

# **Guide to the Jerome Robbins Papers, 1930 - 2001**

(S)\*MGZMD 130

## **Jerome Robbins Dance Division**

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

## **Contact Information**

The New York Public Library for the Performing Arts  
Jerome Robbins Dance Division  
40 Lincoln Center Plaza  
New York, New York 10023-7498  
Phone: 212/870-1657  
Fax: 212/870-1869  
Email: [dance@nypl.org](mailto:dance@nypl.org)

Web address: <http://www.nypl.org/research/manuscripts/dance/danrobpa.html>

Processed by: Rick Hunter and Jerome Robbins Project Staff  
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## **Descriptive Summary**

<b>Title:</b>	<b>Jerome Robbins Papers, 1930-2001</b>
<b>Collection ID:</b>	<b>(S) *MGZMD 130</b>
<b>Creator:</b>	<b>Robbins, Jerome</b>
<b>Extent:</b>	<b>241 linear feet ( 578 boxes)</b>
<b>Repository:</b>	<b>Jerome Robbins Dance Division. The New York Public Library for the Performing Arts</b>
<b>Abstract:</b>	<b>Papers documenting the life and career of dancer, choreographer and director Jerome Robbins</b>

## **Administrative Information**

### **Access**

Access to Series II, Unproduced theatrical productions, requires permission of the Robbins Rights Trust. Photographing or photocopying of Series II, Unproduced theatrical productions, requires permission of the Robbins Rights Trust. Advance notice may be required.

### **Publication Rights**

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### **Preferred Citation**

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### **Source**

The Jerome Robbins Papers were donated to the Jerome Robbins Dance Division by the Estate of Jerome Robbins.

### **Processing Information**

The collection was processed and cataloged in 2003.

## Biographical Note

Jerome Robbins (born 11 October 1918 in New York City) was the younger of two children of Harry Rabinowitz, who emigrated to America from Poland in 1904, and his wife Lena Rips. Rabinowitz was at first a shopkeeper with a delicatessen on the Upper East Side of Manhattan; in the 1920's he moved the family to Jersey City and then to Weehawken, New Jersey, where he and a brother-in-law established the Comfort Corset Company. Young Jerome, who showed an early aptitude for music, dancing, and theatrics, attended schools in Weehawken and graduated from Woodrow Wilson High School in 1935. Intending to study either chemistry or journalism, he matriculated at New York University in the autumn of 1935; but the Depression took a turn for the worse in 1936 and his family could no longer support his education -- especially considering that he was, by his own account, failing two courses (math and French) out of five. Unwilling to work in the corset factory, he tried to find employment in some form of show business; and through his sister Sonia, who had already danced professionally with Irma Duncan and Senya Gluck-Sandor's Dance Center, he got an apprenticeship with Sandor's company.

Gluck-Sandor was a hybrid as a choreographer -- ballet-trained, dedicated to modern dance, but also a veteran of Broadway, burlesque, and vaudeville -- and his expressive, theatrical style attracted Robbins from the outset. But the fledgling dancer -- who like other members of his family took the surname of Robbins for work in the theater -- also studied ballet with Ella Daganova and in 1937 appeared in the Yiddish Art Theatre production of *The Brothers Ashkenazi*, directed by and starring Maurice Schwartz, for which Sandor did the choreography. In the summer of 1937 Robbins began dancing and choreographing at Tamiment, a progressive-movement resort in Pennsylvania's Pocono mountains which featured a resident singing-acting-dancing troupe and weekend revues starring emerging talents like Danny Kaye, Imogene Coca, and Carol Channing. His work from this period consisted mainly of burlesque-like blackout sketches on the one hand and dramatic works with strong social content, like *Death of a Loyalist* or *Strange Fruit*, (set to Abel Meeropol's song about a lynching) on the other. But he was beginning to gain an audience: some of his dances were performed under the auspices of the Theatre Arts Committee at New York's 92nd Street YMHA and others as part of *The Straw Hat Revue*, which Tamiment producer Max Liebman opened on Broadway in 1939.

Robbins spent three summers at Tamiment and taking on one-shot roles in ballet performances at Jones Beach, the New York World's Fair, and elsewhere; he found work during the regular theater season in the Broadway choruses of *Great Lady* (1938), *Stars in Your Eyes* (1939), and *Keep Off the Grass* (1940) -- the last-named choreographed by George Balanchine. In the summer of 1940 he was accepted into the recently-formed Ballet Theatre, where he soon advanced from the corps de ballet to solo roles which showed off the taut fluidity with which he compensated for his lack of heroic classical technique: the Young Man in Agnes De Mille's *Three Virgins and a Devil*, an apple-munching Hermes in *Helen of Troy*, and -- the role which made him famous -- the tragic puppet in *Petroushka*.

He had been burning to choreograph a ballet himself for the company, preferably one with an American theme, to American music; but all his ideas were too grandiose for the perennially strapped company to consider. Encouraged to "think small" he came up with the idea for a ballet about three sailors on shore leave in New York City. To write the score he sought out the services of a young unknown composer named Leonard Bernstein, and Ballet Theatre's Oliver Smith agreed to design the scenery. On April 18, 1944, *Fancy Free* premiered at the Metropolitan Opera House to a raucous two dozen curtain calls; and in December of that year *On the Town*, a musical comedy based on the ballet, with music by Bernstein, dances by Robbins, sets by Smith (who also produced), and book and lyrics by a pair of Bernstein's cabaret buddies named Betty Comden and Adolph Green, had a fairy-tale opening on Broadway. From that moment until his death more than fifty years later Robbins's primacy on Broadway and in ballet was assured; but he did more than reach the top in his two spheres of influence. He changed each of his worlds from the inside out.

On Broadway he quickly established himself as the choreographer of the moment at a time when musical comedies were evolving out of the stylish but contentless song-and-dance anthologies that had showcased the talents of the Gershwins and Cole Porter and Rodgers and Hart. Robbins shows -- and as he began to direct as well as create ideas and dances for them, they truly were Robbins shows -- had, or aimed to have, a story, characters, a point.

So the Roaring Twenties musical, *Billion Dollar Baby* (1946 -- with book and lyrics by Comden and Green and music by Morton Gould), revolved around a gold-digging bathing beauty who serially married for money; 1947's *High Button Shoes* (his first collaboration with composer Jule Styne) was a nostalgic romp set in New Jersey in 1913 and featuring a Keystone Kops ballet. And 1948's *Look, Ma, I'm Dancin'* (which he co-directed with George Abbot, and for which he received the credit "conceived by Jerome Robbins") was the autobiographical backstage story of a super-ambitious dancer-choreographer's collision with the brewery heiress backing his ballet company; his changed character is mirrored in the two ballets he creates -- the first a brash, over-complicated expression of youthful hubris, the second altogether subtler, more thoughtful and human.

*Look, Ma* was succeeded by one of Robbins's rare flops, a show called *That's the Ticket* (1948), which Robbins directed but did not choreograph. An overly whimsical mishmash, it closed in Philadelphia after ten days. But at this point Robbins made a life altering career-change.

At Ballet Theater he had followed *Fancy Free* with a series of dances that integrated the classic vocabulary with modern subject matter: among them the be-bop ballet *Interplay* (1945) and *Facsimile* (1946), an angst-ridden exploration of a love triangle with a new score by Bernstein. But in 1949 he left Ballet Theater to join George Balanchine's new-born New York City Ballet, where he was almost immediately named Associate Artistic Director. He danced numerous quasi-dramatic roles for Balanchine -- including *Prodigal Son*, *Tyl Eulenspiegel* and as a principal opposite the glamorous Tanaquil Le Clercq in

*Bourrée Fantasque* -- before retiring from performance in the mid 1950's; but it was as a choreographer that he made his mark. Ballets like *The Guests* (1949, score by Marc Blitzstein), *Age of Anxiety* (1950, to Bernstein), and the terrifying fable *The Cage* (1951, to Stravinsky), showcased his flair for drama, his all-American sass and energy, and his affinity for modern music. And his association with Balanchine gave him a security and sense of kinship that nourished his genius.

Robbins continued to work on Broadway, as the choreographer of two Irving Berlin shows, *Miss Liberty* (1949) and *Call Me Madam* (1950), Rodgers and Hammerstein's *The King and I* (1951), and *Two's Company* (1952), a revue starring Bette Davis. But in 1953 he stunned the theatrical community, if not the world at large, by appearing before the House Un-American Activities Committee, where he admitted to membership in the Communist Party during the 1930's and named eight individuals who he said had also been members.

His testimony was denounced by many (including some of his family) for whom McCarthyism was only steps from Nazism, but Robbins refused to justify or explain himself beyond his public statement that he had "made a great mistake... in entering the Communist Party." His decision haunted him, however, and ultimately he placed it at the center of an autobiographical drama, *The Poppa Piece*, which he experimented with in workshops during the early 1990's.

Ironically, his career seemed to take on added luster in this troubled time. He staged the *All-American Ford 50th Anniversary Show* (1953) for television with Ethel Merman and Mary Martin; co-directed *The Pajama Game* (1954) on Broadway; conceived, directed, and choreographed *Peter Pan* (1954) starring Mary Martin; directed Aaron Copland's opera *The Tender Land* (1954); directed and co-choreographed *Bells Are Ringing* (1956) starring Judy Holliday; and choreographed the film version of *The King and I* (1956). Meanwhile at New York City Ballet he created two masterpieces, the lyrical *Afternoon of a Faun* (1953) and the hilarious send-up, *The Concert* (1956), among other works.

In 1957 he teamed up once again with Leonard Bernstein on a musical he had been discussing with him and playwright Arthur Laurents for some years: *West Side Story*, a retelling of *Romeo and Juliet* set against a background of gang warfare in New York's Puerto Rican ghetto. Directed by Robbins, with his electrifying street-smart choreography integrated into the action, *West Side Story* was arguably the first "concept musical"; it broke the mold of the Broadway show and also established Robbins's reputation as a perfectionistic, difficult taskmaster -- a reputation that was one factor in his dismissal as director of the 1961 film version. He won an Academy Award for his direction nonetheless -- sharing the Oscar with co-director Robert Wise -- as well as one for choreography.

After *West Side Story* Robbins left New York City Ballet for a time and formed his own company, Ballets: USA, to appear at the Festival of Two Worlds in Spoleto, Italy. For it he made the explosive *New York Export: Opus Jazz* (1958), a ballet without music called *Moves* (1959), and other works; the company toured extensively in Europe but -- despite

enthusiastic notices and even an appearance at the Kennedy White House -- it failed to find an ongoing audience in the United States and was disbanded in 1961. In the meantime Robbins had also directed the ultimate backstage musical, *Gypsy* (1959) with Ethel Merman, and now he began to branch out into non-musical theater. In 1962 he directed the American premiere of Arthur Kopit's mordant mother-son comedy, *Oh, Dad, Poor Dad, Mama's Hung You In the Closet and I'm Feelin' So Sad* and in 1963 a production of Brecht's *Mother Courage and Her Children* starring Anne Bancroft.

Two Broadway hits followed -- both shows he had originally agreed to direct, then withdrew from, and finally returned to when each seemed in danger of shipwreck during out-of-town tryouts. But although reviews for *A Funny Thing Happened on the Way to the Forum* (1962) didn't mention his name, and although for *Funny Girl* (1964) he was listed only as "production supervisor," he reshaped both those musicals radically. He got full credit and then some, however, for *Fiddler on the Roof* (1964), the musical setting of Sholem Aleichem stories which he choreographed and directed, bringing to life as an organic musical whole the lost world of the Russian shtetl.

He accomplished a similar feat with his mammoth staging of Stravinsky's *Les Noces* (1965) for American Ballet Theatre, but then retreated from the pressures of huge collaborative productions. Broadway was moving in the direction of rock spectacles like *Hair* and *Jesus Christ, Superstar*, and Robbins didn't want to move with it. With the help of a 1966 grant from the National Endowment for the Humanities, he established the American Theatre Lab to explore experimental music-theater techniques, from dance to Noh drama, with a small hand-picked company in a workshop setting for a period of two years.

Seemingly re-charged from this work, he re-emerged at City Ballet with *Dances at a Gathering* (1969), a poignant and playful celebration of youth and love which was widely hailed as a masterpiece. There followed a fertile creative period in which Robbins made such vastly different works as the moonlit, expressive *In the Night* (1970), *The Goldberg Variations* (1971), which explored Bach's thematic geometry, and *Watermill* (1972), a Noh-like meditation on the passage of a man's life. In addition he collaborated with Balanchine, with whom he now shared the title of Ballet Master, on dances for *Firebird* (1970) and *Pulcinella* (1972) -- a demonstration of the collegiality and mutual respect that had always marked their relationship. As Balanchine once said to him, speaking of the legendary Russian ballet master Marius Petipa: "Very few people can do. Petipa, you, me -- we can do."

Robbins never really left City Ballet again, except for a leave of absence in 1989 and forays into the theater for workshops of an adaptation of Brecht's *The Exception and the Rule* (1987) and of *The Poppa Piece* (1991), and the triumphant staging of his anthology show, *Jerome Robbins' Broadway* (1989), for which he won his fifth Tony Award. Increasingly his work seemed to move in a more and more abstract direction, away from the character-driven dances of his youth -- a process reflected in the changes he made in his last collaboration with Bernstein. Premiered as *Dybbuk* (1974) and based on the S.

Anski play, it was first revised as *The Dybbuk Variations* (1974) and then as *A Suite of Dances* (1980), a ballet-in-progress which Robbins kept trying to reduce to its essence.

Essence did not mean homogeneity, however: Robbins's work was still as protean as ever, from the sensuous and jazzy lyricism of *In G Major* (1975) and the opera-house pyrotechnics of *Four Seasons* (1979) to the spiky *Opus 19: The Dreamer* (1979) and the elegiac *In Memory of...* (1985). He was still experimenting with contemporary music, with ballets to Philip Glass (*Glass Pieces*, 1983) and Steve Reich (*Octet*, 1985), but it was Bach who spoke most clearly to him in his last decade, when he made the spare, poetic *A Suite of Dances* (1994) for Mikhail Baryshnikov to Bach's suites for unaccompanied cello; the deceptively simple *Two- and Three-Part Inventions* (1994) for the students of the School of American Ballet, and the exuberant *Brandenburg* (1997) for City Ballet.

By then he was in fragile health, following a bicycle accident in 1990 and heart-valve surgery in 1994; in 1996 he began showing signs of a form of Parkinson's disease and his hearing was poor; yet he insisted on staging *Les Noces* for City Ballet (1998). It was the last thing he did; two months later he suffered a massive stroke, and he died at his home in New York on July 29, 1998.

Robbins had already been made Chevalier of the French Legion of Honor, and had won 5 Donaldson Awards, 5 Tony Awards, 2 Academy Awards, 1 Emmy Award, the Kennedy Center Honors, and numerous other prizes; on the evening of his death, the lights of Broadway were dimmed for a moment in tribute. In the more than sixty years in which he had been active in the theater, he had transformed it because he never stopped asking questions. "Why can't we do ballets about our own subjects, meaning our life here in America?" he asked before making *Fancy Free*. And, speaking of the collaboration that made *West Side Story*, "Why couldn't we, in aspiration, try to bring our deepest talents together to the commercial theater?" His own work answered both questions in the affirmative.

c2001 by Amanda Vaill

This article first appeared in Scribner's *Encyclopedia of American Lives*.

## Scope and Content Note

The papers of Jerome Robbins contain a thorough record of the professional life of Jerome Robbins, from his work as a theatrical choreographer and director to his career as a choreographer for various ballet companies, including both his own, Ballets: U.S.A., and the New York City Ballet. These professional papers also extend to such things the files from the office in his home to his financial records; from Robbins' American Theatre Lab, Inc. to the Jerome Robbins Foundation. Robbins' donation of family and personal papers, including choreographic notes, are not included within the scope of this finding aid as that material is restricted.

The theatrical productions represented include such seminal musicals as *On the Town*, *West Side Story*, *Fiddler on the Roof*, and *Jerome Robbins' Broadway*. The material includes correspondence, scripts, contracts, productions and financial materials for all versions ranging from the original productions to movie versions to foreign productions. Robbins' less known work on plays and an opera is also evident, as well as various television projects and unproduced works, such as the workshopped, autobiographical *Poppa Piece*.

The New York City Ballet and Ballets: U.S.A. are very well represented among the dance companies. His early time and work with American Ballet Theatre is notably lacking. The material is generally of an administrative nature and does not reflect Jerome Robbins' creative work. Also included are files concerning Robbins' work with dance events, such as the Spoleto Festival and the China tour of the early 1980s, as well as files focusing on requests for rights to perform various of Jerome Robbins specific ballets.

American Theatre Lab, Inc. and the Jerome Robbins Foundation represent different aspects of Jerome Robbins career and interests. The American Theatre Lab, Inc., established in 1966, was set up to explore music-theater techniques, incorporating such forms as Noh drama, while the Jerome Robbins Foundation (originally the Lean Robbins Foundation) was established to aid performers and performance pieces in dance, theater, and associative art forms. The files in this collection demonstrate the administrative running of both these organizations that show Robbins working to develop and encourage the art forms that he loved.

The remainder of the collection contains all of Jerome Robbins' office files, representing his correspondence and the various subjects of which he was interested, and his extensive and detailed financial records, showing his business interests beyond the field of arts.



## Organization

The collection is organized into eleven series and sixteen sub-series. They are:

- Series I: Theatrical Productions, 1940-2000
- Series II: Unproduced Theatrical Productions, 1930-1996
- Series III: Television Productions, 1953-1986
- Series IV: Dance Companies, 1951-1999
  - Sub-series 1: Specific Dance Companies, 1951-1999
  - Sub-series 2: Dance Related Events, 1963-1990
  - Sub-series 3: General Ballet Administrative Papers, 1963-1998
- Series V: American Theatre Lab, Inc., 1965-1991
  - Sub-series 1: Establishments of Corporation, 1965-1971
  - Sub-series 2: Administrative Files, 1966-1983
  - Sub-series 3: Financial Papers, 1966-1984
  - Sub-series 4: Correspondence, 1965-1983
  - Sub-series 5: Casting, 1966-1974
  - Sub-series 6: Projects, 1939-1991
- Series VI: Jerome Robbins Foundation, 1957-1994
  - Sub-series 1: Correspondence, 1958-1992
  - Sub-series 2: Administrative Files, 1957-1991
  - Sub-series 3: Grants, 1957-1994
  - Sub-series 4: Financial Papers, 1957-1994
- Series VII: Financial, 1950-1998
- Series VIII: Properties, 1944-1999
- Series IX: Insurance, 1956-1999
- Series X: Office Files, 1937-2001
  - Sub-series 1: Names, 1940-2001
  - Sub-series 2: Subjects, 1937-2000
  - Sub-series 3: Office Calendars, 1948-1998
- Series XI: Oversized Financial Records, 1981-1987

## Series Descriptions

### Series I: Theatrical Productions, 1944-2000; undated

89 Boxes

Arrangement: Alphabetical

This series consists of Jerome Robbins' theatrical productions and includes his work as choreographer, director, and, even, uncredited show doctor. The series ranges from Robbins' first show, *On the Town*, to his last Broadway effort, *Jerome Robbins' Broadway*. Included for many shows are correspondence, scripts, contracts, production and financial materials, clippings, and scores. Particularly rich in this material are *West Side Story*, *Fiddler on the Roof*, and *Jerome Robbins' Broadway*. The first two contain information from the original productions, movie versions, as well as the many revivals, touring companies, and foreign productions that were spawned. This series also contains information on Jerome Robbins' single opera production *The Tender Land* and his plays, *Mother Courage and Her Children* and *Oh Dad, Poor Dad, Momma's Hung You in the Closet and I'm Feelin' So Sad*. A musical such as *Silk Stockings* is of note in the collection as it was one that Robbins' never worked on beyond the contract negotiation stage. Included among its material is correspondence, including a letter from Cole Porter, scripts, a contract, production notes and a little financial information.

### Series II: Unproduced Theatrical Productions, 1930-1996; undated

33 Boxes

Arrangement: Alphabetical

This series is mixture of productions that went through many workshops, such as *Poppa Piece* and *The Exception and the Rule* (also known as *Race to Urga*), a play given a full production but closed in previews, such as *The Office*, and many smaller shows that never went beyond the idea stage and are represented mainly by either a few notes or correspondence. *Poppa Piece* is the most substantial show in this series and is represented by a vast amount of notes and scenes kept in their original order showing the vast changes that went on as the piece was workshopped over the years.

## **Series III: Television Productions**

3 Boxes

Arrangement: Alphabetical

This series consists of correspondence, scripts, contracts, production materials, and scores from the television productions, *Ford 50th Anniversary Show* and *Live From Studio 8H: An Evening with Jerome Robbins and members of the New York City Ballet*. Not included in this series are the television versions of *Peter Pan*. These can be found in the first series, Theatrical Productions.

## **Series IV: Dance Companies**

67 Boxes

This series contains correspondence, legal papers, administrative and production notes from the three companies with which Jerome Robbins was most involved: Ballets: U.S.A. and the New York City Ballet. Notably absent is information on his early work with American Ballet Theatre, which is only represented by some correspondence and later contracts. The series also consists of correspondence from various ballet companies from all parts of the world. This series is more representative of the administrative work of dance companies rather than the creative. Absent from this series are any choreographic notes or annotated scores from his work. When specific shows are noted, such as *In the Night* under New York City Ballet, the material contained includes correspondence, casting notes, contracts, rehearsal schedules, and a few technical notes.

- Sub-series 1: Specific Dance Companies, 1951-1999 and undated
- Sub-series 2: Dance Related Events, 1963-1990
- Sub-series 3: General Ballet Administrative Papers, 1963-1998 and undated

### **Sub - series 1: Specific Dance Companies, 1951-1999; undated**

58 Boxes

Arrangement: Alphabetical

This sub-series shows Jerome Robbins' vast influence in the world of dance. Ballet companies from all parts of America and from many countries in the world are represented. Of particular note are the papers representing his own company Ballets: U.S.A. and the New York City Ballet, which give a picture of the administrative work of Robbins covering a variety of behind the scenes work, such as auditions, royalties, contracts, and schedules. Mention is made of specific ballets wherever possible, such as *Afternoon of a Faun* contracts or correspondence, under the name of the dance company. New York City Ballet has the best examples of this. The papers in this series for the other dance companies are primarily of an administrative nature representing often the correspondence from national and international ballets, often asking permission to perform a work of Robbins for example.

## **Sub - series 2: Dance Related Events, 1963 - 1990**

6 Boxes

Arrangement: Alphabetical

This sub-series is a mix of dance events, including the Spoleto Festival, Robbins' China tour of the early 1980s, Dance in America on PBS, and the AIDS benefit, Dances for Life, as well as various other dance festivals.

## **Sub - series 3: General Ballet Administrative Papers, 1963 - 1998 and undated**

3 Boxes

Arrangement: Alphabetical

This sub-series consists of the administrative papers of Jerome Robbins as related to his work in dance but not connected with a specific dance company. It is predominantly the handling of requests for either himself or his work, broken down by specific show.

## **Series V: American Theatre Lab, Inc.**

61 Boxes

This series contains the records of the American Theatre Lab, Inc. Jerome Robbins established it in 1966 with the help of a grant from the National Endowment for the Arts. He set it up to explore music-theater techniques, including such incorporating such forms as Noh drama. Robbins was to use a workshop setting for a period of a couple of years with a small group of performers. This series represents this project, both the artistic side, in the Projects sub-series, and the administrative side. The series continues after the American Theatre Lab, Inc. ended as an ongoing workshop as it documents such events as the renting of the original space.

- Sub-series 1: Establishment of Corporation, 1965-1971 and undated
- Sub-series 2: Administrative Files, 1966-1983 and undated
- Sub-series 3: Financial Papers, 1966-1984 and undated
- Sub-series 4: Correspondence, 1965-1983 and undated
- Sub-series 5: Casting, 1966-1974 and undated
- Sub-series 6: Projects, 1939-1991 and undated

## **Sub - series 1: Establishments of Corporation, 1965 - 1971 and undated**

1 Box

Arrangement: Alphabetical

This series documents the legal establishment of the American Theatre Lab, Inc. and its dissolution as a corporate entity long after it had ended as an ongoing workshop. It consists predominantly of legal papers and correspondence.

### **Sub - series 2: Administrative Files, 1966 - 1983 and undated**

6 Boxes

Arrangement: Alphabetical

This series consists of such matters as building permits, telephone bills, and maintenance services that go into running the day-to-day activities of the administrative and its physical space.

### **Sub - series 3: Financial Papers, 1966 - 1984 and undated**

13 Boxes

Arrangement: Alphabetical

This series is a thorough collection of all the financial records for American Theatre Lab, Inc., including contributions, all the check stubs during the years the workshop was operating, deposits, rental contracts by name for all the organizations renting the space after the project came to a close, stock portfolios, and taxes.

### **Sub - series 4: Correspondence, 1965 - 1983 and undated**

5 Boxes

Arrangement: Alphabetical

This series consists of all correspondents to and from the American Theatre Lab, Inc. Every name is listed and it includes such people as Julian Beck, Antony Tudor, and William S. Paley.

### **Sub - series 5: Casting, 1966 - 1974 and undated**

12 Boxes

Arrangement: Alphabetical

This series includes contracts with the performers who spent all or part of the two years with the American Theatre Lab, Inc. during its active years, letters of recommendation, audition cards, and headshots.

### **Sub - series 6: Projects, 1939 - 1991 and undated**

24 Boxes

Arrangement: Alphabetical

This series is the only series that focuses on the creative side of the American Theatre Lab, Inc. Of note are the box of daily notes and the box of tape transcriptions from 1967-1968, the many scripts used by the performers in the workshop, and the production materials. Of particular interest is the Kennedy Project workshop piece which includes notes, various scripts and changes, and research.

## **Series VI: Jerome Robbins Foundation, 1957-1994; undated**

33 Boxes

This series contains all the papers relating to the Lena Robbins Foundation, named after Jerome Robbins mother, and, after 1970, the Jerome Robbins Foundation. The foundation was set up in 1957 to aid in performers and performance pieces in dance, theater, and associative art forms. After the outbreak of AIDS, the fund was directed towards assisting those in need during this crisis also. This series demonstrates clearly both the running of this foundation and the organizations that received grants.

- Sub-series 1: Correspondence, 1958-1992 and undated
- Sub-series 2: Administrative Files, 1957-1991 and undated
- Sub-series 3: Grants, 1957-1994 and undated
- Sub-series 4: Financial Papers, 1957-1994 and undated

### **Sub - series 1: Correspondence, 1958 - 1992; undated**

3 Boxes

Arrangement: Alphabetical

This series is the general correspondents to the Foundation, excluding the people and organizations that were requesting grants.

### **Sub - series 2: Administrative Files, 1957 - 1991 and undated**

1 Box

Arrangement: Alphabetical

This series consists of such legal documents as the initial incorporation and the legal change of name to the Jerome Robbins Foundation in 1970.

### **Sub - series 3: Grants, 1957 - 1994 and undated**

23 Boxes

Arrangement: Chronological

This series consists of a year-by-year listing of grants accepted and rejected by the Foundation and shows the shift in the late 1980s from dance and theatre projects into

AIDS related health issues. It also shows Jerome Robbins' early interest into supporting dance preservation, both in terms of recording for posterity and dance notation.

#### **Sub - series 4: Financial Papers, 1957 - 1994 and undated**

6 Boxes

Arrangement: Alphabetical

This series consists of check stubs, deposits, payroll, financial statements, and taxes relating to the Foundation under both its names.

