissertation fulfills in part the requirements for Miller's Ph.D. in Speech. Both copies bound in red buckram.

**La Meri**  
Physical Description: 2.0 Linear feet  
General Physical Description note: 4 boxes

**Correspondence**

<table>
<thead>
<tr>
<th>Box 9, Folder 1</th>
<th>24 Feb 1946</th>
</tr>
</thead>
</table>

Scope and Content  
Hughes to Miller. Handwritten letter on stationery from the John Sevier Hotel in Johnson City, Tennessee. Hughes addresses the letter as "Dearest," and expresses disappointment that a letter was not awaiting her. She says she has nothing to write about except that she has thought a lot about him [Miller] the last two days and that he means a great deal in her life. She says that he has given her back her confidence in herself and taught her to love her country again "and I think you are going to help me find God!" 1 leaf. Envelope included.
Box 9, Folder 2  

26 Feb 1946

Scope and Content
Hughes to Miller. Handwritten letter on stationery from the Jefferson Davis Hotel in Montgomery, Alabama. She mentions being "lonesome" even though she has been away only four days. She describes the spring-like weather in Alabama and the fact that the dogwoods and jonquils are in bloom. 2 leaves. Envelope included.

Box 9, Folder 3

7 Mar 1946

Scope and Content
Hughes to Miller. Handwritten letter on stationery from the St. Anthony Hotel in San Antonio, Texas, although Hughes was actually writing from the Southern Hotel in Denton, Texas. Hughes gives a romantic description of "southern living" in the spring and feels nostalgic for Texas for the first time in fifteen years. But she feels even stronger about the love "that warms me again into a life to which I was so long dead." 2 leaves. Envelope included.

Box 9, Folder 4

10 Mar 1946

Scope and Content
Hughes to Miller. Handwritten letter (pencil) on stationery from the Hotel Adolphus in Dallas, Texas. Hughes wonders how she will look [to Charles] when she gets back, whether the enchantment during her absence will have worn off. She is tired of her "vacation" and longs for "ugly, dirty, noisy New York & all it holds for me." She had wanted to write a longer letter, but is sharing a room with Sylvia. 1 leaf. Envelope included.

Box 9, Folder 6

15 Mar 1946

Scope and Content
Hughes to Miller. Handwritten letter on stationery from the Hotel Tampa Terrace in Tampa, Florida. She is disappointed not to have received a letter from Miller here [in Tampa] and that she will notify him about when she will arrive on Monday. She expresses the thought that she does not want to see him first "with all the gang around," but would rather wait and "gobble you up as soon as I see you. Do wait for me in the enchanted cottage." 1 leaf. Envelope included.

Box 9, Folder 7

1946?

Scope and Content
Hughes to Miller. Handwritten letter on plain stationery. She addresses the letter to "Best Beloved" and says that "this is it--the proof of how much you love me" because she has to break her dinner date with him tonight. She promises to tell him all the next time they meet. She includes a drawing of a chipmunk with "me" written next to it and an arrow pointing to the chipmunk. 1 leaf. Envelope included, addressed only to "Chuck."
Box 9, Folder 8 1947

Scope and Content
Hughes to Miller. Handwritten letter on School of Natya stationery and onionskin. Hughes urges Miller to follow his artistic convictions and says that he needs more drive and focus. She tells him that "if you had liked and admired Hughes she would have been a good teacher for you. You didn't, so she wasn't." Later she says that she does not think he has lowered and degraded himself by his attentions to her and that "I am quite good enough to be loved, whatever you or your mother may think to the contrary: & no one has ever been in any way degraded by any association with me." In reply to what Miller wrote in his letter, Hughes states that she is indeed thoughtless and never remembers anyone's birthday or holidays, but that "those who know me (& some who love me) just put up with it." Hughes tells Miller that she is no good for him and that there is no future for them. She has always told him that she could never marry him, but she has never seduced him or willfully played with his love. She feels hurt at "being assigned the role of the designing female." 6 leaves.

Box 9, Folder 9 1947

Scope and Content
Hughes to Miller. Handwritten letter on School of Natya stationery. Hughes is grateful to Miller for his recent letter because she has been sad and lonely and feeling a lack of self-respect. She is happy that they can be friends and wants him to know that the year with him was one of the happiest of her life. She has put his personal things in a box for him and "ventured to give back the real jewelry you gave me." She urges Miller to be true to himself and not lay all his happiness "in the hands of any woman" because they "are all calculating and egoistic. And very few are as 'cricket' as I am." The last page of the letter contains the lyrics to "Go 'Way from My Window" which Hughes says is "one of Sylvia's and my new gesture-songs. Somehow the words to me seem very appropriate." 4 leaves. Envelope included, addressed only as "Chuck."

Box 9, Folder 10 194[?]

Scope and Content
Hughes to Miller. Handwritten letter on plain paper. Hughes is writing while aboard a train in Texas. She misses Miller and expresses her love for him, while also expressing her hate for her husband "more awful than the fury I felt against him two years ago." 1 leaf.

Box 9, Folder 11 194[?]

Scope and Content
Hughes to Miller. Handwritten letter on La Meri stationery. In this letter presumably written in the late 1940s, Hughes reminds Miller that they need to make a break and "make it stick;" that more than anything she wants freedom which is why she left her husband. She has realized that [being with Miller] she has "all the disadvantages of being married and none of the advantages." Hughes urges Miller to plan for a future in which she has no part and ends the letter with "I cannot help it if I do not love you." 1 leaf. Envelope included, addressed only as "Chuck Miller."

Box 9, Folder 12 194[?]

Scope and Content
Hughes to Miller. Handwritten note on La Meri stationery. She tells Miller that she is "awfully sorry I forgot this" and asks him to forgive her "for everything." 1 leaf. Envelope included, addressed only as "Chuck."

Box 9, Folder 13 194[?]

Scope and Content
Hughes to Miller. Handwritten note on a scrap of paper consisting of only one sentence, "This time, Darling, it really is good-bye." 1 leaf.
Box 9, Folder 14 194[?]
Scope and Content
Hughes to Milt. Handwritten letter on La Meri stationery. Letter has been torn in half. A photocopy of the letter is in the folder along with the original. In this letter to "Milt," La Meri asks him to "tell him I didn't mean all those tough things I said in the car" presumably referring to Charles Miller. She says that if she had been ten years younger, things may have turned out differently. She signs the letter "Dickie" as she does in her letters to Miller. Two pieces, plus photocopy.

Box 9, Folder 15 [Jan?] 1962
Scope and Content
Hughes to Miller. Handwritten note on RMH notecard. Hughes thanks Miller for shopping for her in Europe and says she would like to have him visit the Cape. 1 item.

Box 9, Folder 5 11 Mar 1946
Scope and Content
Hughes to Miller. Handwritten letter on stationery from the Brown Hotel in Louisville, Kentucky. Hughes is looking forward to being with Miller "one week from tonight" and asks if she "may have a date" with him the night she arrives in New York. She ends the letter with, "Thank god I shall see you again___ & no___I can't consign such beautiful but chaotic thoughts to paper!!" 2 leaves. Envelope included.

Box 9, Folder 16 15 Sep 196[2?]
Scope and Content
Hughes to Miller. Handwritten letter on plain stationery. She mentions remembering Gordon Craig and states that [Miller's] dissertation on him must have been very interesting research work. She also says that she and Lil [her sister] moved into their own house last May. They are so sure of staying there forever that "we are having the old family furniture shipped up from San Antonio (after 23 years in storage!!)" She spent three weeks at "the Pillow" [Jacob's Pillow] during the summer; Ted Shawn is looking poorly due to a slight stroke last spring. Enjoyed meeting Balasaraswati ("India's greatest for 25 years!!") 2 leaves. Envelope included.

Box 9, Folder 17 21 Nov 1962
Scope and Content
Miller to Hughes. Carbon copy of a typed letter on onionskin. Miller describes his last trip to Europe and the Middle East. He mentions that whenever he is in Europe he always visits Gordon Craig who is now ninety years old and seems to be more like his mother every day [Ellen Terry]. He says that one of Craig's "legitimate" sons [Edward Carrick] is an art director for the J. Arthur Rank Organization in England and that they have become close friends due to the correspondence they shared when he [Miller] was writing his dissertation on Craig. 1 leaf.

Box 9, Folder 18 11 Jan 1963
Scope and Content
Hughes to Miller. Typed letter on La Meri stationery. Hughes tells Miller that she will be going to New York City in February for a dance symposium and will be on a panel with Walter Terry. She is enclosing a snapshot of herself with her dog and her '51 car in front of their house. 1 leaf plus photograph.
Finding Aid for the Charles James Miller papers 0333

Box 9, Folder 19
21 Jan 1963
Scope and Content
Miller to Hughes. Carbon copy of a typed letter on plain paper. Miller says that this summer he plans to buy a Citroen and visit the French, Spanish, and North African coasts. Also mentions that the Zeckendorf Corporation is now developing Century City, former home of 20th Century-Fox. Miller describes in detail the courses he is teaching in Asian Studies [at La Verne College]. 2 leaves.

