



The New York Public Library Billy Rose Theatre Division

Guide to the

Stuart Ostrow papers

1955-2007

*T-Mss 2010-001

Processed by Lea Jordan, 2010. Collection foldered and arranged. Artifacts including Tony Awards and opening night gifts were moved to the T-cabinet. An account of these items can be found at the end of the container list. Finding aid was updated with a description of additional artwork in 2012.

Summary

Creator: Ostrow, Stuart, 1932-

Title: Stuart Ostrow papers

Date: 1955-2007

Size: 24.33 linear feet (62 boxes, 1 volume); 21.29 megabytes (2272 computer files)

Source: Purchased from Stuart Ostrow, 2007. Additions donated by Ostrow, 2018.

Revision History: Electronic records were processed and described by Diana Bertolini. Additions processed by Susan M. Kline.

Abstract: Stuart Ostrow-theatre producer, director, author and teacher-was a driving force behind many successful Broadway productions from the 1960s through the 1990s. The Stuart Ostrow papers contain material that chiefly documents Ostrow's professional life. His general administrative and production files make up the bulk of this collection, and contain correspondence, scripts, scores, photographs, scrapbooks, artwork, and other materials pertaining to his work in theater.

Preferred citation: Stuart Ostrow papers, *T-Mss 2010-001. Billy Rose Theatre Division, The New York Public Library for the Performing Arts

Language of the Material: English

Processing note: Processed by Lea Jordan, 2010. Collection foldered and arranged. Artifacts including Tony Awards and opening night gifts were moved to the T-cabinet. An account of these items can be found at the end of the container list. Finding aid was updated with a description of additional artwork in 2012.

Creator History

Stuart Ostrow-producer, director, author and teacher-was a driving force behind many successful Broadway productions from the 1960s through the 1990s. Born in 1932 in New York City to Abe and

Anna Ostrow, he graduated from New York University with a degree in music education. After serving in the Air Force from 1952-1955, he married singer Ann Elizabeth Gilbert in 1957, with whom he had three children. While in the Air Force, Ostrow produced and directed many camp shows.

Ostrow began his work in music and theater as Frank Loesser's apprentice in 1955. By 1961 he had become the vice president and general manager of Frank Music Corporation, working on *The Most Happy Fella*, *The Music Man*, *Greenwillow*, and *How to Succeed in Business Without Really Trying*. By the time he was 28, Ostrow decided that he had enough experience to try producing on his own, and he flew to London to tell Loesser in person that he was leaving the company to produce his first solo venture, *We Take the Town* starring Robert Preston.

While *We Take the Town* never made it to Broadway, Ostrow went on to produce a great variety of successful shows. In 1963, he directed and produced Meredith Willson's *Here's Love*, based on *A Miracle on 34th St.* In the 1960s he also produced *The Apple Tree* (1966) and *1776* (1969), which received not only the New York and London Drama Critics Awards, but the Tony Award for Best Musical. The success of *1776* was followed by *Scratch* in 1971, a show in which Ostrow worked closely with poet Archibald MacLeish. The show was a commercial flop, but was followed by Stephen Schwartz's *Pippin* in 1972, which ran for five years and had West End and touring productions. In 1978 Ostrow lent his hand to writing and producing a play, *Stages*, which closed on opening night. The same fate befell his 1981 production of *The Mooney Schapiro Songbook*. Ostrow's next major production to reach Broadway was *M. Butterfly* in 1988. Although slow to build an audience, it ultimately ran for nearly two years on Broadway with success leading to a production on the West End and a national tour. *M. Butterfly* won the 1988 Tony Award and Drama Desk Award for Best Play, as well as earning a nomination for the 1989 Pulitzer Prize for Drama. Ostrow's next major project, a producing collaboration between Ostrow and Andrew Lloyd Webber, was *La Bête* in 1991, which struggled due to mixed reviews and casting problems.

In 1973, Ostrow established the Stuart Ostrow Foundation's Musical Theatre Lab, a nonprofit professional workshop for original musical theatre. The Lab ran in several incarnations through the years at St. Clements church in New York, the Kennedy Center and, for a time, at Radcliffe.

He joined the faculty at the University of Houston as the Cynthia Woods Mitchell Chair in Theater in 1994 and relocated the Lab to Houston. He later became the Distinguished University Professor of Theatre at the University of Houston. In addition to his theatrical achievements, Ostrow is the author of *A Producer's Broadway Journey*, *Thank You Very Much (The Little Guide To Auditioning For The Musical Theatre)*, and *Present At The Creation, Leaping In The Dark and Going Against The Grain: 1776, Pippin, M. Butterfly, La Bête & Other Broadway Adventures. The Anatomy of a Broadway Musical*, which traces the journey of a musical production from conception to realization, was published in 2010.

