

Guide to the Ruth Morley Papers, 1925-2005 (bulk years 1940-1990)

***T-Mss 1998-024**

Billy Rose Theatre Division

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

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Descriptive Summary

Title:	Ruth Morley Papers, 1925-2005 (bulk years 1940-1990)
Collection ID:	*T-Mss 1998-024
Creator:	Morley, Ruth
Extent:	38 linear feet (70 boxes)
Repository:	Billy Rose Theatre Division. The New York Public Library for the Performing Arts

Abstract: The Ruth Morley Papers document the career of Ruth Morley, costume designer for theater, opera, motion pictures and television. The materials date from 1940-1990 (bulk years 1925-2005) and include production materials such as costume plots and notes, sketches, and swatches; production notes, schedules, and contact lists; costume and research photographs and slides; correspondence, contracts and financial records, as well as a substantial number of scripts. The collection also includes professional papers such as correspondence, coursework and lecture notes, research materials, and theatrical vendor brochures. There are no personal papers in this collection.

Administrative Information

Access

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

Publication Rights

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Preferred Citation

Ruth Morley Papers, *T-Mss 1998-024, Billy Rose Theatre Division, The New York Public Library for the Performing Arts.

Source

The Ruth Morley Papers were donated to the Billy Rose Theatre Division in 1998 and 2006 by Emily and Melissa Hacker.

Biographical Note

Ruth Morley was born around 1926 in Vienna, Austria. In January 1939 she was one of the approximately 10,000 children who were transported to Britain through the Kindertransport in 1938-1939. After receiving her early education in Vienna and Croydon, England, Ruth Morley moved to the United States in 1941. She attended the Washington Irving Fine Arts High School, and the Cooper Union Art School.

With limited language skills, her natural talent in drawing initially helped her go through school by exchanging sketches for biology assignments with help in homework, and later helped support her family by creating greeting cards and cell animation. While still in high school she worked designing sets for summer-stock productions at the Cleveland Playhouse. Soon she realized that “she did not like the mechanical aspects of set designing” and turned to work in a costume house.

In 1950-1951 she established and directed the costume department for the City Center Opera, while in the same year she made her debut as a designer in Broadway with the costumes for *Billy Budd* (1951). She continued to design costumes for opera, working closely with the City Center Opera and the Little Opera companies throughout the 1960s. Among her most notable opera productions are *Carmina Burana* (1959), *The Triumph of St. Joan* (1959) and the world premiere of Arthur Miller’s *The Crucible* (1961). Among the many Broadway and off-Broadway shows for which Morley designed are *The Diary of Anne Frank* (1978), *Deathtrap* (1978), *A Moon for the Misbegotten* (1957), and *Twice Around the Park* (1982). She was also responsible for both the Broadway and television productions of *Death of a Salesman* (1983-1985).

In the almost 40 years of her career, Ruth Morley also designed costumes for motion pictures, television shows and advertisements. She had a fondness for designing period costumes, for which she did extensive research and developed a reputation for great historical accuracy. Her first motion picture was *Never Love a Stranger*, in 1958. Among the most notable motion pictures she worked on include *The Chosen* (1981), *Superman* (1978), *Ghost* (1990), *Kramer vs. Kramer* (1979) and *Tootsie* (1982) with Dustin Hoffman, for which she was nominated for the BAFTA Award for Best Costume Design; and *Grace Quigley* with Katharine Hepburn (1985). Her television productions include *Playing for Time* with Vanessa Redgrave (1980); *Prisoner Without a Name, Cell Without a Number* (1984), and *The Lost Honor of Kathryn Beck* (1984). Her contribution in dressing Diane Keaton in *Annie Hall* created an international fashion trend through the 1980s, and she received an Academy Award nomination for *The Miracle Worker* (1979).

Ruth Morley taught at the BBC (Buffalo, Brooklyn, Chicago) School for Modern Art in the Theater and delivered lectures on costume design at New York University, and Brandeis University. She was a member of the Board of Directors at the City Stage Company, and the League of Professional Theatre Women. In 1998 the League created *The Ruth Morley Designing Woman Award* in her honor.

She was married to Seymour Hacker, art book dealer and theatrical producer. They had two children, Emily Hacker, an actress, director and teacher of English; and Melissa Hacker, a filmmaker and editor, who created the documentary *My Knees Were Jumping; Remembering the Kindertransports* (1998), inspired by her mother's story. Ruth Morley died in February 12, 1991 in New York City.

Scope and Content Note

The Ruth Morley Papers document the career of Ruth Morley, costume designer for theater, opera, television and motion pictures. The bulk of the materials date from Ruth Morley's life in the United States, since her arrival as a teenager in 1941, until a year before her death in 1991; a small number of records date after her death.

The material in this collection illustrates Ruth Morley's creative process through all the steps of a production. After reading a script, she would decide whether to undertake a show or not, and then she would meet with the director to discuss his or her vision. Although in many cases she would design all or some of the costumes for a production, she would also use materials or whole costumes purchased from retail, thrift stores or specialty theatrical vendors, especially in the case of period costumes.

This collection contains production materials, such as costume notes, sketches and swatches, costume plots and breakdowns, to-do and shopping lists, correspondence, production notes and schedules, cast and contact lists, costume photographs (on-stage or during fittings), publicity materials such as programs and clippings, contracts, billing and other financial materials related to the productions in which Ruth Morley participated. There is also a significant number of scripts given to Ruth Morley for consideration, as well as professional papers, such as research materials, photographs, photocopies and clippings containing images of costumes from different eras and regions studied by Morley in preparation for her designs, correspondence, lecture notes and other coursework materials from courses that Ruth Morley took or taught, pension and welfare information, and vendor brochures of theatrical suppliers. There are no personal records in this collection.

Organization

The collection is organized into 4 series. They are:

- | | |
|-------------|--|
| Series I: | Production Materials, 1947-1990, undated |
| Series II: | Scripts, 1947-1990, undated |
| Series III: | Professional Papers, 1925-2005, undated |
| Series IV: | Oversized Materials, 1938-1989, undated |

Series Descriptions

Series I: Production Materials, 1947-1990, undated

29 boxes

Arrangement: Alphabetical

This series contains costume notes, sketches, costume plots and breakdowns, correspondence, production notes and schedules, photographs, swatches, publicity materials such as programs and clippings, contracts, billing and other financial materials related to the productions in which Ruth Morley participated. It also includes research materials, mostly photographs, photocopies and clippings containing images of costumes studied by Morley in preparation for her designs. This series includes Ruth Morley's work in opera, stage, motion pictures and television productions, such as *Carmina Burana* (1959), *Deathtrap* (1978), *Death of a Salesman* (1983-1985), and *The Miracle Worker* (1979).

Series II: Scripts, 1947-1990, undated

27 boxes

Arrangement: Alphabetical

This series contains scripts sent to Ruth Morley for consideration. They include scripts and librettos for theater plays, musicals and opera, screenplays for motion pictures and television productions, as well as a small number of screen treatments. This series includes not only scripts of productions on which Morley worked, such as *The Crucible* (produced in 1961), *The Lost Honor of Kathryn Beck* (1983), or *Spoils of War* (1989), but also for productions in which Morley did not participate. A few scripts are annotated.

Series III: Professional Papers, 1925-2005, undated

4 boxes

Arrangement: Alphabetical

This series contains correspondence, lecture notes and other coursework materials from courses that Ruth Morley took or taught, pension and welfare information, and vendor brochures of theatrical suppliers. It also includes a significant number of general research images not clearly related to a specific production. They are mainly magazine clippings collected by Ruth Morley during the 1940s and 1950s.

Series IV: Oversized Materials, 1938-1989, undated

10 boxes

Arrangement: Alphabetical

This series contains oversized production materials and professional papers, mainly sketches, and general research clippings. The productions represented here are *Café Crown* (1964), *The Chosen* (1987-1988), *Dylan* (1963-1964), *Here's Where I Belong* (1967-1968), *In the Counting House* (1962), *Keep It Clean* (undated), *The Lost Honor of Kathryn Beck* (1983), *Mayflower: The Pilgrims' Adventure* (1979), *The Miracle Worker* (1959-1961), *Mussolini: The Untold Story* (1984-1985), *Once Around* (1989), *The Prince of Homburg* (1977), *The Rise and Fall of the City of Mahagonny* (1970), *Twelfth Night* (1957). It also includes sketches for several operas produced for the New York City Opera, such as *Carmina Burana* (1959), *Danton's Death* (1966), *The Dybbuk* (1915), *The Four Ruffians* (1951), *The Golem* (1962), *The Passion of Jonathan Wade* (1962), *Threepenny Opera* (1965), and sketches for unidentified productions.