#### **Series VII: Financial, 1950-1998; undated**

171 Boxes

Arrangement: Alphabetical and Chronological

This series is a very thorough look at Jerome Robbins' business dealings and financial records from 1950 until the time of this death. It includes correspondence with accountants, account ledgers, bank statements, check stub logs, contributions/donations, office deposits, employee records, office expenditures, Christmas gift list, insurance policy payments, loans, maintenance services, medical bills, paid bills, petty cash receipts, property purchase, receipt daily diaries, rehearsal expense, royalties, sale of theater tickets, specific production financial records, statements of account, stocks, travel expenses, and personal expenditures. The stock portfolios are particularly extensive. Notably missing are his personal tax records.

#### **Series VIII: Properties, 1944-1999; undated**

27 Boxes

Arrangement: Alphabetical

This series consists of such information as purchase contracts, rental agreements, bills relating to the upkeep of the properties, and taxes. Included are Jerome Robbins' two New York City homes, 74th and 81st streets, Sneed's Landing, his Long Island homes, particularly the ones in Bridgehampton and Watermill, his Paris apartment, and his father's home in Weehawken and then in Hollywood, Florida.

#### **Series IX: Insurance, 1956-1999**

11 Boxes

Arrangement: Alphabetical

This series includes the contracts from Jerome Robbins' automotive, property, medical, and personal insurance, as well as employment insurance for his employees.

## **Series X: Office Files, 1940-2001 and undated**

82 Boxes

This series consists of Jerome Robbins' office files relating to his business life. It should be noted that these files are strictly work related and do not cover his personal life. It is divided into the names, subjects, and office calendars.

- Sub-series 1: Names, 1940-2001 and undated
- Sub-series 2: Subjects, 1937-2000 and undated
- Sub-series 3: Office Calendars, 1948-1998 and undated

### **Sub - series 1: Names, 1940 - 2001 and undated**

39 Boxes

Arrangement: Alphabetical

This series contains the names of virtually everyone Jerome Robbins worked with over this long career in dance, theatre, film, and television. It is also indicative of the many organizations and charities that Jerome Robbins was in communication with over the years. Missing from this collection are his correspondence with family and friends, and anything else of a personal nature.

### **Sub - series 2: Subjects, 1937 - 2000 and undated**

28 Boxes

Arrangement: Alphabetical

This series is divided into subjects and kept as close as could be to the actual titles used by the Jerome Robbins office. Of note are the files relating to his awards, correspondence relating to proposed projects, and requests received by Robbins from charities and organizations.

### **Sub - series 3: Office Calendars, 1948 - 1998 and undated**

15 Boxes

Arrangement: Chronological

This series consists of the office calendars kept for Jerome Robbins' appointment. Some years have three versions indicating the office copy, the bedroom copy, and Robbins' longtime secretary Edith Weisman's copy.



**Series XI: Oversized Financial Records, 1981 - 1987**

3 Boxes

Arrangement: Chronological

This series consists of very detailed oversized accounting reports.

Box/Folder	Description
<b><u>Series I: Theatrical Productions, 1944-2000 and n.d.</u></b>	
<b>Box 1</b>	
	<i>Ankles Aweigh</i> , 1955
F 1	Correspondence
F 2	Script (Includes notes.)
	<i>Bells are Ringing</i> , 1955-1983
	Correspondence, 1955-1983
F 3-6	Original production, 1955-1959
F 7	U.S. productions, 1959
F 8-9	British productions, 1957-1983
F 10	European productions, 1964
F 11	Foreign productions, 1956-1966 (Includes contracts.)
F 12	Film production, 1958
F 13	Television production, 1969-1970
F 14	Production rights, 1958
F 15-16	Scripts, 1956-1957 (Includes playing version.)
	Production materials, 1956-1957
F 17	Audition list, 1956
F 18-19	Cast/staff list, 1956
F 20	Theater program, 1957
	Financial materials, 1958-1968
F 21	Correspondence, 1958
F 22-23	Royalties, 1957-1962
F 24	Profits, 1966
F 25-26	British production, 1958-1968
<b>Box 2</b>	
	Score, 1955
F 1	Published score
F 2	"Opening"
F 3	"I Met a Girl"
F 4-5.	"The Party's Over"
F 6-7	"It's a Simple Little System"
F 8-9	"Bells Are Ringing"
F 10-11.	"Is It a Crime?"
F 12	"Santa's Lullaby"
F 13-14	"It's a Perfect Relationship"
F 15	"Mu-Cha-Cha"
F 16	"Just in Time"
<b>Box 3</b>	
	<i>Billion Dollar Baby</i> , 1945-1946 and n.d.
F 1	Correspondence, 1945
	Scripts, 1945-1946
F 2	Original show script, 1945
F 3	Annotated script, 1946
F 4	Fragile script, n.d.
F 5	Annotated screenplay, n.d.
	Production materials, 1945-1946 and n.d.
F 6	Music scene outlines, 1945
F 7	Photocopies of photographs, 1945-1946
F 8	Notes, 1945 (Original production.)
F 9	Notes, n.d. (Film production.)
F 10	Souvenir program, n.d.

Box/Folder	Description
F 11	General research- photocopies of clippings and prints, n.d.
<b>Box 4</b>	
	<i>Call Me Madam</i> , 1950
F 1-2	Scripts (Includes cueing.)
F 3	Photocopies of production photographs
<b>Box 5</b>	
	<i>Fiddler on the Roof</i> , 1963-1999 and n.d.
F 1	Index sheets, n.d.
	Correspondence, 1963-1998
F 2-17	Original production, 1963-1967 (Includes auditioning, casting, and congratulatory correspondence.)
	National productions, 1965-1994
F 18-22	New York revivals, 1977-1998 (Includes cast contact list from 1977 production.)
F 23	Florida, 1973
F 24-26	Las Vegas, 1967-1985
F 27	Westchester, 1997
F 28-37	Touring, 1965-1994
<b>Box 6</b>	
F 1-12	United Kingdom productions, 1966-1993 (Includes original London production, revivals, Scottish productions, and U.K. touring companies.)
F 13-17	Australian productions, 1966-1992 (Includes Australian tour.)
F 18	Austrian production, 1982 (Includes Tom Abbott identification.)
F 19	Czechoslovakian production, 1967
F 20	Finnish production, 1966
F 21-22	French productions, 1967-1970
F 23-26	German productions, 1968-1988 (Includes record album correspondence.)
F 27	Hungarian productions, 1984-1988
F 28-29	Israeli productions, 1965-1983
<b>Box 7</b>	
F 1-9	Japanese productions, 1964-1992
F 10-11	Mexican productions, 1967-1986
F 12	Holland production, 1967
F 13-15	Polish productions, 1981-1991
F 16-18	Russian productions, 1967-1997
F 19-23	Scandinavian productions, 1966-1989
F 24-31	South African productions, 1968-1992
F 32	Spanish production, 1969-1970
F 33	Turkish production, 1988-1989
F 34	Yugoslavian production, 1970-1972
<b>Box 8</b>	
F 1-6	General foreign productions, 1967-1993 (Includes correspondence regarding billing.)
F 7-22.	Production requests, 1967-1997
F 23-26	Foreign requests, 1965-1998
F 27-34	Film production, 1965-1980 (Includes agreements.)
F 35	ABC/TV program, 1969-1971
F 36	Recording, 1984
F 37	Documentary production, 1989-1990
F 38	Licensing rights, 1966 (Includes contract.)

Box/Folder	Description
F 39	Merchandise, 1966-1968
F 40	Commemorative plate, 1973
<b>Box 9</b>	
	Scripts, 1964-1969 and n.d.
	Original production with <i>Tevye</i> title, 1964
F 1	"To Life", title of original folder, annotated
F 2	Script with notes
F 3	Annotated
<b>Box 10</b>	
F 1-4	Annotated
	Original production with <i>Fiddler on the Roof</i> title, 1964
F 5-6	Annotated
<b>Box 11</b>	
F 1	Annotated with cast list
F 2	Annotated, Tom Abbot's copy
F 3	Annotated, Ruth Mitchell's copy
F 4	Annotated, final playing version
F 5-6	Excerpts
<b>Box 12</b>	
F 1	Annotated excerpts
F 2-3	Rewrite excerpts
	Foreign productions, n.d.
F 4	French translation
F 5	German translation (Includes notes, script titled <i>Anatevka</i> )
F 6	Screenplay, 2 <sup>nd</sup> draft, 1969
<b>Box 13</b>	
	Production materials, 1963-1994
	Original production, 1963-1965
F 1-2	Research articles and notes
F 3-4	Audition lists
F 5-9	Cast contact and salary lists
F 10-14	Production notes
F 15-16	Song lyrics and notes on score
F 17-18	Theater and souvenir program
F 19	Souvenir cap
	New York Revival, 1977
F 20-23	Auditions (Includes schedules, resumes, and head shots.)
F 24-26.	Cast and staff contact list
F 27-28	Production notes
F 29	Theater program
<b>Box 14</b>	
	Touring companies, 1965-1968
F 1	Audition list with notes, 1965-1967
F 2	Cast list, 1965
F 3	Tour schedule, 1968
	National and international tours, 1980-1982
F 4	Casting notes with contact sheets, 1980
F 5	Rehearsal schedule, 1980
F 6	Company contact list and casting appointments, 1981-1982
F 7-9	Production schedules and contact lists, 1980-1982
F 10-12	Production notes, 1980-1982
F 13	Billing design, 1981 (Bernardi production.)

Box/Folder	Description
F 14	Props list, 1981
F 15	Theater program and itinerary, 1981-1982
F 16	Photocopied reviews, 1981-1982
F 17	Tom Abbott contract, 1981-1982
	National tour, 1983
F 18	Casting list
F 19	Notes
F 20	Dallas accommodations list
	London revival, 1983
F 21	Audition list
F 22	United Kingdom tour schedule, 1994
	Australian production, 1984
F 23	Itinerary with notes
F 24	Scene breakdowns with notes
F 25	Receipts
F 26	Photocopied review
	Austrian production, 1982
F 27	Theater program and reviews
	Israeli production, 1983
F 28	Casting notes
F 29	Notes
F 30	Tom Abbott itinerary
F 31	Tom Abbott expense receipts
<b>Box 15</b>	
	Contracts, 1964-1983
F 1	Original production, 1964 (Includes some correspondence.)
F 2	New York revival, 1977 (Includes itinerary.)
F 3-4	National tours, 1980-1983
F 5	International tour, 1980 (Includes correspondence.)
F 6	London production, 1967-1969 (Includes correspondence.)
F 7-9	Australian production, 1966-1984
F 10	Chilean production, 1978 (Includes correspondence.)
F 11	German production, 1981
F 12	Scandinavian production, 1976
F 13	Spanish production, 1977
F 14	Yugoslavian production, 1977 (Includes correspondence.)
F 15	Foreign productions leasing contract, 1969
F 16	Film production, literary purchase agreement, 1967
<b>Box 16</b>	
	Financial, 1964-1999
	Original and subsequent production, 1964-1994
F 1	Expenses for research materials, 1964
F 2-3	CPA reports, 1964-1966
F 4-14	Royalties, 1964-1994
F 15	Merchandise royalty, 1966
F 16	Dramatist Guild dues, 1971
F 17	Subsidiary rights, 1973
F 18-19	New York revival, 1990-1991
F 20-22	Touring companies, 1968-1982
F 23	London revival, 1983
F 24-25	Australian production, 1992-1993
F 26	Austrian production, 1982

Box/Folder	Description
F 27	German production, 1969
F 28	Israeli production, 1965-1967
F 29-31	Japanese productions, 1966-1975
F 32	Scandinavian production, 1966-1967
	Motion Picture, 1967-1999
F 33	Arnold Perl agreement, 1967
F 34	Financial correspondence, 1971-1973
F 35	Audit correspondence, 1980-1982
F 36	Canadian distribution taxes, 1982
F 37-42	Financial statements, 1978-1999
	Clippings, 1964-1980
F 43	Original production, with notes, 1964
F 44	London production, 1968-1970
F 45	South African production, 1969
F 46	International tour, 1980
<b>Box 17</b>	
	Scores, 1964
F 1	Vocal score
F 2	Annotated vocal score (Tom Abbott's copy.)
F 3	Score excerpt (Photocopied, "Prologue-Tradition".)
F 4	"Anatevka"
F 5	"As Much As That"
F 6	"Dear Sweet Sewing Machine"
F 7	"The Dream"
F 8	"Get Thee Out"
F 9	"If I Were a Rich Man"
F 10	"If I Were a Woman"
F 11	"Now I Have Everything"
F 12	"Sunrise, Sunset"
F 13	"Tevye's Monologue – Act III"
F 14-15	"To Life"
F 16	"To Marry for Love"
F 17	"Tradition"
<b>Box 18</b>	
	<i>Foxy</i> , 1962
F 1	Notes and clippings
	<i>Funny Girl</i> , 1961-1995
F 2	Index list, n.d.
	Correspondence, 1961-1987
F 3-10	Original production, 1961-1967
F 11-12	National tour, 1965-1966
F 13-14	London productions, 1965-1987
F 15	Japan production, 1966-1967
F 16	Production rights, 1965-1966
F 17	Production request, 1974
F 18-19	Robbins v. Tahse, 1967-1982
<b>Box 19</b>	
	Scripts, 1960-1964
F 1	Original screenplay, 1960
F 2-8	Annotated scripts, 1963-1964
<b>Box 20</b>	
F 1	Script, 1964

Box/Folder	Description
F 2	Annotated script, Act 1, 1964
F 3	Annotated script, Act 2, 1964
<b>Box 21</b>	
	Production Materials, 1962-1967
	Original Production, 1962-1964
F 1	Casting, 1962-1964
F 2-3	Cast list, 1963-1967
F 4-10	Notes, 1963-1964
F 11	Program, 1964
	National tour, 1965-1966
F 12	Cast list
	Contracts, 1962-1995
F 13	Original production, 1962 (Includes correspondence.)
F 14-15	London production, 1965-1966
F 16	Las Vegas production, 1967-1968
F 17	Tour production, 1995
<b>Box 22</b>	
	Financial, 1964-1988
	Original production, 1964-1967
F 1-12	Royalties, 1964-1973
F 13	Statement of operations, 1966-1967
F 14-15	National tour royalties, 1965-1966
F 16-17	London production royalties, 1966-1988
F 18	Australian production royalties, 1966-1967
F 19	Album royalties, 1967
<b>Box 23</b>	
	Scores, 1964
F 1	Lyrics
F 2	Music scores
F 3	Vocal score
F 4	"Everybody Should Have a Buddy"
F 5	"He"
F 6	"Henry Street"
F 7	"His Love Makes Me Beautiful"
F 8-9	"I Did It On Roller Skates"
F 10	"I Was a Cat Named Sam"
F 11	"I'm the Greatest Star"
F 12	"It's Home"
F 13	"The Music That Makes Me Dance"
F 14-15	"People"
F 16-17	"Rain On My Parade"
F 18	"Rat Tat Tat Tat"
F 19	"Take Something for Nothing"
F 20	"We're a Significant Group"
F 21.	"When I Talk About You"
F 22-23	"Who Are You?"
F 24	"You Are Woman"
<b>Box 24</b>	
	<i>A Funny Thing Happened on the Way to the Forum</i> , 1960-1994
F 1-5	Correspondence, 1960-1994 (Includes congratulatory correspondence, production requests, and legal and production rights.)
	Scripts, 1961-1962

Box/Folder	Description
F 6	Script outline and notes, 1961
F 7-10	Scripts, 1962 (Includes final version and photocopies.)
F 11-12	Financial, 1963-1967 (Royalties.)
F 13-14	Score, 1962 (Libretto and vocal score.)
<b>Box 25</b>	
	<i>Gypsy</i> , 1958-1993 and n.d.
F 1	Items list, n.d.
	Correspondence, 1958-1993
	Original production, 1958-1961
F 2-3	General, 1958-1961
F 4	Congratulations, 1959
F 5	Production requests, 1959
F 6	Production ads, 1959
F 7	Legal, 1959 (Jack Haskell.)
F 8	Revivals, 1980 and 1988-1991
	Tour productions, 1961-90
F 9	Road tour, 1961 (Includes audition list and operating budget.)
F 10-11	General tours, 1973 and 1989-1990
F 12	Atlantic City productions, 1981-1984
F 13-15	London productions, 1961-1973
F 16	Japanese production, 1980-1981
F 17	Foreign productions, 1979-1980
F 18	Motion picture production, 1979-1989
F 19-22	Television production, 1990-1993
F 23-26	Production rights, 1973-1990 (Includes foreign requests.)
<b>Box 26</b>	
F 1-5	Scripts, 1959 (Includes Robbins' script, Act 1.)
<b>Box 27</b>	
	Contracts, 1959-1991
F 1-2	Original production, 1959
F 3	Revival, 1989-1991
F 4	London production, 1971-1974 (Includes correspondence.)
F 5	Australian production, 1973-1975 (Includes correspondence.)
F 6	Japanese production, 1978 (Contract amendment.)
F 7	Film production, 1960-1963 (Includes correspondence.)
	Production materials, 1958-1961
	Original production, 1958-1961
F 8-9	Casting notes, 1958-1961
F 10-15	Notes, 1959-1960
F 16-18	Sketches, 1959 (Includes Christmas number and Rose scene.)
F 19	Miniature poster print, 1959
F 20	Program. 1959
F 21	Tour production contact list and itinerary, 1989
F 22	Television production – Robbins' notes, 1993
	Financial, 1960-1994
F 23-28	Production royalties, 1960-1994 (Includes correspondence and financial report.)
F 29-30	Tour royalties, 1962-1974
F 31	London royalties, 1973-1974
F 32	Australian royalties, 1973-1976
F 33	Foreign productions royalties schedule, 1989
F 34-36	Motion picture financial correspondence, 1960-1994



Box/Folder	Description
F 37	Television production financial correspondence, 1992-1993
F 38	Album royalties, 1963-1964
<b>Box 28</b>	
	Scores, 1959
F 1	Music inventory list
F 2-4	"Cow Song"
F 5-8	"Everything's Coming Up Roses"
F 9-11	"If Mama Were Married"
F 12-14	"Little Lamb, Little Lamb"
F 15-18	"Mama's Talkin' Soft"
F 19	"Mama's Turn"
F 20-25	"Mr. Goldstone"
F 26-28	"Nice She Ain't"
F 29-32	"Small World"
F 33-35	"Some People"
F 36	"Together Wherever We Go"
F 37-39	"Tomorrow's Mothers Day"
F 40	"Toreadorables"
F 41-44	"You'll Never Get Away From Me"
<b>Box 29</b>	
	<i>Heartaches of a Pussycat</i> , 1977-1982 and n.d.
F 1	Correspondence, 1978-1982
	Scripts, 1977-1980, and n.d.
F 2-3	French script, 1977 and n.d. (Includes annotated and excerpts.)
F 4-8	English script, 1980 and n.d. (Includes annotations, notes, and James Lord's version.)
	Production Materials, 1977-1980 and n.d.
F 9	Research material, n.d.
F 10	Photocopied text with notes, n.d.
F 11	French program, 1977
F 12	Broadway program, 1980
F 13	Newsclippings, 1979
<b>Box 30</b>	
	<i>High Button Shoes</i> , 1945-1994 and n.d.
	Correspondence, 1954-1994
F 1	Legal Correspondence, 1954-1955
F 2	Motion picture, 1962-1965
F 3-4	Disney infringement legal correspondence, 1990-1994
	Scripts, 1947
F 5	"They Liked 'Em Handsome" title
F 6	"High Button Shoes" title
F 7	Contracts, 1945-1954 (Includes correspondence.)
	Production Materials, 1947-1948, n.d.
F 8	Research clippings, 1947
F 9	Notes, 1947
F 10	Sketches, n.d. (Copies of Oliver Smith designs.)
F 11	Program, 1948
F 12	Computer printed photographs, n.d.
F 13-14	Financial - Royalties, 1964-1970
<b>Box 31</b>	
	<i>Jerome Robbins' Broadway</i> , 1958-1992 and n.d.
	Correspondence, 1970-1993

<b>Box/Folder</b>	<b>Description</b>
F 1	NYPL taping, 1970 and 1989-1990
F 2	Dale Grover, 1971-72 and 1980-1981 and 1987
F 3	June, 1982
F 4	Bernard Carraghan, 1983-1984
F 5	June – July, 1984
F 6	January, July, 1987
F 7	Trude Rittman, 1987-1988
F 8-9	September – December, 1987
F 10	Publicity, 1987 and 1989-1990
F 11	George Abbott, 1988
F 12	Hugh Martin, 1988
F 13	Jay Flash Riley, 1988
F 14	Milton Rosenstock, 1988
F 15	Neil Simon, 1988
F 16-22	January – November, 1988
<b>Box 32</b>	
F 1	December, 1988
F 2	Thank you notes, 1988-1989
F 3	Promotion, 1989
F 4-9	January – June, 1989
F 10-14	August – December, 1989
F 15-18	Congratulations, January – February, 1989
<b>Box 33</b>	
F 1-7	Congratulations, March – November, 1989
F 8-9	Congratulations, Tony Awards, 1989
F 10	Thank you notes, Tony Awards, 1989
F 11	Tony Awards production, 1989
F 12-13	Copyright issues, 1989
F 14	Taping, 1989
F 15	Rehearsal tapes, 1989-1990
<b>Box 34</b>	
F 1	Tour schedule, 1989-1990
F 2	Equity auditions, 1990
F 3	Cast album notes, 1990
F 4	Paris tour, 1990
F 5	Marketing, 1990
F 6-8	January – March, 1990
F 9-16	May – December, 1990
F 17	NYPL taping, 1990-1991
F 18	Japan production, 1990-1991
F 19	Ticket requests, 1990-1991
F 20	Tour casting, 1991
F 21	National tour, 1991
F 22	General, 1991
F 23	Tour proposal, 1991-1993
F 24	Cast album royalties, 1992
F 25	Production tour, 1992 (Includes schedules and contact lists.)
F 26	NYPL taping, 1992
F 27	Congratulations, n.d.
<b>Box 35</b>	
F 1-4	Contracts, 1984-1988
	Production Materials, 1979-1992

Box/Folder	Description
	General Research, 1981-1988
F 5-7	Copies of original programs, 1981
F 8	List of Broadway shows, 1988
F 9-10	Memos, 1986-1991
	Casting, 1987-1991
	Specific, 1987-1988
F 10-11	Dance captains, 1987
F 12	Dance captain assistants, 1988
F 13-14	Dancers, 1987-1988
F 15	Designers, 1987
F 16	Musical Directors, 1987-1988
<b>Box 36</b>	
F 1	Orchestrators, 1987-1988
F 2	Stage Managers, 1987
	General, 1987-1991
F 3	Auditions, 1987-1988
F 4	Resumes, 1987-1988
F 5	Audition notes, 1988
F 6-13	Casting notes, 1988
F 14-15	Resume with prints, 1989
F 16	Replacement audition lists with resume and prints, 1989
<b>Box 37</b>	
F 1-7	Casting notes, 1990
F 8-15	Casting notes, 1991
<b>Box 38</b>	
	Cast Lists, 1987-1990 and n.d.
F 1-2	Contact sheets, 1987-1991
F 3-6	Cast and staff lists for original productions, 1987-1990
F 7	General phone numbers, n.d.
	Notes, 1987-1990 and n.d.
	General
F 8-9	1987
F 10-14	1987-1988
F 15	1987-1989
F 16-19	1988
<b>Box 39</b>	
F 1-7	1988 (cont.)
F 8	1989
F 9	1988-1989 running notes
F 10-11	1989
F 12	1989 reconstruction notes
F 13	1989 with tape lists
F 14	1990
F 15-16	n.d.
	Specific, 1988-1989 and n.d.
F 17-18	Jerome Robbins' notes, 1988-1989
F 19	Leonard Bernstein's notes, 1988
<b>Box 40</b>	
F 1-7	Victor Castelli's notes, 1988-1989
F 8-9	Victor Castelli's sketches, 1988-1989
F 10-24	Grover Dale's notes, 1988
<b>Box 41</b>	

Box/Folder	Description
F 1	Grover Dale's sketches, 1988
F 2-3	Grover Dale's notes, 1988-1989
F 4-13	Grover Dale's notes, 1989
F 14	Kevin Joe Jonson's notes, 1988
F 15	Miles Kreuger's notes, 1988
F 16-24	Jerry Mitchell's notes, 1988-1989
<b>Box 42</b>	
F 1-7	Cynthia Onrubia's notes, 1988-1989
F 8-16	George Russell's notes, 1988-1989
F 17	Bill Whitener's notes, 1988
F 18	General dance captain's notes and messages, 1987
F 19-20	Tony Awards notes, n.d.
<b>Box 43</b>	
	Reports, 1987-1989
F 1-4	Production logs, 1987-1989
F 5-11	Daily reports, 1988-1989
<b>Box 44</b>	
F 1-5	Production schedules, 1988
	Musical numbers notes, 1987-1988
F 6	List of musical numbers, 1987-1988
F 7-8	Possible alternate numbers, 1987-1988
F 9	Running order notes, 1987-1988
F 10	Program, 1989
F 11	Ticket Order Forms, 1989
F 12-13	Tour proposal and notes, 1989-1992
	Specific show material, 1979-1988
F 14	<i>Fiddler on the Roof</i> , 1987-1988
F 15	<i>Gypsy</i> , 1988
F 16-17	<i>HighButton Shoes</i> , 1988
F 18	<i>The King and I</i> , 1988
F 19	<i>Look Ma, I'm Dancin'</i> , 1988
F 20	<i>Miss Liberty</i> , 1988
F 21	<i>On the Town</i> , 1988
<b>Box 45</b>	
	<i>West Side Story</i> , 1979-1988 and n.d.
F 1-2	Casting lists, 1979-1983
F 3	Contact sheet, 1979
F 4-9	Notes, 1979-1988
F 10-23	Howard Jeffrey's notes on play and film, n.d.
F 24	Program, 1968
<b>Box 46</b>	
	Financial, 1987-1989
F 1	Project projections, 1987
F 2	Budget, 1987-1988
F 3-8	Expenses, 1987-1988
F 9	Weekly operation, 1989
	Clippings, 1989 and n.d.
F 10-12	<i>Jerome Robbins' Broadway</i> , 1989
F 13-15	<i>West Side Story</i> , n.d.
<b>Box 47</b>	
	Scripts, 1958-1990, n.d.
	<i>Jerome Robbins' Broadway</i> , 1988-1990

Box/Folder	Description
F 1-3	Annotated script excerpt, 1988 (Grover Dale's copies)
F 4	Script notes, 1990
	<i>West Side Story</i> , 1958 and n.d.
F 5	Libretto, 1958
F 6	Script excerpt with notes, n.d.
F 7-8	Annotated scripts, n.d.
F 9	Annotated screenplay, n.d.
<b>Box 48</b>	
	Scores, n.d.
	<i>Jerome Robbins' Broadway</i>
F 1	"Act II Finale"
	<i>Billion Dollar Baby</i>
F 2	"Speakeasy Charleston Ballet"
	<i>Call Me Madam</i>
F 3	"Something To Dance About"
	<i>Call Me Madam / Miss Liberty</i>
F 4-5	"Mister Monotony"
	<i>Fiddler on the Roof</i>
F 6	"The Dream"
F 7	"Prologue – Tradition"
F 8	"Wedding Dance – No. 1"
F 9	"Wedding Introduction"
	<i>A Funny Thing Happened on the Way to the Forum</i>
F 10	"Comedy Tonight"
<b>Box 49</b>	
	<i>Gypsy</i>
F 1	"You Gotta Get a Gimmick"
	<i>High Button Shoes</i>
F 2	"I Still Get Jealous"
F 3	"Keystone Ballet"
F 4	"Sunday By the Sea – Bows"
F 5	"Sunday By the Sea – Intro"
	<i>The King and I</i>
F 6	"The Small House of Uncle Thomas"
	<i>On the Town</i>
F 7	"On the Town Suite"
F 8	"Some Other Time"
F 9	"Ya Got Me"
	<i>Peter Pan</i>
F 10	"I'm Flying"
<b>Box 50</b>	
	<i>West Side Story</i>
F 1	Libretto/vocal book
F 2	Vocal/score
F 3-4	Annotated vocal score
F 5	"America"
F 6-7	"A Boy Like That/Once in Your Life"
F 8	"Brotherhood Hall/Blues"
F 9-11	"Cool"
F 12	"Gee Officer Krupke!"
F 13-14	"I Feel Pretty"
F 15	"Jet Song"