Scope and Content Note

The Stuart Ostrow papers chiefly document his professional life. These papers demonstrate the deep commitment Ostrow had to the theater not just as a business, but as an art form. His drive to support shows and artists in which he believed is evident in his producing practices, giving struggling shows time to build an audience and taking chances on little known playwrights. His passion for intellectual theater as well as the development of new works is evident throughout his correspondence. The general administrative and production files make up the bulk of this collection, and contain correspondence, scripts, scores, photographs, scrapbooks, and other materials pertaining to Ostrow's work in theater. There is also material documenting Ostrow's Musical Theatre Lab, artwork and scenic

design renderings, correspondence regarding various committees on which Ostrow served, publication files containing drafts and permissions for three of his books, some family papers, and legal records primarily regarding *M. Butterfly* and the David Geffen Theatre.

Key Terms

Genre/Physical Characteristic

Correspondence
Financial records
Legal documents
Photographs
Posters

Subjects

Theater -- Production and direction
Theater -- Study and teaching
Theater -- United States -- History -- 20th century

Occupations

Theatrical producers.

Names

Ostrow, Stuart, 1932-

Container List

Series I: General Administration Files 1955-2007

This series contains files kept by Ostrow in his capacity as a producer. In chronological order, these contain primarily correspondence, as well as notes, business files, projects for consideration, memos, proposals, and other materials related to the day-to-day workings of his production office. There is a heavy focus on procuring capitalization and the search for creative teams and potential artists. Of interest are the pitches playwrights and their agents submitted in an effort to enlist Ostrow as a producer on their projects. Ostrow mingled business with his personal relationships and often a letter pertaining to a contract is followed by an introduction of a lyricist to a composer with whom he might collaborate, or a thank you note for an invitation to an opening night. Honors and awards, including correspondence from the White House in recognition of Ostrow's achievements, can be found at the end of this series.

- b. 1 f. 1-5 1955-1983
 - b. 1 f. 6 January-March
- b. 2 f. 1-4 March-December
 - 1986
 - b. 2 f. 5 January-February
 - b. 3 f. 1-4 March-December
 - 1987
 - b. 3 f. 5 January-April
 - b. 4 f. 1-2 May-December
 - 1988
 - b. 4 f. 3-6 January-November
 - b. 5 f. 1 December
 - 1989
 - b. 5 f. 2-6 January-November
 - b. 6 f. 1 December
 - 1990
 - b. 6 f. 2-6 January-October
 - b. 7 f. 2-5 October-December
 - 1991
 - b. 8 f. 1-5 March-October
 - b. 9 f. 1 November-December
 - b. 9 f. 2-6 1992
 - b. 9 f. 7 1993
 - b. 10 f. 1-2 1994
 - b. 10 f. 3-5 1995 January-October
 - 1996
 - b. 10 f. 6 January-March
 - b. 11 f. 1-3 April-December
 - 1997
 - b. 11 f. 4-6 January-June
 - b. 12 f. 1-2 August-December
 - b. 12 f. 3-5 1998

Series I: General Administration Files (cont.)

1999

- b. 12 f. 6 January-April
- b. 13 f. 1-4 April-November
- b. 14 f. 1 November-December
- b. 14 f. 2 2000-2001

2002

- b. 14 f. 3-6 January-February
- b. 14 f. 4 March-September
- b. 15 f. 1 October-December

2003

- b. 15 f. 2-5 January-October
- b. 16 f. 1 November-December

b. 16 f. 2 2004

b. 16 f. 3-4 2005

b. 16 f. 5-6 2006

b. 16 f. 7 2007

b. 16 f. 8 Awards

b. 53 f. 1 Awards
oversized

b. 16 f. 9 Presidential Correspondence

Series II: Production Files 1956-1999

The productions series contains files relating to specific productions or in-development projects (properties). They consist of audition notes, budgets, cast lists, contact sheets, contracts, correspondence, costume sketches, financial materials, photographs (both production and candid), playbills, programs, production notes, public relations materials, research materials, scripts, and scores. Of note in this series are rare production shots of Robert Preston in the flop *We Take the Town* and a series of letters from poet Archibald MacLeish who wrote *Scratch*. Also unique in this series are scripts marked with the stage manager's cues for the final production, drafts of shows in development, and often detailed audition notes - a record of the many complicated steps in the production process.