Box 9, Folder 20
25 Mar 1963
Scope and Content
Hughes to Miller. Typed letter on Miss Russell M. Hughes stationery. Hughes is writing a book on dance composition. She talks about a Walter Terry symposium that she participated in. Also, now that she doesn't care about jobs anymore, she keeps getting job offers that she must decline. 1 leaf.

Box 9, Folder 21
17 Apr 1963
Scope and Content
Miller to Hughes. Carbon copy of a typed letter on onionskin. Miller comments on Hughes's book project. Also talks about a trip he took up north (California and Oregon) to see the redwoods and is interested in researching the dances of the northern California Indians. He is interested in contacting Grant Code. 1 leaf.

Box 9, Folder 22
12 May 1963
Scope and Content
Hughes to Miller. Typed letter on Miss Russell M. Hughes stationery. She is working on her manuscript [Elements of Dance Composition]. A few comments on old friends; i.e. Richey lives in Deland, Florida; Aldo, who is a priest now, is in Mexico City. She gives the address of Grant Code who is an expert on the American Plains Indian, particularly the Blackfoot Tribe. 1 leaf.

Box 9, Folder 23
31 May 1963
Scope and Content
Miller to Hughes. Carbon copy of a typed letter on onionskin. Miller makes some comments about Aldo, a former dancer who became a priest and moved to Mexico. Miller is getting ready to leave on a trip where he will pick up his Citroen in Amsterdam. 1 leaf.

Box 9, Folder 24
20 Sep 1963
Scope and Content
Hughes to Miller. Typed letter on Miss Russell M. Hughes stationery. She mentions that Lil gives a class in Spanish dancing once a week. She reminds Miller that "Papa" Shawn [Ted Shawn] had a stroke last year and looks very drawn and tired. She had a discussion with him about Miss Ruth [St. Denis] of whom he is no longer jealous. Adelphi College gave her [St. Denis] an honorary doctorate last year. This month Hughes has been teaching a weekly dance class in Boston which she regrets because this "group of dancers are the arty and couch-confessionists whose idea of a class is to writhe on the floor for forty-five minutes, as 'exercise,' and then rise up and be 'creative.'"

Box 9, Folder 25
27 Sep 1963
Scope and Content
Miller to Hughes. Carbon copy of a typed letter on onionskin. Miller describes his summer in Europe where he bought a Citroen and visited Spain, France, Luxembourg, etc. He visited Gordon Craig in Vence, France and noted that at 91 1/2, he looks more and more like his mother, Ellen Terry, since his hair is long and white. 2 leaves.
Box 9, Folder 26

30 Nov 1963
Scope and Content

Box 9, Folder 27

17 Jan 1964
Scope and Content
Miller to Hughes. Carbon copy of a typed letter on plain paper. Miller asks Hughes if she has ever met Sujata and Asoka; he says that they are slick and have beautiful costumes but their programs are constant repetitions of the same theme. Also, Miller has left his position at La Verne College to spend more time as a consultant for public schools in speech and foreign languages. 1 leaf.

Box 9, Folder 28

13 Feb 1964
Scope and Content
Hughes to Miller. Typed letter on Miss Russell M. Hughes stationery. Hughes comments on some photos Miller sent of himself in dance costumes; also mentions [Agnes] DeMille’s new book (“got irked and could not finish the silly tome.”) Her dog, Micki Mi, has had a litter of five male puppies. 1 leaf.

Box 9, Folder 29

9 Mar 1964
Scope and Content
Miller to Hughes. Carbon copy of a typed letter on National Office Management Association stationery. Miller philosophizes on how modern America is becoming a "standardless nation of robots, rooted in ordinary, smug, complacent materialism." Recently, Miller has seen Jean Erdman’s version of Finnegans Wake but could not make heads or tails of it. Miller describes a paper he will be presenting on the Natya Sastra and Bharata for the American Oriental Society in Berkeley. 2 leaves.

Box 9, Folder 30

21 Apr 1964
Scope and Content
Hughes to Miller. Typed letter on Miss Russell M. Hughes stationery. She mentions that she fell downstairs in March (trying to wear high heels) and fractured her left elbow. She says that she enjoys his [Miller’s] letters so much and agrees with him on the unoriginality of the "so-called seeking modern dance." She also mentions a review on Sujata-Asoka that she did for Dance Magazine. She has five puppies now, one of which she is keeping. 1 leaf. Envelope included.

Box 9, Folder 31

27 Apr 1964
Scope and Content
Miller to Hughes. Carbon copy of a typed letter on onionskin. Miller comments on British India as well as the characteristics of Indian drama. He then asks Hughes whether she has read Betty Friedan’s The Feminine Mystique as it seems to “have aroused all the females militantly-speaking, out here.” Miller then speaks at length of a program given by the Alvin Ailey Dance Theatre which he thinks was overrated because the troupe was Negro and the audience was possibly trying to make amends for racial inequality, etc. He believes that nowadays in any one of the performing arts it is of great advantage to be black. 3 leaves plus photograph.
5 Aug 1964
Scope and Content
Hughes to Miller. Typed letter on Miss Russell M. Hughes stationery. She mentions that Jo has married a sculptor named Cristoloveau who is Rumanian and whom she [Hughes] suspects is trying to get his citizenship. She also replies to Miller's past comments on the "negro-artist" situation and calls Geoffrey Holder a "great pain in the neck." She feels that there is much in what Miller says about "the guilt-complex of white folks in this country" and that is why [Ted] Shawn is pressured to "engage at least one all-negro company every summer." Her last comment on this issue is that all of this "does the negro-artist more harm than good, in the long run." She mentions a recent trip to Cedar Rapids to appear in Edna's version of Swan Lake. She later went up to "the Pillow" for a week's performances of Swan Lake. Hughes says that some folks get irked at her when she says she is getting old, but "when, in a woman's luggage, the pills outweigh the cosmetics, the writing is on the wall." She is getting ready for the Coonamessett Dog Show for her two dogs, Micki and Lobo. 2 leaves.

12 Oct 1964
Scope and Content
Miller to Hughes. Carbon copy of a typed letter on onionskin. Miller mentions that Miss Ruth [St. Denis] performed at Schoenberg Hall, UCLA last July. He asks if Lucille Peters is still married to Jose Greco and imagines that by now they would have split up. Miller, in responding to Hughes's comments on cosmetics, pills, etc., wonders what has happened to the most essential sanitary ingredient--the bidet. He says that it is the bidet alone which "stamps the French as being highly civilized!" Miller is also housetraining a puppy whose mother was a spaniel and whose papy [sic] was an evident itinerant salesman. He was supposed to have gone to Europe last summer, but the trip was cancelled when he found out that he had received a National Defense Education Act award to attend an institute at UCLA on the teaching of English as a second language. He mentions that this is a hot topic in California due to the large illiteracy rate amongst the Spanish-speaking in the U.S.A.--in particular California and Texas. In addition, he is also teaching speech pathology and is the coordinator of foreign language instruction. Miller says that he has bought a 75-year-old house that he is attempting to restore "to its pristine elegance." Miller speaks of how therapeutic dance has been for him and how much he admires Asian dancers especially. He signs his letter "Chet" [for Chet Milar, his "stage name."] 2 leaves.

[Dec?] 1964
Scope and Content
Hughes to a general audience. Mimeographed note explaining that Hughes has not had the energy or heart to send Christmas greetings because her sister has been in the hospital since September and is not expected to recover. To personalize the note for Miller, Hughes has crossed out the signature "La Meri" and signed "Dickie" next to it. 1 leaf.

4 Jan 1965
Scope and Content
Miller to Hughes. Carbon copy of a typed letter on plain paper. Miller has been working on his old Victorian house. He asks Hughes whether she has been to the New York World's Fair yet. Miller mentions the new Music Center in Los Angeles. 1 leaf.

18 Jan 1965
Scope and Content
Miller to Hughes. Carbon copy of a typed letter on plain paper. Miller tells Hughes that since she is such a poor correspondent, he has decided to write Lil who answers much more promptly. He hopes that Hughes's manuscript will be accepted soon for publication. He is still spending a lot of time restoring his Victorian house. 1 leaf.
**Box 9, Folder 37**

**12 Feb 1965**

Scope and Content
Hughes to Miller. Typed letter on Miss Russell M. Hughes stationery. This letter mentions the illness (cancer) of Hughes's sister, Lil, who went into the hospital in September and died in January. Hughes describes the military funeral and Lil's burial in Arlington Cemetery, as well as her [Hughes's] job of settling Lil's estate. Around Christmas Aldo called Hughes on his way to the Holy Land and wanted her to meet him in New York but she couldn't due to Lil's illness. Hughes is planning to go to the Pillow [Jacob's Pillow] next August to teach a course from her new book. 1 leaf. Envelope included.