Box/Folder	Description
F 16-17	"Maria"
F 18.	"Maria Cha Cha"
F 19.	"Mix! – Act 1"
F 20	"One"
F 21-22	"Rumble"
F 23-25	"Tonight" (Includes Duet and Quartet.)
<b>Box 51</b>	
	<i>The King and I</i> , 1950-2000
	Correspondence, 1951-2000
F 1	Original production telegrams, 1951
F 2	Revival, 1976-1978
F 3	Revival, 1995-1996
F 4	Jones Beach production, 1972
F 5-6	National tour, 1980-1981
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F 17	Hammerstein biography, 1976
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F 19-21	Photocopied prints and articles
F 22	<i>Danses d'Indochine</i> text
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F 23	Published script, 1951
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F 13	Tentative cast and crew list (Includes correspondence.)
F 14	Cast contact list
F 15	List of boy dancers
F 16	Cast and set notes
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F 18	Vital film stats
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F 1	Revival royalties, 1977 and 1979

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F 7	Motion Picture clippings, 1956
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F 2	Jerome Robbins' annotated script
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F 5	Scenario notes, 1948
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F 8	Photocopied programs, 1948
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F 11	Press release – film production, 1952
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F 1	"If You'll Be Mine"
F 2	Song lyrics
F 3	Annotated score
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<b>Box 56</b>	
	<i>Miss Liberty</i> , 1949
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F 4	Photocopies of prints
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F 5	Lyrics
F 6	Sheet Music – "The Story of Nell and the Police Gazette"
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F 5	Drafts, n.d.
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F 10-11	Congratulatory letters and telegrams, 1963
F 12	London production, 1963-1964
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F 9	Casting agency list, 1962
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F 24	Vocal scores, n.d.
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F 25	Contract
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	<i>Oh Dad, Poor Dad, Momma's Hung You in the Closet and I'm Feelin'</i> <i>So Sad</i> , 1960-1976 and n.d.
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F 17	Foreign productions, 1988
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F 3	"Ain't Got No Tears Left", n.d.
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F 7	"I'm Afraid It's Love", n.d.
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F 1	Annotated script excerpts
F 2	Script excerpts
F 3	Annotated, original J.M. Barrie play
F 4	Annotated
F 5	Annotated work script
F 6	Photocopied script
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F 7	Annotated, 1954
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F 9	Annotated w/ rehearsal schedule, 1955
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F 2-4	Annotated, n.d.
F 5	Script, n.d.
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F 7	Television, 1955-1956
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F 10	Casting notes with correspondence, 1954
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F 5	Memo, 1955
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F 8	Notes, n.d.
F 9	Scene synopsis, n.d.
F 10	Advertisement, n.d.
F 11	Commercial telecast times, 1989
F 12-13	British production program and souvenir program, 1985
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F 27	Miscellaneous photocopied clippings with correspondence, 1994
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F 32	"Give Me a Thimble"
F 33	"I'm Still Your Friend"
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F 4	Contract, 1955-1956
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	Full score and libretto, 1952-1953
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F 15	Tom Abbott correspondence and contract, 1984
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F 15	Japanese production, 1964
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F 22	Album soundtrack, 1983-1986
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F 2	Annotated script, 1958
F 3	Robbins' sectioned annotated script, 1958
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F 5	"Tony and Maria" annotated script, 1958
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F 9	Corto litigation notice of motion, 1986
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F 11	Photocopied notes, 1957
F 12	Casting and contact lists, 1957
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F 29	London revival – Tom Abbott's audition list, 1984
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	Motion picture, ca. 1960
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F 2	Cast contact list
F 3	Shooting schedule with notes
F 4	Daily coding and blooming report
F 5-6	Scene notes
F 7	Dances moves notes
F 8-9	Filming notes with prints
F 10	Flyer
F 11	Cutting notes
F 12	Cutting notes notebook with photocopied notes
F 13	Photocopied text
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F 2	Storyboard sketches
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F 1	London production estimated running cost, 1959
F 2	London revival – Tom Abbott's royalties and expenses, 1984
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F 6	Finnish production financial correspondence, 1960
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F 7	London revival photocopied clippings of Manchester reviews, 1984
F 8	London revival photocopied clippings of Haymarket production, 1984
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F 1	Script (Multiple versions, includes Robbins' notes.)
	<i>Beat Generation</i> , 1958-1959
F 2	Scripts and clippings (Includes Robbins' notes.)
F 3	"Look and Live" CBS News broadcasts
	<i>Black Orpheus</i> , n.d.
F 4	Notes and clippings
	<i>C. C. Pyle and the Bunion Derby</i> , 1978-1982 and n.d.
F 5	General correspondence, 1980-1982

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F 8	Jerome Robbins' notes, 1980-1982 and n.d.
F 9	Revised script, 1978 (Includes annotations.)
F 10	Revised script, 1982
<b>Box 91</b>	
F 1	Script, two versions, n.d. (Some annotation.)
F 2	Script, partial, n.d. (Includes re-writes.)
F 3	Script parts, rewrites and discarded pages, n.d.
F 4	Script, n.d. (Hand-labeled "movie".)
F 5	Production materials, n.d. (Includes casting notes.)
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F 1	File cards, n.d. (Original guide to files)
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F 9	Bookwriters, n.d.
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F 19	Auditions, 1968 (Include actors' resumes and photographs, and Robbins' notes on auditions.)
F 20	Audition schedules, 1968
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F 5	Notes, 1968, n.d.
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F 9	Notes, 1991
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F 13	Video agreement, 1987
F 14	Program and miscellany, 1987
	Scripts, 1930-1991
F 15	<i>Die Ausnahme und die Regel</i> by Bertolt Brecht, 1930-1937
F 16	Eric Bentley translation, 1954 (2 versions, 1 annotated.)
F 17	Jerome Robbins' annotated script of Bertold [sic] Brecht's <i>The Exception and the Rule</i> , 1954
F 18	Annotated paperback version of <i>The Jewish Wife and Other Short Plays</i> by Bertolt Brecht, 1965
F 19	Inner Play, 1967-1969 (Robbins' notes.)
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F 18	Jerome Robbins' copies of Stephen Sondheim lyrics, 1968 and n.d.
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F 10	<i>The Songs of Irving Berlin</i> , 1991 (Vocal scores for ballads, ragtime and early songs, and patriotic songs.)
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	Michael F. Ritchie's Binder, 1953 and 1991 and n.d.
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F 3	1964-1968
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F 5-16	Chemical Bank New York Trust Company, 1970-1983
F 17	Neuberger & Berman, 1973
<b>Box 135</b>	
F 1	Stock Certificate Book and Ledger, 1959 (2 ledgers one ledger has a postage stamp of the united states internal revenue.)
	Taxes, 1964-1983
F 2	City of New York, 1966-1981
F 3	State of New York, 1964-1983
F 4-6	U.S. Corporation, 1964-1983
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F 1	Itineraries and schedules, 1958-1961 and n.d.
F 2-3	Inventories, 1960-1984
F 4	Invitations, 1959
F 5	Mixed notes, 1959
F 6	Notes, n.d.
F. 7	Press notices, 1959
F 8	Program notes, n.d.
F 9	Programs, n.d.
F 10	Programs, n.d. (From the archives of The Museum of the City of New York.)
F 11	Reunion party, 1983 (includes group photo.)
	Theater specifications, 1961
F 12	Includes Theater Des Westins (Berlin), Falkonercentret (Copenhagen), Saville (London), Stadsteater (Malmo).
F 13	Includes Am Gaertner Platz (Munich), Gaite Lyrique (Paris), Teatro Nuovo (Spoleto), Stadsteatern (Stockholm).
<b>Box 137</b>	
	Tours/live performances, 1958-1963
F 1	The Ed Sullivan Show, 1958-1959
F 2	Edinburgh International Festival, 1958-1959 (correspondent



Box/Folder	Description
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Robert Ponsonby.)

Box/Folder	Description
F 3	New York's Birthday Salute to the President, 1962 Includes signed letters by Jacqueline Kenney, list of performers that includes Marilyn Monroe.
F 4	Includes contract, expenses/receipts, program, stage plan, and ticket.
F 5	Festival of Two Worlds, 1953-1963 and n.d. Correspondence, 1958-1963 and n.d. General, 1958-1959 and n.d.
F 6	MCA, Ltd, 1958-1962 and n.d.
F 7	Menotti, Gian-Carlo, 1953-1963 and n.d.
F 8	Poster/ press clippings/ program, n.d.
F 9	Vancouver Festival Society, 1960
F 10	White House Program, 1962
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F 1-10	Batsheva Dance Company, 1957-1993 and n.d. Correspondence, 1957-1993
F 11	Casting notes, n.d. Contract, 1969-1984
F 12	<i>Moves</i> , 1969
F 13	General, 1984
F 14	Office notes, 1983-1984
F 15	Press releases, 1969 Royalty report, 1969-1970
F 16	<i>Moves</i> , 1969
F 17	General, 1969-1970
F 18	Schedules, 1971-1976
<b>Box 139</b>	
F 1	Béjart Ballet Lausanne (Switzerland), 1987
F 2	Birmingham Royal Ballet <i>The Cage</i> , 1996 The Bolshoi Ballet, 1973
F 3	Correspondence
F 4	Postcards
F 5	Press Releases
F 6	Production Notes
F 7	Programs The Boston Ballet, 1964-1993
F 8	Correspondence 1964-1993
F 9	Contract <i>Fanfare</i> , 1977-1978
F 10	Central Pennsylvania Youth Ballet, 1995
F 11	The Chamber Music Society of Lincoln Society correspondence, 1988
F 12	Colorado Ballet, 1991-1998
F 13	Corporacion Cultural De Santiago Ballet Municipa correspondence, 1984
F 14	Czechoslovak National Ballet correspondence, 1973
F 15	Ballet companies "C" correspondence, 1974-1978
F 16	Dallas Ballet correspondence, 1976
F 17	Dance Development Fund correspondence, 1989-1990 Dance Theatre of Harlem, 1971-1992 Correspondence, 1971-1992
F 18-20	General, 1971-1992
F 21	<i>New York Opus Jazz</i> , 1989-1990

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F 22	Contract <i>Afternoon of a Faun</i> , 1972-1985
F 23	Contract, 1985-1990
F 24	Office notes, 1985-1987
F 25	Press clippings, 1985
F 26	Production notes, 1985
F 27	Programs, 1985
F 28	Schedules, 1974-1990
<b>Box 140</b>	
	Den Norske Opera, 1968-1990
F 1	Correspondence, 1968-1970
F 2-4	Ballets <i>Les Noces</i> 1988-1990
F 5	Det Kongelige Teater Og Kapel royalty report, 1956-1972
F 6	Deutsche Oper Berlin correspondence, 1972-1989
F 7-9	Dutch Nationale Ballet correspondence, 1969-1996
F 10	Ballet Companies "D" correspondence 1972
F 11	Eliot Feld Ballet correspondence, 1976-1978
F 12	Ballet companies "E" correspondence 1970-1975
<b>Box 141</b>	
	Finnish National Ballet, 1973-1997
F 1-4	Correspondence <i>Les Noces</i> , 1985-1997
F 5	Contract <i>Les Noces</i> , 1989-1994
F 6	Photographs, 1986 (3 photos Ugin Messu-j Kongressiheshus Hynninen, (1) Jorma; Baglioni, Bruna; Troitskaja, Natalia; (2,3) Carlos, Don.)
F 7	Programs, 1973-1987
F 8	Royalty report, 1989
F 9	Schedule, 1985
F 10	Stage plans, n.d.
	Fondazione ROMAEUROPA Arte e Cultura <i>Afternoon of a Faun</i> , 1991-1993
	Correspondence, 1992
F 11	April-May 1992
F 12	June 1992
F 13	July-September 1992
F 14	Ground plans, 1992
F 15	Photographs, 1991 (1 photo of Jerome Robbins and friend.)
F 16	Rehearsal schedule, 1992
F 17	Program, 1992
F 18	Royalty report, 1992-1993
F 19	Fort Worth Ballet correspondence, 1986-1996
F 20	Glasgow correspondence, 1989-1990
F 21	Grand Théâtre de Genève correspondence, 1971-1996
F 22	Ballet companies "G" correspondence, 1974-1994
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F 1	Haifa Piccolo Ballet correspondence, 1978
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F 8	Harkness Ballet, 1969-1971
	Correspondence, 1969-1971
	Ballets, 1969-1970
	<i>New York Export Opus Jazz</i> , 1969-1970
F 9	Correspondence, 1969

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F 10	Casting Notes, 1969
F 11	Contract, 1969
F 12	Production notes, 1969
F 13	Programs, 1969-1970
F 14	Royalty report, 1970
F 15	Schedules, 1969-1970
F 16	Casting notes, 1969-1971
F 17	Office notes, 1969-1971
F 18	Programs, 1969
F 19	Schedules, 1969-1971
F 20	Hartford Ballet correspondence, 1978-1995
F 21	Het Amsterdams Ballet correspondence, 1960
F 22	Houston Ballet correspondence, <i>In the Night</i> , 1967-1987
F 23	Hungarian Ballet Company correspondence, 1975-1990
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	Inbal company, 1952-1986 and n.d.
F 1-13	Correspondence, 1952-1986
	Casting Notes, 1954 and n.d.
F 14	1954
F 15	n.d.
F 16	Expenses/salary, 1954
F 17	Israel trip, 1969-1982
F 18	Memorandum on American tour of Inbal Israel Dance & Song Company, 1954
	Outline of Plans, 1953-1955
F 19	1953
F 20	1954
F 21	1955
F 22	Pictures, 1955 (4 photographs. "From Sarah.")
	Press releases, 1954 and n.d.
F 23	1954
F 24	n.d.
	Programs, 1972-1986 and n.d.
F 25	1972-1986
F 26	n.d.
F 27	Schedules, 1954
F 28	International Dance Workgroup correspondence, 1974
F 29	Intendanz Der Bayerischen Staatsoper correspondence, 1978
F 30-31	The Israel Classical Ballet correspondence, 1975-1996
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F 1	The Jackson Ballet Guild, Inc. correspondence, 1978
F 2	Jerusalem Theatre <i>Afternoon of a Faun</i> correspondence, 1988-1989
	Joffrey Ballet School, 1966-1989
F 3-11	Correspondence, 1966-1989
	Ballets, 1967-1988
	<i>Interplay</i> , 1972-1978
F 12	Correspondence
F 13	Contract
	<i>Moves</i> , 1967-1973
F 14	Correspondence, 1967-1970
F 15	Contract, 1967-1973
	<i>New York Export Opus Jazz</i> , 1974-1988

Box/Folder	Description
F 16	Correspondence, 1974-1988
F 17	Contract, 1974
F 18	Casting notes, 1973
F 19	Programs, 1970
	Royalty report, 1967-1977
F 20	General, 1967-1977
F 21	<i>Interplay</i> , 1972-1977
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F 23	Schedule, 1972-1974
<b>Box 145</b>	
	Kansas City Ballet, 1984-1987
F 1-2	Correspondence, 1984-1987
F 3	Contract, 1984-1985
F 4	The Kansas City Civic Ballet Association correspondence, 1969
	Kirov Ballet Company, 1981-1992 and n.d.
	Ballets, 1987-1991
	<i>In the Night</i> , 1987-1992
F 5-10	Correspondence, 1987-1992
F 11	Contract, 1992
F 12	License agreement, 1992
F 13	Expenses/salary, n.d.
F 14	Office notes, 1987-1992
F 15	Outline of plans, 1992
F 16	Programs, 1982-1992
F 17	Production notes, n.d.
F 18	Stamped envelope, 1981
F 19	Koninklijk Ballet Van Valaaderen correspondence, 1978
F 20	Kritas Productions Athens Concert Hall correspondence, 1992-1993
F 21	Landes Theater Coburg correspondence, 1988
F 22	The Language of Dance Center correspondence, 1978
F 23-24	Les Grands Ballets Canadiens correspondence, 1963-1994
F 25	The London Ballet Circle correspondence, 1970
	The London Contemporary Dance Theatre, 1974-1986
F 26-29	Correspondence, 1974-1986
	Ballets, 1985-1986
	<i>Moves</i> , 1985-1986
F 30	Correspondence, 1986
F 31	Contract, 1985
F 32	London Festival Ballet Orchestra correspondence, 1968-1974
F 33	Los Angeles City Ballet correspondence, 1971
F 34	Louisville Ballet Company, 1976
F 35	Lyon Opera Ballet, 1998
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F 1	Malmo Baletten, 1994
	Miami City Ballet, 1990-1996
F 2	Correspondence, 1990-1996
F 3	Press clippings, 1994
F 4	Milwaukee Ballet, correspondence, 1984-1985
F 5	Munich Ballet, 1996
	Munich Bayerische Staatsoper, 1963-1994
F 6-10	Correspondence, 1963-1994

Box/Folder	Description
F 11	Contract, 1973-1974
F 12	Royalty report, 1973-1974
F 13	Ballet companies, "M" correspondence, 1976-1984 The National Ballet of Canada, 1970-1978
F 14	Correspondence, 1970-1973 Ballets, 1976-1978 Afternoon of a Faun
F 15-16	Correspondence
F 17	Royalty Report
F 18	Schedules Nederlands Dans Theater, 1956-1986
F 19-21	Correspondence, 1956-1986
F 22	Ballets, <i>Moves</i> contract, 1973-1985
F 23	Expenses/salary, 1985-1986
F 24	Programs, 1967-1985
F 25	Royalty reports, 1973-1976
F 26	Schedules, 1972
F 27	New York Dance Festival/Technical Assistant Group correspondence, 1977-1978
F 28	Ballet companies, "N" correspondence, 1968-1978
<b>Box 147</b>	New York City Ballet, 1954-1998 and n.d. Correspondence, 1957-1990 and n.d.
F 1-11	General, 1957-1983
<b>Box 148</b>	
F 1- 15	General, 1984-1998 and n.d.
F 16	Barzel, Ann, 1990
F 17	Duell, Danny, 1988
F 18	Guillen, Sylvie, 1988
F 19	Openheim, J. Paul, 1974
F 20	Shakarchi, Joseph, 1974
<b>Box 149</b>	
	Administrative Files, 1954-1990 and n.d.
F 1	Ballet office locker, n.d.
F 2	Catalogue of tapes, 1989
F 3-4	Cast contact list, 1972-1984
F 5	Database project, 1990
F 6	40 <sup>th</sup> anniversary seminars, 1989
F 7	Invitations, 1980
F 8-9	List of ballets in repertoire, 1989-1990 and n.d. Notes/plans
F 10	Keystone Cops video tape, 1987
F 11	Video catalog, 1988-1989 (includes catalogue of tapes.)
F 12	Press guest list, 1969-1974
F 13	Programs for videotapes, 1954-1990
F 14	Resignation letter drafts, 1989-1990 (Explains why he joined the NYCB and why he must resign.)
F 15	Staff contact list, 1980-1986
F 16	Storage of properties, 1981-1984
F 17	Warehouse inventory, 1989
<b>Box 150</b>	Ballets, 1969-1998 and n.d.
F 1	<i>A Suite of Dances</i> contract, 1994
F 2	<i>Age of Anxiety</i> General correspondence, 1989-1990

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F 3	<i>An Evening of Jerome Robbins' Ballets Dedicated to the Memory of Leonard Bernstein</i> notes, 1990-1991 (Includes playbill.)
F 4	<i>Annual Spring Gala</i> , 1982 (Includes, schedules, notes, invitations, correspondence.)
F 5	<i>Antique Epigraphs</i> production notes/programs, 1983-1984
F 6	<i>Arts of a Gentleman</i> music score/production notes, n.d.
F 7	<i>Balanchine Festival</i> , Spring 1993
F 8	<i>Brahms/Handel</i> office notes, 1984
F 9	<i>The Concert</i> correspondence, 1990
F 10	<i>Dances at a Gathering</i> , 1969-1990 and n.d.
F 11	Congratulatory correspondence, n.d.
F 12	Press reviews, 1969
F 13	Production notes, 1990
F 14	Telegrams well wishes, 1969-1970
F 15	<i>Dances Concertante</i> correspondence, 1988-1989 (Includes two pictures of background and dancers.)
F 16	<i>Dybbuk Variations</i> correspondence, 1988-1990
F 17	<i>Eight Lines</i> office notes, 1984-1985
F 18-19	<i>Emergency Dancers Fund Benefit Performance</i> , 1990
F 20	<i>Fanfare</i> , 1987-1990
F 21	Correspondence
F 22	Office notes
F 23	<i>Glass Pieces</i> office notes, 1983
F 24	<i>Handel Project</i> production notes, n.d.
F 25	<i>I'm Old Fashioned</i> , 1983
F 26	Expenses/salary
F 27	Office notes
Box 151	Production notes
F 1	<i>In Memory Of... (Berg)</i> office notes, 1985-1989
F 2-6	<i>In the Night</i> employee records, 1990
F 7-8	<i>Ives Songs</i> , 1987-1991 and n.d.
F 9	Congratulatory correspondence, 1987-1988
F 10	Casting notes, 1987-1991 and n.d.
F 11	Expenses/salary, 1987-1991
F 12	Music notes, 1987-1988
F 13	Office notes, 1987-1990
F 14	Press release, 1988
F 15	Production notes, 1988
F 16	Program, 1988
F 17	Research project, n.d.
F 18	Ticket sales, 1988
F 19	<i>Les Noces</i> , 1997-1998
F 20	Correspondence, 1997-1998
F 21	General, 1997-1998
F 22	Congratulatory, 1997
F 23	Casting notes, 1997
F 24	Gala dinner, 1998 (Includes guest list.)
F 25	Press clippings, 1990
F 26	Press release, 1998
F 27	Programs, 1998 (Includes drafts.)

Box/Folder	Description
F 23	Rehearsal schedule, 1997
F 24	<i>Mother Goose</i> employee records/office notes, 1983-1991
F 25	<i>Moves</i> office notes, 1983-1984
F 26	<i>Piccolo Balletto</i> office notes 1986
	<i>Quiet City</i> , 1986
F 27	Office notes
F 28	Press release/press reviews
<b>Box 152</b>	
	<i>Retrospective</i> , 1988-1990
F 1	Correspondence, 1990
F 2	Casting notes, 1990
F 3	Outline of plans, 1988
F 4-7	Production notes, 1989-1990
F 8	Three week schedule, 1990
F 9	Ticket requests, 1990
F 10	<i>Solo Instruments</i> , 1976
<b>Box 153</b>	
	<i>Watermill</i> , 1972-1991 and n.d.
F 1-3	Correspondence, 1987-1987 and n.d.
F 4	Casting notes, 1990
F 5	Contract, 1989-1990
F 6	Costumes, 1990-1991
F 7	Employee records, 1975-1990
F 8-9	Expenses/salary, 1990-1991
F 10	Office notes, 1989
F 11	Press reviews, 1972-1975
F 12	Production/technical notes, 1989-1990 and n.d. (Four pictures of instruments: a zither, tsumpiano, kakko, large metal drum.)
F 13	Programs, 1972-1990
F 14	Rehearsal schedule, 1989-1991
F 15-16	Travel arrangements, 1990-1991
F 17	Notations, n.d.
<b>Box 154</b>	
	<i>West Side Story Suite</i> , 1989-1995 and n.d.
	Correspondence, 1994-1995
F 1	General, 1994-1995
F 2	Robbins, Jerome, 1995 (Thank you letters for donations.)
F 3	Ballet notes, 1989-1995
F 4	Casting notes, 1995
F 5	Contract, 1995
F 6	Guest list (opening), 1995 (Includes seating chart.)
F 7	Music score, n.d. ("Something's Coming", "The Rumble", includes notations.)
F 8	Poster, 1995
F 9	Programs, 1995 (Includes handwritten notes by Jerome Robbins.)
F 10	Rehearsal schedule, 1994-1995
F 11	Schedule, 1994
<b>Box 155</b>	
F 1-5	Ballet notes, 1972-1991 and n.d. (Includes <i>Festival of Jerome Robbins</i> , folder 4.)
	Board of directors, 1975-1990



Box/Folder	Description
F 6-8	Correspondence, 1986-1989
F 7	Contact list, 1986
F 8	Information on prospective nominees for board membership, 1987
	Minutes of board meetings, 1975-1989
F 9-15	1975-1987
<b>Box 156</b>	
F 1-6	1988-1989
F 7-11	Contracts, 1961-1990
<b>Box 157</b>	
	Casting Notes, 1982-1997 and n.d.
F 1	Ballet masters, dancers, and staff rosters, 1988-1996
F 2	Release date planners, 1982-1985
F 3	List of dancer release dates, 1983-1985
F 4-9	Request for dancer release dates, 1983-1990
<b>Box 158</b>	
F 1	1968-1969
F 2	Winter/spring, 1976-1977
F 3	Winter/spring, 1977 (Includes schedules.)
F 4	1978-1979
F 5	1980-1984
F 6	<i>Liebeslieder</i> , 1983-1984
F 7	1986-1989
F 8	<i>Dances at a Gathering</i> , 1986-1988
F 9	<i>The Concert</i> , 1987-1988
F 10	<i>In G Minor</i> , 1987-1988
F 11	1988-1989
F 12	<i>Fanfare</i> , 1988-1989
F 13	<i>Interplay/Opus 19</i> , 1988-1989
F 14	<i>Piano Pieces</i> , 1988-1989
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F 1-15	1990-1997 and n.d.
<b>Box 160</b>	
	Press clippings, 1970-1992
F 1	Press related to Jerome Robbins, 1970-1971
F 2-4	Press releases/reviews, 1978-1992 (Folder four contains reviews of Russian dancers with the NYCB.)
F 5-15	Programs, 1956-1990
	1956-1987 (contains Saratoga Festival, includes program of the 1972 Stravinsky Festival signed by Jerome Robbins and members of the NYCB, folder fourteen contains a program of the annual Spring Gala.)
<b>Box 161</b>	
F 1-12	1988-1990 (Folder six contains Fortieth Anniversary, Folder twelve contains <i>A Festival of Jerome Robbins</i> .)
F 13	Program changes and comments, 1990-1991
<b>Box 162</b>	
F 1-14	Rehearsal schedules, 1972-1995
<b>Box 163</b>	
	Schedules, 1968-1997 and n.d.
F 1	Booking sheets, 1968-1980
F 2-12	1971-1985