Series I: Production Materials, 1947-1990, undated

Box 1

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|--------|--|
| F. 1 | <i>A...My Name Is Alice</i> , 1984 (Contract and programs.) |
| | <i>Annie Hall</i> , 1977-1978, undated (Motion picture.) |
| F. 2 | Correspondence, 1978, undated (Includes a letter by Ruth Morley addressed to Diane Keaton, and a travel schedule.) |
| F. 3 | Publicity, 1977-1978 (Clippings and one press release.) |
| F. 4 | Sketch, undated |
| | <i>The Apprenticeship of Duddy Kravitz</i> , 1987 (Play.) |
| F. 5-6 | Costume notes (Includes packing list, costume plots, measurements, fitting notes, and instructions on fabric dyeing.) |
| F. 7 | Production notes (Cast and contact lists, and rehearsal schedules.) |
| F. 8 | Billing |
| F. 9 | Correspondence |
| F. 10 | Publicity |
| F. 11 | Bavarian State Theatre, 1966 (Contract only.) |
| F. 12 | <i>Der Biberpelz</i> , undated (Play, <i>The Beaver Coat</i> . Program only.) |
| | <i>Billy Budd</i> , 1951 (Play.) |
| F. 13 | Correspondence (Includes contract.) |
| F. 14 | Publicity (Includes programs and clippings from the pre-Broadway performances at Shubert Theatre, New Heaven and the Forrest Theater, Philadelphia.) |
| F. 15 | <i>The Brink's Job</i> , 1978 (Motion picture. Measurements with photographs, and one clipping.) |
| | <i>Brouhaha</i> , 1960 (Play.) |

Box 2

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|----------|---|
| F. 1 | Costume notes (Costume plot, notes, some swatches, and billing.) |
| F. 2 | Photographs |
| F. 3 | Publicity |
| | Sketches |
| F. 4-6 | Color |
| F. 7 | Pencil |
| F. 8-10 | Swatches (Swatch numbers correspond to color sketch numbers.) |
| | <i>Café Crown</i> , 1964 (Play.) |
| F. 11-12 | Costume notes (Costume plot and notes, to-do lists, and program.) |
| F. 13 | Billing (Expense lists, receipts, and cost estimates.) |
| F. 14 | Correspondence (Includes contract.) |

Box 3

- | | |
|--------|--|
| F. 1-3 | Sketches |
| F. 4 | Swatches and color samples |
| F. 5 | <i>Carousel</i> , possibly 1952 (Play. Black and white photographs and contact sheets, possibly from the production of St. John Terrell's Music Circus. Photography by Alix Jeffry.) |

The Cave Dwellers, 1957 (Play.)

- F. 6 Costume notes (Costume plots and notes, and expense lists.)
- F. 7 Correspondence (Includes contract.)
- F. 8 Photographs (Black and white photographs of actors in costume and for performance. Includes photographs of Harold Stanfield.)
- F. 9 Publicity
- F. 10 Sketches
- F. 11 *The Cellar and the Well*, 1950 (Play. Program, clippings, and contract.)
- F. 12 *Chapter Two*, undated (Scene breakdown only.)
- F. 13 *Child's Play*, 1971 (Motion picture. Deal memo only.)
- F. 14 *Chinese Coffee*, 1987 (Play. Contract, program, contact list.)
- The Chosen*, 1980-1988, undated
- Motion picture, 1980-1983

Box 4

- F. 1 Costume notes, 1980 (Costume breakdown, correspondence, and billing.)
- F. 2 Publicity, 1980-1983
- Play, 1987-1988, undated
- F. 3 Costume notes, 1987-1988 (Costume plots and notes, measurements, and expense lists.)
- F. 4 Production notes, 1987-1988 (Cast and contact lists, correspondence, and contract.)
- Photographs, undated (Polaroid photographs of actors in costume.)
- F. 5 New York
- F. 6 Tour
- F. 7 Unidentified
- F. 8 Publicity, 1988
- F. 9 Research images, undated
- Sketches, undated
- F. 10 Copies (Photocopies of sketches, with attached swatches.)
- F. 11 Originals (Some with swatches attached.)
- Clérambard*, 1957-1958 (Play.)
- F. 12 Costume notes, 1957 (Costume plots, to-do lists, sketches, and billing.)
- F. 13 Correspondence, 1957-1958 (Includes contract.)
- F. 14 Publicity, 1957-1958
- F. 15 *Cockfight*, 1977 (Contract and program.)
- F. 16 *Cold Storage*, 1977 (Contract only.)
- Commercials, 1975-1979, undated
- F. 17 *Adolph*, undated (Billing.)
- F. 18 *G.E.*, 1979 (Costume lists, and billing.)
- F. 19 *Lifebuoy Soap*, 1975 (Storyboards, and billing.)
- F. 20 *Minute Maid*, 1979 (Storyboard, costume and contact lists, and billing.)

- F. 21 *Schweppes*, undated (Contact lists, job responsibilities list, and billing.)
- F. 22 *Timex*, 1977 (Billing.)
- F. 23 Unidentified, undated (Billing.)
- F. 24 *The Connection*, 1962 (Motion picture. Staff contact list, and contract.)
Coppelia, 1956 (Produced by Little Orchestra Society.)
- F. 25 Costume notes (Costume plots and notes, billing, and contract.)
- F. 26 Sketches
- F. 27 Swatches and color samples
- F. 28 *Dancing in the Chequered Shade*, 1955 (Play. Contract and one clipping.)
Death of a Salesman, 1983-1985, undated
Play, 1983-1984, undated

Box 5

- F. 1 Costume notes, 1983-1984 (Costume plot, wardrobe inventory, and notes.)
- F. 2 Production notes, 1983-1984 (Cast and contact lists, rehearsal and production schedules. Includes a ribbon with which the materials were held together.)
- F. 3 Billing, 1983-1984
- F. 4 Correspondence, 1984, undated (Includes contract.)
- F. 5 Publicity, 1983-1984
- F. 6 Sketches, 1983-1984
- F. 7 Swatches, 1983-1984
Television production, 1984-1985
- F. 8 Costume notes (Notes, wardrobe inventory.)
- F. 9 Production notes (Call sheets, shooting schedule, and cast contact lists.)
- F. 10 Billing
- F. 11 Publicity
- F. 12 Swatches
Deathtrap, 1977-1978 (Play.)

Box 6

- F. 1 Costume notes, 1977-1978 (Includes contract and some swatches.)
- F. 2 Billing, 1977-1978
- F. 3 Publicity, 1978
- F. 4 *The Diary of Anne Frank*, 1978 (Play. Correspondence, program, and clippings.)
- F. 5 *A Doll's House*, 1955 (Play. Flier, one telegram.)
Dorothy Parker's Big Blonde, 1980 (Television production.)
- F. 6 Costume notes (Costume notes and plot, billing, and one swatch)
- F. 7 Production notes (Contact lists, scene breakdown, and shooting schedule.)
- F. 8 Photographs
- F. 9 Publicity
- F. 10 Research

- F. 11 *The Downstairs Boys*, 1980 (Play. Costume plots, measurements, billing, and program.)
- Dylan*, 1963-1964 (Play.)
- F. 12-13 Costume notes (Costume plot and notes, staff contact list, and suppliers' business cards.)
- F. 14 Billing
- F. 15 Correspondence (Includes contract.)
- F. 16 Publicity (Includes materials from the pre-Broadway performances at the Shubert Theatre, New Haven.)
- F. 17 Sketches
- F. 18-19 Swatches

The Eagle Has Two Heads, undated (Play.)

Box 7

- F. 1 Costume notes (Play. Includes contract, in which is mentioned that Ruth Morley is to be credited in the program as 'Lee Moore'.)
- F. 2 Sketches
- F. 3 *L'Ecole des Femmes*, 1951 (Play. Contract only.)
- F. 4 *Faster, Faster*, 1958 (Play. Costume notes, and one clipping.)
- F. 5 *The Front*, 1976 (Motion picture. Billing only.)
- F. 6 *General Motors 50th Anniversary Show*, 1957
(Nov. 17, 1957. Cast lists and costume plot.)
- Georgia Brown and Friends*, 1982 (One-woman show.)
- F. 7 Costume and production notes (Costume notes, billing, contract, clippings, and program from the production's opening at the Curran Theatre in San Francisco.)
- F. 8 Sketches
- F. 9 Swatches
- F. 10 *The Good Woman of Setzuan*, 1956 (Play. Costume plot and notes, cast list, and program.)
- Grace Quigley*, 1985 (Motion picture. Costume notes, cast call, and one clipping.)
- F. 11
- F. 12 *Hamlet*, undated (Play. Cast lists, costume notes, and measurements.)
- F. 13 *Hannah*, 1982-1983 (Play. Correspondence, program, and clippings.)
- F. 14 *Hello Again*, 1987 (Motion picture. Measurements only.)
- Here's Where I Belong*, 1966-1968 (Play.)
- F. 15 Costume notes, 1967-1968 (Costume plot and notes, and to-do lists.)
- F. 16 Billing, 1967-1968
- F. 17 Correspondence, 1966-1968
- F. 18 Publicity, 1968 (Programs and clippings. Includes materials from the pre-Broadway performances at the Shubert Theatre, Philadelphia.)
- F. 19 Swatches, 1967-1968
- F. 20 *Heroes*, 1977 (Television production. Costume notes, shooting schedule, contact lists, and one clipping.)
- F. 21 *Hobson's Choice*, undated (Play. Costume plot only.)

Hold Me!, An Entertainment by Jules Feiffer, 1976-1977 (Play.)