**Box 9, Folder 38**

**18 Feb 1965**

Scope and Content
Miller to Hughes. Carbon copy of a typed letter on ruled paper. Miller offers condolences regarding Lil's passing. He mentions that both the mother and grandmother of a friend died in 1963 and, since the friend now lives in Pakistan with her husband, Miller has inherited all their furniture which was part of the reason he bought such a large old house. Some of the furniture comes from India and some is early American ("quite ornate and gingerbreadly, but still usable.") He asks Hughes if she might be interested in collaborating with him on a revision of his dissertation of Edward Gordon Craig who was featured in the January 1965 issue of Vogue magazine. 2 leaves.

**Box 9, Folder 39**

**4 Apr 1965**

Scope and Content
Hughes to Miller. Typed letter on Miss Russell M. Hughes stationery. She comments on Edna's version of Swan Lake as being "too jazzed up;" mentions trying to settle Lil's estate. Also describes a trip to Toronto for a dog show. 1 leaf.

**Box 9, Folder 40**

**19 Apr 1965**

Scope and Content
Miller to Hughes. Carbon copy of a typed letter on onionskin. He describes the work he is doing on his new "old house;" comments on Indian aesthetics and hypercriticism; tells Hughes that he will send her a copy of his dissertation for her perusal and her comments. 2 leaves.

**Box 9, Folder 41**

**16 Jun 1965**

Scope and Content
Hughes to Miller. Typed letter on Miss Russell M. Hughes stationery. She asks Miller if he took lessons with Balasaraswati when she was in Berkeley. Mentions that she is anemic and takes weekly shots and daily pills. She went to New York last month and spent one day at the [World's] Fair. 1 leaf. Envelope included.

**Box 9, Folder 42**

**30 Jun 1965**

Scope and Content
Hughes to Miller. Handwritten letter on Miss Russell M. Hughes stationery. She has lost Miller's address and will wait for him to send it to her before mailing the two books he ordered. She has lost many things in the past six months including her two diamond rings. 1 leaf.
Box 9, Folder 43 16 Sep 1965
Scope and Content
Hughes to Miller. Typed letter on the back of Mrs. Lilian A. Newcomer stationery. She mentions visitors that she had over the summer (Marilyn and Buddy, Leah Dillon and her husband, Cousin Sam, etc.). Her two dogs had a litter of puppies which has taken up a lot of her time; the last puppy leaves today. 1 leaf. Envelope included.

Box 9, Folder 44 28 Sep 1965
Scope and Content
Miller to Hughes. Carbon copy of a typed letter on plain paper. Miller thanks Hughes for sending him her two books and inscribing them. He says he feels a lack of contact with ethnic dancers out in California and that most of them are shams and frauds. He is looking forward to seeing a production of "The Deputy" at UCLA because UCLA’s theatrical productions are usually of high quality, unlike most professional ones. 1 leaf.

Box 9, Folder 45 3 Nov 1965
Scope and Content
Miller to Hughes. Carbon copy of a typed letter on onionskin. Miller tells Hughes that he has just mailed her a copy of his dissertation. He has also written to Dr. Lois Ellfeldt of the University of Southern California about an ethnic dance lectureship at UCLA as he would like to be introduced to Dr. Alma Hawkins. Miller will be doing a dance program at the Beverly Hilton Hotel and finds that it is usually the women’s groups who appreciate things of a cultural nature. 2 leaves.

Box 9, Folder 46 15 Nov 1965
Scope and Content
Hughes to Miller. Plain postcard. Hughes lets Miller know that she has received his dissertation in fine shape and that she is going to New York for a week. 1 item.

Box 9, Folder 47 22 Nov 1965
Scope and Content
Miller to Hughes. Carbon copy of a typed letter on onionskin. Miller mentions that he has had Dr. Alma Hawkins of UCLA write a letter of introduction for him to Dr. Lois Ellfeldt of USC about his dance background. Miller would like Hughes to critique his dissertation of Gordon Craig for him as he would like to get it published and Craig is now almost 94 years old. 1 leaf.

Box 9, Folder 48 6 Dec 1965
Scope and Content
Miller to Hughes. Carbon copy of a typed letter on onionskin. Miller apologizes to Hughes for sending her money as a Christmas present but wants her to get something that she would like and pamper herself. He remembers the old days of Christmas parties at the Ethnological Dance Center and wishes Hughes a happy holiday. 1 leaf.

Box 9, Folder 49 [?] Dec 1965
Scope and Content
Hughes to Miller. Handwritten note in a "Thank You" card for his gift. Mentions that she will buy a large bottle of Chanel No.5 (her old-time favorite) from him and soak herself in it. 1 card, folded. Envelope included.
Box 9, Folder 50  

13 Jan 1966
Scope and Content
Miller to Hughes. Carbon copy of a typed letter on onionskin. Miller tells Hughes about his house painter and handyman who live day to day and spend their money on alcohol. He has many comments on what Negroes spend their money on and admits that there must be "psychological reasons for that too." Miller is involved in a Spanish instruction program for teachers and another program on the teaching of English as a second language. 1 leaf.

Box 9, Folder 51  

24 Jan 1966
Scope and Content
Hughes to Miller. Handwritten letter on Miss Russell M. Hughes stationery. Hughes is revising her Spanish dance book which is taking up a lot of her time. She has also been reading Miller's dissertation and wonders if he can get it published. Becky [Harris?] and Mary Emerson spent part of the holidays with her. 2 leaves. Envelope included.

Box 9, Folder 52  

3 Feb 1966
Scope and Content
Miller to Hughes. Carbon copy of a typed letter on onionskin. Miller has spoken to Dr. Alma Hawkins at UCLA about an Ethnic Dance position in the spring and wants to know if Hughes would be willing to write a letter of recommendation for him. He is also interested in publishing his book which was turned down by Alfred A. Knopf and welcomes other suggestions. 2 leaves.

Box 9, Folder 53  

11 Feb 1966
Scope and Content
Miller to Hughes. Carbon copy of a typed letter on onionskin. Miller is sorry to learn of Hughes's condition [ulcer] and wants to know what kinds of goodies she can eat if he wants to send her something. He is also appreciative of the advice she gave him on revising the Craig manuscript. Miller describes Gordon Craig as being "very adept with the ladies" and, that in addition to siring Isadora Duncan's two children, he sired at least two legitimate children (Nelly and Edward Carrick), as well as five or six children with May Gibson and a "variety of offspring via assorted maids, students, clerks, et cetera." 1 leaf.

Box 9, Folder 54  

8 Mar 1966
Scope and Content
Miller to Hughes. Carbon copy of a typed letter on onionskin. Miller is worried about Hughes's health since he hasn't heard from her in a while. His house is progressing at a snail's pace, particularly since one of his painters got picked up for drunk driving with a revoked license and is spending "65 days at government expense at a government health resort." 1 leaf.

Box 9, Folder 55  

8 Mar 1966
Scope and Content
Hughes to Miller. Typed letter on Miss Russell M. Hughes stationery. Hughes tells Miller that she has mailed [her] book off to him. She also describes a recent trip to New York and many of her upcoming teaching engagements and performances. 1 leaf. Envelope included.
Box 9, Folder 56  1 Apr 1966
Scope and Content
Miller to Hughes. Carbon copy of a typed letter on onionskin. Miller thanks Hughes for
the letter of recommendation. He also asks her to inscribe a copy of *The Gesture
Language of the Hindu Dance* for him, as she did for him the first time in 1944. 1 leaf.

Box 9, Folder 57  8 Jun 1966
Scope and Content
Hughes to Miller. Typed letter on Miss Russell M. Hughes stationery. She talks about a
recent slipped disk in her back and a fractured hand. Some mention of commuting to
"the Pillow." Says that Buddy Magni is doing choreography for the Clark Center
production of *Carmen*. 1 leaf. Envelope included.

Box 9, Folder 58  16 Jun 1966
Scope and Content
Miller to Hughes. Carbon copy of a typed letter on onionskin. Miller says that he will be
involved in an eight-week program at UCLA teaching English as a foreign language.
Miller is thinking of sending his manuscript to Theatre Arts Books even though they
are already publishing a book on Craig written by Denis Bablet in 1962---which Miller
feels might be partly based on his own manuscript because Craig has a copy of
Miller's manuscript and has been letting various writers use it since 1957. 1 leaf.

Box 9, Folder 59  3 Nov 1966
Scope and Content
Miller to Hughes. Carbon copy of a typed letter on onionskin. Miller says that he has
conferred with Alma Hawkins at UCLA, but does not know what will come of their
meeting. He will be teaching a summer workshop in ethnic dance at USC next June
and July, and will be teaching a special teacher's course at California State College at
Los Angeles. Miller describes at length the sporting of his new beard and public
reaction to it. 2 leaves.

Box 9, Folder 60  3 Nov 1966
Scope and Content
Hughes to Miller. Typed letter on Miss Russell M. Hughes stationery. Most of the letter
discusses several visitors that Hughes had during the fall: Leah Dillon, Betty
Poindexter, Mary Emerson, MacCullough and his wife, Ruby Cunningham, etc. 1 leaf.
Envelope included.