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<b>Box 164</b>	
F 1-17	1985-1997 and n.d. (Folder nine contains Saratoga Festival.)
<b>Box 165</b>	Financial papers, 1954-1989
F 1-4	Budget, 1978-1989
F 5	Financial report, 1988
F 6-12	Royalty report, 1954-1984
F 13	Ticket sales, 1983-1985
<b>Box 166</b>	Tours, 1972-1997
F 1	Russia, 1972
F 2	Saratoga Springs, 1974
F 3	Denmark, 1978 (Includes photographs: Three of Jerome Robbins and four of the concert in Copenhagen. Includes postcards and one stagepass.)
F 4	Israel, 1981
F 5	Tschaikovsky Festival, 1981
F 6	Europe, 1983
F 7	Venice, 1987
F 8	Japan, 1988
F 9	Europe, 1988-1989
F 10	Korea, 1989
F 11	50 <sup>th</sup> Anniversary, 1997
F 12	General, 1997
<b>Box 167</b>	Papers related to George Balanchine, 1971-1987
	Correspondence, 1971-1987
F 1	General, 1980-1987 (Correspondence to Jerome Robbins in regards to Balanchine's passing.)
F 2	Robbins, Jerome, 1971 (Response by Jerome Robbins to the editor of the New York Times about a feature article on George Balanchine.)
F 3	Condolences, 1983
F 4	Last will and testament of George Balanchine, 1983-1987
F 5	Memorial service for George Balanchine, 1983
F 6	Photograph of Stravinsky Festival, 1972
<b>Box 168</b>	Ohio Ballet, 1981-1986
F 1-2	Correspondence, 1981-1986
F 3	Contract <i>Moves</i> , 1984-1985
F 4	Press release, 1979
F 5	Programs, 1984
F 6	Operház correspondence, 1978
	Opéra de Paris, 1960-1999 and n.d.
	Correspondence, 1960-1999 and n.d.
	General, 1960-1999 and n.d.
F 7-26	1960-1991 (Folder twenty-six contains "Best Wishes".)
<b>Box 169</b>	
F 1-11	General, 1992-1999 and n.d.
	Specific, 1978-1991
F 12	DeLouche, Dominique, 1990-1991
F 13	Fouquet, Thierry, 1978
<b>Box 170</b>	Ballets, 1976-97

Box/Folder	Description
F 1	<i>A Suite of Dances</i> correspondence, 1996-1997 <i>Dances at a Gathering</i> , 1976-1989
F 2-5	Correspondence, 1976-1989
F 6	Contract, 1989
F 7	Director's and choreographer's contract, 1989
F 8	Royalty report, 1989
F 9	Schedules, 1989 <i>Glass Pieces</i> , 1994
F 10	Correspondence
F 11	Casting notes
F 12	Contract
F 13	Rehearsal schedule
F 14	Schedule
F 15	<i>In G Minor</i> correspondence, 1994
<b>Box 171</b>	<i>In the Night</i> , 1989-1994
F 1-2	Correspondence, 1989-1992
F 3	Casting notes, 1994
F 4-5	Contract, 1989-1994
F 6	Rehearsal schedule, 1994
F 7-8	Royalty reports, 1991-1994
F 9	Technical notes, 1989 Barcelona Tour/ <i>Moves</i> , 1992-1993
F 10	Correspondence, 1993
F 11	Casting notes, 1992-1993
F 12-13	Contract, 1992-1993
F 14	Expenses, 1993
F 15	Rehearsal schedule, 1993
F 16	<i>Other Dances</i> correspondence, 1995
F 17	<i>Watermill</i> correspondence, 1995
F 18	<i>Paris Opera Dance Gala</i> correspondence, 1993 Ballet Tours, 1991-1993
F 19	Brazilian tour, 1991
F 20	Kennedy Center, 1993
<b>Box 172</b>	
F 1-10	Casting Notes, 1985-1995 and n.d.
<b>Box 173</b>	
F 1	Concert tickets, 1991
F 2	Contact list, 1991
F 3-13	Contracts, 1986-1999
<b>Box 174</b>	
F 1	Expenses/salary, 1992-1997
F 2-3	Office notes, 1986-1991
F 4	Photographs, n.d. (Two photographs by Richard Peduzzi.)
F 5	Press clippings, 1991-1996
F 6	Press releases, n.d.
F 7-8	Programs, 1983-1996 Rehearsals, 1986-1995 and n.d.
F 9-14	Notes, 1986-1992 and n.d.
F 14-17	Schedules, 1993-1995
<b>Box 175</b>	
F 1-2	Royalty reports, 1977-1993

Box/Folder	Description
F 3-11	Schedules, 1971-1993 and n.d.
F 12	Tax Payment, n.d.
F 13	Technical notes, 1992
<b>Box 176</b>	
	Pacific Northwest Ballet, 1977-1994
F 1-2	Correspondence, 1977-1994
	Ballets, 1983-1994
	<i>The Cage</i> , 1984-1988
F 3-4	Correspondence, 1984-1988
F 5	Contract, 1988
F 6	Royalty report, 1986
F 7	<i>Fanfare</i> correspondence, 1994
F 8	Programs, 1983-1986
	The Pennsylvania Ballet Company, 1965-1994
F 9	Correspondence - Weisberger, Barbara, 1965-1972
	Ballets, 1976-1994
F 10	<i>Fancy Free</i> correspondence, 1990-1994
	<i>Interplay</i> , 1976-1983
F 11-13	Correspondence, 1976-1983
F 14	Contract, 1977-1978
F 15	Production notes, 1977-1978
F 16	Royalty report, 1977-1978
F 17	Programs, 1978
F 18	Princeton Ballet correspondence, 1986
F 19	Ballet companies "P" correspondence, 1977-1978
<b>Box 177</b>	
F 1	Rambert Dance Company, 1994
F 2	Robert La Fosse correspondence <i>In the Night</i> , 1991
	Royal Danish Ballet, 1952-1992
F 3-13	Correspondence 1952-1992
F 14	List of general correspondence, 1955-1960
	Ballets, 1962-1988
	<i>Afternoon of a Faun/Fanfare</i> , 1962-1988
F 15-16	Correspondence, 1962-1974
F 17	Contract, 1965-1988
	<i>Circus Polka</i> , 1984-1988
F 18	Correspondence, 1984-1985
F 19	Contract, 1988
	<i>Interplay</i> , 1976
F 20	Contract
F 21	Programs, 1956-1992
F 22	Royalty report, 1965-1970
F 23	Schedules, 1984-1991
<b>Box 178</b>	
	Royal Opera House (London, England), 1953-1995 and n.d.
	Correspondence, 1953-1991 and n.d.
F 1-16	1953-1979
<b>Box 179</b>	
F 1-10	1980-1991 and n.d.
	Ballets, 1969-1995 and n.d.
	<i>Afternoon of a Faun</i> , 1971-1995
F 11-12	Correspondence, 1971-1995
F 13	Contract, 1971-1984

Box/Folder	Description
F 14	Royalty report, 1971-1984
F 15-16	<i>The Concert</i> correspondence, 1971-1988
<b>Box 180</b>	
	<i>Dances at a Gathering</i> , 1969-1983 and n.d.
F 1-9	Correspondence, 1969-1983
F 10	Casting notes, n.d.
F 11-13	Contract, 1969-1976
F 14	Programs, 1972
F 15	Schedules, 1970-1971
F 16	Stage plans, 1969-1973
F 17	<i>In the Night</i> contract, 1973
F 18	<i>Opus 19</i> correspondence, 1985-1988
F 19	<i>Opus 19/The Concert</i> contract, 1986
F 20	<i>Other Dances</i> , 1989-1990
F 21	<i>Requiem Canticles</i> correspondence, 1972
F 22	Casting notes, n.d.
F 23	Contract, 1972
F 24	Photographs, n.d. (Four photographs: <i>Romeo and Juliet</i> , <i>Galanteries</i> , headshot of Adam Cooper, headshot of Michael Nunn.)
F 25	Programs, 1976-1986 and n.d.
F 26	Royalty report, 1974-1981
F 27-28	Schedules, 1967-1986
F 29	Taxes, 1974-1975
<b>Box 181</b>	
	Royal Swedish Ballet, 1958-1985 and n.d.
F 1	Correspondence, 1958-1968
	Ballets, - <i>Les Noces</i> , 1968-1985 and n.d.
F 2-11	Correspondence, 1968-1985
F 12	Contract, 1969-1986
F 13	Office notes, n.d.
F 14	Program, n.d.
F 15	Royalty reports, 1969-1974
F 16	Schedules, 1969-1974
F 17	Royal Winnipeg Ballet correspondence, 1961-1998
F 18	Runa Productions correspondence, 1997
F 19	Ballet companies "R" correspondence, 1970-1992
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F 1	San Antonio Ballet Company, 1977
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F 2-9	Correspondence, 1976-1984
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F 10	<i>The Cage</i> correspondence, 1970-1978
F 11	<i>Circus Polka</i> contract, 1978
	<i>The Concert</i> , 1987-1986
F 12	Correspondence, 1987
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F 15	Correspondence, 1985
F 16	Contract, 1984
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F 17	Correspondence, 1988-1989

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F 18	Contract, 1988 <i>Moves</i> , 1976-1982
F 19	Correspondence, 1976-1982
F 20	Royalty report, 1978
F 21	Office notes, 1984-1985 and n.d.
F. 22	Press releases, 1978-1986
F 23	Programs, 1978-1981 School of American Ballet, 1989-1995
F 24	Correspondence, 1989-1995
F 25	Stage rehearsals, 1994
F 26	Städtische Bühnen Frankfurt (Frankfurt Ballet) correspondence, 1976
F 27	State Ballet of Missouri correspondence, 1995 Stuttgart Ballet, 1968-1985
F 28	Correspondence, 1968-1996
F 29	Ballets - <i>Afternoon of a Faun</i> contract, 1977
F 30	Production notes, 1975-1985
F 31	Programs, 1968
F 32	Ballet companies "S" correspondence, 1974-1989
<b>Box 183</b>	Teatro Alla Scala, 1974-1998
F 1-6	Correspondence, 1974-1991 Ballets, 1979-1981
F 7	<i>Afternoon of a Faun</i> contract, 1979-1980
F 8	<i>Les Noces</i> contract, 1981
F 9	Office notes, 1981-1986
F 10	Royalty report, 1980-1986
F 11	Teatro Colon <i>Fancy free</i> , 1998
F 12	Theatro Municipal de Rio de Janeiro, 1995-1996
F 13	Tokyo Ballet Company correspondence, 1973-1975
F 14	Ballet companies "T" correspondence, 1979-1991
F 15	Univeral Ballet, <i>The Concert</i> correspondence, 1997 Vienna State Opera correspondence, 1974-1993
F 16	General, 1974-1993
F 17	<i>Other Dances</i> correspondence, 1991-1992
F 18	Ville De Marseille Opera <i>Fancy Free</i> correspondence, 1991-1993
F 19	Western Theatre Ballet Limited, 1958 Zurich Ballet, 1979-93
F 20-25	Correspondence, 1979-1993 and n.d.
F 26	Casting notes, 1980-1981 Contracts, 1979-1984
F 27	<i>Afternoon of a Faun</i> , 1979
F 28	<i>In the Night</i> , 1982-1984
F 29	Programs, 1978-1979
F 30	Royalty report, 1980-1982
F 31	Schedules, 1979-1983
<b>Box 184</b>	<b>Sub-series 2: Dance Related Events, 1963-1990 and n.d.</b> Spoleto Festival, 1963-1990 Correspondence, 1963-1990
F 1-3	General, 1963-1990
F 4	Menotti, Gian Carlo, 1981-1989

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F 5	Ballet notes, 1973
F 6	Contract, 1963
F 7	Festivals, 1978-1982
F 8	Gala benefit, 1990 ncludes correspondence, press release, programs, rehearsal schedules.)
F 9	Inventory of footlocker, 1963
F 10	Travel arrangements/expenses, 1987
<b>Box 185</b>	
	Other Festivals, 1993-1998
F 1	Czech Ballet Theatre Foundation, 1995
F 2	Festival Pact, 1998
F 3	Modena Music Festival, 1997
F 4	Teatro La Fenice <i>Carnevale's Omaggio A Leonard Bernstein</i> , 1987 (Includes correspondence, programs, rehearsal schedule.)
	Requests
F 5	Royal Benevolent Ballet Gala of the Dancers Foundation (Amsterdam), 1993-1994
F 6	Texas International Theatrical Arts Society, 1998
<b>Box 186</b>	
	China Tour, 1981-1983 and n.d.
	Correspondence, 1981-1983 and n.d.
F 1	General, 1981-1983 and n.d.
F 2	International Communication Agency, 1981-1982
F 3	Casting, n.d.
F 4	Dancers information, 1981 (Includes contact information and contracts.)
F 5	Draft agreements between International Communication Agency and The Jerome Robbins Foundation, n.d.
F 6	Memorabilia, n.d. (Includes hotel information, menu list, and envelope with Chinese drawing.)
F 7	Music, n.d. (Includes correspondence.)
F 8-9	Notes, n.d.
F 10	Program and program notes, 1981
F 11	China Tour report, n.d.
F 12	Reviews, n.d. (Mostly in Chinese.)
F 13	Schedules, n.d.
F 14	Technical information, n.d.
F 15	Travel information, n.d.
F 16	
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F 1-2	Budgets, 1981
F 3	Bills, 1981
F 4	Chemical Bank statements for China Tour special account, 1981
F 5	Disbursements, 1981
F 6	Financial summary and report, 1982
F 7	Oversize program, n.d. (Two programs)
<b>Box 188</b>	
	Dance In America, 1979-1987
F 1-2	Correspondence, 1979-1987(WNET/13 Production.)
F 3	Ballet notes/office memos, 1985-1986

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	Ballets, n.d.
F 4	<i>Antique Epigraphs</i> , n.d.
F 5	<i>Fancy Free</i> , n.d.
F 6	<i>In Memory of...</i> , n.d.
F 7	Contact sheets, 1979-1985
F 8-9	Legal papers, 1979-1987
F 10	Production notes, 1979
F 11	Schedules, 1979-1986
F 12	Transcript, 1981
F 13	Transcript of interview by Rosamond Bernier with Jerome Robbins, 1986
<b>Box 189</b>	
	Dances for Life, 1987-1991 and n.d.
F 1-4	Correspondence, 1987-1991 (Folder three contains The Creo Society)
F 5	Ballet rosters, 1987
F 6	Office memos, 1987
F 7	Potential benefit recipients, 1987
F 8	Production notes, 1987
F 9	Press releases, 1987
F 10	Programming/schedules, 1987 (Handwritten notes.)
F 11	Production staff contact sheet, n.d.
F 12	Rehearsal music, 1987
F 13	Research material, 1987
F 14	Material related to the Gay Men's Health Association, 1987-1990 (Includes contact sheet, correspondence, and playbill.)
F 15	Production notes, 1987 (In Binder.)
F 16	Radio advertisement, 1987 (Cassette Tape.)
<b>Box 190</b>	
	<b>Sub-series 3: General Ballet Administrative Papers, 1963-1998 and n.d.</b>
F 1	Correspondence, 1979-1994
F 2	List of copyrights films, 1972-1986
F 3-9	List of copyrights granted, 1977-1992
F 10-13	General requests, 1963-1994
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F 6	<i>Les Noces</i> , 1992
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F 8	Requests accepted, 1993
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F 13-14	Schedules, 1968-1979 and n.d.
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	Edith Weissman Assignment - <i>Afternoon of a Faun</i> , 1976-1984 and n.d.
F 1-2	Correspondence, 1977-1981
F 3	Contract, n.d.
F 4	Royalty reports, 1976-1978
	<b><u>Series V: American Theatre Lab, Inc.</u></b>



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<b>Box 193</b>	<b>Sub-series 1: Establishments of Corporation, 1965-1971 and n.d.</b>
F 1	Certificate of incorporation, n.d. Correspondence, 1965-1967
F 2	Richard Barr, 1966
F 3	Bob Weiner, 1966
F 4	Stuart Ostrow, 1967
F 5	Roger L. Stevens, 1967
F 6	Clinton Wilder, 1965
F 7-8	Legal papers, 1966-1979 Property search, 1966-1968
F 9-10	1966
F 11	1967-68
F 12	Proposal for the establishment of the Dance Theatre Workshop, 1971
F 13	Publicity, 1966
F 14	Tentative outline, 1966
<b>Box 194</b>	<b>Sub-series 2: Administrative Files, 1966-1983 and n.d.</b>
F 1	Advertisements, n.d.
F 2	Assurance form issued by the Department of Labor, 1967
F 3	Books used for reference on the following Robbins productions, n.d.
F 4	Building permit, 1967
F 5	Building permit, 1968
F 6	Copy of lease, 1967 Contact list, 1967-1968 and n.d.
F 7	1967
F 8	1968
F 9	n.d. Contracts, 1966 and n.d.
F 10	General, 1966
F 11	Draft copies, n.d.
F 12	Electrical diagrams and certificate of electrical inspection, 1969 Events calendar, 1974-1975
F 13	1974
F 14	1975
F 15	Extension of lease, 1967
F. 16	Floor plans, n.d.
F 17	Foundation request letter/mail list, 1974
F 18	Fundraising letter draft copies, 1973
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F 1	Instruction manuals, n.d. Insurance, 1967-1979 Policies, 1967-79
F 2	1967
F 3	1968
F 4	1969
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F 10	1975
F 11	1976
F 12	1979
F 13	Office, 1979 Liability, 1979-1983
F 14	1979
F 15	1980
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F 18	1983
	Inventory list, 1960-1968 and n.d.
F 19	1960
F 20	1967
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F 22	n.d.
	Letter, draft copies, 1965-1972
F 23	1965
F 24	1967
F 25	1968
F 26	1972
F 27	List of Broadway and Off-Broadway productions, 1978-1979
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F 1	Mailing receipts and manuals, 1974-75 Maintenance services, 1966-1972
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	Memos, 1967-68
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F 3	Newspaper clippings, 1980
F 4	Notes, n.d.
F 5	Questionnaire (answers from Frey Leonard: Primus, Bernard Simon), n.d.
F 6	Publicity, 1967
F 7	Operating expenses, 1972
F 8	Operation identification NYC Police Department, 1974
F 9	Report (manuscript). 1966
F 10	Rental information, n.d.
F 11	Resume of Jerome Robbins (annotation), 1965
F 12	Rules and regulations
F 13	Stationary, n.d.
	Studio leases, 1969-1976
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F 16	1972
F 17	1975
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F 19	Plans 1967
F 20	Rentals, 1967
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F 29	Employment information, 1968
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<b>Box 200</b>	
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F 1	1968
F 2	1970
F 3	n.d.
F. 4	Bill payment, 1967
	Box office report, 1974-1975
F 5	1974
F 6	1975
	Budget, 1966-1968 and n.d.
F 7	1966
F 8	1967
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F 10	n.d.
F 11	Chemical bank statements, 1973-1981
	Contributions, 1973
F 12	Letter/mailling list
F 13	Beinecke foundation
F 14	CBS foundation
F 15	The Chase Manhattan bank
F 16	The Cowles charitable trust
F 17	J.M. Kaplan Fund, Inc.
F 18	John Golden fund
F 19	John Simon Guggenheim memorial foundation
F 20	New York foundation
F 21	Rockland Center for The Arts, Inc.
F 22	Rosenman Colin Kaye Petschek Freund and Emil
F 23	Shell Companies foundation
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F 1	October
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F 4	Account log, 1970-1974
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F 1	January
F 2	February
F 3	March
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F 5	May
F 6	June
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F 8	August
F 9	September
F 10	October
F 11	November
F 12	December
<b>Box 203</b>	
	1968
F 1	January
F 2	February
F 3	March
F 4	April
F 5	May
F 6	June
F 7	July
F 8	August
F 9	September
F 10	October
F 11	November
F 12	December
	1969
F 13	January
F 14	February
F 15	March
F 16	April
F 17	May
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<b>Box 204</b>	
	Deposits, 1969-1975
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F 7	Estimate of studio equipment, 1968
F 8	Estimated weekly operating expenses, 1967 Expenditures, 1967-1983
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	Financial reports, 1967-1976
F 13	1967
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F 22	1976
F 23	Fiscal report, 1974
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	Grant applications, 1966-1974
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F 2	The Rockefeller foundation, 1970
F 3	Shubert foundation, 1973
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F 5	Inventory of rentals, 1968
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F 13	Petty cash expenses, 1971
F 14	Projected budget, 1970
	Property purchase, 1970-1974
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F 17	Purchases, 1967
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F 2	Academy Festival Theatre, 1975
F 3	Adrienne Kennedy, 1967
F 4	Alpha-Omega 1-7 Theatrical Dance Company, 1973
F 5	Alvin Ailey Company, 1975
F 6	American Ballet Theatre School, 1975
F 7	American Ballet Theatre, 1970
F 8	American Chamber Ballet, 1973
F 9	The American Shakespeare Festival Theatre, 1973
F 10	American Theatre, 1973
F 11	Ambrose Arts Foundation, Inc., 1974
F 12	Among Company, 1974
F 13	Applause Company, 1969
F 14	August Ballet Theatre Company, 1972
F 15	The Barbara Gardner Construction Company, 1973
F 16	Beath and Company, Films, 1973
F 17	Birmingham Civic Ballet, Inc., 1971
F 18	Byrd Hoffman Foundation, Inc., 1971
F 19	Charles Bowden and Morgan Holman, 1974
F 20	Brisson Productions, Inc., 1972
F 21	Bruce King Dance Concert, 1974
F 22	Steve Burton, 1972
F 23	Carlo, 1975
F 24	Carolyn Lord, 1973
F 25	Center Productions, Inc., 1972
F 26	Center Theatre Group, 1967
F 27	Cleo Quitman Dance Expedience, 1974
F 28	Chiang Ching Dance Company, 1973
F 29	Cicierska, Peggy, 1973
F 30	Circle In The Square, 1975
F 31	Cliff Keufer Dance Company, 1971
F 32	CLOV Stage Company, 1974
F 33	The Construction Company Dance Theatre, Inc., 1974
F 34	Country Imports, Inc., 1967
F 35	The Crow Company, 1972
<b>Box 208</b>	
F 1	Dana Wolfe/Lois Montes De Oca, 1973
F 2	Dance Theatre Workshop, Inc., 1975
F 3	Directional Concepts Dance Theatre Foundation, Inc., 1973
F 4	Disneyland Entertainment Division, 1973
F 5	Dan Erkkila – Teijo, Inc., 1973
F 6	Edgar Lansbury Productions, 1970
F 7	Elizabeth Keen Dance Company, 1973
F 8	The Energy Crisis, 1974
F 9	Falcon, Richard D., 1971
F 10	Frances Alenikoff Dance Theatre Company, 1972
F 11	Full Circle Company, 1971
F 12	The Full Moon Puppet Theatre, 1974
F 13	George Thorn/Leonard A. Mulhern, 1972
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F 15	Goodtime Charley Company, 1974
F 16	Gudde Dancers, Inc., 1973

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F 17	Helgi Tomasson, 1972
F 18	Harkness Ballet Company, 1969
F 19	The Harvey School (Sydorick, Tom), 1967
F 20	The Hava Kohav and John Sellers Dance Companies, 1974
F. 21	Herman Levin Productions, 1970
F 22	Impulse Corporation, 1973
F 23	Iowa Theatre Lab, 1974
F 24	Jack Moore and Company
F 25	Judith Mankoff, 1968
F 26	Kipness Kasha, 1972
F 27	Kaf Warman, 1974
F 28	Kathak, Classical Dance of North India, 1973
F 29	Kathryn Posin Dance Company, 1972
F 30	Kenneth King, 1970
F 31	Laura Dean, 1971
F 32	The Lion Theatre Company, 1974
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F 1	Manhattan Festival Ballet, 1970
F 2	Margaret Black, 1971
F 3	Marian Sarach and Dance Company, 1972
F 4	Marvin Krause Association, 1973
F 5	Modern Dance Artists, 1973
F 6	Mora Guthrie and Ted Rotante, 1973
F 7	National Company Applause, 1971
F 8	Natural Sound Workshop, Inc., 1975
F 9	Nederlander, 1972
F 10	The New Dramatists, Inc., 1974
F 11	The New Globe Theatre, Inc., 1974
F 12	The New York Shakespeare Festival, 1975
F 13	The Open Theatre, 1968
F 14	Phoenix Theatre, 1974
F 15	Place and Visions Studio, 1975
F 16	The Playwrights Unit, 1969
F 17	Quackenbush Company, 1970
F 18	The Richard Clairmont Mime Theatre, 1974
F 19	Ritz Theatre, 1973
F 20	Robert Stigwood Productions, Jesus Christ Superstar, 1971
F 21	Robert Streicher, 1972
F 22	Rudy Perez Dance Theatre, 1971
F 23	Sans Company, 1975
F 24	Scratch Company, 1971
F 25	Seven Associates, Inc., 1974
F 26	Stephen Sondheim, 1973
F 27	Stuart Ostrow, 1968
F 28	Theatre, 1973-74
F 29	Theatre Now, Inc., 1973
F 30	Tottenville Summer Theatre, 1974
F 31	Tina Croll and Company, 1973
F 32	Twyla Tharp Company, 1971
F 33	Van Zandt Ellis, 1974
F 34	Vista Productions, 1971
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F 36	Victoria Larrain Dance Theatre, 1974
F 37	Winter Studio, 1967
F 38	WNET B/ Theatre in America, 1973
F 39	Xoregos Performing Company, 1973
40	Studio Rentals-Correspondent, 1968
<b>Box 210</b>	
	Stock portfolios, 1968-1983
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F 9	Payments, 1977-80
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F 11	1979
F 12	1980
F 13	1982
F 14	1983
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	Check registers, n.d.
<b>Box 213</b>	
	<b>Sub-series 4: Correspondence, 1965-1983 and n.d.</b>
	Letters of Inquiry, 1966-1973
F 1	Phil Barry, 1968
F 2	Julian Beck, 1968
F 3	Michael Colgrass 1968
F 4	Al DeSio, 1967
F 5	Morse Donaldson, 1972
F 6	Mary K. Frank, 1973
F 7	Sonia Gaskell, 1967
F 8	Wynn Handman, 1968
F 9	Bill Jordan, 1966
F 10	Iva Kokich, 1966
F 11	Philip Meister, 1972
F 12	Betty Low, 1966



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F 13	Michael Maurer, 1966
F 14	Ronald Mayne, 1971
F 15	Bill Moor, 1966
F 16	Jeff Peters, 1972
F 17	Charles Stanley, 1973
F 18	Manon Souriau, 1973
F 19	Bob Wilson, 1967
<b>Box 214</b>	
	Correspondents, 1965-1983 and n.d.
F 1	L. Paige Bossi, n.d.
F 2	Cliff Gorman, 1967
F 3	Charles Gyns, 1968
F 4	Carolyn Kizer, 1966
F 5	Anthony Tudor, n.d.
	Jerome Robbins, 1966-1969
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F 1	Bert Adams, 1966
F 2	Ahmed Alaoui, 1971
F 3	Amyas Ames, 1971
F 4	Albert O'B. Andrews, 1973
F 5	Anese M.A. Ash, 1973
F 6	Benjamin Aslan, 1967
F 7	Dick Altman, 1966
F 8	William Bales, 1972
F 9	Bob Barry, 1966
F 10	Benard Beckerman, 1966
F 11	Eric Bentley, 1966
F 12	Duane Bodin, 1967
F 13	Robert Brustein, 1966
F 14	Philip Burton, 1966
F 15	Ian E. Bush, 1973
F 16	James H. Butler, 1966
F 17	Stella Cedler, 1966
F 18	Marilyn Chris, 1966
F 19	Ralph F. Colin, 1973
F 20	Eve Collyer, n.d.
F 21	Diane K. Corbin, 1973
F 22	Frank Crowther (The White House Stationary), 1966
F 23	Suzanne Davis, 1973
F 24	Suzanne Dickerson, 1973
F 25	Dance Theatre Workshop, 1975
F 26	Andrew DeGreat, 1977
F 27	Gordan Duffey, 1966
F 28	Jeff Duncan, 1971
F 29	Joseph Farrell, 1971
F 30	Clifford Forster, 1971
F 31	Stephanie Evanitsky, 1973
F 32	Eliot Feld, 1974
F 33	Richard Foreman, 1973