Box 8

- F. 1 Production notes, 1977
- F. 2 Billing, 1977
- F. 3 Correspondence, 1976-1977 (Includes contracts.)
- F. 4 Publicity, 1977
- F. 5 Sketches, 1977
- F. 6 *Hughie / Duet*, 1975 (Plays. Costume notes, billing, contract, program, and clippings.)
- I'll Do It!*, 1977-1978 (Television children's show – pilot.)
- F. 7 Costume notes (Costume notes and rough sketches.)
- F. 8 Production notes (Production schedules, contract, and clippings.)
- F. 9 *Ice Age*, 1975 (Play. Costume and production notes, measurements, contract, program, and clippings.)
- F. 10 *In the Counting House*, 1962 (Play. Costume plots and notes, cast and contact lists, correspondence, contract, billing, and publicity. Includes materials from the pre-Broadway performances at the Walnut Theater, Philadelphia.)
- Inherit the Wind*, 1955-1956 (Play.)
- New York, 1955-1956
- Costume notes, 1955
- F. 11 Lists (Cast and contact lists, billing, measurements.)
- F. 12 Notepads (Two notepads with costume notes, contacts, addresses, to-do lists, and some sketches.)
- F. 13 Billing, 1955-1956
- F. 14 Correspondence, 1955-1956
- F. 15 Publicity, 1955
- F. 16 National Company 1956 (Costume plots, cast and contact lists, measurements, and program.)
- Sketches, 1955, undated
- F. 17 1955
- F. 18 Undated (Sketches for four women's dresses. These sketches are unlabeled, but are similar to those Ruth Morley drew for *Inherit the Wind*.)
- It's So Nice To Be Civilized*, 1980 (Play.)
- F. 19 Costume notes (Costume notes, measurements, and contract.)
- F. 20 Billing
- F. 21 Programs
- F. 22 Sketches and swatches (Includes color samples.)
- Jacobo Timerman: Prisoner Without a Name, Cell Without a Number*, 1982-1983 (Television production.)

Box 9

- F. 1 Costume notes, 1982-1983 (Costume notes, breakdown. Includes photographs and the transcript of an interview with Jacobo Timerman.)
- F. 2 Production notes, 1982-1983 (Contact lists, production schedules.)
- F. 3 Billing, 1982-1983
- F. 4 Correspondence, 1982-1983

- F. 5 Publicity, 1983
- F. 6 *Jane Eyre*, 1986-1987 (Play. Produced by the Theatre at Monmouth. Ruth Morley is not credited in this production. Press kit only.)
- The Jilting of Granny Weatherall*, 1979 (Television production.)
- F. 7 Costume notes (Costume plots and notes, billing, and wall paper samples.)
- F. 8 Production notes (Correspondence, shooting schedule, call sheets, and travel information.)
- Johnny Johnson*, undated (Play.)
- F. 9 Large sketches (Some sketches are larger versions of the same costumes represented in the small sketches.)
- Small sketches
- Men
- F. 10 A-P
- F. 11 R-W, unidentified
- F. 12 Women
- Judge Horton and the Scottsboro Boys*, 1975-1976 (Television production.)
- F. 13 Costume notes (Costume breakdown and notes.)
- F. 14 Production notes (Contact lists and shooting schedule.)
- F. 15 Billing
- F. 16 Correspondence (Includes contract.)
- F. 17 *The Knight of the Burning Pestle*, 1953 (Correspondence and program.)
- Kojak*, 1974 (Television series.)
- F. 18 Production notes (Cast lists, shooting schedules, and call sheets. Materials are from the episodes *Wall Street Gun Slinger* and *Another Fine Mess*. Also includes a handwritten shooting schedule from *Four for the Money*.)
- F. 19 Billing
- Ladies at the Alamo*, 1977 (Play.)
- F. 20 Billing
- F. 21 Correspondence (Includes contract.)
- F. 22 Publicity
- F. 23 Sketches
- F. 24 *The Leopard*, 1963 (Black and white photographs from the film. Ruth Morley did not do the costumes for it.)
- F. 25 *The Lesson*, 1978 (Play. Rehearsal schedule, contract and billing.)
- F. 26 *The Life and Assassination of the Kingfish*, 1977 (Television production. Notes on the life of Huey Long, written on the verso of a list of Paul du Pond's costumes for *The Cherry Orchard*.)
- F. 27 *The Little Clay Cart*, 1953 (Play. Program, clipping, and one telegram.)
- F. 28 *Little Miss Marker*, 1980 (Motion picture. One clipping only.)
- Box 10**
- F. 1 *The Long Days*, 1951 (Play. Correspondence, contract, and publicity.)
- The Long Dream*, 1960 (Play.)
- F. 2 Costume notes (Costume plot, notes, to-do lists, measurements, and billing.)

Includes contract.)

F. 3 Publicity (Includes materials from the pre-Broadway performances at the Walnut Theatre, Philadelphia.)

The Lost Honor of Kathryn Beck, 1983 (Television production. Also known as *Act of Passion*.)

F. 4 Costume notes (Costume notes and correspondence.)

F. 5 Production notes (Contact lists, schedules, and cast breakdowns.)

F. 6-7 Billing

F. 8 *Lucia di Lammermoor*, 1953-1954 (Opera, produced by Metropolitan Opera. Correspondence, contract, and program.)

Lucky Pehr, undated (Play.)

F. 9 Measurements for Russell Bailey

F. 10 Sketches

Lute Song, 1959 (Play.)

F. 11-12 Costume notes (Costume plot and notes, cast lists, and correspondence.)

F. 13 Photographs (Photograph and contact sheet from performance. Photography by George Karger.)

F. 14 Publicity

Slides

F. 15 “Good”

F. 16 “Poor and scraps”

Box 11

F. 1 *Mary Rose*, 1951 (Play. Program only.)

A Matter of Position, 1962

F. 2 Costume notes (Costume plot, notes, to-do lists.)

F. 3 Production notes (Production breakdown, schedules, staff lists, and contract. Includes materials from the pre-Broadway performances at the Walnut Theatre, Philadelphia.)

F. 4 Publicity

F. 5 Sketches

Mayflower: The Pilgrims' Adventure, 1979 (Television production. Original production title: *Here There Be Dragons: The Voyage of the Mayflower*.)

F. 6-7 Costume notes (Notes, measurements, and swatches.)

F. 8 Production notes (Contact lists and production schedules.)

Photographs (Polaroid photographs of actors in costume, arranged by scene.)

F. 9 Church scene, and Loading

F. 10 Leaving England, Scenes 45-99

F. 11 Scenes 102-151

F. 12 Scenes 185-204, Storm

F. 13 Scenes 209-244, Landing in the U.S.A.

F. 14-15 Research (Includes two 8"x10" negatives.)

F. 16 Sketches

The Merchant of Venice, 1955 (Play.)

- F. 17 Production notes (Billing and publicity.)
- F. 18 Sketches (Some with swatches attached.)

A Midsummer Night's Dream, 1956 (Play, at the Empire State Music Festival.)

Box 12

- F. 1 Costume notes (Costume notes, a notebook with to-do lists and sketches, swatches, and publicity. Includes a program from New York Shakespeare Festival's production of the play in 1961.)
- F. 2 Correspondence (Includes contract.)
- F. 3 Sketches (Details for Peaseblossom and other characters.)
- The Miracle Worker*, 1959-1961
- Play, 1959-1961
- New York, 1959-1961
- F. 4-5 Costume notes, 1959 (Costume plots and notes, to-do lists, packing lists, production schedule and contact lists.)
- F. 6 Billing, 1959-1960
- F. 7 Correspondence, 1959
- F. 8 Photographs, 1959 (Black and white photographs from state. Photography by Sheldon Secunda, Arthur Cantor and Fred Fehl.)
- Publicity, 1959-1961
- F. 9 Clippings and programs, 1959-1961
- F. 10 Magazines, 1959-1960
- F. 11 Touring company, 1960-1961 (Costume notes, billing, and program, swatches, and contract.)
- Television production, 1961

Box 13

- F. 1 Costume notes (Costume plots, to-do lists, billing.)
- F. 2 Production notes (Cast and contact lists, schedules, call sheets, and script revisions.)
- F. 3 Photographs (Black and white photographs from shooting and fittings. Photography by Muky.)
- F. 4 Publicity (Clippings.)
- F. 5 Sketches (Rough sketches.)
- F. 6 Swatches
- F. 7 *The Miser*, 1955 (Play, French title: *L'Avare*. Contract only.)
- Modigliani*, 1979 (Play.)
- F. 8 Costume notes (Notes, measurements.)
- F. 9 Production notes (Scene breakdown, rehearsal schedules, and contact lists.)
- A Moon for the Misbegotten*, 1957 (Play.)
- F. 10 Costume notes (Notes with swatches attached, and contract.)
- F. 11 Billing
- F. 12 Photographs (Black and white photographs of Wendy Hiller, possibly related to the production. Photography by Armstrong Jones.)
- F. 13 Publicity
- F. 14 Sketches
- The Most Happy Fella*, 1959 (Play. Costume plots and notes, rehearsal schedules, cast lists, publicity, and contract.)
- F. 15

- F. 16 *Mother Courage*, 1959-1960 (Play, not produced. Costume notes and correspondence.)
- F. 17 *Mrs. Warren's Profession*, 1950 (Play. Costume notes, program, clippings, and contract.)
- Mussolini: The Untold Story*, 1984-1985 (Television mini-series.)

Box 14

- F. 1-2 Costume notes, 1984-1985 (Character and costume breakdown, notes with rough sketches and some attached swatches.)
- Production notes, 1984-1985
- F. 3 Call sheets
- F. 4 Cast lists (Includes cast and staff contact lists.)
- F. 5 Shooting schedules
- F. 6 Billing, 1984-1985
- F. 7 Correspondence, 1984-1985
- F. 8 Publicity, 1985
- Research, 1984 (Photocopies of images and descriptions of the Italian army uniforms and costumes from the 1930s and 1940s.)