This series holds sound and video recordings, such as live audio recordings of shows Ostrow produced including an early reading of *1776*, Anthony Hopkins in the London production of *M. Butterfly*, an audio recording of *American Passion* (1983), and *La Bête* (1991). There are also unreleased demo recordings of *1776*, *Doll*, as well as a recording of Stephen Sondheim singing Act I songs from *The Girls Upstairs*, which later became *Follies*.

Videos consist of tapes of lectures Ostrow gave at various venues, a recording of the 1995 *Doll* reading, and the press reels for *M. Butterfly*.

Audio/visual materials are unavailable pending digitization.

American Passion 1981-1984

- b. 17 f. 1-2 General
- b. 43 Photographs

The Apple Tree 1965-1967

- b. 17 f. 3 Advertising
- b. 17 f. 4 Early Development
- b. 53 f. 3 Design

Series II: Production Files (cont.)
The Apple Tree (cont.)

- b. 17 f. 5 Photographs
- b. 17 f. 6 Programs and Playbills
 - b. 51 Score
 - b. 46 Scrapbook
- b. 17 f. 7 Script
- La Bête* 1990-1991
 - b. 21 f. 3 Advertising
 - b. 21 f. 4 Awards
 - b. 21 f. 5 Casting
 - b. 21 f. 6-7 Contracts
 - b. 22 f. 1 Financial
 - b. 22 f. 2 Photographs
 - b. 22 f. 3 Programs and Playbills
 - b. 22 f. 4 Script
- b. 17 f. 8 *Caper, undated*
- b. 17 f. 9 *Conquest of the Air* 1953
Coyote Goes Salmon Fishing 1997
- b. 18 f. 1 General
- b. 18 f. 2 Script
- Doll* 1994-1999
 - b. 18 f. 3-5 General
 - b. 18 f. 6 Musical Theatre Lab
 - b. 19 f. 1 Musical Theatre Lab
 - b. 19 f. 2 Presentation
 - b. 19 f. 3-6 Script Drafts
 - b. 19 f. 7 *Ending* 1976
Face Value 1993
 - b. 20 f. 1 Casting
 - b. 20 f. 2 General
- Here's Love* 1963-1964
 - b. 20 f. 3 Advertising
 - b. 20 f. 4 Correspondence
 - b. 54 f. 1 Design
 - b. 20 f. 5 Financial
 - b. 20 f. 6 Photographs
 - b. 20 f. 7 Programs and Playbills
 - b. 50 Score
 - b. 42 f. 1 *Greenwillow* 1960
photographs only
 - b. 20 f. 8 *Inside, Outside* 1985
 - b. 20 f. 9 *Is There Anything In Your Past We Ought to Know?* 1991

Series II: Production Files (cont.)

- b. 20 f. 10 *Jack and Cassie Move to New Jersey*
- b. 21 f. 1 *Jump*
- v. 1 *Jump - Score*
- b. 21 f. 2 *Kicks* 1986
- b. 22 f. 5 *Looking West (Actor, Lawyer, Indian Chief)* 1999
- M. Butterfly* 1988-1992
- b. 23 f. 1-2 General
- b. 23 f. 3 Awards
- b. 23 f. 4 Casting
- b. 23 f. 5 Costumes
- b. 23 f. 6 Contracts
- b. 53 f. 4 Design
- b. 24 f. 1 Financial
- b. 24 f. 2-3 Legal
- See also Series X: Legal Files for additional legal files.
- b. 25 f. 1 Photographs
- b. 25 f. 2 Press
- b. 25 f. 3 Programs and Playbills
- Script
- Director's Script
- Prompt Script
- Signed Memorabilia
- b. 26 f. 1-2 Tour
- b. 26 f. 3 *Man's Fate*
- The Mooney Schapiro Songbook*
- b. 27 f. 1 1981
- b. 27 f. 2 1985
- b. 27 f. 3 *The Most Happy Fella* 1956
- Photographs
- b. 27 f. 4-5 *Musical Comedy* undated
- Pippin* 1971-1977
- b. 27 f. 6 Advertising
- b. 27 f. 7 Awards
- b. 27 f. 8 Correspondence
- b. 27 f. 9 Financial
- b. 27 f. 10 Photographs
- b. 47 Production Script
- Programs and Playbills
- b. 28 f. 1 Broadway
- b. 28 f. 2 Tour
- b. 44 Scrapbook
- b. 45

Series II: Production Files (cont.)
Pippin (cont.)