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F 34	Irene Fornes, 1971
F 35	Clifford Forster, 1969
F 36	Clayton Garrison, 1967
<b>Box 216</b>	
F 1	Irving Goldman, 1974
F 2	John Guare, 1968
F 3	Christian Hamilton, 1967
F 4	Jay Harnick, 1966
F 5	William J. Hertz, 1973
F 6	Stuart Hodes, 1971
F 7	Jay K. Hoffman, 1967
F 8	Theodore Hoffman, 1966
F 9	Mary Hunter, 1968
F 10	Marilyn Isaacs, 1966
F 11	Florence Jacobson, 1974
F 12	Robert Joffrey, 1968
F 13	Johnny Jones, 1966
F 14	Abott Kaplan, 1967
F 15	Robert D. Kasmire, 1967
F 16	Byron R. Kelley, 1966
F 17	Kenneth King, 1970
F 18	Eleanor Knowles, 1967
F 19	Linda Lapey, 1966
F 20	Floria V. Lasky, 1965
F 21	Ruth Laurence, n.d.
F 22	Richard Schechner, 1966
F 23	Robert Mark Lewis, n.d.
F 24	Robert (Bobby) Lewis, 1966
F 25	Goddard Lieberman, 1966
F 26	David Long, 1966
F 27	Judith Mankoff, 1967
F 28	Paul Mann, 1966
F 29	Theodore D. Mann, 1968
F 30	George R. Marek, 1966
F 31	Erin Martin, 1970
F 32	Robert A. Mayer, 1974
F 33	Don McDonagh, 1971
F 34	Ann L. McIntosh, 1968
F 35	J. Fenton McKenna, 1966
F 36	John R. Meekin, 1973
F 37	Harriet R. Michael, 1973
F 38	Patricia Kip Millstein, 1962
F 39	Richard Morse, 1972
F 40	Linda Moses, 1973
F 41	Paul B. Jr. Mott, 1973
F 42	John H. Mundy, 1966
F 43	Christopher Newman, n.d.
F 44	William S. Paley, 1973
F 45	Charles E. Jr. Parker, 1973
F 46	David W. Payne, 1967
F 47	Stephanie Phillips, 1966
F 48	R. Russell Porter, 1966

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F 49	Charles Reilly, n.d.
F 50	Marian Rich, 1966
F 51	M.J. Rossant, 1973
F 52	Gregory Rozakis, 1973
F 53	Al Rubin, 1966
F 54	Stephen L. Schlesinger, 1973
<b>Box 217</b>	
F 1	George Sebastian, 1967
F 2	Barbara Sedlar, 1971
F 3	Lydia Simmons, 1971
F 4	Susanne Shirley (Manager), 1971
F 5	Harold Snedcof, 1973
F 6	Anna Sokolow, 1967
F 7	Robert Starer, 1966
F 8	Martha Stephens, 1973
F 9	Bob Streicher, n.d.
F 10	Mary Tarcai, 1966
F 11	Jean-Claude VanItallie, 1966
F 12	Norman Thaddeus Vane, 1966
F 13	Pascual Vaquer, n.d.
F 14	David Vaughan, 1970
F 15	Victoria Vidal, 1966
F 16	John Vinton, 1971
F 17	Barry C. Waldorf, 1973
F 18	Arnold Weinstein, 1968
F 19	Warren Weinstock, 1974
F 20	L. Arnold Weissberger, 1973
F 21	Alfred Wilsun, 1967
F 22	Joseph C. Wilson, 1965
F 23	Robert M. Wilson, 1983
F 24	Peregrine Whittlesey, 1974
F 25	Audrey Wood, 1966
F 26	Frank, n.d.
F 27	Jimmy, 1967
F 28	Michael, n.d.
F 29	Milton, 1966
F 30	Unidentified, 1965
<b>Box 218</b>	
	<b>Sub-series 5: Casting, 1966-74 and n.d.</b>
	Contracts, 1966-1973
F 1	Aida Alvarez, 1966
F 2	Richard Barr, 1967
F 3	Memo, 1967
F 4	George Barteniff, 1968
F 5	Mariclare Costello, 1968
F 6	Grover Dale, 1968
F 7	Cathryn Jamon, 1967
F 8	Jim Dwyer, 1968
F 9	James Dybas, 1967
F 10	Robert Fields, 1967
F 11	Leonard Frey, 1968
F 12	Cliff Gorman, 1967

Box/Folder	Description
F 13	Howard Rosenstone, 1966
F 14	Marcia Kurtz, 1968
F 15	Erin Martin, 1968
F 16	James Mitchell, 1967
F 17	Barbara Monte, 1968
F 18	James Moore, 1967
F 19	Lynne Prather, 1967
F 20	James Preston, 1968
F 21	Barry Primus, 1967
F 22	Gerome Ragni, 1967
F 23	Yvonne Rainer, 1973
F 24	Joseph Reposa, 1966
F 25	Marian Rich, 1967
F 26	Anna Sokolow, 1966
F 27	Tom Sydorick, 1968
F 28	Dorothy Tristan, 1968
F 29	Nobuko Uenishi, 1966
F 30	Terry Walker, 1968
F 31	Payne Weeks, 1968
F 32	Dale Whitt, 1967
F 33	Mark Zeller, 1968
<b>Box 219</b>	
	Correspondents, 1966-1973 and n.d.
F 1	Donna Abraham, 1966
F 2	Mathew Anolen, 1966
F 3	Tom Avera, n.d.
F 4	Anna Marie Barlow, 1966
F 5	Michael Beirne, 1966
F 6	Ean Benjamin, 1967
F 7	Pat Birch, n.d.
F 8	Duane Bodin, n.d.
F 9	Kenneth H. Brown, 1966
F 10	Cay Carney, 1966
F 11	Jacques Chwat, 1968
F 12	William H. Clinton, 1966
F 13	Zeeva Cohen, 1971
F 14	Michael Colgrass, 1967
F 15	Tina Croll, 1972
F 16	Marlin Cruse, 1967
F 17	Elliott Cuker, n.d.
F 18	Ann Danoff, 1972
F 19	Carmen DeLarallode, 1966
F 20	John Dollar, 1966
F 21	Harding Dorn, 1966
F 22	Nina Dova, n.d.
F 23	Joan Duddy, 1972
F 24	Gordan Duffey, 1966
F 25	Jimmy Everett, 1966
F 26	Norman Fields, 1966
F 27	Sarah Felcher, 1966
F 28	Joe Fennimore, 1966
F 29	Nancy Franklin, n.d.

Box/Folder	Description
F 30	Peter Frisch, 1968
F 31	Sharon Gaus, n.d.
F 32	Louis Genevrino, n.d.
F 33	Lowrie Gibb, n.d.
F 34	Ceil Golland, 1967
F 35	Aviva Gottlieb, 1966
F 36	Charles Gray, n.d.
F 37	Stanley H. Green, 1967
F 38	Marian Grudeff/Raymond Jessel, 1967
F 39	Hal Halvorsen, 1965
F 40	Christian Hamilton, 1966
F 41	Lewis Harmon, 1966
F 42	Helen Heineman, 1966
F 43	Marian Horosko, n.d.
F 44	Diana Hunt, 1966
F 45	Michael Kasdan, 1966
F 46	Lawrence Kasha, 1966
F 47	Richard H. Klein, 1967
F 48	Thom Koutsoukus, n.d.
F 49	Joseph Leon, 1966
F 50	Rhoda Levine, 1966
F 51	Don Liberto, 1966
F 52	Merle Lister, 1972
F 53	Katherine Litz, 1966
F 54	Baruch Lumet, n.d.
F 55	Annabelle Lyon, 1966
F 56	Jane McMahan, 1973
F 57	Richard Morse, 1972
F. 58	Daniel Nagrin, 1966
F 59	Phyllis Newman, n.d.
F 60	Pamela Paine, 1967
F 61	Robert Paget, 1966
F 62	Estelle Parsons, n.d.
F 63	David W. Payne, 1966
F 64	Enid Perlove, 1966
F 65	Joseph Pilcher, 1967
F 66	Edward Pomerantz, 1966
F 67	Leslie Prince, 1966
<b>Box 220</b>	
F 1	Bill Reilly, 1966
F 2	Trude Rittmann, 1967
F 3	Jane Marla Robbins, 1966
F 4	Janet Roberts, 1966
F 5	Saul Rosenthal, n.d.
F 6	Carol Sawyer, 1966
F 7	Carla E. Sayers, 1967
F 8	Jose Serebrier, 1967
F 9	Norman Shelly, 1966
F 10	Michael Shurtleff, 1966
F 11	Pat Sinnatt, 1966
F 12	Tom Slater, n.d.
F 13	Edith Smith, n.d.

Box/Folder	Description
F 14	Michael Smith, 1966
F 15	Felicia Sorel, n.d.
F 16	Robert Starer, 1966
F 17	Edith Stephen, 1971
F 18	Ann Sternberg, 1966
F 19	Bob Streicher, 1971
F 20	Susan Freeman Surider, n.d.
F 21	Mitch Thomas, 1966
F 22	Nobuko Uenishi, 1966
F 23	Jean-Claude VanItallie, 1966
F 24	Pascual Vaquer, 1966
F 25	Stuart Vaughan, 1966
F 26	Stanley Walden, 1967
F 27	Christopher Walken, 1966
F 28	George Walston, 1966
F 29	Sergie Walston, 1966
F 30	Florence Bartova, 1966
F 31	Ken Welch, 1966
F 32	Dale Whitt, 1967
F 33	Margaret Wood, 1974
F 34	Mark Zeller, 1967
F 35	Erin ? , 1966
F 36	Negro Actors, 1967
<b>Box 221</b>	
F 1	List of recommendations, 1966 Recommendations, 1966-67 and n.d.
F 2	Richard Astor, 1966
F 3	Charles Baker, 1966
F 4	Arthur H. Ballet, 1966
F 5	Geoffrey Barr, 1966
F 6	Richard H. Bauman, 1966
F 7	Bernard Beckerman, 1966
F 8	Herbert Berghof, 1966
F 9	Louis Berman, 1967
F 10	Valerie Bettis, 1966
F 11	Abba Bogin, 1966
F 12	James Bohan, 1966
F 13	Clifford Browder, 1966
F 14	Vera Brynner, 1966
F 15	Lehmann Byck, 1966
F 16	Bertha Case, 1966
F 17	Peter Cereghetti, 1966
F 18	Joseph Charkin, 1966
F 19	Marilyn Chris, 1966
F 20	Richard F. Clemo, 1966
F 21	Harold Clurman, 1966
F 22	David J. Cogan, 1966
F 23	Toby Cole, 1966
F 24	Alexander Cort, n.d.
F. 25	Vera Murray Covert, 1966
F. 26	David Craig, 1966
F 27	Cheryl Crawford, 1966

Box/Folder	Description
F 28	Elliot Cuker, n.d.
F 29	Thomas A. Currie, 1966
F 30	Irene Dailey, 1966
F 31	Keith F. Davis, 1966
F 32	Tamara Daykarkanova, 1966
F 33	Caesar Dunn, 1966
F 34	Nat Eek, 1966
F 35	Donald A. Eldridge, 1966
F 36	Charles Elson, 1966
F 37	Lehman Engel, 1966
F 38	Patric Farrell, n.d.
F 39	Terry Fay, 1966
F 40	Frieda Fishbein, 1966
F 41	H. William Fitelson, 1966
F 42	Mike Gendel, 1966
F 43	Earle R. Gister, 1966
F 44	Lewin Goff, 1966
F 45	Hayden Griffen, 1966
F 46	Chuck Gyns, 1967
F 47	Martha Hill, 1966
F 48	Peter Howard, 1966
F 49	Jay Hughes, 1966
F 50	Jeff Hunter, 1966
F 51	Beverly Johnson, n.d.
F 52	Michael Kasdan, 1966
F 53	James Kerans, 1966
F 54	Robert Lantz, 1966
F 55	Gary Leaverton, 1966
F 56	Jack Lee, 1966
F 57	Monroe Lippman, 1966
F 58	Salem Ludwig, 1966
<b>Box 222</b>	
F 1	John Mace, 1966
F 2	Ira Marks, 1966
F 3	Worthington Miner, 1966
F 4	Paul Morrison, 1966
F 5	Mervyn Nelson, 1966
F 6	Donald Pace, 1966
F 7	Judy Parrish, 1966
F 8	Stephanie Phillips, 1967
F 9	Harold Prince, n.d.
F 10	Charles Nelson Reilly, 1966
F 11	E.C. Reynolds, 1966
F 12	Helene Ritzerfeld, 1968
F 13	Flora Roberts, 1966
F 14	Janet Roberts, 1966
F 15	Tom Roberts, 1966
F 16	Horace W. Robinson, 1966
F 17	Lee Rosenberg, 1966
F 18	David M. Ryan, 1966
F 19	Gloria Safier, 1966
F 20	Eric Shepard, 1966

Box/Folder	Description
F 21	Samuel Seldre, 1966
F 22	Eva Slane, 1966
F 23	Bernie Sohn, 1966
F 24	Delmar E. Solem, 1966
F 25	Lillian Stein, 1966
F 26	Isaac Stern, 1967
F 27	Ellen Stewart, 1966
F 28	Chuck Turner, 1966
F 29	George B. Walston, n.d.
F 30	Walter H. Walters, 1966
F 31	David Wilke, 1966
F 32	Ora Laas Witte, 1966
F 33	Frank M. Whiting, 1966
F 34	Robert Youdelman, 1966
F 35	Alfred F. Zegs, 1966
F 36	Anna, 1966
F 37	Bobby, n.d.
F 38	Lois, 1966
F 39	Lynn, 1966
F 40	Contact list/draft letters, 1966
<b>Box 223</b>	
	Recommendations/letters sent, 1968
F 1	Michael Annals
F 2	Will S. Armstrong
F 3	Boris Aronson
F 4	Howard Bay
F 5	Robert M. Brustein
F 6	Robert W. Corrigan
F 7	Raoul Pene du Bois
F 8	Carrie Fishbein
F 9	Stanley Gould
F 10	David Hays
F 11	George Jenkins
F. 12	Peter Larkin
F 13	Mouzon Law
F 14	Ming Cho Lee
F 15	Santo Loquasto
F 16	Jo Mielziner
F 17	Donald Oenslager
F 18	Robert O'Hearn
F 19	Lester Polakov
F 20	Clarence Salzer
F 21	Oliver Smith
F 22	Davidson Taylo
F. 23	Rouben Ter-Arutunian
F 24	James Van Wart
F. 25	Ed Wittstein
<b>Box 224</b>	
	Audition index cards/notes, by last name, 1966
F1	"A"
F 2	"B"
F 3	"C"



Box/Folder	Description
F 4	"D"
F 5	"F"
F 6	"G"
F 7	"H"
F 8	"I, K, L"
F 9	"M"
F 10	"N"
F 11	"P"
F 12	"T"
F 13	"R"
F 14	"S"
F 15	"T"
F 16	"V"
F 17	"W"
F 18	"Z"
F 19	"Negro" auditions
F 20	Audition notes, 1966
<b>Box 225</b>	
	Headshots, by last name, n.d.
	Not auditioned
F 1	"A"
F 2	"B"
F 3	"C"
F 4	"D"
F 5	"E"
F 6	"F"
F 7	"G"
F 8	"H"
F 9	"J"
F 10	"K"
F 11	"L"
F 12	"M"
F 13	"N"
F 14	"O"
F 15	"P"
F 16	"R"
F 17	"S"
F 18	"T"
F 19	"V"
F 20	"W"
F 21	"Z"
<b>Box 226</b>	
	Possible call backs
F 1	"A"
F 2	"B"
F 3	"C"
F 4	"D"
F 5	"E"
F 6	"F"
F 7	"G"
F 8	"H"
F 9	"J"

Box/Folder	Description
F 10	"K"
F 11	"L"
F 12	"M"
F 13	"N"
F 14	"O"
F 15	"P"
F 16	"Q"
F 17	"R"
F 18	"S"
F 19	"T"
F 20	"U"
F 21	"V"
F 22	"W"
F 23	"Y"
F 24	"Z"
<b>Box 227</b>	
	Auditioned
F 1	"A"
F 2	"B"
F 3	"C"
F 4	"D"
F 5	"E"
F 6	"F"
F 7	"G"
F 8	"H"
F 9	"I"
F 10	"J"
F 11	"K"
F 12	"L"
F 13	"M"
F 14	"O"
F 15	"P"
F 16	"R"
F 17	"S"
F 18	"T"
F 19	"W"
F 20	Unidentified
<b>Box 228</b>	
	Rejected
F 1	"A"
F 2	"B"
F 3	"C"
F 4	"D"
F 5	"E"
F. 6	"F"
F 7	"G"
F 8	"H"
F 9	"I"
F. 10	"J"
F 11	"K"
F 12	"L"
F 13	"M"

Box/Folder	Description
F 14	"N"
F 15	"O"
F 16	"P"
F 17	"Q"
F 18	"R"
F 19	"S"
F 20	"T"
F 21	"V"
F 22	"W"
F 23	"Z"
<b>Box 229</b>	
	Notes, 1966-1968
	1966
F 1	August
F 2	September
F 3	October
	1967
F 4	June
F 5	July
F 6	August
F 7	September
F 8	October
F 9	November
F 10	December
F 11	1968
F 12	Casting list, 1966-1967
<b>Box 230</b>	
	<b>Sub-series VI: Projects, 1939-1991 and n.d.</b>
	Daily Notes, 1967-1968
F 1-3	December, 1967
F 4	December 21-January 6, 1968
F 5	January, 1968
F 6	January 8-17, 1968
F 7	January 18-February 2, 1968
F 8	February, 1968
F 9	February 5-20, 1968
F 10	February 21-March 19, 1968
F 11	March, 1968
F 12	March 20-29, 1968
<b>Box 231</b>	
F 1-2	Tape transcriptions, 1967-1968
F 3	December-February, 1967
F 4	January 2-24, 1968
F 5	March, 1967
F 6	April, 1967
F 7	May, 1967
F 8-9	November, 1967
F 10	November 6-17, 1967
F 11	November 20-December 1, 1967
<b>Box 232</b>	
	Performances, 1970-1975
F 1	Blue Mountain Paper Parade, 1973-1974

Box/Folder	Description
F 2	Claudia Gittleman/David Lusby, 1975
F 3	Composers and choreographers, 1971
F 4	Consort Dance Ensemble, 1975
F 5	Dance Theatre Workshop, 1974
F 6	Erin Martin Dance Company, 1971
F 7	Lar Lubovitch and Company, 1970
F 8	Jane Wodynski Dance "Trak", 1975
F 9	Jo Lechay Dance Company, 1975
F 10	Jose Coronado's Dancers, 1974
F 11	New dance and theatre pieces, 1974
<b>Box 233</b>	
F 1	The Katherine Litz Dance Company, 1973
F 2	Midi Garth Dance Theatre, 1975
F 3	New York Dance Collective, 1974
F 4	Paul Knoop/Clare Johnson Music and Dance Company, 1974
F 5	Paul Sansardo Dance Company, 1974
F 6	Paul Wilson's Theatre Dance Asylum, 1975
F 7	Philadelphia Composers Forum, 1974
F 8	Reka Feketukuty Multi Movement, 1974
F 9	Rod Rodgers Dance Company, 1975
F 10	Rondo Dance Theatre, 1975
F 11	Roxanne Dance Foundation, Inc., 1975
F 12	Solo dance recital of Annabelle Gamson, 1974
F 13	The Solomons Company/Dance, Inc., 1974
F 14	The Theatre Dance Collection, Inc., 1975
F 15	Thomas Holt Dance Ensemble, 1973
<b>Box 234</b>	
	Specific projects, 1939-1991 and n.d.
F 1	<i>The Bassarids</i> – based on 'The Bacchae' of Euripides - Auden, W.H. & Kallman, Chester, n.d. (music by Henze, Hans Werner.)
F 2	<i>Bacchae – The Disorderly Women</i> – Bowmen, John, n.d.
F 3	<i>In The Summer House</i> (early version) – Bowles, Jane, 1946
F 4	<i>In The Summer House</i> – Bowles, Jane, 1953
F 5	<i>Rain Before Seven</i> – Brandel, Marc, n.d.
F 6	<i>Baal</i> – Brecht, Bertolt, 1962 (Translated by Bentley, Eric * Easlin, Martin)
F 7	<i>The Mother: Life of the Revolutionist Pelagea Vlassova of Tver</i> – Brecht, Bertolt, n.d.
F 8	<i>The Exception and The Rule</i> – Brecht, Bertolt, 1967
F 9	<i>Bacchae</i> by Euripides, n.d. (Translated by Cavaner, Kenneth.)
<b>Box 235</b>	
F 1	<i>Help! Help! Help!</i> – Comden, Betty & Green, Adolph, 1964
F 2	<i>The Bacchae</i> of Euripides – Curry, Neil, n.d.
F 3	<i>Empress</i> – DiNardo, Robert E., n.d.
F 4	<i>Empress of The Blues</i> – DiNardo, Robert E., 1964
F 5	<i>The Line of Least Existence</i> – Drexler, Rosalyn, n.d.
F 6	<i>The Teeth That Bit Asia – An Essay on The American Dream</i> – Dumaresq, William, n.d. (Music by MacDermot, Galt.)
F 7	<i>Alfred The Average</i> – Epstein, J.J. & Epstein, P.G., n.d. (Music and Lyrics by Rome Harold.)
F 8	<i>The Successful Life of 3</i> – Fornes, Maria Irene, n.d.

Box/Folder	Description
<b>Box 236</b>	
F 1	<i>Jam – A Jazz Odyssey</i> – Gerstad, John, n.d.
F 2	<i>Hot Lunch</i> – Gore, Christopher, 1978
F 3-4	<i>Four Baboons Adoring The Sun</i> – Guare, John, 1991
F 5	<i>The House of The Blue Leaves</i> , - Guare, John, 1967 (Guare, John.)
F 6	<i>The Mall</i> , - Inge, William, n.d.
F 7	<i>Lie Down I Think I Love You</i> – Irwin, Barrie, n.d.
F 8	<i>Ubi Roi</i> – Jarry, Alfred, n.d.
F 9	<i>Funny House of A Negro</i> – Kennedy, Adrienne, n.d.
F 10	<i>Bacchanal</i> – A new version of <i>The Bacchae</i> of Euripides – Kirstein, Lincoln, 1950
<b>Box 237</b>	
F 1	<i>The Carob Trees</i> – Larson, Jack, n.d.
F 2	<i>A Clearing In The Woods</i> – Laurents, Arthur, n.d.
F 3	<i>A Tightrope Walker</i> – Lee, Maryat, 1963
F. 4	<i>The Naked Civil Servant – The Autobiography of Quentin Crisp</i> – Mackie, Philip, 1971
F 5	<i>Invitation To A Beheading</i> – Millstein, Patricia Kip, n.d.
F 6	<i>The Gothic Night</i> – Monstresor, Beni, n.d.
F 7	<i>Taniko</i> – Packard, William, n.d.
F 8	<i>A.B.C. and Q.E.D.</i> – Phelps, Lyon, 1966
F 9	<i>In A Garden – A Tragedy In One Act</i> – Stein, Gertrude, n.d.
F 10	<i>Three Sisters Who Are Not Sisters</i> – Stein, Gertrude, n.d.
F 11	<i>All My Pretty Ones</i> – Sydorick, Tom, n.d.
F 12	<i>Electric Ice</i> – Sydorick, Tom, 1968
F 13	<i>I Remember Foxtrot</i> – Sydorick, Tom, n.d.
F 14	Untitled – Sydorick, Tom, n.d.
<b>Box 238</b>	
F 1	<i>Jule</i> – Taylor, Theodore, n.d.
F 2-3	<i>Taniko (The Stoning)</i> – Tyler, Royall, n.d.
F 4	<i>Where is De Queen?</i> – Van Itallie, Jean Claude, 1966
F 5	<i>The Last of The Just</i> , n.d. (Libretto by Gerald Walkemusic by Thomas Shepard Z.)
F 6	<i>The Stephen Pettins Charm School</i> – Wilson, Alfred, n.d.
F 7	<i>Death, Destruction, and Detroit</i> – Wilson, Robert, 1977 (Second draft.)
<b>Box 239</b>	
F 1	<i>War</i> – Van Itallie, Jean Claude, n.d.
F 2	<i>The Death of Cuchulain</i> – Yeats, William Butler, 1939
F 3	<i>Purgatory</i> - Yeats, William Butler, 1939
F 4	<i>My Heart Sings</i> - Zeller, Mark, n.d. (Lyrics by Carolyn Leigh, music by Coleman, Cy.)
F 5	<i>The Case of The Missing Maalox</i> - Unidentified, n.d.
F 6	<i>Don Quixote</i> , 1967 (Translated by unidentified)
F 7	"I Believe It" – An Intramural Exercise - Unidentified, n.d.
F 8	Untitled, Unidentified, n.d.
	Scripts titles, n.d.
F 9	"A-L"
F 10	"M-Y"
F 11	Financial papers – play reading reports, 1966-1968
<b>Box 240</b>	
	Lyrics, 1961-1967 and n.d.