Box 15

- F. 1-3 Army
- F. 4 Men
- F. 5 Women
- F. 6 *Never Love A Stranger*, 1958 (Motion picture. Contract and clippings.)
- F. 7 *The New Tenant / Victims of Duty*, 1964 (Plays. Costume notes, contract, telegrams, and publicity.)
- New York City Opera, 1951-1966, undated
- Correspondence, 1951-1959 (General correspondence between Ruth Morley and the City Center of Music and Drama. Includes season contracts.)
- F. 8 Productions, 1951-1966
- Carmina Burana*, 1959
- F. 9 Contracts
- F. 10 Publicity (Includes two opening-night telegrams.)
- F. 11 Sketches
- F. 12 Swatches and color samples
- The Cradle Will Rock*, 1960
- F. 13 Costume notes (Costume notes, plot, and cast list.)
- F. 14 Billing
- F. 15 Correspondence (Includes contracts.)
- F. 16 Publicity
- F. 17 Sketches
- The Crucible*, 1961 (Opera based on the play by Arthur Miller.)
- F. 18 Costume notes
- F. 19 Production notes (Cast and contact lists.)

- F. 20 Correspondence (Includes contract.)
- F. 21 Publicity
- F. 22 Sketches

Danton's Death, 1966

Box 16

- F. 1 Costume notes (Notes, billing, and contract.)
- F. 2 Publicity
- F. 3 Sketches (Rough sketches.)
- F. 4 Swatches

Dialogues of the Carmelites, 1966

- F. 5 Costume notes (Costume plots and notes, and billing.)
- F. 6 Correspondence (Includes contracts.)
- F. 7 Publicity
- F. 8 Sketches
- F. 9 Swatches

The Dybbuk, 1951

- F. 10 Costume notes (Costume plots, notes with rough sketches, cast list, and one performance photograph.)
- F. 11 Correspondence (Includes opening night telegrams.)
- F. 12 Publicity
- F. 13 Research
- F. 14 Sketches

The Four Ruffians, 1951

- F. 15 Costume notes (Costume plot and costume descriptions, partly in German, some with sketches. Includes black and white photographs of drawings for the set.)
- F. 16 Correspondence
- F. 17 Publicity
- Sketches
- F. 18 Color
- F. 19 Pencil

- F. 20 *Gentlemen, Be Seated, 1963* (Costume notes.)

The Golem, 1962

- F. 21 Costume notes (Costume plot and notes, to-do lists, and contracts.)
- F. 22 Photographs (Black and white performance photographs. Photography by Friedman-Abeles and Fred Fehl.)
- F. 23 Publicity
- F. 24 Sketches
- F. 25 Swatches

The Good Soldier Schweik, 1958

Box 17

- F. 1 Correspondence (Includes contract.)

- F. 2 Photographs (Black and white performance photographs.)
- F. 3 Publicity
- F. 4 Sketches
- F. 5 Slides
- F. 6 *Manon*, 1951 (Costume plots and notes, clippings, black and white performance photographs, and contract.)
- F. 7 *Maria Golovin*, 1959 (Costume notes, clippings, and a contract for costume supervision of *Maria Golovin*, *The Medium*, *Regina*, and *Susannah*.)
- The Passion of Jonathan Wade*, 1962
- F. 8 Costume notes (Costume plot and notes.)
- F. 9 Billing
- F. 10 Correspondence (Includes contract.)
- F. 11 Publicity
- F. 12 Swatches
- F. 13 *Porgy and Bess*, 1965 (Contract only.)
- F. 14 *Regina*, 1959 (Costume notes, performance photographs by George Karger.)
- F. 15 *Susannah*, 1958 (Costume notes, black and white performance photographs by Photo-Atelier Philippi, in Antwerp, Belgium.)
- Threepenny Opera*, 1965
- F. 16 Costume notes (Costume notes, to-do lists, measurements, and billing.)
- F. 17 Correspondence (Includes contracts.)
- F. 18 Publicity
- F. 19 Sketches
- The Triumph of St. Joan*, 1959

Box 18

- F. 1 Costume notes (Includes contract.)
- F. 2 Billing
- F. 3 Publicity
- F. 4 Research (Costume lists and black and white photographs from other productions with the same theme: *Joan of Arc*, 1948; *The Lark*, 1957; *Joan of Lorraine*, undated.)
- F. 5-6 Sketches (Some with swatches attached.)
- F. 7 Slides (Stage photographs dated Apr. 15, 1959.)
- F. 8 Swatches
- Publicity, 1951-1966, undated
- Programs, 1951-1965 (Programs from the shows in which Ruth Morley participated.)
- F. 9 1951
- F. 10 1952
- F. 11 1958-1965
- F. 12 Season schedules, 1951-1966, undated

- Season of 1951-1952 (Materials from the season during which Ruth Morley served as costume supervisor.)
- F. 13 Costume notes (Staff directories, billing, and photographs from *Die Meistersinger*. Photography by Ben. Mancuso and Jimmy Sileo.)
- F. 14 Costume plots (Costume plots for the season's productions for which Ruth Morley simply supervised the costumes: *Aida*, *La Boheme*, *Carmen*, *Don Giovanni*, *Faust*, *The Love for Three Oranges*, *Madama Butterfly*, *The Marriage of Figaro*, *Pagliacci*, *Rigoletto*, *Der Rosenkavalier*, *The Tales of Hoffmann*, and *La Traviata*.)

Box 19

- F. 1 *Night Music*, 1951 (Play. Contract, clipping, and program.)
- F. 2 *The Night of Empty Chairs*, 1977 (Program and accompanying texts. An Amnesty International event. Ruth Morley is credited as production consultant.)
- N.Y.P.D.*, Episode title: *The Extremists*, 1966 (Television series. Pilot.)
- F. 3 Costume notes (Costume plot and notes, and billing.)
- F. 4 Production notes (Call sheets and shooting schedules, cast and contact lists.)
- F. 5 *Ole!*, undated (Play.)
- Once Around*, 1989 (Motion picture.)
- F. 6 Costume notes (Costume notes and shopping information for wedding scene only. Includes some rough sketches.)
- Research (Pages cut out from magazines, several with Ruth Morley's notes and ideas on the margins.)
- F. 7 Men
- F. 8 Women (Includes three black and white photographs.)
- F. 9 Sketches
- F. 10 *One from the Heart*, 1981 (Motion picture. Staff and crew contact lists only.)
- F. 11 *One of the Guys*, 1990 (Play, produced by New York Shakespeare Festival. Contact sheet, costume notes, billing, and program.)
- One Sunday Afternoon*, ca. 1947 (Play.)
- F. 12 Costume notes (Costume plot, one photograph, and program. Ruth Morley is credited as Ruth Birnholz.)
- F. 13 Sketches

- Only in America*, 1959 (Play.)
- F. 14 Costume notes (Costume plots and notes, to-do lists, measurements, and contract.)
- F. 15 Billing
- F. 16 Correspondence
- F. 17 Publicity
- F. 18 Swatches

Box 20

- F. 1 Opera Futures Workshop, undated (Costume supervision for the *Poor Sailor* and *Mavra*, program only.)
- Orgasmo Adulto Escapes from the Zoo*, 1983 (Play.)
- F. 2 Costume and production notes (Correspondence, rehearsal list, and billing.)
- F. 3 Photographs
- F. 4 Publicity
- F. 5 *The Pajama Game*, 1957 (Play. Costume plot and notes, billing, and contract.)
- F. 6 *A Palm Tree in a Rose Garden*, 1957 (Play. Costume notes.)
- F. 7 *Parenthood*, 1989 (Motion picture. One letter only.)
- F. 8 *Passing Game*, 1977 (Play. Costume plot, production schedule, and billing.)
- F. 9 *Paul Winchell Show*, 1953 (Contract only.)
- F. 10 *Peer Gynt*, 1950-1951 (Play. Ruth Morley was assistant to costume designer Rose Bogdanoff.)
- F. 11 *Peg O' My Heart*, 1950 (Play. Program only.)
- A Pin to See the Peepshow*, 1953 (Play.)
- F. 12 Contract
- F. 13 Publicity
- F. 14 Sketches
- Playing for Time*, 1979-1980 (Television production.)
- F. 15 Correspondence, 1979-1980
- F. 16-17 Publicity, 1980
- F. 18 *The Prince of Homburg*, 1977 (Swatches only.)

Box 21

- F. 1 *Prologue to Glory*, ca. 1950-1953 (Play. Program only.)
- F. 2 *Puppets and Dolls*, undated (One sheet of notes only.)
- The Resistible Rise of Arturo Ui*, 1973-1974 (Play.)
- F. 3 Costume notes, 1974
- F. 4 Costume plots, 1974
- F. 5 Billing, 1974
- F. 6 Correspondence (Includes contract.)
- F. 7 Measurements, 1973-1974
- F. 8 Publicity, 1974

- The Rise and Fall of the City of Mahagonny*, 1969-1970 (Play.)
- F. 9 Costume notes, 1970 (Costume plots and notes, cast lists, measurements, and contract.)
- F. 10 Billing
- F. 11 Publicity (Includes opening night correspondence.)
- Sketches (Some with swatches attached.)
- F. 12 Color
- F. 13-14 Pencil
- F. 15 Swatches
- Box 22**
- F. 1 *River Line*, 1957 (Play. Costume plot and notes, billing, and clippings.)
- F. 2 *Rocket to the Moon*, 1947 (Play. Ruth Morley is mentioned as Ruth Birnholz.)
- Roman Candle*, 1960 (Play.)
- F. 3 Costume notes (Costume plots and notes, to-do lists, and contract.)
- F. 4 Production notes (Includes materials from the pre-Broadway performances at the Playhouse Theatre, Wilmington, Delaware.)
- F. 5 Billing
- F. 6 Sketches
- F. 7 Swatches
- Say, Darling*, 1985-1959 (Play.)
- F. 8 Costume notes, 1959 (Costume plot, notes, and contract. Original costumes not designed by Ruth Morley.)
- F. 9 Contact sheets, 1958 (Contact sheets of performance photographs.)
- F. 10 *The Scarecrow*, 1953 (Play. Costume notes and program.)
- A Season in Hell*, 1950 (Play.)
- F. 11 Costume notes (Costume notes and program.)
- F. 12 Sketches
- See No Evil, Hear No Evil*, 1989 (Motion picture. Notes and one magazine page with research photographs.)
- F. 13
- F. 14 *A Sense of Humor*, 1983 (Play. Contract only.)
- The Shadow of a Gunman*, 1958 (Play.)
- F. 15 Costume notes (Costume plot, notes, rough sketches, and billing.)
- Correspondence (Includes correspondence with Sean O'Casey, and contract.)
- F. 16 Photographs (Black and white performance photographs. Photography by Martha Holmes.)
- F. 17
- F. 18 Publicity
- Sketches (Arranged alphabetically by character.)
- F. 19 D-H
- F. 20 M-S
- F. 21 Swatches
- Shakespeare and the Indians*, 1983 (Play.)