Box 9, Folder 61  8 Nov 1966
Scope and Content
Miller to Hughes. Carbon copy of a typed letter on onionskin. Miller tells Hughes that
he would like copies of tapes, movies, etc. for the workshop he will be teaching at
USC—a workshop that will be confined to Indian and Ceylonese dance. 1 leaf.

Box 9, Folder 62  17 Nov 1966
Scope and Content
Hughes to Miller. Handwritten note on folded note stationery. Hughes thanks Miller for
the dates he sent her and says it has been a long time since she has had a "date." 1
leaf. Envelope included.
Box 9, Folder 63  7 Dec 1966
Scope and Content
Hughes to Miller. Handwritten note on plain paper. Hughes thanks Miller for the note while he was on vacation. She is working on two books now. With the note Hughes has enclosed a typed Christmas poem about her Christmas holidays in the past, and a snapshot of herself and her two dogs. 2 leaves. Envelope included.

Box 9, Folder 64  5 Jan 1967
Scope and Content
Hughes to Miller. Handwritten note on holiday thank you card. Hughes thanks Miller for the check with which she bought herself a sweater. 1 leaf. Envelope included.

Box 9, Folder 65  25 Jan 1967
Scope and Content
Miller to Hughes. Carbon copy of a typed letter on onionskin. Miller asks Hughes for advice and suggestions for a two-week, thirty-hour course he will be teaching in ethnic dance—primarily the dances of India and Ceylon. 1 leaf.

Box 9, Folder 66  28 Jan 1967
Scope and Content
Hughes to Miller. Typed letter on Miss Russell M. Hughes stationery. The entire letter consists of suggestions for Miller's new 30-hour course that he is teaching on Indian dance. Much of it pertains to topics for lectures such as "History of Natya," "Religious Background," etc. 1 leaf.

Box 9, Folder 67  31 Jan 1967
Scope and Content
Miller to Hughes. Carbon copy of a typed letter on onionskin. Miller thanks Hughes for her suggestions regarding his class. He asks Hughes what book she is working on now—a new one or a revision of an old one? Miller also sent his dissertation off to Benjamin Blom but has not yet heard from him. 1 leaf.

Box 9, Folder 68  2 Feb 1967
Scope and Content
Miller to Hughes. Carbon copy of a typed letter on onionskin. Miller thanks Hughes for her letter and the notebook materials she sent him for his class. 1 leaf.

Box 9, Folder 69  10 Feb 1967
Scope and Content
Miller to Hughes. Carbon copy of a typed letter on onionskin. Miller thanks Hughes again for the teaching materials and asks for a list of book titles. He mentions that next month he will be attending a conference on the problems of teaching the California Indian and wonders how this country's administrative officials can call these problems "new." 1 leaf.

Box 9, Folder 70  28 Apr 1967
Scope and Content
Hughes to Miller. Handwritten letter on note card with Indian scene. Hughes asks Miller if his course is over and, if so, would he have time to look over the material she has? 1 card, folded. Envelope included.
Box 9, Folder 71  5 May 1967
Scope and Content
Miller to Hughes. Carbon copy of a typed letter on onionskin. Miller tells Hughes which books he will be using for the course he is teaching in the summer. He also comments on the book on Spanish dance that Hughes is writing. Miller has not yet heard from Benjamin Blom regarding the publication of his dissertation. 1 leaf.

Box 9, Folder 72  14 May 1967
Scope and Content
Handwritten letter on plain paper. Hughes tells Miller that she has enclosed some announcements for his students [regarding the possibility of getting college credits for working with her, as a student from Smith College did last winter]. She is also recovering from the extraction of her last wisdom tooth and “stuffed with pain pills.” 1 leaf. Envelope included.

Box 9, Folder 73  18 May 1967
Scope and Content
Miller to Hughes. Carbon copy of a typed letter on onionskin. Miller mentions Lois Ellfeldt and the course announcement which was just sent out announcing Miller's course. Miller also talks about a movement that is being started to train males in dance beginning in elementary school. Miller comments on the fact that while dance training for both girls and boys is part of the regular school curriculum in other countries, it is seen as an "unmanly form of recreation" in America. 1 leaf.

Box 9, Folder 74  10 Sep 1967
Scope and Content
Hughes to Miller. Typed letter on Miss Russell M. Hughes stationery. Hughes mentions the Spanish [dance] book she has been working on as well as commenting on the field of ethnic dance today ("...jazzing it up 'a la Greco' for applause-jerking..."). 1 leaf.

Box 9, Folder 75  25 Sep 1967
Scope and Content
Miller to Hughes. Carbon copy of a typed letter on onionskin. Miller tells Hughes about the class he taught during the summer at USC. He comments on the revision of the Spanish dance book which Hughes had sent him. Miller heard from Blom who was in Europe, but who had told Miller that he would get back to him in June. Instead, he just returned his book without any kind of note. Miller spent most of the summer after the workshop up in Canada and when he returned in September he found out that his mother had just passed away. 2 leaves.

Box 9, Folder 76  24 Oct 1967
Scope and Content
Hughes to Miller. Typed letter on Miss Russell M. Hughes stationery. She comments on Miller's summer classes, and on the death of his mother. Mention of a new book out called Classic Dances of the Orient by Xenia Zarina. 1 leaf.

Box 9, Folder 77  14 Nov 1967
Scope and Content
Miller to Hughes. Carbon copy of a typed letter on onionskin. Miller thanks Hughes for her condolences regarding his mother's passing. Miller explains in detail the renovation of his house which is progressing very slowly, due mostly to expensive and incompetent labor meaning Spanish speakers and Negroes. Miller encourages Hughes to produce films on ethnic dance and suggests contacting the Bailey Film Company in Hollywood. Miller then launches into a long comment on women's clothing styles and how mini-skirts are flattering to so few women. 2 leaves.
**Box 9, Folder 78**

**12 Dec 1967**

Scope and Content
Miller to Hughes. Carbon copy of a typed letter on onionskin. Miller tells Hughes that he will be teaching a three-week class in ethnic dance next summer--a course geared to P.E. personnel on how to teach ethnic dance to boys in elementary and secondary schools. He is amazed and excited by the whole prospect and asks Hughes for suggestions on what to include in the course. 1 leaf.

**Box 9, Folder 79**

**10 Jan 1968**

Scope and Content
Hughes to Miller. Typed letter on Miss Russell M. Hughes stationery. Hughes comments on Miller's proposed summer institute of ethnic dance for children and offers many suggestions on records, tapes, books, etc. to use for the class as well as particular ethnic dances well-suited for children (Mexican, Amerind, Basque, Polynesian, etc.) 1 leaf.

**Box 9, Folder 80**

**11 Jan 1968**

Scope and Content
Miller to Hughes. Carbon copy of a typed letter on plain paper. Miller says that the "Lobo Says" missive was a real treat. Miller talks more about the course he will be teaching during the summer, directed at dance and P.E. teachers of boys. Lucas Hoving will be teaching a section on modern dance, as Jose Limon will not be able to do it after all due to an impending operation. 1 leaf.

**Box 9, Folder 81**

**16 Jan 1968**

Scope and Content
Miller to Hughes. Carbon copy of a typed letter on onionskin. Miller thanks Hughes for all her suggestions on materials to use for his summer course. He provides her with a short outline of countries and dances he would like to cover in the course. He is also trying to find out where he can get some films on ethnic dance. 1 leaf.

**Box 9, Folder 82**

**8 Feb 1968**

Scope and Content
Miller to Hughes. Carbon copy of a typed letter on plain paper. Miller mentions that the teachers he will be teaching are required to be Physical Education majors but do not have to have any background in dance. He wonders whether they could learn to do a Jota and whether Hughes might have any sheet music for it. Much of the letter is spent commenting on the antics of Miller's cat, Shaitan. 1 leaf.

**Box 9, Folder 83**

**19 Feb 1968**

Scope and Content
Hughes to Miller. Typed letter on Miss Russell M. Hughes stationery. The entire letter answers questions that Miller had regarding the course he will be teaching in July. She gives advice on dances to teach and tells him she can send him sheet music and tapes along with the bibliography she used at Columbia University. 1 leaf.