Box/Folder	Description
F 1	Leon Chandler, 1967
F 2	James Hatch, 1967
F 3	Johnson, 1961
F 4	Jerry Leiber, n.d.
F 5	Jerry McMurray, n.d.
F 6	Alfred Wilson, n.d.
<b>Box 241</b>	
	Art Show, 1967-1973
F 1	Contract, 1968
F 2	Correspondence, 1967
F 3	Invitations, 1968
F 4	List of works submitted, 1968
F 5	List of works submitted, 1973
F 6	Purchase information, 1973
F 7	Audition schedule, 1967
	Calendar, 1968-1974
F 8	1968
F 9	1972
F 10	1974
	Classroom rehearsal exercises, 1966-1968 and n.d.
F 11-15	Schedule, 1967-68
F 16	Research – Kannami and Zeami, n.d.
F 17	Fundraiser, 1973
F 18	List of taped projects, 1967
F 19	List of studio rentals, n.d.
F 20	Max Waldman Video Project, 1973
<b>Box 242</b>	
F 1	Notes for potential studio projects, 1966-67;n.d.
F 2-3	Posters, 1973 and n.d.
F 4	Production schedules, 1968
F 5	Publicity, 1971
F. 6	Reports, 1967
	Set Designer's Showcase, 1966-1968
	Contracts, 1968
F 7	H. Kelly English
F 8	Douglas Higgins
F 9	Neil Lundell
F 10	Timothy Price
	Correspondent, John Braden, 1966
	Letters sent, 1968
F 12	John Conklin
F 13	Virginia Dancy
F 14	Carrie Fishbein
F 15	James Gohl
F 16	Robert Guerra
F 17	Douglas Higgins
F 18	Raymond Klausen
F 19	Richard Klein
F 20	Leigh Rand
F 21	Santo Loquasto
F 22	Jo Mielziner
F 23	Robert Mitchell

Box/Folder	Description
F 24	John T. Jenson
F 25	Timothy Price
F 26	Laurence Reehling
F 27	Darling Robert
F 28	Clarence Salzer
F 29	Paul Shortt
F 30	Robert Taylor
F 31	Paul Trautvetter
F 32	Leor Warner
F 33	Elman Webb
	Recommendation, Davidson Taylor, 1968
F 35	Invitations, 1968
F 36	Sign in sheets, 1971
F 37	Time sheets – Company members, 1966-1968
<b>Box 243</b>	
	Research, n.d.
F 1	Hippie ideas and materials
F 2-3	LSD clippings
F 4	LSD sun blindness
F 5	Martin Luther King
F 6	Negro problems
F 7	Vietnam
<b>Box 244</b>	
	Production materials, 1962-1990 and n.d.
	<i>The Bacchae</i> , 1966-1990 and n.d.
F 1	Correspondence, 1966-1968 and 1990 and n.d.
F 2	Scripts, n.d.
F 3	Script notes, n.d.
F 4	Production information, n.d.
F 5	Berlin production photographs, 1974
	<i>The Cannibals</i> , 1967-1968
F 6	Correspondence, 1967-1968
F 7	Contract, n.d.
F 8-10	Photocopied research prints, n.d.
F 11	Books reference list, n.d.
F 12	<i>Legends of Our Time</i> by Elie Wiesel, n.d.
F 13-18	Scripts, 1968
<b>Box 245</b>	
F 1-2	Scripts, n.d.
F 3	Script excerpts, n.d.
F 4-5	Audition lists, n.d.
F 6	Cast, n.d.
F 7	Prints and resumes, n.d.
F 8-9	Casting possibilities, n.d.
F 10	Casting chart, n.d.
F 11	JR's notes, n.d.
F 12	Production dates w/ notes, n.d.
F 13	Production notes, n.d.
F 14-15	General notes, n.d.
	<i>Hamlet</i> , n.d.
F 16	Ghost scene includes some notes regarding <i>Macbeth</i>
<b>Box 246</b>	

Box/Folder	Description
	<i>Kennedy Project</i> Research, 1967-1968 and n.d.
F 1	Newspaper clippings, n.d.
F 2-3	Magazine articles, n.d.
<b>Box 247</b>	
F 1-2	Clippings, 1967
F 3	Assassination inquiry committee newsletters, n.d.
<b>Box 248</b>	
F 1	Correspondence, 1967-1968
F 2-3	Notes, n.d.
F 4	Notes – Lee Harvey Oswald, n.d.
F 5	Lee Harvey Oswald includes correspondence, n.d.
F 6	Notes – Jackie’s testimony, n.d.
F 7	Theories – Kennedy assassination, n.d.
F 8-10	Class notes, 1966-1968
F 11-15	Transcription, 1966-1967
	Jackie’s testimony
F 16-18	Notes, 1967-1968
<b>Box 249</b>	
F 1-3	Notes, 1968
F 4	Original, n.d.
F 5	JR’s scripts, n.d.
F 6	Memorial ritualization, n.d.
F 7	Erin Martin’s scripts, n.d.
F 8	Tone changes for chorus, n.d.
F 9	General, 1968
F 10-13	Scripts, 1968
F 14	Edited, n.d.
F 15	Preparations, n.d.
F 16	Kennedy outlines, n.d.
	Scripts, 1967 and n.d.
F 17	Act I, n.d.
F 18	Partial act II, n.d.
F 19	August 1967
F 20	August 1967 (Actor X version)
<b>Box 250</b>	
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F 11	1995
F 12-13	1996
F 14	1997
F 15	Key Bank retirement plan statement, 1992
F 16	National City Bank of New York, 1955
F 17	New York Bank for Savings, 1983 (Closed account.)
	Republic National Bank of New York, 1985-1989
F 18	1985
F 19	1986
F 20	1987
F 21	1989
F 22	Security First National Bank checking account book, 1980
F 23	Report of foreign bank and financial account, 1997
	Summary of Jerome Robbins' bank accounts, 1983-1987
F 24	1983
F 24	1986-1987
<b>Box 299</b>	
	Check Stub/Account Logs, 1956-1983
	1956-1960
<b>Box 300</b>	
	1961-1963
<b>Box 301</b>	
	1963-1966
<b>Box 302</b>	
	1966-1968
<b>Box 303</b>	
	1968-1983
<b>Box 304</b>	
	DAAG Productions, 1969-1978
<b>Box 305</b>	
	Contributions/Donations, 1984-1993
F 1	1984
F 2-3	1985-1990
F 4	1993
<b>Box 306</b>	
	Office Deposits, 1956-98
F 1-5	1956-1957
F 6-11	1961-1964 (Includes Lena Robbins Foundation and Ballets U.S.A. deposits. Includes correspondence with Charles H. Renthall and Company (CPA),

<b>Box/Folder</b>	<b>Description</b>
	1962.)

Box/Folder	Description
F 12	1965 (Includes Lena Robbins Foundation/Ballets U.S.A.)
F 13	1966 (Includes Lena Robbins Foundation/Ballets U.S.A. and correspondence with Edith Weissman.)
F 14	1967
F 15-16	1968 (Includes Ballets U.S.A./Jerome Robbins/American Theatre Laboratory/Lena Robbins Foundation, Inc.)
F 17-19	1973-1977
F 20	1976-1977 (American Theatre Laboratory.)
F 21	1977 (Jerome Robbins Foundation.)
F 22	1978 (Jerome Robbins Foundation.)
F 23	1978 (American Theatre Laboratory.)
F 24	1979 (Ballets U.S.A./Jerome Robbins Foundation/American Theatre Laboratory/Jerome Robbins. Includes account ledger.)
<b>Box 307</b>	
F 1	1980 (Jerome Robbins/Jerome Robbins Foundation/Ballets U.S.A./American Theatre Laboratory. Includes account ledger. Includes Chemical Bank statements.)
F 2-3	1981 (Jerome Robbins/Jerome Robbins Foundation/Ballets U.S.A./American Theatre Laboratory. Includes correspondence with Edith Weissman, 1979.)
F 4	1982 (Includes Ballets U.S.A./American Theatre Laboratory.)
F 5-8	1985 January-April
<b>Box 308</b>	
F 1-8	May-December
F 9	Year long register
<b>Box 309</b>	
F 1-12	January-December, 1986 (Includes account ledgers.)
<b>Box 310</b>	
F 1-12	January-December, 1987 (Includes account ledgers.)
<b>Box 311</b>	
F 1-12	January-December, 1988
<b>Box 312</b>	
F 1-12	January-December, 1989
<b>Box 313</b>	
	1990
F 1-6	January-June
<b>Box 314</b>	
F 1-6	July-December
<b>Box 315</b>	
F 1-12	January-December, 1991
<b>Box 316</b>	
	1992
F 1-12	January-December
F 13-15	Journal pages
<b>Box 317</b>	
	1993
F 1	Detail deposit receipt posting register
F 2-12	January-December
<b>Box 318</b>	
F 1-13	January-December, 1994
<b>Box 319</b>	

Box/Folder	Description
	1995
F 1-13	January-December
<b>Box 320</b>	
F 1-13	January-December, 1996 (Includes account ledger.)
<b>Box 321</b>	
F 1-12	January-December, 1997
F 13	1997-98 journals
F 14	Economic Census, 1998
<b>Box 322</b>	
	Employee Records, 1971-1998 and n.d.
	General, 1971-1977
F 1	1971
F 2-13	January-December, 1976
F 14-25	January-December, 1977
F 26	Master retirement plan for the self-employed, 1977-1986
F 27	Miles Everett, 1980-1984
	1981
F 28	General
F 29	Tax records
F 30	Profit sharing plan – Keough contribution, 1981-1987
<b>Box 323</b>	
	1982
F 1	Benefits
F 2	Tax payments
F 3	Records, 1983-1984
F 4	Profit-sharing plan, 1983-1984
F 5-6	General office, 1983
F 7	Thea De Francesco, 1984-1987
F 8	Profit sharing plan contributions, 1984-1987
F 9-10	General, 1984
F 11	Profit sharing plan – bank statements, 1985-1987
F 12	Reference letters/resumes for personal chef, 1985-1988
F 13	Payroll, 1985
<b>Box 324</b>	
F 1	Profit-sharing plan bank statements, 1986
F 2	General, 1986-1988
F 3	Alicia Aedo, 1986-1996
F 4	Employee profit sharing plan and trust, 1986-1987
	1987
F 5	General
F 6	Profit-sharing bank statements
F 7	Isabel Paredes banking finances
F 8.	Barbara Whipple
F 9	Pamela Grant, 1987-1998
	1988
F 10	General
F 11	Profit-sharing trust beneficiary forms
F 12	Beth Skinner
F 13	Profit-sharing and trust, 1988-1989
<b>Box 325</b>	



Box/Folder	Description
	1989
F 1	Wesley Scott
F 2	Payroll
	1990
F 3	Payroll
F 4	Profit-sharing plan bank statements
F 5	Profit-sharing plan, 1990-1991
	1991
F 6	Profit-sharing plan (Includes statements of account.)
F 7	Paris (Includes two multi-colored address books.)
F 8-9	General, 1990-1992
<b>Box 326</b>	
	1992
F 1	General
F 2	Neuberger and Berman (Employee profit sharing plan.)
F 3-4	Profit sharing plan and trust
F 5	Tax payments
F 6	Directors Guild of America pension and health plans, 1992-1994
	1993
F 7	General
F 8-9	Benefits
F 10	Profit sharing plan and trust
F 11	Wesley Scott
F 12-13	Tax payments
<b>Box 327</b>	
F 1-2	General, 1994
F 3	Wesley Scott, December, 1994 – May, 1995
	1995
F 4	General
F 5	Profit sharing plan
F 6-7	Wesley Scott, June-December
<b>Box 328</b>	
	1996
F 1	General
F 2-3	Profit sharing plan
	1997
F 4	General
F 5	Profit sharing plan
F 6	General, 1997-1998
F 7	General, n.d.
<b>Box 329</b>	
	Office Expenditures, 1953-1998
F 1	1953
	1954
F 2-3	General
F 4	Travel expenses
	1955
F 5-6	General
F 7	Travel expenses
F 8	1956

<b>Box/Folder</b>	<b>Description</b>
F 9	1957
F 10	1958
F 11-15	1958-1959
F 16	1959
F 17-22	1960
<b>Box 330</b>	
F 1-9	1961
F 10-15	1962
<b>Box 331</b>	
F 1-9	1963
F 10-17	1964
<b>Box 332</b>	
F 1-6	1965
F 7-13	1966
<b>Box 333</b>	
	1967
F 1-6	General
F 7	Out-of-town expenses
<b>Box 334</b>	
F 1-9	1968
<b>Box 335</b>	
	1969
F 1	List
F 2-13	General
<b>Box 336</b>	
F 1-16	1971
<b>Box 337</b>	
F 1	1972-1973
F 2	1973
F 3	1974-1975
<b>Box 338</b>	
F 1-16	1976
<b>Box 339</b>	
F 1-14	1977
<b>Box 340</b>	
F 1-28	1981
<b>Box 341</b>	
F 1-24	1981 (cont.)
<b>Box 342</b>	
	1982
F 1-2	Fitelson, Lasky and Aslan
F 3	Touche Ross and Co.
F 4-20	General
<b>Box 343</b>	
F 1-18	General (cont.)
<b>Box 344</b>	
F 1-20	1983
<b>Box 345</b>	
F 1-15	1983 (cont.)
<b>Box 346</b>	

<b>Box/Folder</b>	<b>Description</b>
F 1-17 <b>Box 347</b>	1983 (cont.)
F 1-23 <b>Box 348</b>	1984
F 1-14 <b>Box 349</b>	1984 (cont.)
F 1-23 <b>Box 350</b>	1984 (cont.)
F 1-12 <b>Box 351</b>	1985 January-April
F 1-11 <b>Box 352</b>	May-August
F 1-13 <b>Box 353</b>	September-December
F 1-12 <b>Box 354</b>	1986 January-May
F 1-9 <b>Box 355</b>	June-September
F 1-11 <b>Box 356</b>	October-December
F 1-11 <b>Box 357</b>	1987 January-March
F 1-10 <b>Box 358</b>	April-June
F 1-12 <b>Box 359</b>	July-September
F 1-12 <b>Box 360</b>	October-December
F 1-8 <b>Box 361</b>	1988 January-March
F 1-7 <b>Box 362</b>	April-June
F 1-8 <b>Box 363</b>	July-September
F 1-4 <b>Box 364</b>	October
F 1-8 <b>Box 365</b>	November-December
F 1-5 <b>Box 366</b>	1989 January-February
F 1-6 <b>Box 367</b>	March-April
F 1-7 <b>Box 368</b>	May-June
F 1-9	July-September

Box/Folder	Description
<b>Box 369</b>	
F 1-9	October-December
<b>Box 370</b>	
	1990
F 1-11	January-March
<b>Box 371</b>	
F 1-14	April-July
<b>Box 372</b>	
F 1-11	August-October
<b>Box 373</b>	
F 1-10	November-December
<b>Box 374</b>	
	1991
F 1-12	January-March
<b>Box 375</b>	
F 1-15	April-July
<b>Box 376</b>	
F 1-9	August-September
<b>Box 377</b>	
F 1-14	October-December
<b>Box 378</b>	
	1992
F 1-9	January-April
<b>Box 379</b>	
F 1-12	May-July
<b>Box 380</b>	
F 1-15	August-October
<b>Box 381</b>	
F 1-11	November-December
F 12	Analysis report
<b>Box 382</b>	
	1993
F 1-2	List
F 3-4	Detail posting register
F 5-15	General
<b>Box 383</b>	
F 1-18	General (cont.)
<b>Box 384</b>	
F 1-16	General (cont.)
<b>Box 385</b>	
F 1-15	General (cont.)
<b>Box 386</b>	
	1994
F 1	List
F 2-14	General
<b>Box 387</b>	
F 1-20	General (cont.)
<b>Box 388</b>	
F 1-10	General (cont.)
F 11	1994-95

Box/Folder	Description
<b>Box 389</b>	
	1995 (Arranged alphabetically.)
F 1-3	A
F 4	B
F 5-6	C
F 7	D
<b>Box 390</b>	
F 1	E-F
F 2-3	G
F 4	H
F 5	I-K
F 6	L
F 7	M
F 8-10	N
<b>Box 391</b>	
F 1	O
F 2-5	P
F 6	R
F 7-10	S
F 1	Journal list
<b>Box 392</b>	
	1996
F 1	Journal list
F 2-6	A
F 7	B
<b>Box 393</b>	
F 1-4	C
<b>Box 394</b>	
F 1	D
F 2	E
F 3	F
F 4-6	G
F 7	H
F 8	I
F 9	J-L
F 10	M
F 11-13	N
<b>Box 395</b>	
F 1-3	O-P
F 4	R
F 5-7	S
F 8	T
F 9	U-V
F 10	W-Z
<b>Box 396</b>	
F 1	Journal list, 1997-1998
	1997
F 2-3	A
F 4	B
F 5-7	C

Box/Folder	Description
F 8	D
F 9	E-F
F 10	G
<b>Box 397</b>	
F 1	H
F 2	I-K
F 3	L
F 4	M
F 5	N
F 6	O
<b>Box 398</b>	
F 1-4	P
F 5	Q-R
F 6-9	S
F 10	T
F 11	U-Z
<b>Box 399</b>	
	January-July, 1998
F 1-2	Journal list
F 3-4	A
F 5	B
F 6	C
F 7	D
F 8	E
F 9	F
F 10	G
F 11	H
F 12	I
F 13	J
<b>Box 400</b>	
F 1	L
F 2	M
F 3-4	N
F 5	O
F 6-8	P-R
F 9	S
F 10	T
F 11	U-V
<b>Box 401</b>	
F 1	Gift List, Christmas, 1989
	Insurance Policy Payments, 1958-1997
F 2	1958-1959
F 3	1960
F 4	1961
F 5	1962
F 6	1963
F 7	1965
F 8	1966
F 9	1967
F 10	1968

Box/Folder	Description
F 11	1969
F 12	1971
	1976
F 13	March
F 14	May
F 15	August
F 16	November
F 17	Coverage schedule, 1989
F 18	Social security, 1993-1997
F 19	Loans, 1983-1989
	Maintenance Services, 1958-1985
F 20	1958-59
F 21-22	1960
F 23	1961
F 24	1962
F 25	1963
F 26	1964
F 27	1965
F 28	1966
F 29	1967
F 30	1968
F 31	1969
<b>Box 402</b>	
F 1	1971
	1976
F 2-7	January-June
F 8-10	August-October
F 11-12	March-April, 1977
F 13	1985
	Medical Bills, 1959-1995
F 14	1959
F 15	1960
F 16	1961
F 17	1962
F 18	1963
F 19	1964
F 20	1965
F 21	1971
	1976
F 22-27	January-June
F 28	August
F 29-30	November-December
F 31	February, 1977
F 32	1992
F 33-34	1995
<b>Box 403</b>	
	Paid Bills, 1965-1991
	Brach, Gosswein and Lane (later known as Brach, Lane, Hariton and Hirshberg, and then as Brach, Lane, Hariton and Co.)
F 1-6	1965-1970

Box/Folder	Description
F 7	1972 Fitelson and Mayers (later known as Fitelson, Lasky, Aslan and Couture)
F 8-10	1966-1968
F 11-12	1969
F 13-14	August-September, 1976 1977
F 15	February
F 16	June
F 17	October
F 18-20	1979-1981
F 21-22	1986-1987
F 23-24	J.K. Lasser and Co., 1973-1974
F 25	Rosenband and Company, 1986
F 26-28	Touche Ross and Company, 1978-1980
<b>Box 404</b>	General accountant's fees, 1979-1985
F 1	1979
F 2	1981
F 3-4	1984-85
F 5	Automobile maintenance, 1970-1987
F 6	Food, 1988
	General lawyer's fees, 1985-1993
F 7	1985
F 8-10	1991-93
F 11	Library cataloguing services, 1983
	Real estate tax, water, sewer, 1983-1991
F 12	1983
F 13-15	1985-87
F 16-17	1990-91
F 18	Storage, 1984-1986
	General, 1978-1989
F 19	1978
F 20-21	1983-84
F 22	1989
<b>Box 405</b>	Petty Cash Receipts, 1969-98
F 1	1969
F 2-5	1970
F 6-7	1972
F 8-10	1976
F 11-12	1977
F 13-14	1978
<b>Box 406</b>	
F 1-2	1979 1980
F 3	February-April
F 4	June-August
F 5	September-October
F 6-12	1981



Box/Folder	Description
<b>Box 407</b>	
F 1-3	1982
F 4-10	1983
F 11-14	1984
<b>Box 408</b>	
F 1-2	1985
F 3	1985-1986
F 4-5	1986
F 6	1987
F 7	1987-1988
<b>Box 409</b>	
	1988
F 1	House
F 2	Lunch receipts, January-September
F 3-6	April-August
F 7	September-October
F 8	December
<b>Box 410</b>	
F 1	Office, 1988-1989
F 2-3	House, 1989
F 4	General, 1989-1996
<b>Box 411</b>	
	1990
F 1	House
F 2	General
F 3	1991
	1992
F 4-6	General
F 7-8	House
F 9	1992-1993
F 10	1993
<b>Box 412</b>	
	1994
F 1-2	House
F 3-4	Office
	1995
F 5	House
F 6-7	Office
<b>Box 413</b>	
	1996
F 1	Account ledger
F 2	House
F 3	Office
<b>Box 414</b>	
	1997
F 1	Account ledger
F 2	House
F 3	Office
F 4	1997-1998
F 5	Property Purchase, 1995 (Includes deeds and floor plans.)

Box/Folder	Description
<b>Box 415</b>	Receipt Daily Diaries, 1983-1996
	1983-1984
<b>Box 416</b>	1985-1986
<b>Box 417</b>	1987-1988
<b>Box 418</b>	1989-1990
<b>Box 419</b>	1991-1992
<b>Box 420</b>	1993-1994
<b>Box 421</b>	1995-1996
<b>Box 422</b>	
F 1	Rehearsal Expense, 1969
	Royalties, 1964-1984
F 2	1964
F 3	1965
F 4	1966
F 5	1967
F 6	1969
F 7	1972
F 8-17	1981
<b>Box 423</b>	
F 1-11	1981 (cont.)
<b>Box 424</b>	
F 1-17	1981 (cont.)
<b>Box 425</b>	
	1982
F 1	February
F 2-3	March
F 4-11	General
<b>Box 426</b>	
F 1-12	General (cont.)
<b>Box 427</b>	
F 1-19	1983
<b>Box 428</b>	
F 1-14	1984
<b>Box 429</b>	
F 1-10	1984 (cont.)
F 11	Sale of Theater Tickets, 1969
<b>Box 430</b>	
	Specific Production Financial Records, 1967-1977
	DAAG Productions ( <i>Dances at a Gathering</i> ), 1969-1977
F 1	London expenses, 1970
F 2	Tax payments, 1969-1977
F 3	Statement of account, September, 1970
F 4	<i>Interplay</i> taxes, 1967-1977

Box/Folder	Description
<b>Box 431</b>	
	Statements of Account, 1952-1994
F 1	December, 1952
	1953
F 2	General
F 3	September-December
	1954
F 4	General
F 5-7	May-July
	1955
F 8	General
F 9	January-June
F 10	July-December
<b>Box 432</b>	
	1957
F 1	January-June
F 2	July-December
	1958
F 3	January-June
F 4	July-December
	1964
F 5	January-April
F 6	May-July
<b>Box 433</b>	
F 1	August-October
F 2	November-December
	1965
F 3	January-June
F 4	July-December
F 5	Deposits and stop payment stubs
	1966
F 6	January-April
F 7	May-July
F 8	August-December
F 9	Deposits and stop payments stubs
	1967
F 10	January-April
F 11	May-July
F 12	August-October
F 13	November-December
<b>Box 434</b>	
	1968
F 1	General
F 2	January-April
F 3	May-July
F 4	August-December
	1969
F 5	Deposits and balance sheet
F 6	January-June
F 7	July-December

Box/Folder	Description
	1970
F 8	January-April
F 9	May-August
F 10	September-December
	1971
F 11	January-April
F 12	May-August
F 13	September-December
<b>Box 435</b>	
F 1	1972
	1973
F 2	Chemical Bank New York Trust Company savings account
F 3	January-June
F 4	July-December
	1974
F 5	January-June
F 6	July-December
	1975
F 7	General
F 8	January-June
F 9	July-December
	1976
F 10	January-June
F 11	July-September
F 12-13	1977
	1978
F 14-15	General
<b>Box 436</b>	
F 1	March
F 2	September
F 3	December
	1979
F 4	September
F 5	December
	1980
F 6	General
F 7	March
F 8	September
F 9-10	December
	1981
F 11	General
F 12	December
<b>Box 437</b>	
	1982
F 1-2	General
F 3	December
F 4-5	1983
F 6	1984
F 7	1988
F 8	1989

<b>Box/Folder</b>	<b>Description</b>
F 9	1990
F 10	Statements of assets and liabilities, 1990-1993
F 11	1991
F 12-13	1993
F 14-15	1994
<b>Box 438</b>	
	Stocks, 1953-1997
	Correspondence, 1976-1986
F 1	Klee, Joseph, 1976-1986
F 2	Nutmeg Financial Services, Inc., 1981
	Investments and portfolios, 1955-1997
F 3	Allen and Company, Inc., 1980
	Andrews, Posner and Rothschild, 1955-1970
F 4	1955
F 5	1956
F 6	1957
F 7	1959
F 8	1960
F 9-10	1961
F 11-13	1964
F 14-17	1965
F 18-21	1966
<b>Box 439</b>	
F 1-3	1967
F 4	1968
F 5	1969
F 6	1970
	Apache Corporation, 1975-1980
F 7	1975-1977
F 8	1978-1980
	Arbutus Shopping Center Partnership, 1982-1985
F 9	1982-1985 (Includes correspondence and contract.)
<b>Box 440</b>	
F 1-2	Limited partnership prospectus, 1982 (Two parts.)
<b>Box 441</b>	
F 1	Bogert Oil Company, 1987
F 2	Brach, Gusswein, and Lane, 1968
F 3	Brandon Partners, 1980-1983
	Bright and Schiff (later known as Bright and Schiff and Company, and then as Bright and Company), 1964-1991 (Includes drilling costs, payment statements, distributions, and reports.)
F 4	1961
F 5	1964
F 6	1969
F 7	1970
F 8	1980-1981
F 9	1982
F 10	1986
F 11	1987

Box/Folder	Description
F 12	1988
F 13	1991
	Chemical Bank New York Trust Company, 1967-1978 (Includes pension trust information.)
F 14	1967
F 15-16	1968
F 17-18	1969
F 19-21	1970
F 22-23	1971
<b>Box 442</b>	
F 1-3	1972
F 4-5	1973
F 6	1974
F 7	1975
F 8-11	1976
F 12-13	1977
F 14-16	1978
	Chemical Securities, Inc., 1992-1993
F 17	1992
F 18	1993
F 19	Cypress Cove Associates, 1980-1984
<b>Box 443</b>	
	Ernst and Company, 1970-1986 (Includes statements.)
F 1	1970
F 2	1977
F 3	1978
	1979
F 4	January
F 5	March
F 6-8	May-July
F 9	September
F 10	December
	1980
F 11	January
F 12	March
F 13-14	June-July
F 15-16	September-October
F 17	December
	1981
F 18	January
F 19-28	March-December
F 29	1982
F 30	1983
F 31	1984
	1985
F 32	General
F 33	Draco Industrial Corp.
F 34	1986
	Fahnestock and Company, 1953-1954
F 35	1953

Box/Folder	Description
F 36	1954
F 37	Farrington Stock, 1974 (Includes correspondence.)
<b>Box 444</b>	Goldome, 1983-1993 (Includes retirement plan statement.)
F 1	1983
F 2	1983-1986
F 3	1984
F 4-5	1985
F 6	1986
F 7	1987
F 8	1987-1989
F 9	1988
F 10	1989
F 11	1989-1993
F 12	1990
F 13	1991
F 14	Hayden Stone, Inc., 1974
F 15	IBM, 1971
F 16	Kaydon Corporation, 1992
F 17	Kodak dividends report, 1982
	Manufacturers Hanover Trust, 1983-1992 (Includes employee benefits retirement plan and money management account, which become Chemical Bank money management account.)
F 18-19	1983
F 20	1984
F 21	1985
F 22	1991
F 23-24	1992
	Merkel Research Company, 1969-1974 (Includes correspondence, contracts, and contributions.)
F 25-27	1969
F 28-30	1970
F 31	1971
F 32	1972-1974
<b>Box 445</b>	Neuberger and Berman, 1972-1997 (Includes appraisals, recap statements, and money funds.)
F 1	1972
F 2	1973
F 3	1976
F 4	1977
F 5	1978
	1979
F 6-8	January-March
F 9	May
F 10	July
F 11-14	October-December
	1980
F 15	General
F 16	April

Box/Folder	Description
F 17	July
F 18	October
F 19	Firestone Tire and Rubber Company, 1980-1984
F 20-31	1981
F 32-33	1982
F 34-35	1983
<b>Box 446</b>	
F 1-3	1984
F 4	1984-1986
F 5-7	1985 (Includes correspondence.)
F 8-11	1986
F 12-14	1987
<b>Box 447</b>	
F 1-2	1987-1989
F 3-4	1988
F 5-6	1989
F 7-8	1990
F 9-12	1991
F 13-17	1992 (Includes master account statement.)
<b>Box 448</b>	
F 1-3	1993 (Includes master account statement.)
F 4-5	1994
F 6-7	1995
F 8	1996
F 9-10	1997
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F 15	Tom Joseph correspondence w/ housing plans, 1966
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F 14	Frazier, Shervert, 1992
F 15	Fremont, Judy, 1956 ( <i>Weekday</i> , radio network.)
F 16	French Institute/Alliance Française, 1993
F 17	Frey, Leonard, 1970
F 18	Friends of One-Parent Families Gala Performance, 1977
F 19	Freyman, A. Robert, n.d. (Lecture on hepatitis.)
F 20	Friends for Long Island's Heritage, 1989
F 21	Frings, Ketti, 1963
F 22	Fuchs, Dr. Peter Paul, 1974
F 23	Fugate, Judith, 1997
F 24	Fulbright, Senator J.W., 1967
F 25	Funice, Lewis, 1970
F 26	Fusco, Giovanni, 1966
<b>Box 508</b>	
F 1	GMHC, 1993-1994
F 2	G. Schirmer, Inc., 1985-1993