Box 23

- F. 1 Costume and production notes (Costume notes, rehearsal schedules, visitor information package, program, and contract.)
- Photographs
- F. 2 Performance (Black and white.)
- F. 3 Research (Color.)
- Sketches
- Color(Swatches attached.)
- F. 4 Men
- F. 5 Women
- F. 6 Pencil
- Shakespeare for the Schools on Broadway, 1986-1987 (Plays produced for schools by New York Shakespeare Festival.)
- As You Like It / Romeo and Juliet*
- F. 7 Costume plots
- Production notes (Rehearsal schedules, cast and contact lists, and Lillian Pan's resume.)
- F. 8
- F. 9 Measurements
- Macbeth*
- F. 10 Costume notes(Notes, photocopies of costume sketches, and contract.)
- Sketches (Arranged alphabetically by character
- F. 11 A-L
- F. 12 M
- F. 13 P-W, general
- F. 14 Swatches
- F. 15 *Shuffle Along of 1952, 1951* (Play. Costume plot and contract.)
- F. 16 *The Sign in Sidney Brustein's Window, 1964* (Play. Costume notes and program.)
- F. 17 *The Silent Partner, 1972* (Play. Costume notes, contact list and contract.)
- F. 18 *Songs I Learned at My Mother's Knee, and Other Joints, 1986* (Notes and rough sketches.)
- Spoils of War, 1988* (Play.)

Box 24

- Costume notes (Costume plots and photographs, measurements, and research images.)
- F. 1
- F. 2 Production notes (Production schedules and contact lists. Includes information for the details of moving the production between New York and Toronto.)
- F. 3 Billing
- F. 4 Correspondence (Includes contract.)
- F. 5 Publicity
- F. 6 Sketches (Some swatches attached.)
- Square in the Eye, 1965* (Play.)
- F. 7 Costume notes (Costume notes, including information and costume plot for the film sequence *Let's Face It!*)
- F. 8 Billing

- F. 9 Correspondence
- F. 10 Publicity
- St. John Terrell's Music Circus, 1951
- F. 11 Season schedule
- F. 12 *Annie Get Your Gun* (Costume plot.)
- F. 13 *Brigadoon* (Costume plot and program.)
- F. 14 *Carmen Jones* (Costume plot and program.)
- F. 15 *The Desert Song* (Costume plot and program.)
- F. 16 *Finian's Rainbow*(Program only.)
- F. 17 *Die Fledermaus* (Costume plot and program.)
- F. 18 *High Button Shoes* (Costume plot and program.)
- F. 19 *Irene* (Costume plot, program.)
- F. 20 *The Merry Widow* (Costume plot and program.)
- F. 21 *Naughty Marietta* (Costume plot and program.)
- F. 22 *Rose Marie* (Costume plot, program, and clipping.)
- F. 23 *Show Boat* (Costume plot only.)
- F. 24 *The Vagabond King* (Costume plot and program.)
- F. 25 *The Strangers*, 1963 (Play. Costume notes, and one clipping.)
- Straws in the Wind*, 1975 (A revue by various authors and composers.)
- F. 26 Costume notes (Includes contract.)
- F. 27 Production notes (Contact lists, and program.)
- F. 28 Sketches
- F. 29 Swatches and color samples
- Summerfare, 1980-1982 (At the State University of New York College at Purchase.)
- F. 30 1980 (Costume notes, correspondence, programs, schedules, and contract.)
- F. 31 1982 (Correspondence, program, and billing.)
- Take a Giant Step*, 1953 (Play. Contract, programs and clippings from the pre-Broadway performances at the Forrest Theatre, Philadelphia.)
- F. 32
- F. 33 *Talent '50*, 1950 (Ruth Morley was assistant to Eddie Leight.)
- F. 34 Tamiment Playhouse productions, 1950 (Programs from shows in which Ruth Morley was assistant to costume designer Al Burke: *Easy Does It*; *Going Places*; *Here and There*; *Hey, C'm Here*; *Hit the Road*; *Lets Get Away*; *Manhattan Greenery*; *Show Me A Town*; *Silva-Telles, Mercedes* recital.)
- F. 35 *The Taming of the Shrew*, 1954 (Opera at the Chicago Lyric Theatre. Correspondence, costume plot, and billing.)

Box 25

- F. 1 *The Tender Heel*, 1963 (Play. Costume notes, program, clippings, and two letters by Aileen Crow.)
- F. 2 *Theatre Music of Two Lands*, undated (Musical numbers program. Ruth Morley is credited as Ruth Birnholz.)
- A Thousand Clowns*, 1962-1964
- Play, 1962-1964

- F. 3 Costume notes (Costume plot, notes, and one photograph.)
- F. 4 Production notes, 1962 (Production schedule, contact lists, and scene breakdown. Includes materials from the pre-Broadway performances at the Wilbur Theatre, Boston.)
- F. 5 Billing, 1962
- F. 6 Correspondence, 1962 (Includes contract.)
- F. 7 Publicity, 1962
- Sketches, 1962
- F. 8 Color
- F. 9 Pencil
- F. 10 Slides, 1962
- F. 11 Tour itinerary, 1963-1964
- Motion picture, 1963-1964
- F. 12 Costume notes, 1963-1964 (Costume inventory and notes, and billing.)
- F. 13 Production notes, 1964 (Cast and staff lists, shooting schedule, call sheets, and one letter from Hank Spitz.)
- F. 14 *Threepenny Opera*, 1964 (Motion picture. Notes and billing for costume made for Sammy Davis Jr.)
- F. 15 *Tootsie*, 1983 (One clipping only.)
- Toys in the Attic*, 1960 (Play.)
- F. 16 Costume notes
- F. 17 Production notes (Contact lists and a copy of a sketch for the set by Lillian Hellman-Bay.)
- F. 18 Billing
- F. 19 Correspondence (Includes contract.)
- F. 20 Publicity
- Sketches (Arranged by character name.)
- F. 21 Berniers, Anna (Some swatches attached.)
- F. 22 Berniers, Carrie
- Berniers, Anna and Carrie (Extra sketches, held separately.)
- F. 23-24 Color
- F. 25 Pencil and ink, rough sketches
- F. 26 Berniers, Julian
- F. 27 Berniers, Lily (Some swatches attached.)
- Berniers, Lily and Prine, Albertine (Extra, rough sketches, held separately.)
- F. 28-29 Color
- F. 30 Ink
- F. 31-32 Pencil
- F. 33 Unlabeled female characters (Swatches attached.)
- F. 34 Swatches

Box 26

- F. 1 *The Tragedy of Richard III*, undated (Play. With Alexander Clark as

Richard III. Program only.)

- The Tree that Found Christmas*, 1955 (Play.)
 Costume and production notes (Costume and scenery plots, billing, correspondence, cast lists, and programs.)
- F. 2 Sketches
- F. 3 Actors
- F. 4 Scenery and props
- F. 5 *Twelfth Night*, 1957 (Television production for NBC-TV. Costume notes and plots, and cast list.)
- F. 6 *Twelve Angry Men*, 1972 (Play. Costume notes, swatches, measurements, billing, publicity, and contract.)
- F. 7 *Twice Around the Park*, 1982-1983 (Play.)
 Costume and production notes, 1982 (Costume notes, contact list, rehearsal schedule, and billing.)
- F. 8 Correspondence, 1982-1983
- F. 9 Photographs, 1982 (Black and white performance photographs from *A Need for Brussels Sprouts*, one of the plays in the production.)
- F. 10 Publicity, 1982
- Wait Until Dark*, 1965-1966 (Play.)
 New York
- F. 11 Costume notes (Costume plot and notes, cast list, billing, and program.)
- F. 12 Correspondence (Includes contract.)
- F. 13 Tour (Cast lists, costume notes, and billing.)
- Who Was That Lady I Saw You With*, 1958 (Play.)
- F. 14 Costume notes
- F. 15 Billing
- F. 16 Correspondence (Includes contract.)
- F. 17 Publicity (Includes materials from the pre-Broadway performances at the Shubert Theatre, Philadelphia.)
- F. 18 *Win/Lose/Draw*, 1983 (Play. Contract, program, and one clipping.)
- Women Beware Women*, 1986-1987 (Play.)