- b. 50 Score
- b. 28 f. 3 Sheet Music
- Really Rosie* 1975
- b. 28 f. 4 General
- b. 42 f. 5 Photographs
- Scratch* 1970-1971
- b. 28 f. 5-6 General
- b. 53 f. 5 General
Oversized.
- b. 29 f. 1 MacLeish, Archibald
- b. 29 f. 2-4 Script Sketches
- 1776* 1968-1972
- b. 29 f. 5 Awards
- b. 29 f. 6 Financial
- b. 30 f. 1 Photographs
- b. 42 f. 6 Photographs (oversized)
- b. 53 f. 2 Photographs (oversized)
- b. 30 f. 2 Press
- b. 30 f. 3 Programs and Playbills
Also includes a coloring book
- b. 52 Score
- b. 48 Scrapbooks
- b. 49
- b. 30 f. 4 Script
- b. 30 f. 5 Sheet Music
- b. 52 *She Loves Me* - Score
- b. 31 f. 1-2 *Stages* 1978
- b. 31 f. 3 *Sweet Smell of Success* 1993
- Swing* 1980
- b. 31 f. 4 General
- b. 31 f. 5 Photographs
- b. 31 f. 6 *1040* 1997
A musical about taxes
- b. 51 *The Unsinkable Molly Brown* - Score
- We Take the Town* 1962
- b. 31 f. 7 General
- b. 31 f. 8 Photographs
- b. 32 f. 1 *Wrong Mountain* 1997
- b. 32 f. 2 *Young Goodman Brown* 1985
- Other Photographs
Ostrow, Stuart
- b. 42 f. 2-3 Portraits

Series II: Production Files (cont.)
Other Photographs (cont.)
Ostrow, Stuart (cont.)

- b. 42 f. 4 Candid
- b. 43 f. 1 Oversized
- b. 42 f. 7 Unidentified
- b. 42 f. 8 Willson, Meredith
- b. 53 f. 6 Windowcards 1957-1995

Series III: Musical Theatre Lab 1975-2005

Founded in 1973, the Musical Theatre Lab is a nonprofit workshop for experimental theatre. Originating in New York, the Lab relocated to the Kennedy Center in Washington D.C., then the University of Houston when Ostrow became head of the Musical Theatre Department. This series contains correspondence related to the development and day-to-day business of the Lab and playbills and rare photographs from many of the Lab's productions.

This series also includes video recordings, including musical theater collaborations and lab classes from 1995 and 1999.

Audio/visual materials are unavailable pending digitization.

General Administration

- b. 32 f. 3 1975-1976
- b. 32 f. 4 1977-1979
- b. 32 f. 5 2002
- b. 33 f. 1 2005

Photographs

- b. 33 f. 2 *Amerika*
- b. 33 f. 3-4 *Good Sports*
- b. 33 f. 5 *Hot Grog*
- b. 33 f. 6-7 *Lab Revues*
- b. 33 f. 8 *Neverland*
- b. 33 f. 9 *Three Mean Fairy Tales*
- b. 33 f. 10-11 *Up On the Mountain*
- b. 33 f. 12 Programs and Playbills

Series IV: Committee Files 1970-2002

This series contains correspondence relating to various committees on which Ostrow served over the years, including the Pulitzer Prize committee, the National Endowment for the Arts, the National Foundation for Advancement in the Arts, and others. Includes offers for membership, invitations to sit on boards, and programs and flyers.

- b. 34 f. 1 American Repertory Theatre
- b. 34 f. 2 Harvard University
- b. 34 f. 3 National Council on the Arts
- b. 34 f. 4 National Foundation for Advancement in the Arts
- b. 34 f. 5 National Endowment for the Arts - Opera-Musical Theatre 1983
- b. 34 f. 6 Pulitzer Jury 2000
- b. 34 f. 7 University of Houston

Series V: Publications 1998-2005

The publications series has drafts, correspondence, and permissions relating to three of Ostrow's books: *A Producer's Broadway Journey* (1999), *Thank You Very Much* (2002) and *Present at the Creation, Leaping in the Dark and Going Against the Grain* (2005).

Series V: Publications (cont.)

- b. 35 f. 1-4 *Present at the Creation*
- b. 36 f. 1-5 *Present at the Creation*
- b. 37 f. 1-3 *A Producer's Broadway Journey*
- b. 38 f. 1-5 *A Producer's Broadway Journey*
- b. 39 f. 1-6 *Thank You Very Much*

Series VI: Family Papers 1955-2007

Series VI has letters and cards from Ostrow's three children, fan mail to his wife Ann Ostrow Gilbert from her years as a performer, as well as Christmas, anniversary and birthday greetings from friends and family, and well wishes from Stuart and Ann's wedding in 1957.