Box/Folder	Description
F 3	Gaffigan, Catherine, 1997 (Yuriko)
F 4	Garage Management Corp., 1983-1987
F 5	Garinei and Giovannini, 1965
F 6	Gatchell & Neufeld, Ltd., 1982
F 7	Geist, Kenneth, 1969
F 8	Gentele, Goram, 1970-1972
F 9	Gentile Brothers, Inc., 1992
F 10	George Balanchine Trust, 1993-1994
F 11	George F. Schutz Presentations, 1973
F 12	Gersten, Bernie, 1993
F 13	Gilbert, Hy, 1971
F 14	Gill, Brendan, 1970-1975 (Includes script for an Ives project.)
F 15	Giordano, Gus, 1981-1984
F 16	Glass, Philip, 1980-1987
F 17	Gleaves, Mrs. Charles, 1969-1979
F 18	Goberman, Max, 1958
F 19	Godwin, Dwight, 1960
F 20	Goldman, Eleanor Fischer, 1965
F 21	Goldshlag, Lucille, 1994
F 22	Goldstein, Jack, 1960
F 23	Gooch, David R., 1975
F 24	Goodman, Saul, 1956
F 25	Gordonian Printing Co., Inc., 1983-1988
F 26	Gorelik, Mordecai, 1958
F 27	Gorlinsky, S.A., 1975-1980
F 28	Gosnells, 1993
F 29	Goth, Trudy, n.d.
F 30	Gottlieb, Bob, 1989
<b>Box 509</b>	
F 1	Gottlieb, Jack, 1968
F 2	Goubé, Jennifer, 1977
F 3	Gould, Morton, 1957-1993
F 4	Goulder, George, 1971
F 5	Graham, Martha, 1962
F 6	Grand Theatre de Geneve, 1977
F 7	Grant U-Drive System, 1960
F 8	Grau, Helge, 1964
F 9	Grauer, Rhoda, 1975-87
F 10	Graves, Robert, 1959-1964 and n.d.
F 11	Graves, Robert, 1967-1971
F 12	Graves, Richard, 1995
F 13	Gray, Daryl, 1977
F 14	Great Performances montage clip, 1992
F 15	Greek Theatre Productions, Inc., 1953
F 16	Green, Johnny, 1967
F 17	Greenfeld, Howard, 1992
F 18	Greenfeld, Josh, 1960
F 19	Grippe, Ragnar, n.d.
F 20	Grolier, Incorporated, 1984 (Legal issues concerning libel over Jack Cole book, <i>Unsung Genius</i> .)
F 21	Grossman, Rozsika, 1992
F 22	Guare, John, 1994

Box/Folder	Description
F 23	Guest, Ann Hutchinson, 1989
F 24	Guettel, Henry, n.d.
F 25	Guizerix, 1990
F 26	Gussow, Mel, 1989
<b>Box 510</b>	
F 1	H.B. Playwrights Foundation, Inc., 1964
F 2	Haggiag, Robert, n.d.
F 3	Haieff, Alexei, 1973
F 4	Hainaux, René, 1966
F. 5	Haleakala, Inc., 1984
F 6	Halmar Productions, Inc., 1963
F 7	Hambleton, T. Edward, 1962
F 8	Hanks, Nancy, 1976-1986 (Includes Nancy Hanks Center, Inc.)
F 9	Harewood, Lord, 1974
F 10	Hari, Kenneth, 1975
F 11	Haris, Eugene, 1972
F 12	Haris, John and Merril, 1971
F 13	Hariton, Leon, 1971
F 14	Harkness, Rebekah, 1965
F 15	Harnick, Sheldon, 1969-1995 (Includes inscribed score of Harnick's one-act opera <i>Frustration</i> .)
F 16	Harris, Gene, 1970
F 17	Harris, William, 1994
F 18	Harriman, Pamela, 1995
F 19	Harris, Phil, 1976
F 20	Harry N. Abrams, Inc., 1970
F 21	Hart, Moss, 1955-1958
F 22	Harfort Ballet Company, 1974
F 23	Haskell, Harry, 1994
F 24	Hayes, Peter and Mary, 1958
F 25	Hayward, Leland, 1953-1974 and n.d. (Includes memorial information.)
F 26	Hebrew University of Jerusalem, 1991
F 27	Heemsbergen, Wilfred, 1970-1971
F 28	Heiden, Heino, 1960
F 29	Helper, Stephen, 1993
F 30	Henderron, Mary, C., 1992
F 31	Hendl, Susan, 1992
F 32	Henze, Hans Werner, 1965-1986
F 33	Hering, Doris, 1988-1989 (Dance Magazine article and Dance Encyclopedia biography.)
<b>Box 511</b>	
F 1	High School for the Performing Arts, 1965-1984
F 2	Hilaire, Laurent, 1992
F 3	Hill, Daniel, 1988
F 4	Hilton Hawaiian Village, 1964
F 5	Hirsch, Georges, 1956-1992
F 6	Hirson, Roger O., 1963
F 7	Hodes, Stuart, 1979
F 8	Hoffman, Gale, 1958
F 9	Hoffman, Jay K., n.d.
F 10	Holmes Protection, 1965-1989
F 11	Hopkins Center at Dartmouth College, 1962

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F 12	Hopkins, John, 1967-1968
F 13	Hopkins, Waring, 1990-1994
F 14	Horgan, Barbara, 1970
F 15	Horowitz, Dawn, 1976
F 16	Hotel d'Angleterre, 1956
F 17	Houghton, Norris, 1958
F 18	Houston, Kipling, 1993
F 19	Howard Hoyt, Inc., 1954-1955
F 20	Hodes, Linda, 1992
F 21	Huisman, Maurice, 1960 (Théâtre Royal de la Monnaie.)
F 22	Humphrey, Doris, 1954-1958
F 23	Hunt, Marilyn, 1993-1994 (Documentary on Joe Duell.)
F 24	Hunter, Mary, 1955-1975 and n.d.
F 25	Hurok Concerts Inc., 1960-1970 and n.d. (Includes correspondence of Hurok Attractions.)
F 26	Hyman, Joseph M., 1960
<b>Box 512</b>	
F 1	Ibsen Cycle Company, 1960-1962 and n.d.
F 2	Igarashi, Hiromu, 1994
F 3	Imperial Servicing Co., Inc, 1985
F 4	Inge, William, 1958-1965 (Musical of <i>Picnic</i> .)
F 5	Institute for Advanced Studies in the Theatre Arts, 1962-1967
F 6	Institute of International Education, 1960-1962
F 7	International Ballet Competition, 1973
F 8	International Center of Photography, 1976 (Exhibition <i>Moonlighting Stars</i> .)
F 9	International Conference on Economic Sanctions against South Africa, 1963
F 10	International Exhibitions Foundation, 1976-1977
F 11	International Institute of Arts and Letters, 1958-1960
F 12	International Music Festival, 1961-1962
F 13	International Summer Academy of Dancing, 1960
F 14	International Theatre Arts Forum Company, Ltd., 1977-1978 and n.d.
F 15	International Theatre Institute, 1969
F 16	Irwin, Barrie, 1976
F 17	Israel Festival, 1982
F 18	Israel Philharmonic, 1969
F 19	Ito, Teiji, 1961-1987
<b>Box 513</b>	
F 1	James Lipton Productions, Inc., 1978 ( <i>The Stars Salute Israel at 30</i> .)
F 2	Janoff, Ann, 1984-1985
F 3	Janssens, Emy, 1958 ( <i>Libelle</i> , a woman's magazine.)
F 4	Japan Foundation, 1983-1983
F 5	Japan Society, Inc., 1965-1973
F 6	Javits, Mrs. Jacob K., 1964, (National Arts Foundation.)
F 7	Jewish Museum, 1973
F 8	Joel, Lydia, 1958
F 9	Joel W. Schenker Productions, 1981-1982 (A musical about Yiddish theatre.)
F 10	Joffrey Ballet, 1988
F 11	John F. Kennedy Library, 1978-1980



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F 12	John Hay Whitney Foundation, n.d. (Recommendation for Louis Johnson for a fellowship.)
F 13	John Simon Guggenheim Memorial Foundation, 1961 (Grant for Joshua Greenfeld.)
F 14	Jones, Johnny, 1970-1982
F 15	Jovivich, Scott, 1994
F 16	Jowitt, Deborah, 1974-1975
F 17	Joyce Ketay Agency, 1993
F 18	Judischer Musiktheaterverein Berlin, 1983
F 19	Juilliard School of Music, 1960 (See also Mennin, Peter.)
<b>Box 514</b>	
F 1	Kalfin, Robert, n.d.
F 2	Kanin, Michael, 1969-1982
F 3	Karsh, Yousuf, 1992
F 4	Käutner, Helmut, 1961
F 5	Kawase, Kansuke, 1971
F 6	Kaye, Nora, 1953-1968
F 7	Kaye, Silva, 1977-1980
F 8	Kazan, Elia, 1967
F 9	Kean, Benjamin, 1962
F 10	Kelly, loen, 1994
F 11	Kennedy Center, 1988-1998
F 12	Kennedy Center Education Department, 1997-1998 (Includes correspondence with Suzanne Farrell.)
F 13	Kennedy Center Honors, 1982-1986
F 14	Kennedy Center Honors, 1988-91 (Honors for Jule Styne and Alexandra Danilova.)
F 15	Kennedy Center Honors, 1997
F 16	Kennedy Family, 1962-1968
F. 17	Kent, Allegra, 1987 and n.d. (Letter of recommendation to California State University Department of Dance.)
F 18	Kerr, Walter, 1977
<b>Box 515</b>	
F 1	Kerz, Leo, 1957-1963
F 2	Kessler, Jascha, 1959
F 3	Kilgallen, Dorothy, 1962
F 4	Kingman, Dong, 1956
F 5	Kirkwood, James, 1984 and n.d.
F 6	Kisselgoff, Anna, 1993
F 7	Kissinger, Nancy, 1992
F 8	Kittatinny Canoes Inc., 1980
F 9	Kleiman, Harlan, 1970
F 10	Klein, Fred, 1958
F 11	Knight, Nathaniel B., 1975
F 12	Koch, Ed, 1987-1988
F 13	Kolleck, Teddy, 1971-1977
F 14	Kolnik, Paul, 1994
F 15	Koner, Pauline, 1960
F 16	Korach, Frank, 1994
F 17	Kotlowitz, Robert, n.d.
F 18	Krainin/Sage Productions, 1970-1972 ( <i>Art Is...</i> film.)
F 19	Kramer Associates, 1958

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F 20	Krampner, Jon, 1993
F 21	Krashes, Peter, 1992
F 22	Kraut, Harry, 1994-1998 (Estate of Leonard Bernstein.)
F 23	Kroll, Lucy, 1989
<b>Box 516</b>	
F 1	Lang, Jean, 1986
F 2	Larson, Jack, 1966-1992
F 3	Lasky, Floria, 1966-1988
F 4	Lassalle, Nancy, 1993-1994
F 5	Lawrence, Carol, 1989-1993
F 6	Lawson-Gould Music Publishers, Inc., 1995
F 7	Lazar, Irving, 1955
F 8	Lee, Eugene, 1975
F 9	Lehrman, Ronald J. and Lucille, 1994 and n.d
F 10	Leiber, Jerry and Stoller, Mike, 1992
F 11	Leiser, Jacques, 1968
F 12	Lennart, Isobel, 1962-1965
F 13	Lenya, Lotte, 1959
F 14	Leonidoff, Leonid, 1953-1962
F 15	Lerman, Leo, 1994
F 16	Leth, Jorgen, 1976-1982
F 17	Levans, Daniel J., 1980-1983
F 18	Levine, James, 1981-1989
F 19	Levy, Shimmon, 1958
F 20	Lewin, Albert, 1958
F 21	Lewis Allen Productions, 1978
F 22	Lewis, Emory, 1958
F 23	Lewis, Robert, 1989
<b>Box 517</b>	
F 1	Libin, Paul, 1989
F 2	Library of Congress, 1980
F 3	Lichenstein, Harvey, 1970
F 4	Lido, Serge, 1961
F 5	Lidova, Irene, 1970
F 6	Life Magazine, 1957-1959
F 7	Lincoln Center for the Performing Arts, Inc., 1961-1986
F 8	Lincoln Center Theater, 1990-1995
F 9	Lindsay, John V., 1967-1972
F 10	Little Players, Inc., 1959-1981
F 11	Littler, Emile, 1958
F 12	Littlewood, Joan, 1960
F 13	Living Theatre, 1969-1965
F 14	Loco, Jaime, 1963
F 15	Loesser, Frank, 1961-1964
F 16	Long, Robert Emmet, 1995-1996
F 17	Lopez, Lourdes, 1992
F 18	Louisiana Council for Music and Performing Arts, Inc., 1971-1972
F 19	Luck, David, 1997 (Jerome Robbins Foundation, 1994-1996)
F 20	Lurie, Samuel, 1954-1962
F 21	Luttinger, Nick, 1989
F 22	Lyons, James S., 1958
<b>Box 518</b>	

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F 1	MacArthur Foundation, 1990
F 2	MacDermot, Galt, 1974-1975
F 3	MacGregor, Robert M., 1958
F 4	MacLaine, Shirley, 1965
F 5	Maeso, Jean-Luc, 1993
F 6	Makarova, Natalia, 1993
F 7	Manhattan Cable Television, 1967-1984
F 8	Marcus, Dain, 1994
F 9	Margaret, Princess, 1970
F 10	Markova, Alicia, 1993
F 11	Marks, Rob, n.d.
F 12	Marsolais, Ken, 1994
F 13	Martha Graham Center of Contemporary Dance Inc., 1974-1992
F 14	Martin, John, 1959-1964 (Book, <i>John Martins Book of Dance.</i> )
F 15	Martin, Mary, 1989
F 16	Mary Martin Dress, 1953 (Contract to manufacture and distribute.)
F 17	Mason, Monica, 1977
F 18	Matthews, Larry, 1994
F 19	Mattingly, Shirley (Shala), 1965 (Narenoa Sharma.)
F 20	Matz, Peter, 1956
F 21	Max, Jerome (?), 1962
F 22	Mayfair Van & Express Co., Inc., 1955-1956
F 23	Maynard, Olga, 1958
F 24	MCA Artists, Ltd., 1954-1964
F 25	McBride, Patricia, 1989-1995
F 26	McCarten, John, 1955
F 27	McDonagh, Donald, 1989
F 28	McDowell, Roddy, 1965
F 29	Mc Gibbon, Walter, 1956
F 30	McGrath, Earl, 1995
F 31	McKay Penny, 1993
<b>Box 519</b>	
F 1	Melish, Mary Jane (Mrs. William H.), 1958
F 2	Mennin, Peter, 1964 (See also Juilliard School of Music.)
F 3	Menotti, Gian Carlo, 1960-1963
F 4	Merrick, David, 1963
F 5	Metropolitan Museum of Art, 1993
F 6	Metropolitan Opera, 1957-1974 and n.d.
F 7	MGM/UA Entertainment, Co., 1984 ( <i>That's Dancin'</i> motion picture.)
F 8	Michael Blackwood Productions, 1972-1983 and n.d.
F 9	Mielziner, Jo, 1957
F 10	Miletic, Miroslav, 1959
F 11	Mili, Jon, n.d.
F 12	Millar, Gertie, n.d.
F 13	Miller, Mitch, 1957
F 14	Minucci, Ulpio, 1958
F 15	Mitchell, Jack, 1965
F 16	Mitchell, John Cameron, 1994
F 17	Monitor Productions, Inc., 1958
F 18	Moore, Jimmy, 1989
F 19	Morot, Edouard, 1964
F 20	Morozzi, Renato, 1964

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F 21	Morris, William, 1961
F 22	Morse, Eliot, 1961
F 23	Mosher, Gregory, 1992
F 24	Moss, Howard, 1961
F 25	Munn, Gary, 1969
F 26	Munroe, George B., 1994
F 27	Murphy-Brinkworth Inc., 1955
F 28	Murphy, Joseph, 1958 (American Arbitration Association.)
F 29	Murphy, Peg, n.d.
F 30	Museum of Broadcasting, 1990
F 31	Museum of Modern Art, 1992
F 32	Museum of the City of New York, 1971 (Borrowing a <i>Fiddler on the Roof</i> sketch.)
F 33	Music Theatre International, 1992 (Broadway Tonight.)
F 34	Musical Theatre Academy of New York, 1961
F 35	Myasnikova, Liuba, 1992
F 36	Myers, John Bernard, 1957
<b>Box 520</b>	
F 1	Nathan, Fred, 1994
F 2	National Academy of Television Arts and Sciences, 1967 (Annual Report, 1967.)
F 3	National Broadcasting Company, Inc., 1956-1976
F 4	National Cultural Center, 1962
F 5	National Educational Television, 1965-1967
	National Endowment for the Arts, 1976-96
F 6	1976-81
F 7	1982-92
F 8	1994-96
F 9	National Foundation on the Arts and Humanities, 1966
F 10	National Gay Task Force, 1975-1978
F 11	National Museum of American History, 1992
F 12	National Museum of Dance, 1997
F 13	National Portrait Gallery, 1997 (Hans Namuth.)
F 14	National Public Library, 1997
F 15	National Video, 1984
F 16	Nega-File Company, 1959
F 17	Neill, Jeffrey K., 1967
F 18	Nemiroff, Robert Barron, 1962
F 18	New School for Social Research, 1962
F 19	New York Ballet Club, 1956
<b>Box 521</b>	
F 1-9	New York Public Library, 1951-1969
<b>Box 522</b>	
F 1-12	New York Public Library, 1970-1981
<b>Box 523</b>	
F 1-11	New York Public Library, 1982-1992
<b>Box 524</b>	
F 1	New York Shakespeare Festival, 1971-1988
F 2	New York State Council on the Arts, 1961-1962
F 3	New York Telephone Co., 1956
F 4	New York Times, 1967-1968
F 5	New York University, 1980-1987

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F 6	Newman, Arnold, n.d.
F 7	Newton Electronics, 1972
F 8	Nicholas, Mike, n.d.
F 9	Nikova, Rina, 1960
F 10	Noble, Duncan, 1989
F 11	Nonesuch/Elektra Entertainment, 1981-1994
F 12	Nordness, Lee, 1961 (Louis Guglielmi, <i>Circus in White</i> .)
F 13	Northeast Document Conservation Center, 1983-1988
F 14	Nureyev, Rudolf, 1993-1998
F 15	Nussac, Sylvie De, 1993-96
<b>Box 525</b>	
F 1	Oakland University, 1969
F 2	October Films, 1975
F 3	O'Day, Kevin, 1993
F 4	Office of Cultural Affairs, New York City, 1963-1964
F 5	Ohio University, 1974-1976
F 6	Ohringer, Frederic, 1979-1983
F 7	Ono, Satoshi, 1970-1971
F 8	Oppenheim, David, 1956 (Leonard Bernstein's <i>Serenade</i> .)
F 9	Orion Master Recordings, Inc., 1980
F 10	Oser, Julie, 1960
F 11	Ostrow, Stuart, 1963-1981
F 12	Ovid, Margalit, 1965
F 13	Owen, Norton, 1998
<b>Box 526</b>	
F 1	Page, Geraldine, 1962
F 2	Paley, William S., 1957
F 3	Palmer, Tony, 1980-1981
F 4	Palmer, Winthrop, 1976
F 5	Pan-American World Airways, 1969-1970 and n.d. (Includes Apollo 12 information.)
F 6	Paris Match, 1955
F 7	Park East Animal Hospital, Inc., 1982-1986
F 8	Pascarelli, Claudia, 1994
F 9	Payne, David, 1969
F 10	Pendleton, Austin, 1996
F 11	Pennebaker, D.A., 1995
F 12	People for the American Way, 1992
F 13	Perez, Luis, 1995
F 14	Perilla, Daniel & Rivers, Emma, n.d.
F 15	Peter Diggins Associates, 1981-1982 and n.d.
F 16	Petersen, Don, 1962
F 17	Petfinders, 1989
F 18	Pierstorff, Erik, 1960
F 19	Pilbrow, Richard & Viki, 1967-1968
F 20	Pincus, Mathilde, 1964
F 21	Pinska, Klarna, 1962-1977
F 22	Plato Films Limited, 1982-1983 and n.d. ( <i>Asia-Stage Center</i> television series.)
F 23	Players Project, 1995 (Sokolow, Anna.)
F 24	Pogrebin, Abigail (CBS News), 1994
F 25	Polygram Music Publishing, 1998

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F 26	Ponti, Carlo, 1968
F 27	Portnoff, Wesley, 1962
F 28	Potter, John, 1987-1988 (Reception for Congressman Barney Frank.)
F 29	Powell, Michael, 1958
F 30	President's Music Committee, 1962
F 31	Price, Lorin E., 1960
F 32	Prince Harold, 1960-1996
F 33	Proia, Alexandre, 1995
F 34	Protas, Ron, 1992-1994
F 35	Proskauer, Rose, Coetz & Mendelsohn, n.d. (Corto Litigation.)
F 36	Purl, Mara, 1994-1996
<b>Box 527</b>	
F 1	Raab, Ellis, n.d.
F 2	Radical Theatre Repertory, 1968-1969
F 3	Ragnarsson, Magnus and Lauren, 1992-1997, n.d.
F 4	Rambert, Marie, 1970-1973
F 5	Ramsay, Margaret, 1968
F 6	Randolph, Robert, n.d. (Exception and the Rule Sketches.)
F 7	Random House, Inc., 1970
F 8	Rayner, Chessy, n.d.
F 9	Redpath, Christine, 1993-1998
F 10	Reese, Henry, 1968
F 11	Reidy, Jr., Richard V., 1987-1988
F 12	Reilly, Bill, 1968
F 13	Renshaw, Christopher, 1995 ( <i>The King and I</i> )
F 14	Resnick, Muriel, 1955-1967
F 15	Reuter, Peter, 1963
F 16	Ribicoff, Casey, 1995
F 17	Rice, Robert, 1958
F 18	Rich, Matthew, 1995
F 19	Richardson, Eileen and Will, 1971-1972
F 20	Richardson, Tony, 1963
F 21	Richie, Mary, 1970, n.d.
F 22	Reiman, Musicklexilson, 1968
F 23	Rien, Jacqueline, 1955-1956
F 24	Riley, Jay, 1957-1958
F 25	Ringer, Jennifer, 1998
F 26	Ringling Brothers and Barnum and Bailey Circus, 1974
F 27	Rivera, Chita, 1987-1998
F 28	Riverdale County School, 1994
F 29	Rivers, Claire, 1993, n.d.
F 30	Rizzoli Bookstore, 1994
F 31	Robbins, Julia, 1996
F 32	Rochas, Helene, 1988-1996
F 33	Rockefeller Brothers Fund, 1963
F 34	Rockefeller Foundation, 1957
F 35	Rodgers, Richard, 1965
F 36	Rogers, Ted and Betsy, 1996
F 37	Romeo, Francisco, 1994
F 38	Rorem, Ned, 1959
F 39	Rose, Billy, 1962
F 40	Rose, Harold, 1992 ( <i>That's the Ticket</i> .)

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F 41	Rose, Norman, 1959
F 42	Rosen, Lillie, 1974-1976
F 43	Rosenstock, Milton, 1970
F 44	Rosenthal, Jean, 1956-1997
F 45	Roth, Richard, 1997
F 46	Roven, Glen, 1989
F 47	Roy, Melinda, 1998
F 48	Royers, Emmett, 1963
F 49	Rubenstein, Harry, 1959 ( <i>West Side Story</i> in Israel and possibly Paris.)
F 50	Rubio, Jr., Olallo, 1962
F 51	Rudolf, Robert, 1961
F 52	Russell, John & Rosamond, 1996-1997 and n.d.
F 53	Ryskamps, Charles, 1992-1996
<b>Box 528</b>	
F 1	Sabathé, Gilbert, 1993
F 2	Saddler, Donald, 1992-1998
F 3	Sadoff, Fred, 1958
F 4	Safaricas, 1971 and n.d.
F 5	Sagolla, Lisa Jo, 1997
F 6	Saint John's College Robert Graves Trust, 1993
F 7	Saland, Stephanie, 1989-1998
F 8	Salzburg Festival, 1994-1995
F 9	Sama, Francine, 1997
F 10	Sandor, Philip L., 1987-1996 (Concerning the <i>Art and Life of Gluck</i> <i>Sandor</i> video.)
F 11	Sandi, Vincent, 1994
F 12	Sarnoff, Dorothy, 1997
F 13	Sarofim(?), Louisa, 1995
F 14	Satra Arts International, 1992
F 15	Saturday Review, 1959
F 16	Savoy London, 1975-1979
F 17	Saxton Yacht Services, Inc., 1969 (Yachts.)
F 18	Schaefer, George, 1958
F 19	Schechner, Richard, 1962
F 20	Schein, Gideon Y., 1995
F 21	Schenker, Joel W., 1973
F 22	Scherer, Max, 1956
F 23	Scheibman, Bonnie, 1997
F 24	Schiott, Jorgen, 1980-1996
F 25	Schippers, Thomas, 1972
F 26	Schlesinger, Alexandra, n.d.
F 27	Schlick, Larry, n.d.
F 28	Schmidt, Stephen, 1965
F 29	Schönberg, Bessie, 1995-1997
F 30	School of American Ballet, 1960 (Helgi Tomasson application.)
F 31	Schorer, Suki, 1992-1994
F 32	Schotland, Sony, 1994
F 33	Schuyler, Jimmy, 1954
F 34	Schwartz, Arthur, n.d.
F 35	Scofield, Paul, 1968
F 36	Secrest, Meryl, 1993-1995
F 37	Sedlis, Daniel, 1991

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F 38	Segal, Martin E., 1993-1996
F 39	Seidler, Tor, 1982-1988
F 40	Seidner, David, 1992-1995
F 41	Selney, Perry, 1992
F 42	Selznick, Daniel Mayer, 1992-1997
F 43	Selznick, David, 1960
F 44	Semenoff, Simon, 1958
<b>Box 529</b>	
F 1	Senna, Julio, 1957
F 2	Seymour, Lynn, 1995
F 3	Shahn, Ben, 1947-1967
F 4	Sharaff, Irene, 1961-1992
F 5	Shaw, Marian, 1966
F 6	Sheehan, Alexia, 1998
F 7	Sheffer, Jonathan, 1994-1996
F 8	Shulman, Alan, 1955
F 9	Siegal, Marcia, 1974
F 10	Sills, Beverly, 1979
F 11	Silverman, Mr. and Mrs., 1995
F 12	Silverman, Saul, 1962
F 13	Silverman, Stanley, n.d.
F 14	Singer, Joe, 1968
F 15	Singer, Norman, 1972-1975
F 16	Skidmore, College, 1997
F 17	Slubicki, Michael, 1992-1993
F 18	Slubicki, Michael, 1993-1996
F 19	Smith, Craig, 1990-1995
F 20	Smith, Liz, 1994
F 21	Smith, Michael, 1963
F 22	Smith, Oliver, 1956-1994
F 23	Smith, Sally Bedell, 1992
F 24	Smith, William E., 1967
F 25	Snow, Jeannie Jones, 1989
	Society of Stage Directors and Choreographers, 1959-1967
F 26	1959-1960
F 27	1961-1962
F 28	1963-1964
<b>Box 530</b>	
F 1	1965-1967
F 2	Sokolow, Anna, 1955-1990
F 3	Sokolow, Anna, 1991-1998 and n.d.
F 4	Solari, Paolo, 1987 ( <i>Minds for History</i> project.)
F 5	Soloway, Leonard, 1965-1995 ( <i>World War Two and a Half</i> )
F 6	Sondheim, Stephen, 1992-1997
F 7	Sorell, Walter, 1958
F 8	Sorrin, Ellen, 1992-1998
F 9	Sosenko, Anna, 1977 (Cancelled Museum of the City of New York tribute.)
F 10	Sotheby's, 1998
F 11	Soto, Tony, 1992
F 12	South Bank Show, 1982-1984
F 13	Southern California Symphony, 1973
F 14	Springman, Charles, 1978



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F 15	St. Denis, Ruth, 1966
F 16	Stanicoff, Nadia, 1996
F 17	Stage Directors and Choreographers Foundation, Inc., 1990, (Robbins' drawing of Hirschfeld.)
F 18	Star-Diamond Industries, n.d. (Rock tumbling.)
F 19	Star Flite, Inc., 1962
F 20	Stark, Ray, 1961-1996
F 21	State Department, 1970-1975
F 22	Stein, Joseph, 1968
F 23	Steinbeck, Elaine, 1996
F 24	Steinberg, Gayfryd, 1994
<b>Box 531</b>	
F 1	Steinberg, Vera, 1995
F 2	Steinway and Sons, 1968
F 3	Stephenson, Gilbert A., 1956
F 4	Stern, Dan, 1985-1987 (Includes correspondence from Nadia and Kaia Stern)
F 5	Stern, Dan, 1989-1998
F 6	Stern, Isaac, 1958
F 7	Stern, Peter R., n.d.
F 8	Stern-Pettersson, Maria, 1996
F 9	Stevens, Jr., George, 1994
F 10	Stevens, Lisa, 1992-1998
F 11	Stevens, Roger, 1957-1998
F 12	Stewart, Michael, 1973
F 13	Stokar, Howard, 1995
F 14	Stoller, Mike, 1992
F 15	Stoltzman, Richard, 1995
F 16	Stone, Tom, 1993-1995
F 17	Storey, Kristofer, 1995
F 18	Stovin, Janet T., 1994
F 19	Strasberg, Paula, 1962
F 20	Stravinsky, Igor, 1953-1956
F 21	Streisand, Barbara, 1994 and n.d.
F 22	Stuart, Otis, 1994
F 23	Styne, Jule, 1958-1995 and n.d.
F 24	Sundgard, Arnold, 1956-1957
F 25	Suny Purchase, 1986-1988
F 26	Surville, Marie Pierre de, 1996
F 27	Swarthmore College, 1956-1957
F 28	Swope, Martha, 1963-1970
F 29	Symphony Space, 1994-1996
F 30	Szilard, Paul, 1965
<b>Box 532</b>	
F 1	Tagliabue, John, 1989
F 2	Talbot, Harold, 1970
F 3	Tanksley, Alan, 1994-1995
F 4	Taper, Bernard, 1961
F 5	Taras, John, 1995 and n.d.
F 6	Tarjan, Susanna Moross, 1990-1997
F 7	Teatro Colon (Buenos Aires), 1977
F 8	Tenschert, Joachim, 1969 (Berlin Ensemble.)