Box 27

- F. 1 Costume notes, 1986-1987
 Production notes, 1986-1987 (Character and scene breakdown, cast list, and program.)
- F. 2
- F. 3 Correspondence, 1987 (Includes contract.)
- F. 4-5 Research (Costume images and descriptions.)
- F. 6 Sketches (Some with swatches attached.)
- F. 7 Swatches
- Wonderful Town*, 1958-1963 (Play.)
- F. 8 Costume notes, 1963 (Costume plots and notes.)
- F. 9 Production notes, 1962-1963 (Cast and contact lists)
- F. 10 Contracts, 1958-1962
- F. 11 Photographs, 1963 (Black and white performance photographs, by Alix Jeffry.)

- F. 12 Programs, 1963 (Includes a program from a production of 1953.)
- F. 13 Swatches
- F. 14 *The World of Sholom Aleichem*, 1954 (Play. Contract with National Company, program.)
- F. 15 *Xmas in Las Vegas*, 1965
- F. 16 Costume notes (Costume plots and notes, and swatches.)
- F. 17 Production notes (Cast and contact lists, production schedules, and opening night correspondence.)
- F. 18 Billing
- F. 19 Publicity
- F. 19 *The Young Doctors*, 1961 (Thank-you note by Dick Clark only.)
- Unidentified

Box 28

- F. 1 Notes, 1952-1988, undated (Costume notes and contact information from various unidentified productions. Includes a gift list to colleagues, and a sketch.)
- F. 2 Photographs, undated
- F. 2 Lucille Leighton (Black and white photographs of Lucille Leighton in Renaissance costume.)
- F. 3 Man and woman (Possibly performance photographs of a woman on a ladder and standing man.)
- F. 4 Sketches, undated (Unlabeled sketches from various productions.)
- F. 4 Boys and girls in Scottish costumes
- F. 5-6 Children's story (Costumes for boys, girls, women and animals, likely for some children's story.)
- F. 7 Clowns (Seven clown costumes.)
- F. 8 Detail from woman's dress, ca. from 1640s
- F. 9 Female dancer costumes
- F. 10 Four female costumes (20th century dresses and two-piece sets.)
- F. 11 Man and Woman in 19th century European costumes
- F. 12 Man holding lamp
- F. 13 Man in cape and boots
- F. 14 Renaissance costumes
- F. 15 Rough sketches (Possibly from various productions.)
- F. 16 Scottish plaid costumes (Costumes for a Scotsman and three women, using the same fabric.)
- F. 17 Summer dresses for two women (Dresses and overcoats, from ca. 1960s-1970s.)
- F. 18-20 Water lilies, schoolgirl, and unlabeled characters (Includes swatches.)
- F. 21 Woman in purple dress and hat (Includes swatch.)
- F. 22 Woman in red coat and boots (Three variations.)
- F. 23-24 Yellow dresses (A series of primarily yellow dresses from early 20th century.)
- Slides, undated (Stage slides from unidentified performances.)

Box 29

- F. 1 Asian theme costumes
- F. 2 Early 20th century costumes
- F. 3 Modern theme costumes
- Swatches, undated
- F. 4 Fabrics for men's suits
- F. 5-7 Various colors and patterns

Series II: Scripts, 1947-1990, undated

Box 30

- F. 1 *Act One*, 1963 (Screenplay by Dore Schary. Based on an autobiography by Moss Hart.)
- F. 2 *All the Rage*, undated (Screenplay by Daniel Jay Franklin.)
- F. 3 *The Amboy Dukes*, 1979 (Screenplay adapted and written by Phillip Goldfarb from the novel by Irving Schulman. Includes handwritten corrections.)
- F. 4 *Among the Paths to Eden*, undated (Screenplay by Eleanor Perry from the story of Truman Capote.)
- F. 5 *An American Named Marshall Hughes*, undated (Screenplay by Daniel Hess. Adapted from a Joyce Carol Oates story by Daniel Hess and Frank Wolkenburg. First draft revised.)
- F. 6 *An American Place*, 1990 (By Julian Barry.)
- F. 7 *...And The Band Played On*, 1986 (Screenplay by Eileen Ryan. Second draft, Aug. 15, 1986.)
The Apprenticeship of Duddy Kravitz, 1987, undated (Book by Austin Pendleton and Mordecai Richler. Music by Alan Menken. Lyrics by David Spencer. Based on the novel by Mordecai Richler. There are considerable differences between the two texts included here.)

Box 31

- F. 1 1987
Undated
- F. 2 Act I
- F. 3 Act II
The Assistant, undated (Screen treatment by Paul Sylbert. Adapted from the novel by Bernard Malamud.)
- F. 4 Pages 1-130
- F. 5 Pages 131- 245
August, August, August, undated (A circus performance by Pavel Kohout. Translated by Jack Garfein.)
- F. 6 *Babbitt*, 1986 (Music and lyrics by Arnold Lewis Cohen. Based on the novel *Babbitt* by Sinclair Lewis.)
- F. 7 *The Black Madonna*, undated (Outline for a screenplay by Avron Weinreich and Sharon Feinstein. Annotated. Includes alternative ending.)
- F. 8 *Butch Cassidy and the Sundance Kid – Part One: A Prequel*, undated (Screenplay by Allan Burns.)

Box 32

- F. 1 *Calling In Crazy*, undated (By Henry Bloomstein.)
- F. 2 *Carla* (working title), undated (By Eleanor Perry.)
Carver!, undated (Book by Alfred Allan Lewis. Music and lyrics by H.B. Barnum.)
- F. 3

- F. 4 *The Cellar and the Well*, 1949 (By Phillip Pruneau. Annotated.)
- F. 5 *The Champ*, 1977 (Screenplay by Walter Newman from the 1931 Metro-Goldwyn-Mayer film by Frances Marion and Leonard Parskins. Oct. 21, 1977.)
- F. 6 *A Change in the Heir*, 1989 (Book by George H. Gohram and Daniel Sticco. Music by Daniel Sticco. Lyrics by George H. Gohram. Copy revised Dec. 1989.)
- F. 7 *Chapter Two*, 1977 (By Neil Simon. Second draft June 1977, revised July 1977.)
- F. 8 *A Chekhov Concert*, 1990
First rough draft (Aug. 16, 1990. Spelling of title: *A Chekov Concert*. Includes a letter from Robert Klein.)
- F. 9 Second draft (Sept. 14, 1990. Includes a letter from Robert Klein.)
- Box 33**
- F. 1 *The Chekhov Sketchbook*, undated (Includes texts of *The Vagabond*; *The Witch*. In a *Music Store*. Dramatized by Luda Kadison. English version by Joseph Buloff and Helen Waren.)
- F. 2 *Chinese Coffee*, undated (By Ira Lewis.)
- The Chosen*, 1987 (Book by Chaim Potok. Music by Philip Springer. Lyrics by Mitchel Bernard. From the novel by Chaim Potok. Fifth rehearsal version Sept. 21, 1987.)
- F. 3 Act I
- F. 4 Act II
- F. 5 *Clérambard*, undated (By Marcel Ayme. American version by Alvin Sapinsley. Based on the translation from the French by Norman Denny.)
- F. 6 *The Cliffdwellers*, 1965 (Episode: *One for the Money*. Television production. Written by David W. Rintels. Final draft. Revised by Irving Elman and Irving Gaynor Neiman, Dec. 1, 1965.)
- F. 7 *Cockfight*, 1976 (By Elaine Jackson. Final as of Dec. 8, 1976. Annotated.)
- F. 8 *Cocktails at Six*, 1986 (Screenplay)
- F. 9 *Cold Storage*, undated (By Ronald Ribman. Untitled draft. There are significant differences between this text and the work's published version.)
- F. 10 Collected plays by Nathalie Sarraute, undated (Copies from a publication of her *Collected Plays*. Included here are: *It Is There*, translation by Barbara Wright; *It's Beautiful*; *Izzum*; and *The Lie*, translation by Maria Jolas.)
- F. 11 *The Comeback*, 1988 (By Marshall Brickman. From the novel *50* by Avery Corman. Annotated.)
- Cosmopolitan Theatre*, 1951 (Television production. Screenplays for the first thirteen episodes. Episodes 5 and 10 are missing.)

Box 34

- F. 1 Episode 1: *The Secret Front* (By Paul Gallico. Adapted by Richard Macaulay. Produced and directed by Sherman Marks. Oct. 2, 1951.)
- F. 2 Episode 2: *Be Just and Fear Not* (By Rita Weiman. Adapted by David Shaw. Directed by David Pressman. Oct. 9, 1951.)
- F. 3 Episode 3: *Incident in a Blizzard* (By Ruth McCoy Harris. Adapted by Robert Anderson. Produced and directed by Sherman Marks. Oct. 16, 1951. Revised.)

- F. 4 Episode 4: *Reward: One Million* (By Manuel Komroff. Adapted by Charles O'Neill. Directed by David Pressman. Oct. 23, 1951.)
- F. 5 Episode 6: *Lost Concerto* (By Libbie Block. Adapted by Arnold Schulman. Produced by Sherman Marks. Directed by David Pressman. Nov. 6, 1951.)
- F. 6 Episode 7: *I'll Be Right Home, Ma* (By Henry Denker. Adapted by Leon Stein. Produced and directed by Sherman Marks. Nov. 13, 1951.)
- F. 7 Episode 8: *The Tourist* (Television play by Charles O'Neill. Based on a story by Richard Stern. Produced by Sherman Marks. Directed by David Pressman. Nov. 20, 1951. Incomplete copy.)
- F. 8 Episode 9: *Time to Kill* (By E.P. McGuire. Adapted by Robert Anderson. Produced by Sherman Marks. Directed by Walter Hart. Nov. 27, 1951.)
- F. 9 Episode 11: *Mr. Whittle and the Morning Star* (A novel by Robert Nathan. Adapted by Robert Anderson. Produced and directed by Sherman Marks. Dec. 11, 1951.)
- F. 10 Episode 12: *The Singing Sound* (By Jerome Weidman. Adapted by Ken Pettus. Produced by Sherman Marks. Directed by David Pressman. Dec. 18, 1951.)
- F. 11 Episode 13: *One Red Rose for Christmas* (By Paul Horgan. Adapted by Robert Anderson. Produced and directed by Sherman Marks. Dec. 25, 1951.)