**Box 9, Folder 84**

**21 Mar 1968**

Scope and Content
Miller to Hughes. Carbon copy of a typed letter on onionskin. Miller refers to the press in Illinois which has denounced the dance Institute for men as being "both outrageous and stupid." He also asks Hughes what her opinion is of the National Dance Guild as he has received a membership application from them. 1 leaf.
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<tr>
<th>Box 9, Folder 85</th>
<th>25 Mar 1968</th>
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<td><strong>Scope and Content</strong></td>
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<tr>
<td>Hughes to Miller. Typed letter on Miss Russell M. Hughes stationery. Hughes offers more suggestions of specific music and choreography for Miller's summer institute of ethnic dance for children. 1 leaf. Envelope included.</td>
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<th>Box 9, Folder 86</th>
<th>1 Apr 1968</th>
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<td><strong>Scope and Content</strong></td>
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<tr>
<td>Miller to Hughes. Carbon copy of a typed letter on plain paper. Miller thanks Hughes for the copies of the choreography she sent him. He asks her for choreography for the joropo and the tamborito, as well as advice on which Mexican dances to use. 1 leaf.</td>
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<th>Box 9, Folder 87</th>
<th>3 Apr 1968</th>
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<td><strong>Scope and Content</strong></td>
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<tr>
<td>Hughes to Miller. Typewritten note on a postcard. Short message about an announcement in the March issue of Dance Magazine. She also gives the address for ordering a copy of the Directory of Dance on Film. 1 item.</td>
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<tr>
<th>Box 9, Folder 88</th>
<th>19 Apr 1968</th>
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<td><strong>Scope and Content</strong></td>
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<tr>
<td>Miller to Hughes. Carbon copy of a typed letter on plain paper. Miller asks Hughes if she is familiar with Indonesian dancers Benedictus Suharto and Senik Suharto. He comments on Alma Hawkins who was written about in the Saturday Review of Literature and has been credited with being the founder of Dance Therapy and dance as an art form in the public schools. 1 leaf.</td>
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<tr>
<th>Box 9, Folder 89</th>
<th>17 May 1968</th>
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<td><strong>Scope and Content</strong></td>
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<td>Miller to Hughes. Carbon copy of a typed letter on plain paper. Miller lets Hughes know that he will be leaving soon for Illinois [for the dance institute he is participating in.] He gives the address at which he can be reached at Illinois State University. 1 leaf.</td>
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<tr>
<th>Box 9, Folder 90</th>
<th>3 Jun 1968</th>
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<tr>
<td><strong>Scope and Content</strong></td>
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<tr>
<td>Miller to Hughes. Carbon copy of a typed letter on plain paper. Miller again gives Hughes the address at which he can be reached in Illinois, should she have anything else to send him. 1 leaf.</td>
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<tr>
<th>Box 9, Folder 91</th>
<th>5 Jun 1968</th>
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<tr>
<td><strong>Scope and Content</strong></td>
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<tr>
<td>Hughes to Miller. Typed letter on Russell M. Hughes stationery. She tells him she is sending him sheet music and books (Jarabe, Vira, Philippine music and dances, Swedish polskas, etc.) She will also make and send him some tapes (Jota, Basque, etc.) 1 leaf.</td>
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<th>Box 9, Folder 92</th>
<th>11 Jun 1968</th>
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<tr>
<td><strong>Scope and Content</strong></td>
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<tr>
<td>Miller to Hughes. Carbon copy of a typed letter on onionskin. Miller apologizes to Hughes for asking her to do so much work as he hadn't realized that she was ill during the spring. He said that he will not be teaching until July 8th. 1 leaf.</td>
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Box 9, Folder 93  
**28 Jun 1968**

**Scope and Content**
Hughes to Miller. Typed letter on plain paper. She has mailed him a tape and a package containing Basque sheet music, Polska sheet music, book of Philippine games and dances, etc. She is eager to know what he managed to teach those who attended [his course]. Wants to live long enough to get the new "Ethnic Art-Dance Center off the ground." 1 leaf. Envelope included.

Box 9, Folder 94  
**19 Sep 1968**

**Scope and Content**
Miller to Hughes. Carbon copy of a typed letter on onionskin. Miller describes at length the course he taught during the summer in Illinois. One of his complaints was that the director, Miriam Gray, included a paid professional performance of Lucas Hoving's group in modern dance at the end of the first week's instruction, but neglected to have a similar set-up for Miller's ethnic dance group. 2 leaves.

Box 9, Folder 95  
**30 Oct 1968**

**Scope and Content**
Hughes to Miller. Typed letter on Miss Russell M. Hughes stationery. She tells Miller she has joined the American Society for Eastern Arts. Apologizes for the tape she sent him which did not work out, and would like the pages of Mexican dance and Basque music sent back. Mention of Ruth [St. Denis’s] sudden death. Visited Shan-kar in Boston but he is almost blind. 1 leaf.

Box 9, Folder 96  
**5 Nov 1968**

**Scope and Content**
Miller to Hughes. Carbon copy of a typed letter on onionskin. Miller is trying to sell the USC dance department on the idea of developing a dance institute for the culturally deprived and/or disadvantaged. He is returning all of Hughes's materials except for the Philippine book. 2 leaves.

Box 9, Folder 97  
**5 Dec 1968**

**Scope and Content**
Hughes to Miller. Typed letter on onion skin. She received the packet of music he sent, but he can keep the Philippine book for as long as he needs it. She is busy mailing Christmas cards and gifts. 1 leaf.

Box 9, Folder 98  
**18 Dec 1968**

**Scope and Content**
Miller to Hughes. Carbon copy of a typed letter on onionskin. Miller tells Hughes that he has been asked by the director of the dance institute at Illinois State University if he would like to return next summer. Miller has more comments about the institute, the director, and teaching in general, but does plan on doing it again and asks Hughes for more suggestions. He mentions that many people have recently contracted the Hong Kong flu. 2 leaves.

Box 9, Folder 99  
**9 Jan 1969**

**Scope and Content**
Hughes to Miller. Typed letter on plain paper. Hughes has more suggestions for Miller’s workshop, including materials for “oriental dances.” She is also sending him some tapes made by "Bob" rather than herself. 1 leaf.
10 Mar 1969
Scope and Content
Hughes to Miller. Typed letter on Russell M. Hughes stationery. Hughes asks about Miller's summer workshop and says that she has more material he can use--Alarippu, Kiana, etc. and she will have a tape made professionally this time. Buddy (Magni) and Lester (Richey) have come up to the Cape with the idea of moving there permanently. Mentions the loss of her dog, Lobo, last month at four-and-a-half years old. 1 leaf.

14 Mar 1969
Scope and Content
Miller to Hughes. Carbon copy of a typed letter on plain paper. Miller asks Hughes for tapes on various Indian, Japanese, and Spanish dances. He asks Hughes if she has heard from Buddy, Les Richey, or Richey Cressey. 1 leaf.

14 Apr 1969
Scope and Content
Miller to Hughes. Carbon copy of a typed letter on plain paper. Miller comments on a San Francisco Ballet program he attended recently. He reminds Hughes that he will be leaving for Normal [Illinois] on June 6th and wants to know whether she will have time to send him the materials he requested. 1 leaf.

28 Apr 1969
Scope and Content
Miller to Hughes. Carbon copy of a typed letter on plain paper. Miller thanks Hughes for her letter and gives her some suggestions on making audiotapes. He describes UCLA's Institute of Ethnomusicology which presents every year an International Festival in Music and Dance; he is in the process of viewing all of the presentations. 1 leaf.

7 Apr 1969
Scope and Content
Hughes to Miller. Typed letter on plain paper. She tells him that the tapes have arrived, but she has "lost" the man who used to do her tapes and needs to find someone else. She can send the choreography but "it seems futile unless I can send the appropriate music." She mentions upcoming performances in "Orleans" as well as a Barnstable date in June. Also that Buddy (Magni) and Lester (Richey) have moved to the Cape [Cod] and are appearing in her show. 1 leaf.

26 May 1969
Scope and Content
Miller to Hughes. Carbon copy of a typed letter on plain paper. Miller thanks Hughes for the tape and dance notes and asks her how the May 15th show went. He says that he belongs to an organization called the Associates of Ethnomusicology of UCLA. 1 leaf.

4 July 1969
Scope and Content
Miller to Hughes. Carbon copy of a typed letter on onionskin. Miller describes this year's institute as being better than last summer's partly because they have limited the participants only to junior high school teachers and teacher-trainers. He tells Hughes that they have two hours of modern dance with Nona Schurman in the morning and two hours of ethnic dance in the afternoon with Miller. 1 leaf. [Second page may be missing.]
Box 9, Folder 107  23 Sep 1969
Scope and Content
Hughes to Miller. Typed letter on Russell M. Hughes stationery. Mention of Matteo Vittucci and his partner Carola [Goya]. Hughes is planning a summer (1970) season of ethnic dance. Much commenting on how so many ethnic dance teachers have no background in it. 1 leaf.

Box 9, Folder 108  24 Nov 1969
Scope and Content
Miller to Hughes. Carbon copy of a typed letter on Institute of Asian and African Studies, California State University at Los Angeles stationery. Miller comments on Hughes's new address and wonders whether she has moved. He mentions that he is to teach a new course in ethnic dance at USC in the spring of 1970. 1 leaf.

Box 9, Folder 109  6 Oct 19[6?]
Scope and Content
Hughes to Miller. Handwritten letter on plain paper. Hughes thanks Miller for his "patronage check." She met some of her old-time friends from E.D.C. one weekend at the Cape: Marilyn, Becky, Lois, Buddy, and Lester. 1 leaf.