- b. 40 f. 1-2 Children
 - b. 40 f. 3 Gilbert, Ann
 - fan mail
 - b. 40 f. 4 Greetings and General Correspondence undated
 - b. 41 f. 1 Greetings and General Correspondence undated
- b. 41 f. 2-4 Wedding 1957

Series VII: Artifacts 1958-1993

These items are located in the T-Cabinet. Please email theatre@nypl.org to make an appointment to view.

The Apple Tree

Liquor Flask from Mike Nichols
Brass Apple from Jerry Bock
Glass Apple from Gerald Schoenfeld
Small Silver Apple
opening night gift to cast

La Bête

Writing Pen
Glass Ashtrays (3)

Chicago

Small Bowler Hat and Homemade "Best Assistant Choreographer" Award from Bob Fosse
Opening Night Paperweight

Face Value

Silver Pen
gift from David Hwang
Bell
gift from Roy Brodesmith
Cuff Links (silver)
gift from David Hwang
Cuff Links (blue)
gift from Jeff Ash
Statue of Man
gift from Ann Ostrow

Here's Love

Brass Keychain from Meredith Willson

M. Butterfly

Series VII: Artifacts (cont.)

M. Butterfly (cont.)

Tony Award

Best Play

Framed Chinese Proverb

gift from John Dexter

Silver Bill Clip

Silver Frame

Jar with Butterflies

gift from David Hwang

Plastic Enclosed Butterfly

Lace Butterfly

Card Butterfly

Glass Opening Night Paperweight (Broadway)

Colored Opening Night Paperweight (London)

Chinese Mask

Good Luck Hat Made of Dollars

The Mooney Schapiro Songbook

Pocket Watch

Pippin

Hand Painted Platter

Etched Drinking Glass

Silver Goblets (3)

Commedia Matinee Club Award

Scratch

Silver Pitchfork

1776

Tony Award

Best Musical

Liberty Bell Penny Bank

Homemade Sculptures

Various Pins/Tokens/Keys

Silver Shot Glass/Mug

Swing

Silver Whistle

Swing Sculpture

We Take the Town

Black Ceramic Bull

Award Plaques

Series VIII: Artwork 1962-1991

This series holds set design renderings from many of Ostrow's Broadway productions.

See Curator, Theatre Division.

Series VIII: Artwork (cont.)

1776 1968

Set design rendering. By Jo Mielziner, 1968. Initialed "JM" in lower right corner. Graphite, watercolor and gouache on paper, 23 1/8" x 14 1/2".

The Apple Tree 1966

Set design rendering. By Tony Walton, 1966. Inscribed at bottom, "The Apple Tree / Passionella: Hollywood Gauze / Walton." Gouache on polyester film, with silkscreen on polyester film overlay, 18 3/4" x 12".

La Bête 1991

Set design rendering. By Richard Hudson, 1991. Inscribed at top, "To Stuart with many thanks." Inscribed at bottom, "La Bête Eugene O'Neill Theatre NYC 1991." Signed at lower right corner, "Richard Hudson." Graphite, watercolor, and gouache on paper, 17 1/2" x 13 1/2".

Here's Love 1963

Show curtain design rendering. By William and Jean Eckart, 1963. Inscribed at bottom left, "Here's Love show curtain," and at bottom right, "Flittered snow flakes are jeweled ply planton's [sic] others are painted on - very precisely." Watercolor and metallic glitter on drafting vellum, matted to 27 1/4" x 21 1/8".

M. Butterfly 1988

Set design rendering. By Eiko Ishioka, 1988. Inscribed at bottom, "M. Butterfly / New York, 1988 Eugene O'Neill Theatre." Airbrushed ink and gouache on paper, 23 5/8" x 18 1/8".

Pippin 1972

Set design rendering. By Tony Walton, 1972. Inscribed at bottom, "For Stuart from Tony - It was a terrific time. "Pippin '72." Ink on paper affixed to photostat affixed to paper, with metallic ink on polyester overlay, 14" x 11".

Pippin 1972

Set design rendering. By Tony Walton, 1972. Inscribed at bottom, "Pippin. Just a few old bits of rope. What could that cost? Love & thanks. Tony." Gouache and metallic ink on two polyester overlays over paper, 14" x 11".

Scratch 1971

Set design rendering. By John Conklin, 1971. Graphite, watercolor and gouache on illustration board, 11 3/4" x 8 1/4".

We Take the Town 1962

Set design rendering. By Peter Larkin, 1962. Ink, watercolor, and graphite on paper, matted to 25 1/16" x 18 3/16".