Box/Folder	Description
F 9	Ter-Arutunian, Rouben, 1992
F 10	Terry, Walter, 1957-1964
F 11	Testa, Alberto, 1993-1998
F 12	Thesmar, Ghislaine, 1994-1997
F 13	Tharp, Twyla, 1994-1997 and n.d.
F 14	Theatre Development Fund, Inc., 1979
F 15	Theatre of the Living Arts, 1969
F 16	Theodore, Lee, 1958-1974
F 17	Thelen, Lawrence, 1997-1998
F 18	Thierry, Augues, n.d.
F 19	Thill, Sebastien, 1994-1998 and n.d.
F 20	Thomas, Brian, 1958
F 21	Thomas, Milo, 1958 and n.d.
F 22	Thompson, Bobbie, 1963-1969
F 23	3M Business Products Sales Inc., 1967
F 24	Ticonin, Nancy, 1995-1998
F 25	Tiffany & Co., 1990-1992
F 26	Tilling, Martin, 1989
F 27	Tipton, Jennifer, 1976-1998 and n.d.
F 28	Tobias, Roy, 1992
F 29	Tobias, Tobi, 1978-1987
F 30	Tomalonis Alexandra, 1996
F 31	Tomasson, Helgi, 1971-1995 (San Francisco Ballet.)
F 32	Tony Awards, 1991
F 33	Torricini, Angelo, 1994-1996
F 34	Touchstone Communication Associates, Inc., 1989
F 35	Towbin, Beryl, 1995
F 36	Tracey, Margaret, n.d.
F 37	Tragath, Fred, 1961
F 38	Trans World Airlines, 1971-1972
F 39	Trikonis, Gina, 1995-98
F 40	Trust Company of New Jersey, 1954-1965
F 41	Tulane Drama Review, 1965-1967
F 42	Tureck, Rosalyn, 1970-1989
F 43	Turner, Daphne, 1961
F 44	Twain, Norman, 1963
F 45	Twentieth Century-Fox Film Corporation, 1980
F 46	Tyler, Royal, 1972 ( <i>Nō</i> play.)
F 47	Tynan, Kenneth, 1975
<b>Box 533</b>	
F 1	U.S. Bicentennial World Theatre Festival, 1974
F 2	U.S. House of Representatives, 1968
F 3	Union College, 1972
F 4	United Jewish Appeal, n.d.
F 5	University of Hull, 1973-1974
F 6	University of Pennsylvania, 1967-1968
F 7	University of Texan, 1965
F 8	University of Utah, 1964
F 9	University of Wisconsin, 1960-1969
F 10	University of Wyoming, 1974
F 11	Upin, Catherine, 1994
F 12	Uthoff, Lisa and Michael, 1969

Box/Folder	Description
<b>Box 534</b>	
F 1	Variety, 1959
F 2	Vasconcellos, D.A. de, 1959
F 3	Venza, Jac, n.d.
F 4	Verso, Edward, 1985- 1994
F 5	Victor, Greg, n.d.
F 6	Villella, Edward, 1973-1976
F 7	Violet, Ellen M., 1998
F 8	Wagner, Robin, 1995-1996
F 9	Wallace, Paul, 1970
F 10	Wallach, Eli, n.d.
F 11	Wagenbreth, Peter, 1963
F 12	Walberg, Betty, 1956-1990
F 13	Walden Partners, 1993-1995
F 14	Walsh, Mary, 1994
F 15	Washington Kenneth, 1992
F 16	Wasser, Alan C., 1989-1985
F 17	Wasserman, Lynn, 1958
F 18	Watson, Patrick, 1973 and n.d.
F 19	Watt, David, 1996
F 20	Weeks, John, n.d.
F 21	Weil, Sue, 1996
F 22	Weissberger, L. Arnold, 1970
F 23	Weissman, Edith, 1958-1986 and n.d.
F 24	Weissman, Edith: condolences, 1982
F 25	Weissman, George, 1997
F 26	Weissmuller, Donny, 1986-1998 and n.d.
F 27	Westerbeck, Colin, 1995 (Irving Penn.)
F 28	Wexler, Haskell, 1966
<b>Box 535</b>	
F 1	WGBH Educational Foundation, 1972
F 2	Wheeler, Hugh, 1962-1963
F 3	Whipple, Barbara, 1983-1997
F 4	Whitaker, Richard 1995-1998
F 5	White Flower Farm, 1966
F 6	White, Norman, 1967-1968
F 7	Whitehouse, Beth, 1994
F 8	Wilkin, Karen Kissin, 1996
F 9	Wilkins, Daniel, 1996
F 10	Willamstown Theatre Festival, n.d.
F 11	Willis, John, 1994-1995
F 12	Wilson, Robert, 1987-1988 and n.d.
F 13	Winston, Helen, 1962
F 14	Winteler, Melchior, 1968
F 15	Witt, Hal & Jean-Marie, 1992-1998
F 16	Witt, Peter, 1978
F 17	WNET/Thirteen, 1974-1992
F 18	WNET/Thirteen, 1995-1997 and n.d.
F 19	Woetzel, Damian, 1993-1995
F 20	Wolf, Mary Hunter, 1983-1991
F 21	Wolf, Mary Hunter, n.d.
F 22	Wolter, Ted, n.d.

Box/Folder	Description
F 23	Wood, Audrey, 1957-1965
F 24	World Law Fund, 1962-1965
F 25	Württembergische Staatstheater Stuttgart, 1975 (Includes sketches of a tea house.)
F 26	Yale University, 1988
F 27	Yamaha International Corporation, 1966
F 28	Yearsley, Alice, 1996
F 29	Yerushalmi, Rina, 1994
F 30	Yuriko, 1993
F 31	Zall, Deborah, 1994
F 32	Zaza, David, 1995-1998
F 33	Zeffirelli, Franco, 1964
F 34	Zeller, Mark F., 1995
F 35	Zielinski, Susan, 1992
F 36	Zipprodt, Patricia, 1965-1992
F 37	Zousmer, Viola, n.d.
F 38	Miscellaneous first names only, 1958-1997
<b>Sub-series 2: Subjects, 1937-2000 and n.d.</b>	
<b>Box 536</b>	
F 1-2	AIDS, 1991-1998 and n.d.
F 3	Addresses USA/foreign, 1978
F 4	ANTA (American National Theater and Academy), 1959
F 5	American Place Theater, 1966 (Richard Schickel article published in Harper's Magazine, November 1966.)
F 6	Archives, 1989
F 7	Arson, David, 1979 (Correspondence and exhibition materials concerning Arson's painting, <i>Itinerant II</i> .)
F 8	Articles, n.d.
F 9	Artists, 1980-1981
F 10-11	Autographs, 1987-1998
	Awards, 1961-1997
	Organizations, 1976-1997
F 12	Astaire Awards, 1985
F 13	Capezio Award, 1976
F 14	Chevalier Dans L'Orore National De La Légion D'Honneur, 1993
F 15	Common Wealth Award, 1990
<b>Box 537</b>	
F 1	Common Wealth Award, 1990
F 2	Drama Desk Award, 1989
F 3	Governor's Arts Award, 1997
F 4	Laurence Olivier Awards, 1986
F 5	National Medal of Arts, 1988
F 6	New York University Musical Theatre Hall of Fame, 1995
F 7	Outer Critics Circle, 1989 (For <i>Jerome Robbins' Broadway</i> .)
F 8	Spirit of the City Awards, 1995 (Given by the Cathedral of St. John the Divine.)
F 9-15	General, 1961-1998
<b>Box 538</b>	
F 1	Balanchine, George, (Office files, not personal.)
F 2	Bandinelli, Bacio, n.d.
F 3	Barger, Charles Andrew, 1992

Box/Folder	Description
F 4	Barnes, Clive, 1969 (Interview with Jerome Robbins.)
F 5	Begley, Ed, 1993 (Typescript <i>As Max Saw It.</i> )
F 6	Ben Shahn Archive, 1996-1997
F 7	Berio's Sinfonia, n.d.
F 8-10	Bernstein, Leonard, 1990-1998 and n.d.
F 11	BIAFRA, 1968-1969
F 12	Bicycle information, 1974-1983 and n.d.
F 13	Boheme, 1971
F 14	Bond, Edward, n.d. (Includes sketches of <i>Watermill</i> dated October 2, 1971.)
F 15	Books and bookstores, n.d.
F 16	Books used for Robbins productions, list, n.d.
F 17	Brecht, Bertolt, n.d. (Typescript of Brecht's novella <i>A Short Story.</i> )
F 18	Bridge, n.d.
F 19	Bulletin board, (materials from), n.d.
F 20	Business cards, 1991
<b>Box 539</b>	
F 1	Cab services, n.d.
F 2	Circus, n.d. (Primarily related to the Big Apple Circus.)
F 3-5	Committes and councils, 1981-1984
F 6	Composers, 1980-1988
F 7	Computer, n.d.
F 8	Conservation: fine arts/paper/A-V, 1986-1987
F 9	Copyright information, 1976-1986 and n.d.
F 10-11	"Cranks & Kooks", n.d.
F 12	Crisp, Clement, 1961
F 13-14	Critics, columnists, and publishers, 1987-1989
F 15	Customs, 1959-1963 and n.d.
<b>Box 540</b>	
F 1	Dance/USA, n.d.
F 2-3	Designers: resumes/portfolios, 1980-1987
F 4	Dog, general, n.d.
F 5	"Doggie Comix", n.d.
F 6	Dogs-Annie, n.d. (Original filename Annie the dog.)
F 7-8	Dogs-Nick, n.d. (Includes correspondence)
F 9	Dogs- Nick and Annie-license, n.d.
F 10-11	Dogs- Nick and Annie-medical, n.d.
F 12	Dogs- Nick's notes, 1988
F. 13-16	Donations, 1977-1991
<b>Box 541</b>	
F 1	Europe- (brochures), n.d. (Perfume, Chinaware.)
F 2	Europe- travel, 1958
F 3	European trip, 1968 (Spain)
F 4	Family, 1956-1990, n.d.
F 5-13	Fan letters, 1957-1998, n.d.
F 14	Feiffer, Jules, n.d.
F 15-16	Films, 1959-1968 (Includes correspondence from Robert Helpmann, and Jules Feiffer.)
F 17	Fine arts, n.d.
F 18	Fitzdale memorial, 1994-1996
F 19	Food stores and markets, n.d.
F 20	French lessons, n.d.
F 21	French theatre, n.d.

Box/Folder	Description
F 22	Garibaldi, n.d.
<b>Box 542</b>	
F 1-3	Gerstein, Jesse- estate correspondence, n.d.
F 4-5	Get well notes, 1970
F 6	Ghana letters, 1971
F 7	Gluck-Sandor, Senia, n.d.
F 8	Gluck-Sandor, Senia, interview, 1995-1996
F 9	Guarantees, n.d. (Warranties for household appliances, watches, art work, etc.)
F 10	Gunn, Bill, n.d.
F 11	Hahn, Robert, n.d.
F 12	Handel, George Frederic, 1985 (Notes on his music.)
F 13	Horses, n.d. (Lipizzaner.)
F 14	House Un-American Activities Committee, 1994-1995
<b>Box 543</b>	
F 1	Indian material, n.d.
F 2-7	Interviews, 1983-1992
F 8-13	Invitations, 1963-1970
<b>Box 544</b>	
F 1-4	Invitations, 1973-1978 and n.d.
F 5	Israel, 1952-1988
F 6	Israel, n.d. (Programs and souvenirs.)
F 7	Joplin, Scott, n.d.
F 8	Judiasm research, n.d.
F 9	Jury duty, 1983-1989
F 10	Kafka, n.d.
F 11	Kayoi, Komachi, n.d.
F 12	Krakora, Joe, 1975 (Krakora and Merrill Brockway's planned television project.)
F 13	Kreuger, Miles, n.d.
F 14	Linguistics, n.d.
F 15	Liszt, Franz, n.d.
F 16	Locks/House, n.d.
F 17	Membership cards, n.d. (Expired.)
F 18	Merman, Ethel, 1980 (Ethel Merman television special.)
F 19	Metropolitan Opera House, 1966 (Includes correspondence.)
<b>Box 545</b>	
F 1	Mishima, Yukio, 1967 (Includes correspondence.)
F 2	Moritz, Reiner, 1981
F 3	Mr. Tape, 1986-1987 ( <i>Other Dances.</i> )
F 4	NBC Kine information, n.d.
F 5	NBC stock footage, 1958-1959 and n.d.
F 6-7	National Endowment for the Arts, 1987-1990
F 8	The Negro Ensemble Company, n.d. (Summer repertory program.)
F 9	New Theatre notes, n.d.
F 10	N.Y.C. Environmental Control Board, 1990 (Local Law 92.)
F 11	New York Magazine, 1968 (First edition.)
F 12-13	Old fact sheets, 1970-1987 and no date (Folder 13 includes biographical sketches for <i>Who's Who</i> , <i>Who's Who in American Films and Television</i> , <i>Who's Who in America</i> , <i>Who's Who in the East</i> , <i>Who's Who in the Theatre</i> , and <i>Who's Who in the World.</i> )
F 14	Opening night tickets and gifts, 1964-1979 and n.d.

Box/Folder	Description
F 15	Osgood, Larry, 1960-1961 (Summaries of scripts read by Osgood.)
F 16	Out of town, 1955-1988 and n.d.
F 17	Oxford University Press, 1997-1998 (International Encyclopedia of Dance.)
F 18	Party lists, 1961-1978 and n.d.
F 19	Peace march, 1967
F 20	Permissions, 1980-1981 (Legal.)
F 21	Plane tickets, 1972-1975
<b>Box 546</b>	
F 1	Plane tickets- cancelled, 1959-1968 and n.d. (Correspondence.)
F 2	Plie Press, 1986
F 3	Poems, n.d.
F 4	Political papers, n.d.
F 5	Press, n.d.
F 6	Production personnel, n.d.
	Projects, 1948-1991 and n.d.
F 7-10	<i>Akhenaten</i> , 1982-1984 (Drafts of libretto, notes and research, miscellaneous notes, schedules, general correspondence, and legal correspondence.)
F 11	<i>Auditions</i> , 1991
F 12	<i>Baker's Wife</i> , 1976
F 13	<i>Ballets</i> , n.d.
F 14	<i>The Believers</i> , 1967-1969 and n.d. (Investor information.)
F 15	<i>Booth is Back in Town</i> , 1967
F 16	<i>Bright Star of Exile</i> , 1977 (Lula Rosenfeld books about Jacob Adler.)
F 17	<i>Chrysanthemum</i> , 1962
<b>Box 547</b>	
F 1	<i>Dark of the Moon</i> , 1981-1983 and n.d. (Musical based on Howard Richardson's play.)
F 2	<i>Ellis Island</i> , 1980-1981 (Mark Helprin article.)
F 3	<i>Eureka</i> , 1981-1982 and n.d. (Arthur Kopit project.)
F 4	<i>Exit the King</i> , 1965-1966 (Includes correspondence with Eugene Ionesco.)
F 5	<i>Forty-Five Minutes from Broadway</i> , 1948
F 6	<i>The Girls Upstairs</i> , n.d. ( <i>Follies</i> , handwritten notes.)
F 7	<i>Hallelujah Baby</i> , 1967, n.d. (Contracts and notes.)
F 8	<i>Fade Out-Fade In</i> , 1963, n.d. (Working title <i>A Girl to Remember</i> , includes original script.)
F 9	<i>His Own Dark City</i> , 1970 (Correspondents include Bufman and Jimmy L. Webb.)
F 10	<i>Hotel Paradiso</i> , 1957 and n.d.
F 11	<i>Infiltration</i> , 1963 (Story outline for a screen comedy by Michael Cacoyannis.)
F 12	<i>Jam</i> , 1980-1982
F 13	<i>Lady in the Dark</i> , 1977-1984 and n.d.
F 14	Lerner/Lane <i>Signora</i> or <i>Carmelita</i> , 1977-1978 (Correspondents include Alan Lerner and Burton Lane.)
F 15	Pepper, William, 1967 ( <i>Americus-Nosce Teipsum...America Know Thyself</i> tentative title.)
F 16	<i>Pigeons in the Park</i> , 1962 (Investment)
F 17	<i>Proposal</i> , 1989-1990 ( <i>I Giullari di Piazza</i> , 1986-1987 and n.d.)
F 18	<i>Red Eye of Love</i> , 1980

Box/Folder	Description
<b>Box 548</b>	
F 1-2	<i>Seven Deadly Sins</i> , 1982-1984 and n.d. (Includes synopsis, music, and lyrics.)
F 3	<i>Sing to Me Through Open Windows</i> , 1962
F 4	<i>The Skin of our Teeth</i> , 1963-1964
F 5	<i>Up From Paradise</i> , 1978-1981
F 6-9	Reader file, 1991 (Outgoing correspondence photocopies.)
F 10-13	Recommendations, 1964-2000
<b>Box 549</b>	
F 1	Record catalog and lists, n.d.
F 2	Record lists, n.d.
F 3	Recording information, n.d. (Annotated list entitled <i>Beethoven Recordings</i> .)
F 4	Records, n.d.
F 5	Records, n.d. (Contains a Russian booklet entitled <i>Russian Music on Records</i> .)
F 6-13	Requests, 1967-1999 and n.d. 1967-1976
<b>Box 550</b>	
F 1-9	1977-1981 (Folder 9 was labeled "Dance/Theatre/Film".)
<b>Box 551</b>	
F 1-9	1981-1984 (Folder 1 was labeled "Interviews, Committees, Appearances, Review, Etc.")
<b>Box 552</b>	
F 1-8	1985-1988
<b>Box 553</b>	
F 1-9	1988-1990
<b>Box 554</b>	
F 1-4	1991-1992 and n.d.
F 5-10	Denied, 1994-1997
<b>Box 555</b>	
F 1-3	Denied, 1997-1999
F 4-8	Granted, 1992-1999
F 9-11	Interviews, lectures, etc., 1960-1964
F 12	Miscellaneous, 1965
<b>Box 556</b>	
F 1	Denied, 1966-1968
F 2	Restaurants, n.d.
F 3	Resumes, 1958-1998
F 4-5	General, 1958-1962
F 6	Actors, singers, musical directors, scenic designers, producers, costume designers, 1961-1966
F 7	Assistant directors and stage managers, 1959
F 8	Assistants, 1992-1993
F 9	Chauffer/valet, 1992
F 10	Dance Notator, 1990-1992
F 11	Majordomo, 1988-1992 (Butler.)
F 12	Miscellaneous, 1990-1998
<b>Box 557</b>	
F 1	Russia, 1969 (Travel memorabilia)
F 2	Russia, 1970 (Dancer Natalia Makarova.)



Box/Folder	Description
F 3	<i>Satyagraha</i> by Philip Glass, n.d. (Includes plot outline and vocal text)
F 4	Schedules, 1969-1970 (Jerome Robbins.)
F 5	Schulberg, Budd, 1966 (Short story entitled "Señor Discretion Himself".)
F 6-7	Scrapbooks, 1983-1992, n.d.
F 8-13	Scripts received and returned, 1956-1967
<b>Box 558</b>	
F 1-3	Scripts received and returned, 1968-1971
F 4	Scripts, tapes, etc., list, n.d.
F 5-12	Scripts, tapes, scores, received and returned, 1976-1985
<b>Box 559</b>	
F 1-6	Scripts, tapes, scores received and Returned, 1986-1992
F 7	Selznick, Irene, 1990-1991 (Estate.)
F 8	Shahn, Ben, 1978-1984 (Includes correspondence in regards to <i>Homage to Ben Shahn</i> , 1978.)
F 9	Sharp, Peter Jay, 1992
F 10	Short stories, n.d.
F 11	Smith, Oliver, 1994-1996
F 12	Stamps, n.d.
F 13	Story Ideas, 1965
F 14-15	Stravinsky, Igor, 1972 (Includes correspondence and rehearsal information for the Stravinsky festival. Includes articles on the composer.)
F 16-18	Subscriptions, 1961-1984 and n.d.
<b>Box 560</b>	
F 1	Tamiment Playhouse, 1992
F 2	Tax legislation, 1975
F 3	Taylor, Harold, 1967 (Typscript of address by Taylor entitled <i>The Arts and the Future</i> .)
F 4	Tchaikovsky, n.d.
F 5	Television, 1958-1962
F 6	Television commercials, 1963 (Contract for appearance for Rheingold Beer.)
F 7-8	Telegrams, 1937-1960
F 9	Thank you notes, 1957-1975 and n.d.
F 10-18	Theatre collection, 1968-1983 (Includes correspondence with Library of Congress, New York Public Library, and Whitehall Business Archives.)
F 19	Ticket stubs, n.d.
F 20	Toller, Ernst, no date (Copy of his <i>Man and the Masses</i> [Masse Mensch].)
F 21	Tolstoy, Leo, 1981
<b>Box 561</b>	
	Travel, 1963-1997 and n.d.
F 1	Galapagos, 1985 and n.d.
F 2	Harbor Island, Bahamas, 1988
F 3	Italy, 1985 and n.d.
F 4	Jamaica, 1972
F 5-6	Japan, 1965-1991
F 7	London-Israel, 1971
F 8-9	London/Paris, 1985-1986
F 10	London/Turkey, 1984-1985
F 11	Nassau, 1959
F 12	Paris, 1997
F 13	Paris/Venice/Barcelona, 1993
F 14	Russia, 1992

Box/Folder	Description
F 15	Santa Domingo, 1985-1986
F 16-17	Saint Barts, 1982-1990 and n.d.
F 18	Saint Thomas, 1960-1971 and n.d. (Names, addresses, etc.)
F 19	San Francisco, 1985 and n.d.
F 20	Southwest, n.d.
F 21	Turkey, 1982 and n.d.
<b>Box 562</b>	
F 1	USA, 1990
F 2	Vienna, 1988
F 3	Virgin Gorda, 1974-1976 and n.d.
F 4	Washington D.C., 1991-1992
F 5	Willamstown, Mass., n.d.
	General, 1963-1989 and n.d.
F 6	July, 1989
F 7	1994
F 8	Brochures Europe, 1963
F 9	Miscellaneous material, n.d.
F 10	Planning, 1982-1984 and
F 11	Receipts, 1989 (Turkey and Vienna.)
F 12-13	Yacht Charters, n.d.
<b>Box 563</b>	
	Unions, 1965-1998 and n.d.
F 1	American Guild of Musical Artists, 1968-1979
F 2-3	Directors Guild of America, 1965-1998
	The Dramatists Guild, 1972-1989 and n.d.
F 4	General, 1972-1989 and n.d.
F 5	<i>Gypsy</i> , 1981
F 6	<i>On the Town</i> , 1981
F 7	<i>West Side Story</i> , 1985
	The Society of Stage Directors and Choreographers, 1979-1993 and n.d.
F 8	General, 1979-1985 and n.d. (Includes correspondence.)
F 9	General, 1987-1993 and n.d.
F 10	Subsidiary rights panel, 1981
F 11	Symposium <i>Peter Pan</i> , 1982
F 12	Vermeer, n.d.
F 13	Video cassettes press kit, n.d.
F 14	Vinaver, Steven, n.d.
F 15	Walker, Nancy, 1996
F 16	Watts, Heather, 1995
F 17	Wright Hepburn Webster Gallery, n.d. (Exhibit of Boris Aronson's work.)
F 18	Youskevitch, Igor, 1994
F 19	Zimmerman, Jerry, 1995
	<b>Sub-series 3: Office Calendars, 1948-1998 and n.d.</b>
<b>Box 564</b>	
F 1-8	1948-1955
<b>Box 565</b>	
F 1-7	1955-1958 (Includes message books.)
<b>Box 566</b>	
F 1-6	1959-1961 (Includes daily, weekly calendars, and message books.)
<b>Box 567</b>	

Box/Folder	Description
F 1-5 <b>Box 568</b>	1962-1963 (Includes daily, weekly calendars, and message books.)
F 1-5 <b>Box 569</b>	1964-1965 (Includes daily, weekly calendars, and message books.)
F 1-5 <b>Box 570</b>	1965-1967 (Includes daily, weekly calendars, and message books.)
F 1-6 <b>Box 571</b>	1967-1968 (Includes daily, weekly calendars, and message books.)
F 1-6 <b>Box 572</b>	1968-1969 (Includes daily, weekly calendars, and message books.)
F 1-13 <b>Box 573</b>	1969-1976 (Includes daily, weekly calendars, office planners, and message books.)
F 1-23 <b>Box 574</b>	1977-1982 (Includes, daily, weekly, Edith Weissman copy, bedroom and office planners, and message books.)
F 1-8 <b>Box 575</b>	1982-1983 (Includes, daily, weekly, Edith Weissman copy, bedroom and office planners, and message books.)
F 1-16 <b>Box 576</b>	1984-1986 (Includes A/V planner, beach, daily, library, weekly calendars, bedroom and office planners, and message books.)
F 1-10 <b>Box 577</b>	1986-1987 (Includes A/V planner, beach, daily, library, weekly calendars, bedroom and office planners, and message books.)
F 1-18 <b>Box 578</b>	1988-1994 (Includes A/V planner, beach, daily, library, weekly calendars, bedroom and office planners, and message books.)
F 1-18 <b>Box 579</b>	1995-1998 and n.d. (Includes daily logs and calls to make, old telephone books, beach, daily, library, weekly calendars, bedroom and office planners, and message books.)
<b><u>Series XI: Oversized Financial Records, 1981-1987</u></b>	
<b>Box 579</b>	Detailed Accounting Reports, 1981-1987 1981-1984
<b>Box 580</b>	1985-1986
<b>Box 581</b>	1987