Box 35

- F. 1 *The Country Wife*, 1984 (Book by Anthony Stimac. Music by Andy Badale. Lyrics by Barbara Fried. Based on *The Country Wife* by William Wycherly. Seventh draft. July 24, 1984. Includes a note from 'Tony'.)
- F. 2 *Cradle Song*, 1988 (Book and lyrics by Mary Bracken Phillips. Music by Jan Mullaney.)
- F. 3 *Cross Creek*, undated (Adapted from the memoirs of Marjorie Kinnan Rawlings by Dalene Young.)
- F. 4 *Crossing*, undated (By Karen Sunde.)
- F. 5 *The Crucible*, undated (Opera. Libretto by Bernard Stambler. Based on the play by Arthur Miller. Music by Robert Ward. Annotated.)
- F. 6 *Dancing in the Chequered Shade*, undated (By John Van Druten.)
- F. 7 *Danton's Death*, 1947 (Published opera of *Danton's Tod* by Gottfried von Einem. Annotated.)
- F. 8 *A Death in the Family*, undated (By Tad Mosel.)
Death of a Salesman, 1947-1949

Box 36

- F. 1 Play (By Arthur Miller. Copyright 1949)
- F. 2 Shooting script (*Certain Private Conversations in Two Acts and a Requiem* by Arthur Miller. Shooting script for television arranged by Volker Schlöndorff. Copyright 1949.)
- F. 3 *Deathtrap*, 1977 (By Ira Levin. Includes some handwritten changes.)
- F. 4 *Deborah: The Adventures of a Soldier*, 1980 (By Karen Sunde. Annotated.)
- F. 5 Dialogues for one voice, undated (Three pieces.)
- F. 6 *Doc*, undated (Screenplay by Peter Hamil.)
- F. 7 *Dorothy Parker's Big Blonde*, 1980 (Screenplay for television. Annotated. Includes revisions of July 23, 1980.)

Box 37

- F. 1 *The Downstairs Boys*, 1980 (By Murray Schisgal. Annotated. Includes one letter by Anthony J. Stimac.)
- F. 2 *Dress Gray*, 1981 (Screenplay by Gore Vidal. Second revision Mar. 6, 1981)
- F. 3 *Durante*, undated (Book by Frank Spiering and Richard Wolf. Music by Richard Wolf. Lyrics by Frank Spiering. Includes a note from Frank Spiering. Annotated.)
- F. 4 *The Escape Artist*, 1980 (Screenplay by Stephen Zito. From the novel *The Escape Artist* by David Wagoner. Fourth draft.)
- F. 5 *Everybody Needs Someone to Remind Them Who They Are*, undated (Screenplay.)
- F. 6 *Everybody Out. The Castle is Sinking*, 1964 (By Phoebe and Henry Ephron. Annotated.)
- F. 7 *Faith*, 1988 (By Israel Horowitz. Part I of the triptych *Faith, Hope and Charity* by Israel Horowitz, Terrence McNally and Leonard Melfi.)

Box 38

- F. 1 *Family Butchers*, undated (Title page is missing.)
- F. 2 *Fanny*, 1984 (By S.N.Behrman and Joshua Logan. Based on the trilogy of Marcel Pagnol. Music and lyrics by Harold Rome.)
- F. 3 *Five in the Afternoon*, undated (By L. Blake.)
- F. 4 *For Angela... and the Kids*, 1986 (By Richard Holland. Annotated.)
- F. 5 *The Forgotten Lover*, 1984 (By Susan Dworkin.)
- F. 6 *Frankie and Johnny in the Clair de Lune*, 1990 (Screenplay by Terrence McNally. Revised first draft Sept. 13, 1990. Revised Sept. 25, 1990.)
- F. 7 *The Freaking of Michael Richard Green*, undated (A handwritten text of a story by Nita Schroeder. Possibly a birthday present for Jon Epstein. There is space for drawings, which were supposed to be added by Ruth Morley. This copy has no drawings.)
- F. 8 *The Girl in Seventeen B*, 1977 (By Muriel Resnik.)

Box 39

- F. 1 *The Good Woman of Setzuan*, 1956 (By Bertholt Brecht. The Royal Court Theatre version by Eric Bentley.)
- F. 2 *The Goodbye People*, undated (By Herb Gardner.)
- F. 3 *Grand Bartel*, undated (Alternative title: *Mixed Nuts*. Presented by Granat W. Granat. Starring Muriel Resnik as The Old Hooker. Religious number staged by Sandy Dennis.)
- F. 4 *The Great Prince Died*, undated (By Bernard Wolfe.)
- F. 5 *The Great Santini*, undated (Screenplay. Title page missing.)
- F. 6 *Gringo: A True Story*, 1987 (Screenplay by Don Crowell Jr., Jon Mercedes III and Paul B. Grenier. Includes a letter by Paul Bruno and a press kit. Third draft, May 1987.)
- F. 7 *Guilt Edged Bonds*, undated (By Marion Abeson. Tentative title for a play in progress.)
- F. 8 *Gulls*, undated (By Robert Hewett.)

Box 40

- F. 1 *The Hard Way*, 1987 (By Daniel Pyne. Second draft.)
- F. 2 *Harvey Middleman, Fireman*, 1964 (Screenplay by Ernest Pintoff.)
- F. 3 *Heart Music*, 1982 (By Richard Holland.)

- F. 4 *Here's Where I Belong*, undated (Book by Terrence McNally. Music by Robert Waldman. Lyrics by Alfred Uhry. Based on the novel *East of Eden* by John Steinbeck.)
- F. 5 *Heroes*, 1977 (Partial screenplay. Annotated.)
- F. 6 *Hillbilly Women*, 1978 (By Elizabeth Stearns. Working title, based on *Hillbilly Women* by Kathy Kahn.)
- F. 7 *Hold Me!*, 1976 (By Jules Feiffer. Annotated.)
- F. 8 *Hughie*, 1956 (By Eugene O'Neill.)
- F. 9 *I'll Do It!*, 1977 (Various parts of the television production's pilot episode. Annotated.)

Box 41

- F. 1 *Ice Age*, 1973 (By Tankred Dorst. Translated by Peter Sander. Includes one page with Ruth Morley's notes.)
- F. 2 *In the Counting House*, undated (By Leslie Weiner.)
- F. 3 *It's So Nice To Be Civilized*, 1980 (By Micki Grant. Annotated.)
- F. 4 *Jacobo Timerman: Prisoner Without a Name, Cell Without a Number*, 1982 (Screenplay for television by Budd Schulberg, Jonathan Platnick and Linda Yellen. Adapted from the book by Jacobo Timerman. Includes revisions.)
- F. 5 *Jekyll and Hyde...Together Again*, 1981 (Screenplay by Jerry Belson, Michael Leeson, Monica Johnson, and Harvey Miller. Includes a letter from casting agent Lynn Kressel.)
- F. 6 *The Jilting of Granny Weatherall*, 1979 (Full title: *Katherine Anne Porter's The Jilting of Granny Weatherall*. Screenplay for television by Corinne Jacker. Annotated. Includes a copy of the short story by K.A. Porter.)
- F. 7 *Johnny Johnson*, undated (Book and lyrics by Paul Green. Music by Kurt Weill.)

Box 42

- F. 1 *Judge Horton and the Scottsboro Boys*, 1975 (Screenplay for television by John McGreevey. Includes revisions of Nov. 14, 1975.)
- Kojak*, 1974
- Loser Takes All* (Screenplay for television. Participating writers Robert C. Dennis and Jack Laird. Revised. Annotated.)
- F. 2 *Wall Street Gun-Slinger* (Annotated.)
- F. 3 *Kokoschka*, Oskar, undated (Excerpt from the painter's autobiography, in German.)
- F. 4 *Last Embrace*, 1978 (Screenplay by David Shaber. Based on the novel *The Thirteenth Man* by Murry Teigh Bloom. Revised May 5, 1978. Annotated.)
- F. 5 *The Legend of Sharon Shashanovah*, 1980 (By Alexander Francis Horn. Includes a note from Robert Klein, and lead sheets of songs by Judy Castelli.)
- F. 6 *Let's Face It*, 1964 (By Jack Gelber. Annotated.)
- F. 7 *Lillie and Lou*, 1984 (By David Krasner.)
- F. 8 *The Little Clay Cart*, undated (By King Shudraka.)
- F. 9 *The Long Days*, 1950 (By Davis A. Snow.)
- F. 10

Box 43

- F. 1 *The Long Dream*, undated (By Ketti Frings. Based on the novel *The Long Dream* by Richard Wright.)