Box 10, Folder 1  15 Feb 1970
Scope and Content
Miller to Hughes. Carbon copy of a typed letter on plain paper. Miller asks Hughes if she has received a box of dates he had shipped from Indio. He describes all of the activities he is involved in including the USC course he will be teaching in ethnic dance, which he says he is obviously not doing for the money. 1 leaf.

Box 10, Folder 2  21 Feb 1970
Scope and Content
Hughes to Miller. Handwritten letter on Miss Russell M. Hughes stationery. Hughes comments on the art of teaching dance, i.e. style being more important than steps. She commiserates with Miller's heavy schedule and says that she is "rooting" for him "from another field of combat." 1 leaf. Envelope included.

Box 10, Folder 3  24 Apr 1970
Scope and Content
Hughes to Miller. Handwritten note on notecard stationery. Hughes thanks Miller for his generous contribution. 1 leaf. Envelope included.

Box 10, Folder 4  17 May 1970
Scope and Content
Miller to Hughes. Carbon copy of a typed letter on plain paper. Miller mentions the USC class he is teaching in ethnic dance. Also that both USC and Cal State L.A. (both at which he teaches) were closed for five days last week because of student protests and unrest. 1 leaf.

Box 10, Folder 5  21 Mar 1971
Scope and Content
Box 10, Folder 6  
[?] Apr 1971
Scope and Content
Hughes to Miller. Handwritten letter on the back of a photocopy of newspaper article from the *Worcester Sunday Telegram* about La Meri. Hughes asks Miller how the Detroit conference went last month. She comments on a company of five dancers she has now, protégés who are mentioned in the newspaper article. 1 leaf.

Box 10, Folder 7  
5 Jun 1971
Scope and Content

Box 10, Folder 8  
27 Oct 1971
Scope and Content
Miller to Hughes. Carbon copy of a typed letter on plain paper. Miller tells Hughes that he spent the summer in Canada and some time in Montana and enjoyed being "far from the ethnic tensions and the harsh realities of the big American city." 1 leaf.

Box 10, Folder 9  
4 Feb 1972
Scope and Content
Hughes to Miller. Handwritten letter on plain, brittle paper. Hughes tells Miller that she is bedridden for a while due to the "cures" for her ulcer. Meanwhile, she has read his dissertation again and provides comments and a recommendation for a publisher. 1 leaf. Envelope included.

Box 10, Folder 10  
15 May 1972
Scope and Content
Miller to Hughes. Carbon copy of a typed letter on onionskin. Miller congratulates Hughes on winning the Capezio Dance Award. He describes a car accident that he was in on Christmas Eve and was incapacitated for four months, but is getting back into form again. Miller says that he will be in Staten Island during the summer, so they [presumably he and his wife] may drive up to the Cape to say hello. 1 leaf.

Box 10, Folder 11  
2 Jun 1973
Scope and Content
Hughes to Miller. Typed letter on *Ethnic Dance Arts, Inc.* stationery. Hughes talks about her heavy teaching schedule and that dancers just cannot work together, that it "is useless to hope that common good will ever replace professional jealousy." She has decided that when she leaves this world she would like to find Heaven like a rolling country inhabited only by animals; that she doesn't want to see any people for several centuries "and no dancers for several more!" 1 leaf. Envelope included.

Box 10, Folder 12  
9 Jul 1977
Scope and Content
Hughes to Miller. Typed letter on *Hughes Ethnic Dance Corporation* stationery. She thanks Miller for his check to EDA and says that she enjoyed their phone chat. She mentions that she has dogs (to love) and something to hope for—that "financial success will follow upon the heels of artistic success." 1 leaf. Envelope included.
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<tr>
<th>Box 10, Folder 13</th>
<th>23 Apr 1978</th>
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<td><strong>Scope and Content</strong></td>
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<tr>
<td>Hughes to Miller. Handwritten letter on <em>La Meri</em> stationery. Hughes thanks Miller for his contribution to their ninth festival. She asks what he has been up to and says that all of her life is in the &quot;newsletters&quot; because dance is her whole life and she has no personal life. The only personal things she can mention is that she has been suffering from emphysema and that one of her dogs died recently. She says that she feels lucky that she has friends who correspond with her and who visit her. 2 leaves. Envelope included.</td>
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<tr>
<th>Box 10, Folder 14</th>
<th>28 Jan 1980</th>
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<tr>
<td><strong>Scope and Content</strong></td>
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<tr>
<td>Hughes to Miller. Typed letter on <em>La Meri Ethnic Dance</em> stationery. She has received a letter from Buddy who has been depressed since Lester's death; she never hears from Edna Dieman. She gives one class a week now, but is asked a lot for interviews because &quot;I am now somewhat famous for having lived so long...&quot; 1 leaf. Envelope included.</td>
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<th>Box 10, Folder 15</th>
<th>28 Aug 1980</th>
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<td><strong>Scope and Content</strong></td>
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<tr>
<td>Hughes to Miller. Typed letter on <em>La Meri Ethnic Dance</em> stationery. Hughes mentions that she has sent her collection of &quot;for-real&quot; costumes to Walter Kolar at Duquesne University, and a couple of non-ethnic costumes to the college in Denton, Texas which she attended in 1917. She has also given the Kentucky Historical Society about $16,000 worth of Hughes memorabilia--furniture, photos, flat silver, etc. 1 leaf. Envelope included.</td>
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<th>Box 10, Folder 16</th>
<th>2 Oct 1980</th>
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<tr>
<td><strong>Scope and Content</strong></td>
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<tr>
<td>Walter W. Kolar to Miller. Typed letter on stationery from <em>Duquesne University Tamburitzans Institute of Folk Arts</em>. Kolar tells Miller that his name was given to him by La Meri who donated much of her collections to their Library/Museum/Archives. Kolar invites Miller to possibly donate collections likewise and says he is enclosing some material that explains the story of the Tamburitzans. 1 leaf.</td>
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<th>Box 10, Folder 17</th>
<th>22 Jul 1981</th>
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<tr>
<td><strong>Scope and Content</strong></td>
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<tr>
<td>Hughes to Miller. Handwritten letter on <em>La Meri Ethnic Dance</em> stationery. Hughes went to New York last month to be the keynote speaker at the Dance Critics Association annual convention. While she was there, she caught up with old friends and lets Miller know all the news about them. 1 leaf. Envelope included.</td>
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<th>Box 10, Folder 18</th>
<th>6 Oct 1981</th>
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<td><strong>Scope and Content</strong></td>
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<tr>
<td>Hughes to Miller. Handwritten note on <em>La Meri</em> stationery. Hughes comments on the 25th anniversary of the closing of the Ethnologic Dance Center and includes an invitation to the reunion and presentation of the fifth St. Denis Award, to be held in New York City. 2 items. Envelope included.</td>
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<th>Box 10, Folder 19</th>
<th>6 Feb 1982</th>
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<td><strong>Scope and Content</strong></td>
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<tr>
<td>Hughes to Miller. Handwritten letter on back of <em>Ethnic Dance Arts</em> press release. Hughes thanks Miller for his check and says that since EDA has moved from the Cape [Cod] to New York City, she is finding the commute tiring. 1 leaf.</td>
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<td>Box 10, Folder 20</td>
<td>2 Mar 1982</td>
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<td><strong>Scope and Content</strong></td>
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<tr>
<td>Hughes to Miller. Handwritten note on plain paper. Hughes thanks Miller for his check and says that she has been busy getting out flyers [for the St. Denis Award for Creative Choreography in the ethnic field competition]. 1 leaf. Flyer attached. Envelope included.</td>
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<th>Box 10, Folder 21</th>
<th>[?1] Jun 1982</th>
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<td><strong>Scope and Content</strong></td>
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<td>Hughes to Miller. Handwritten note on plain paper. Hughes tells Miller about the last St. Denis Award competition, decrying the lack of dancers with “ideas” these days. She also includes a general newsletter about the 1981 Award in New York City (which was won by Nala Najan). Also that the E.D.A. received generous funds from the Owen Cheatham Foundation and the Capezio Foundation which will enable them to hold auditions in New York (rather than in Cape Cod) and to give the award to young choreographers to assist in their future work. 3 leaves. Envelope included.</td>
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<th>Box 10, Folder 22</th>
<th>14 Dec 1982</th>
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<td><strong>Scope and Content</strong></td>
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<tr>
<td>Hughes to Miller. Short handwritten note on a holiday greeting letter which has a photocopied photo of La Meri and the recipients of the seventh annual St. Denis Award for Creative Choreography. 2 leaves. Envelope included.</td>
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<tr>
<th>Box 10, Folder 23</th>
<th>14 Jan 1983</th>
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<tr>
<td><strong>Scope and Content</strong></td>
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<tr>
<td>Hughes to Miller. Typed letter on La Meri stationery. Hughes thanks Miller for his check for EDA and names him “West Coast Representative” for the 1983 St. Denis Award. Also mentions that she lost her Belgian sheepdog during the holidays, but now has two new dogs to keep her company. 1 leaf. Envelope included.</td>
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<tr>
<th>Box 10, Folder 24</th>
<th>29 May 1983</th>
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<td><strong>Scope and Content</strong></td>
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<tr>
<td>Hughes to Miller. Typed letter on La Meri stationery. She mentions the outcome of the 1983 St. Denis Award competition in which she was sure a group from UCLA would win first prize, but she was mistaken. The trip to New York is getting more and more difficult now that she is eighty-five years old and not up to such an exhausting schedule. 1 leaf.</td>
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<th>Box 10, Folder 25</th>
<th>9 Dec 1983</th>
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<tr>
<td><strong>Scope and Content</strong></td>
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<tr>
<td>Hughes to Miller. Short handwritten note on a holiday greeting letter consisting of a poem titled &quot;Christmas--1983.&quot; With the holiday letter is also a photo holiday postcard of Hughes with two dogs. 2 items. Envelope included.</td>
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<tr>
<th>Box 10, Folder 26</th>
<th>3 Feb 1984</th>
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<td><strong>Scope and Content</strong></td>
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<tr>
<td>Hughes to Miller. Typed letter on Miss Russell M. Hughes stationery. She gives Miller suggestions on books he might useful for his course and where he might find them. She is also working on a new edition of Spanish Dancing. 1 leaf. Envelope included.</td>
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</table>
Scope and Content
Miller to Hughes. Carbon copy of a typed letter on American Dance Therapy Association stationery. Miller mentions that he had been worried after not hearing from Hughes for so long, but now understands since she has moved back to Texas from Hyannis. He asks her about her cataracts and whether or not she will be having surgery. He also asks her what will be happening to the Ethnic Arts Council in Barnstable now that Hughes has left. 1 leaf.