Series IX: Chronological Files 1984-2002

Stuart Ostrow's Chronological files are comprised of day-to-day files Ostrow maintained on his computer between 1984 and 2002. They consist mainly of outgoing letters to friends and collaborators and act as a de facto diary. They offer great insight into Ostrow's thoughts, professional activities, and personal life. These letters tell the story of being a hands-on producer: lining up funding, stars, and venues; handling the creators; creating industry buzz; promoting the production in the press; and most of all keeping all those pieces in place. Throughout the period covered in Chronological Files, Ostrow was often developing multiple projects at one time, so files on a particular play or musical may be spread out over several years.

The letters are all outgoing, but outgoing emails from 2000 and 2001 often include incoming emails. Ostrow's letters mainly deal with theatrical productions he and his friends were working on, or considering working on, including *1040*, *La Bête*, *Doll*, *Face Value*, *M. Butterfly*, and *Sweet Smell of Success*. Other documents related to productions include proposals, agreements, contracts, budgets, royalty statements, and notes. Ostrow's letters also cover more general theatre industry topics such as theatrical organizations, special events, conferences, and new publications on theatre. Of particular interest are Ostrow's letters regarding the 2000 Pulitzer Prize for Drama, for which he served on the jury.

Ostrow's memoir, *A Producer's Broadway Journey*, is also documented extensively in his chronological files, with correspondence, proposals, drafts, and excerpts. There are drafts of individual chapters as well as the bibliography, index, and titles page. Ostrow's second book, *Thank You Very Much: The Little Guide to Auditioning for the Musical Theatre*, is documented less extensively, with drafts of the book and letters to prospective publishers.

Ostrow's teaching career at the University of Houston is a major subject in his files from 1995 to 2002. In addition to discussing his classes and the productions at the University of Houston Musical Theatre Lab in his letters, they are documented with syllabi, course notes, assignments, lecture notes, scripts, and programs. The process of establishing and managing the Institute for Advanced Study of Musical Theatre (IASMT) dominates Ostrow's files from 1999 to 2001.

er. 1 1984

(21 computer files 47.86 kilobytes)

Files from 1984 include Ostrow's letters to Edgar Bronfman, Robert Brustein, Alfonse D'Amato, Bob Fosse, Phillip Glass, Bernard Jacobs, John Lahr, Jerry Lieber, and Mike Stoller. 1984 letters document productions such as *Man's Fate (La Condition Humaine)*, *Naked City*, *Sports and Swells*, and *Sweet Smell of Success*. Organizations discussed in 1984 correspondence include Bennington College, The National Council on the Arts, and the National Endowment of the Arts.

er. 2 1985

(155 computer files 347.1 kilobytes)

1985 correspondence recipients include Gerald Beglarian, Robert Brustein, Craig Carnelia, Tom Eyen, Bob Fosse, Phillip Glass, Jerry Herman, Garson Kanin, John Lahr, Norman Lear, David Merrick, Joseph Nederlander, Florence Resnais, Gloria Steinem, Peter Stone, Herman Wouk, and Maury Yeston. Productions discussed are *The Dancer*, *Inside, Outside*, *Kicks*, *Man's Fate (La Condition Humaine)*, *The Mummy*, *Secret Pastures*, and *Sports and Swells*. Such organizations as the Musical Theatre Lab at St. Clements, the National Endowment of the Arts, and the National Foundation for Advancement in the Arts are discussed here.

er. 3 1986

(69 computer files 145.9 kilobytes)

Ostrow's 1986 outgoing letters were written to such individuals as Alan and Marilyn Bergman, Tom Eyen, Jerry Herman, David Henry Hwang, Lucille Lortel, Alan Menkel, and Harold Prince. Projects discussed and documented here include *Doll*, *Inside/Outside*, *Kicks*, *The Mummy*, *Sports and Swells*, and a lecture Ostrow gave at New York University.

er. 4 1987

(17 computer files 34.48 kilobytes)

1987 files include letters to Schuyler Chapin and Gerald Schoenfeld; negotiations for a lecture Ostrow gave at the University of Michigan; and press releases, correspondence, and rehearsal notes from *M. Butterfly*.

Series IX: Chronological Files (cont.)