Scope and Content
Hughes to Miller. Handwritten letter on La Meri Ethnic Dance stationery. Hughes is back in San Antonio which is in the midst of a snowstorm which her friends say that she brought from Cape Cod. She tells Miller that the E.D.A. folded up and "died of malnutrition." But she is getting more attention as a dancer in San Antonio than she ever did in Cape Cod. 3 leaves. Envelope included.

Scope and Content
Miller to Hughes Carbon copy of a typed letter on American Dance Therapy Association stationery. Miller comments on Hughes's last letter regarding the closing of the E.D.A. and the disappearance (and return) of her dog, Barkus. In regard to her failing vision, he talks about cataract surgery and lens implants which his wife will be undergoing next month. 2 leaves.

Scope and Content
Hughes to Miller. Handwritten letter on paper which is illustrated with drawings of her two dogs, Barkus and Wendy. Her failing eyesight is causing her consternation because she misses her independence and being able to drive. 1 leaf. Envelope included.

Scope and Content
Hughes to Miller. Photocopied letter with "Dear Chuck" added in handwriting at the top. Hughes says that it has been approximately one year since she moved into her new house on Cave Lane. She apologizes for the Xeroxed letter and says that her eyesight is progressively failing, but that she is enjoying all of the dance concerts in San Antonio. 1 leaf.

Scope and Content
Miller to Hughes. Carbon copy of a typed letter on American Dance Therapy Association stationery. (Miller adds extra paragraphs on April 24th and May 26th.) He comments on Martha Graham turning 91 and planning a performance for her 60th anniversary. He says that his sister was disappointed in the Vancouver B.C. Exposition and that the Chernobyl nuclear disaster actually affected western Canada including the Vancouver area. Miller talks about the aerobic dance craze and how it is just making money for orthopedists and chiropractors. 2 leaves.
Box 10, Folder 33  30 May 1986
Scope and Content
Hughes to Miller. Typed letter on La Meri Ethnic Dance stationery (with her San Antonio address added on). The letter is a general newsletter to unspecified friends regarding a big birthday Bill gave her on May 14th (her 88th). Handwritten addition to Miller apologizes for a not more personal letter, but her eyes are worse and she welcomes his letters. 2 leaves.

Box 10, Folder 34  2 Jun 1986
Scope and Content
Hughes to Miller. Letter is missing from the envelope, unless it is one of the partially dated or undated ones below. Attached to the envelope is a color snapshot of two dogs. Envelope and photo.

Box 10, Folder 35  8 Dec 1986
Scope and Content
Hughes to Miller. Christmas card with note saying that she has one eye working again and will write a longer letter as soon as she can re-learn to type. A photo of Hughes in San Antonio is glued to the inside of the card. 1 item. Envelope included.

Box 10, Folder 36  198[6?]
Scope and Content
Hughes to Miller [and Dorothy, his wife]. Handwritten letter on Russell M. Hughes stationery from San Antonio. She thanks them for their Christmas note and talks about her recent eye surgery. She talks of her present dogs, Wendy and Morganita, and her past dogs--and where they are all buried [on the Cape]. 2 leaves.

Box 10, Folder 37  198[6?]
Scope and Content
Hughes to Miller. Typed letter on plain paper. First page is missing. She has received an award from the San Antonio Folk Dance Society of San Antonio College. She also mentions that Saeko Ichinohe and Victor Tello, former St. Denis Award winners, are giving a concert in July which they are dedicating to her. 1 leaf.

Box 10, Folder 38  18 Feb 1987
Scope and Content
Hughes to Miller. Short handwritten note letting Miller know that she has a new, unlisted telephone number and that he should "file it somewhere and use it some time." With the note, is La Meri’s calling card with her San Antonio address and her revised telephone number. 2 items. Envelope included.

Box 10, Folder 39  6 Aug 1987
Scope and Content
Miller to Hughes. Carbon copy of a typed letter on plain paper. Miller tells Hughes that he tried to phone her a few weeks ago but was told that she had not been feeling well. He is enclosing a newspaper clipping regarding the renovation of Jacob’s Pillow and La Meri is mentioned in the article. Miller says that he has written to Barton [Mumaw] about his book and thinks that he and Jane Sherman have done an important job in the area of dance history especially as it pertains to Ted [Shawn’s] male group from 1933 through 1940. 1 leaf.
La Meri

Correspondence

Box 10, Folder 40  
13 Aug 1987
Scope and Content
Hughes to Miller. Handwritten letter on bunny stationery. She tells Miller that Bill told her that he, Miller, had called and she is sorry that she did not get to talk to him because she was taking her afternoon nap. Hughes makes some comments about today’s modern dance presentations, and says that a writer has been coming over twice a week to write Hughes’s biography. 1 leaf. Envelope included.

Box 10, Folder 41  
26 Jan 1988
Scope and Content
Miller to Barton Mumaw. Carbon copy of a typed letter on plain paper. Miller lets Mumaw know that he has given his address to one of his former students at the “Pillow,” Bill Adams, so that Adams can send Mumaw a memorial card about La Meri. (La Meri died on January 7, 1988.) Bill Adams was La Meri’s “man Friday” for several years after La Meri left Cape Cod and returned to San Antonio.

Box 10, Folder 42  
16 Apr 1988
Scope and Content
Bill Adams to Miller. Copy of an announcement regarding a costume sale consisting of costumes from the wardrobe of La Meri’s Ethnic Dance Repertory Companies, some of the costumes even belonging to Ruth St. Denis. Attached is a photocopy of an article on La Meri from Cape Cod Illustrated, 20 Sep 1973. 2 leaves. Envelope included.

Box 10, Folder 43  
1 Sep 1989
Scope and Content
Bill Adams to Miller. Typed letter on plain paper. Adams is letting Miller know that he is in the process of selling off La Meri’s personal jewelry and would like to notify her close friends and acquaintances before advertising to strangers. He includes two photocopied pages of photos of the jewelry with descriptive and price information. 3 leaves. Envelope included.

Box 10, Folder 44  
6 Apr 1994
Scope and Content
Miller to Bill Adams. Handwritten letter on plain paper. Miller inquires about Adams’s writing and whether or not he has heard from any of the Natyas. He mentions Buddy Renato Magni and Becky [Rebecca] Harris. Miller also asks if Adams knows whether "Josie--the young lady in San Antonio" has started writing her book on La Meri. Miller comments on surviving the January and March earthquakes. 2 leaves.

Box 10, Folder 45  
Undated
Scope and Content
Hughes to Miller. Handwritten letter on folded stationery depicting an illustration of an old mill in Cape Cod. Hughes apologizes for not writing but the book she is working on is taking up all her writing energy. Hughes lets Miller know what Becky’s present address is and mentions a woman who teaches physical education at UCLA. The latter comment was in regard to Miller’s mention of an ethnic dance opening at UCLA. 1 leaf.