- er. 5 **1988**
 (40 computer files 75.59 kilobytes)
 Files from 1987 include brief biographies of Ostrow; letters from Ostrow to John Dexter, David Geffen, John Lithgow, and Stephen Sondheim; and pertain to *M. Butterfly*, *Man's Fate (La Condition Humaine)*, and the National Humanities Center.
- er. 6 **1989**
 (29 computer files 68.03 kilobytes)
 Ostrow's 1989 correspondence includes letters to Robert Brustein, John Dexter, David Geffen, Neil Simon, and Peter Stone and discusses productions such as *The Count of Monte Christo*, *M. Butterfly*, *Whitsun*, and several unproduced ideas. Speeches and other writings by Ostrow are also included here.
- er. 7 **1990**
 (38 computer files 65.53 kilobytes)
 1990 files include brief biographies of Ostrow and letters from Ostrow to Alvin Deutsch and Andrew Lloyd Webber. Correspondence covers the controversial casting of Jonathan Pryce in *Miss Saigon* and Ostrow productions *La Bête* and *M. Butterfly*. Scripts for *La Bête* are also included.
- er. 8 **1991**
 (12 computer files 19.00 kilobytes)
 Ostrow's files from 1991 consist mainly of letters and production materials pertaining to *La Bête* and *M. Butterfly*.
- er. 9 **1992**
 (71 computer files 121.5 kilobytes)
 Ostrow's 1992 correspondents include David Henry Hwang, Kevin Kline, Craig Lucas, James Nederlander, Ronald Rauchberg, Jerome Robbins, William Safire, and Jerry Zacks. Ostrow projects such as *La Bête*, *The Cradle*, *Face Value*, and *The Princess Problem* are documented with correspondence and other production materials. There is also an excerpt from Ostrow's book, then titled *Ice in the Wintertime*.
- er. 10 **1993**
 (109 computer files 255.7 kilobytes)
 1993 files contain Ostrow's letters to David Brown, Linda Rodgers Emory, Anthony Hopkins, David Henry Hwang, Tommy Mottola, and Gwen Verdon. Productions discussed and documented here include *Allos Makar*, *The Cradle*, *Face Value*, *Jump*, *Life of Galileo*, *M. Butterfly*, and *Sweet Smell of Success*. Organizations discussed in 1993 correspondence include the National Alliance for Musical Theatre and the University of Houston. There are also excerpts and outlines from Ostrow's book, then titled *Ice in the Wintertime* or *Up and Down the Whole Creation: A Broadway Journey*.
- er. 11 **1994**
 (111 computer files 400.4 kilobytes)
 Correspondence recipients from 1994 include Scott Frankel, Adam Guettel, Anthony Hopkins, David Henry Hwang, Michael Korie, John Lithgow, and Peter Stone. The letters mainly pertain to *The Cradle*, *Doll*, *The Incredible Shrinking Man*, and *Ring Round the Moon*. In addition to correspondence, *Doll* is documented with proposals and contracts. There is also correspondence pertaining to and excerpts from Ostrow's book, then titled *Beyond Broadway*.
- er. 12 **1995**
 (95 computer files 234.1 kilobytes)
 Ostrow's files from 1995 contain letters to Jerry Bock, Scott Frankel, Adam Guettel, David Henry Hwang, Nicolas Hytner, Michael Imison, Michael Korie, John Lahr, Harold Prince, Peter Stone, Meryl Streep, Edwin Wilson, and Frank Young. Ostrow's career at the University of Houston is documented with outgoing letters, syllabi, and budgets for the Musical Theatre Lab. Productions documented in 1995 files include *La Bête*, *Doll*, *The Incredible Shrinking Man*, *Man's Fate (La Condition Humaine)*, and *The Piebald*. There are also production files for *Doll*, such as scripts, outlines, agreements, and a curtain speech given by Ostrow.

Series IX: Chronological Files (cont.)

- er. 13 **1996**
(129 computer files 651.1 kilobytes)
1996 files include letters to Jeffrey Ash, Sidney Berger, Jerry Bock, Craig Carnelia, Linda Rodgers Emory, David Gottlieb, Sheldon Harnick, David Henry Hwang, Richard Jones, José Quintero, Harold Prince, Stephen Schwartz, Lucy Simon, Stephen Sondheim, and Robert Whitehead. 1996 files contain excerpts from Ostrow's memoir. Productions such as *La Bête*, *Doll*, and *Ring Round the Moon* are discussed in Ostrow's outgoing letters. Syllabi, course notes, and other files, including a letter of recommendation for Jim Parsons, document Ostrow's work as a professor at the University of Houston.
- er. 14 **1997**
(288 computer files 2.91 megabytes)
Ostrow's 1997 correspondence includes letters to Edward Albee, Joyce Arbib, Jeffrey Ash, Sidney Berger, Jerry Bock, Edgar Bronfman, Robert Brustein, Craig Carnelia, Howard Davies, Ange Finn, Scott Frankel, David Hiron, Dustin Hoffman, David Henry Hwang, Lou Jacob, John D. Kirkland, Michael Korie, Flora Roberts, Jeffrey Sterner, and Peter Stone. In his 1997 letters Ostrow discusses such projects as *1040*, the 1997 revival of *1776*, *Doll*, and *Wrong Mountain*. Production files on *1040* include a synopsis, invitation lists, press releases, copyright negotiations, Ostrow's curtain speech, casting notes, and a letter to investors. Ostrow's work as a professor and head of the Musical Theatre Lab at the University of Houston is documented with letters and course plans.
- er. 15 **1998**
(238 computer files 2.41 megabytes)
In 1998, Ostrow wrote letters to such people as Joyce Arbib, Jeffrey Ash, Graciela Daniele, Charles Fabius, Scott Frankel, John D. Kirkland, Michael Korie, Richard Jones, Harold Orenstein, and Robert Wilson. Ostrow's memoir, *A Producer's Broadway Journey*, the play *Wrong Mountain*, and the musical *Doll* are discussed in 1998 letters.
- er. 16 **1999**
(380 computer files 4.39 megabytes)
Ostrow's 1999 files contain letters to Edward Albee, Jeffrey Ash, Sidney Berger, Jed Bernstein, Jerry Bock, Zoe Caldwell, Craig Carnelia, Chris Fahlman, Ange Finn, Scott Frankel, Adam Guettel, David Henry Hwang, Michael Korie, Leo Linbeck III, Patti LuPone, William Safire, Andrea Stevens, Stephen Sondheim, and Robert Wilson. Productions such as *Doll*, *Looking West*, and a proposed revival of *Fiddler on the Roof* are discussed in the 1999 letters. The publication of Ostrow's memoir, *A Producer's Broadway Journey* is documented with letters about the copyright permissions for, the publicizing of, and the critical and private response to the book. Also included here are excerpts from the book and autobiographical notes on particular shows and individuals. There are letters, course descriptions, and notes from Ostrow's classes at the University of Houston. Much of this correspondence concerns the Institute for Advanced Study of Musical Theatre (IASMT), which Ostrow founded.
- er. 17 **2000**
(315 computer files 4.30 megabytes)
Ostrow's outgoing letters and emails from 2000 are addressed to such individuals as Sidney Berger, Jerry Bock, Greg Boyce, Brian Drutman, Chris Fahlman, Carlisle Floyd, Ange Finn, Peter Hunt, Peter Kracht, Jack Kroll, Leo Linbeck III, Ron Maas, James Nederlander, Lillie Robertson, William Safire, Raymond Sokolov, Gary Springer, and Andrea Stevens. Projects discussed in 2000 letters include *The Great Ostovsky* (originally titled *It's Good to Be Alive*), *Ship of Fools*, *Sweet Smell of Success*, and a Musical Theatre Lab revival of *A Tree Grows in Brooklyn*. A large portion of 2000 letters pertain to Ostrow's appointment as a member of the Pulitzer Prize for Drama Jury and the adjudication process for the 2000 award. Ostrow's work as a professor at the University of Houston and his involvement in the IASMT are also discussed in his letters, focusing particularly on the selection of artists to serve on its Board of Directors and participate in other ways.
- er. 18 **2001**
(153 computer files 4.87 megabytes)
2001 correspondence contains outgoing letters and outgoing and incoming emails between Ostrow and friends and colleagues such as Edward Albee, Jeremy Brooks, Schuyler Chapin, Chris Fahlman, Ange Finn, Samuel "Biff" Liff, Leo Linbeck Jr., Leo Linbeck III, Lillie Robertson, Linda Rodgers Emory, Marissa Smith, and Andrea Stevens. There are also letters to the Board of Directors of the Institute for Advanced Study of Musical Theatre, which discuss the organization, as well as documents such as by-laws, budgets, and a job description for the executive director. Letters, excerpts, and drafts document the early stages of Ostrow's second book, *Thank You Very Much: The Little Guide to Auditioning for the Musical Theatre*. Syllabi for Ostrow's classes at the University of Houston are also included here.

Series IX: Chronological Files (cont.)

- er. 19 **2002**
 (2 computer files 4.20 kilobytes)
 2002 files consist of syllabi for Ostrow's classes at the University of Houston.

Series X: Legal Files 1988-1993

These files were maintained by Ostrow's legal counsel and later transferred to the collection by Ostrow. The majority pertain to *M. Butterfly* litigation involving Ostrow and the WCI Theatre (The David Geffen Theatre).

- b. 55-61 *M. Butterfly* 1988-1990
b. 61 *The Cradle* 1993
b. 62 Estate Planning 1991