Box 10, Folder 46  
Undated [probably 1944-45]
Scope and Content
Hughes to Jack Cole. Handwritten letter on plain paper. Hughes is writing from Jacob’s Pillow and introducing Charles Miller to Cole who is casting for a new show. Hughes mentions that Miller has been studying with her since he was released from the Army last October. She mentions that Miller has “pretty snaky hips which ought to be good in Brazil.” 1 leaf.
Hughes to Ruth St. Denis. Handwritten letter on La Meri stationery. Hughes is introducing Charles Miller to St. Denis and says that he has been studying with her [Hughes] for a year-and-a-half--ever since his discharge from the Army. He is now moving to California and could use any advice or support from St. Denis. 1 leaf. Envelope included.

Hughes to Jack Cole. Handwritten letter on La Meri stationery. Hughes is introducing Charles Miller to Cole and says that he has been studying with her since his discharge from the Army. He is now moving to California and Hughes has told Miller that Cole is the one with the "hottest tips" on the dance world on "the Coast." 1 leaf. Envelope included.

Hughes to Mme. Philippini. Handwritten letter on La Meri stationery. Hughes is introducing Charles Miller to Philippini and says that he will be moving to the Coast and wants to break into dancing or acting out there. 1 leaf. Envelope included.

Hughes to Miller. Handwritten note on Ethnic Dance Arts postcard. Hughes thanks Miller for his generous contribution and promises to write in September. 1 item.

Hughes to Miller. Handwritten note on La Meri note paper. Hughes apologizes for not planning something wonderful for Miller's birthday, but is sending him a little down payment for "those Spanish zapatos." 1 item. Envelope included (with only "Chuck" written on it.)

Hughes to Miller. Four small notes regarding dance class suggestions and other miscellany. 4 leaves.

13 envelopes without contents. All hand-addressed to Charles Miller from La Meri. Postmark dates range from the mid-1960s to 1987. Addresses on envelopes reflect two residences for Miller and three for La Meri.

[Charles Miller?] in Oriental Costume
Color photo of [Miller?] posing in colorful costume. Undated.
La Meri, Dances of All Races December 1, 1944
Language of Material: English
Physical Description: 1.0 item

Box 11, Folder 1
Beatrice Kraft, Andor Czompo, Carlos
Scope and Content
8" X 10" black and white photograph of the dancers in costume. Note on back of photo includes "Feb 1947" and "Colonial Inn, Hollywood, Fla."

Box 11, Folder 3
La Meri--Hand Gestures
Scope and Content
8" X 10" photograph comprised of six smaller photos of Hughes and her hands in various gestures. Undated.

Box 11, Folder 4
La Meri--Latin-American Dance, 1946
Scope and Content
Glued onto scrapbook page; back side of page has the program for Swan Lake (undated) attached, plus a program from Jacob's Pillow for 1946.

Box 11, Folder 5
La Meri Performing Overseas
Scope and Content
8" X 10" photo of Hughes in costume in an outdoors setting with onlookers behind her. Undated.

Box 11, Folder 6
La Meri and Charles Miller
Scope and Content
8" X 10" photo of Hughes and Miller posing in dance costumes. Undated.

Box 11, Folder 7
La Meri and Charles Miller
Scope and Content
8" X 10" photo of Hughes and Miller posing in dance costumes. Undated.

Box 11, Folder 8
La Meri and Her Ensemble
Scope and Content
Small snapshot glued onto scrapbook page which includes a newspaper clipping depicting Hughes and Carlos showing a Venezuelan dance, 1946. The back side of the page includes the program for Hughes and Dance Ensemble, 1946.

Box 11, Folder 9
"First Lady": Tea Scene
Scope and Content
Wallet-size photograph of Hughes glued onto scrapbook page with a small group photo. Also a postcard of a performance with a note on the back identifying it as the "Tea scene from 'First Lady'" and a list of the cast. The back of the page has a newspaper clipping of a photo of a scene from a play, dated August 26, 1940.

Box 11, Folder 10
La Meri at a Party, Oct.8, 1946
Scope and Content
Snapshot of Hughes, Pravini, and Nataraj Vashi at a party or reception, 1946. Charles Miller is in the background.

Box 11, Folder 11
La Meri at a Party, Oct.8, 1946
Scope and Content
Snapshot of Nataraj Vashi, Walter Terry, Hughes, and Pravini at a party or reception, 1946. Charles Miller is in the background.
Box 11, Folder 12  La Meri on Stage
Scope and Content
Small snapshot of Hughes and the cast of a play on stage. Undated.

Box 11, Folder 13  La Meri on Stage with Dance Ensemble
Scope and Content
8" X 10" photo of dancers posed on stage with Hughes in the center. Undated.

Box 11, Folder 14  La Meri on Stage with Dance Ensemble
Scope and Content
8" X 10" photo of dancers posed on stage with Hughes in the center. Undated.

Box 11, Folder 15  Povoa do Varzim-- Danca do Mastro
Scope and Content
8" X 10" photo of dancers outdoors in Povoa do Varzim [Portugal]. Undated.

Box 11, Folder 16  Santa Marta de Portuzelo-- Danca Regional
Scope and Content
8" X 10" photo of dancers outdoors in Sta. Marta de Portuzelo [Portugal]. Undated.

Box 11, Folder 17  Rancho Do
Scope and Content
8" X 10" photo of Ta-Mar da Nazare [Portuguese folk dancers]. Undated.

Box 11, Folder 18  La Meri with Dogs, 1966
Scope and Content
Holiday photo greeting card depicting Hughes and her two dogs at home. Postmarked 8 Dec 1966.

Box 11, Folder 19  La Meri (Photo in Christmas Card)
Scope and Content
Photo of Hughes glued inside Christmas card. Undated.

Box 11, Folder 20  Oriental Dance, 1945-1946
Scope and Content
Glued onto scrapbook page; back side of page has several performance programs from 1945 and 1946. Two additional copies of the photo included.

Box 11, Folder 21  Oriental Dance, 1946
Scope and Content
Scene is on stage with another performer. Note on back: "Miller."

Box 11, Folder 22  Oriental Dance, 1946
Scope and Content
Note on back: "Aug. 1946, Jacob's Pillow, Lee, Mass."

Ephemera

Box 11, Folder 23  Christmas cards and poems, 1949-1987
Box 11, Folder 24  Jacob's Pillow Dance Theatre, 1946-1950
Scope and Content
Programs from Jacob's Pillow from 1946-1950, most 1946. There are duplicates of several of them.

Box 11, Folder 25  Ethnic Dance Festival, 1968-1969
Scope and Content

Box 11, Folder 26  Ethnic Dance Arts Newsletters and Ephemera, 1972-1982
Scope and Content
Ethnic Dance Arts ephemera, 1970s-1980s: Class description and fees (2 copies), Summer Festival of Ethnic Dance (7 flyers), St. Denis Award for Creative Choreography (10 announcements)

Box 11, Folder 27  Miscellaneous
Scope and Content
Postcard depicting a photograph of the Ted Shawn Theatre, home of Jacob's Pillow Dance Festival, Lee, Massachusetts. Message from La Meri to Charles Miller saying that she will write a letter when they are both back home from their travels. Dated 15 Aug 1963. Course materials: La Meri's suggestions and lists of references for dance class syllabi (presumably for Charles Miller) Typed copies of programs of La Meri and her company and three printed programs of a production of Swan Lake. Several copies of a program of "Dances and Melodies of the Pacific" presented at the American Museum of Natural History in 1946. La Meri and her Dance Group. University of Connecticut Convocation. Program for La Meri and her Dance Group held at the Hawley Armory, October 16, 1946. Several copies.

Box 11, Folder 28  Portrait Drawings
Scope and Content
Box 11 contains a pen and ink drawing of La Meri by Charles Miller, 1942; Watercolor portrait of La Meri by Charles Miller, 1943.
Box 12, folder 2 (oversized) contains two sketches of La Meri by Charles Miller and a partial sketch of a room.

Box 11, Folder 29  Visiting Cards (With Drawings)
Scope and Content
Several of La Meri's visiting cards from the 1940s through the 1980s. Two of the early (1940s) cards have drawings on the back--one of "Milt" and one of "Chuck." Two others have notes to Chuck, including one that says "May this first Christmas not be the last one!"

Box 11, Folder 30  Biographical and Professional Information
Scope and Content
Box 11 contains articles pertaining to La Meri, including newspaper obituaries. Included are some flyers of La Meri's dance workshops, providing information on her professional background. The program for the 21st Annual Capezio Award is included, which in 1972 was awarded to La Meri as well as titled La Meri which describe La Meri's career in text and photographs. Box 12 has an oversized folder (folder 1) containing photocopied pages from the book The Dance Has Many Faces, including a chapter on La Meri.
Postcard of La Meri 1 December 1944

Scope and Content
Black and white photo postcard of La Meri in Spanish dance costume. Signed on front, "Sincerely, La Meri." Handwritten on back, "December 1, 1944."

Box 12

Oversized

Scope and Content
Box 12 contains two folders: one holds sketches by Charles Miller (mentioned in the note for Box 11, folder 28). The other folder contains photocopied pages from the book The Dance Has Many Faces (mentioned in the note for Box 11, folder 30).