- F. 2 *Long Lunches*, undated (Screenplay by Nita Schroeder.)
- F. 3 *The Lost Honor of Kathryn Beck*, 1983 (Screenplay for television by Loring Mandel. Based on *The Lost Honor of Katharina Blum*, a film from the novel by Heinrich Böll. Third revised draft.)
- F. 4 *Love and Death*, 1989 (Screenplay by Daniel L. Hess and J.M. Stifle. Adapted from the Joyce Carol Oates story *Love and Death*.)
- Lucky Pehr*, undated (By August Strindberg.)
- F. 5 Clear copy
- F. 6 Copy with changes
- F. 7 *Macbeth*, 1986 (By William Shakespeare. Version A for the New York Shakespeare Festival. Includes a list of possible casting.)
- F. 8 *Madame de...*, undated (By Jean Anouilh. Photocopies of the script published by Samuel French, possibly 1959.)

Box 44

- A Man In Love*, 1986 (French title *Un Homme Amoureux*. Screenplay by Diane Kurys. Includes one page of Ruth Morley's notes.)
- F. 2 *Martin on the Inside*, 1986 (By Dan Kagan. Lyrics by Dan Kagan. Music by Jonathan Larson.)
- F. 3 *Mary Rose*, undated (By J.M. Barrie.)
- F. 4 *A Matter of Position*, 1962 (By Elaine May.)
- F. 5 *Mayflower: The Pilgrims' Adventure*, 1979 (Screenplay by James Lee Barrett. Original script title: *Here There Be Dragons: The Voyage of the Mayflower*. Includes revisions.)
- F. 6 *Midnight Carnival*, 1982 (Book and lyrics by Ted Davis. Music by David Clark.)
- The Miracle Worker*, undated (By William Gibson.)
- F. 7 Early version of script (Entitled *The Deliverers*.)
- F. 8 Screenplay (Annotated.)

Box 45

- F. 1 *The Miser*, undated (By Moliere. English version by Louise Joy.)
- F. 2 *Miss America, 1945*, 1987 (Screenplay by Barbara Grant and Susan Dworkin. Revised March 30, 1987.)
- F. 3 *Modigliani*, undated (By Dennis McIntyre. Annotated.)
- F. 4 *A Moon for the Misbegotten*, undated (By Eugene O'Neill. Annotated.)
- F. 5 *Morandi's*, 1977 (By Morton Lichter.)
- F. 6 *The Mother Jones Story*, 1987 (Unfinished screenplay by John Mulholland. Includes a letter and film treatment by Muriel Balash.)
- F. 7 *The Moviegoer*, undated (Screenplay by L.M. Kit Carson and Jim McBride, from the novel by Walker Percy.)
- My Lady*, 1978 (Screenplay by Abigail Q. Heyward.)

Box 46

- F. 1 Earlier version
- F. 2 Later version
- F. 3 *Nobody Loves An Albatross*, 1962 (By Ronald Alexander.)
- F. 4 *Nurse Jane Goes to Hawaii*, 1981 (By Allan Stratton. Annotated.)
- F. 5 *N.Y.P.D.*, 1966 (Pilot script: *The Extremists* by Arnold Perl. Created by David Susskind and Arnold Perl.)

- F. 6 *The O'Connors*, undated (Screenplay by Victor Levin and Stuart Millar.)
 F. 7 *Once There Was a Russian*, undated (By Samuel Spewack.)

Box 47

- F. 1 *One of the Guys*, 1988 (By Marilyn S. Miller.)
 F. 2 *One Perfect Shot (A True Happening)*, undated (Screen treatment by David Brooks.)
 F. 3 *Only Child*, 1988 (Screenplay by Sybil Rosen and Ira Wohl)
 F. 4 *Open Admissions*, undated (By Shirley Lauro. Fourth draft.)
Pals, 1985 (Screenplay for television by Michael Norell. Revised first draft April 6, 1985.)
 F. 5
 F. 6 *The Panic Button*, undated (Possibly produced as *The Button*.)
 F. 7 *Passing Game*, undated (By Steve Tesich. Includes additional pages with changes. Annotated.)

Box 48

- F. 1 *The Passion of Jonathan Wade*, 1962 (Opera by Carlisle Floyd.)
 F. 2 *Pinkville (8)*, 1970 (By George Tabori. Rehearsal script, Dec. 15, 1970.)
 F. 3 *The Prince of Homburg*, undated (By Heinrich von Kleist. English version by James Kirkup.)
 F. 4 *Prince of Tides*, 1989 (Screenplay by Pat Conroy and Becky Johnston. Director's draft. Dec. 6, 1989.)
 F. 5 *Red Dragon*, 1985 (Screenplay by Michael Mann.)
 F. 6 *Reef and Particle*, 1990 By Eve Ensler. Includes a letter from Stacie Rauch of Artists Agency.)
 F. 7 *Reign*, 1987 (By Enid Rudd. Revised Sept. 20, 1987.)

Box 49

- F. 1 *The Resistible Rise of Arturo Ui*, undated (By Bertholt Brecht. Annotated.)
 F. 2 *Le Retour (The Return)*, 1988 (Screenplay by Diane Kurys and Dan Franck. Original story by Diane Kurys.)

The Rise and Fall of the City of Mahagonny, undated (Original text by Bertholt Brecht. Music by Kurt Weill. English adaptation by Arnold Weinstein.)

- F. 3
 F. 4 *Roman Candle*, 1959 (By Sidney Sheldon.)
 F. 5 *Saturday's Child*, undated (Screenplay by Michael Kane. Second draft.)
 F. 6 *The Sea of Pleasure*, 1951 (By Alvin Sullum.)

Box 50

- F. 1 *The Search for King Tut's Tomb*, 1979 (Screenplay by Albert Ruben. Revised Nov. 21, 1979. Includes handwritten changes.)
 F. 2 *A Season in Hell*, 1950 (By Rae Dalven.)
 F. 3 *See No Evil, Hear No Evil*, undated (Shooting script by Gene Wilder. Based on screenplay by Arne Sultan and Earl Barret, Andrew Kurtzman and Eliot Wald. Story by Arne Sultan and Earl Barret, and Marvin Worth.)
 F. 4 *See You in the Morning*, 1987 (Screenplay by Alan Pakula.)
 F. 5 *The Shadow Over Insmouth*, 1988 (Screen treatment. Includes a letter from Alison Savitch and a wardrobe breakdown.)
 F. 6 *Shakespeare and the Indians*, 1983 (By Dale Wasserman. Music by Allan Jay Friedman. Lyrics from Rob Preston and Rita Briggs. Revised March 1,

1983.)

- F. 7 Short dialogues and reading passages, undated (A collection of excerpts, possibly collected for use by the American Place Theatre. Includes *The Child of the Seventies*, by Stephen Schwartz; *The Christmas Spirit*, by Jane C. Stanton; *Dick's Last Tape –with a bow to Sam Beckett*; *The Discovery*, by Donald Barthelme; *Discovery of Earth... October 12, 1992*, by Lanny Meyers; *The Facts of Life*, by Marshall Brickman; *Goin' Home*, by B. Comden, A. Green, Cy Coleman; *In Which to Marry Me*, by Gasman and MacDermot; *It's Not Such a Brave New World-Mr. Huxley*, by Ira Gasman and Galt MacDermot (sic.); *Lost Word, My Doctor, the Box*, by Peter Stone; *Noah*, by Stephen Schwartz; *The Photographs*, by Donald Barthelme; *The Quadrisexual*; *The School*, by Donald Barthelme; *The Stand Up Wasp Comic*, by Brock Brower; *Straws in the Wind: A Theatrical Look Ahead*; *Suffrage*, by Marshall Brickman; *Test-Tube Baby, A Parody of Broadway Baby with apologies to Stephen Sondheim*; and *You'll Have Your Moment*, by Billy Nichols.)
- F. 8 *Shuffle Along*, undated (By Jack McGowan, Paul Gerard Smith and Flournoy Miller.)
- F. 9 *The Sign in Sidney Brustein's Window*, undated (By Lorraine Hansberry.)

Box 51

- F. 1 *The Silent Partner*, undated (By Clifford Odets. Annotated.)
- F. 2 *The Snob*, undated (Screenplay by Nita Schroeder.)
- F. 3 *Songs I Learned at My Mother's Knee, and Other Joints*, 1986 (By Patricia Englund.)
- F. 4 *Souls and Bodies: Life of a 17th Century Renaissance Lesbian Nun (A True Story)*, undated (Screen treatment by David Brooks.)
- Spoils of War*, 1988, undated (By Michael Weller. There are significant differences between copies.)
- F. 5 Draft, 1988 (Uncorrected draft of Mar. 25, 1988.)
- F. 6 Handwritten copy, undated
- F. 7 Revised copy, 1988 (Includes several subsequent revisions, dated between Aug. and Oct. 1988. This is possibly the latest version.)
- F. 8 Typed copy, undated

Box 52

- F. 1 *Star Bridge*, 1979-1980 (Screenplay by Jeff Wanshel. Based on the novel by Jack Williamson and James Gynn. Includes a letter from Jeff Wanshel.)
- F. 2 *Stitch Me A Dream*, 1970 (Book, music and lyrics by Robert Colby)
- F. 3 *Stornella*, undated (Screenplay by Norman Rubington, also known as Akbar del Piombo. Working title. A Sicilian story from the life of Antonio Salvaggio. Includes a synopsis.)
- F. 4 *Straws in the Wind: A Theatrical Look Ahead*, 1975
- F. 5 *The Suicide*, 1980 (By Nikolai Erdman. Translated by George Genereux Jr. and Jacob Volkov. Conceived by Jonas Jurasas. Music by Richard Cumming.)
- F. 6 *Susanna Andler*, undated (Photocopy from unidentified published text.)
- F. 7 *Sweet Prince*, undated (By A.E. Hotchner. Includes handwritten corrections.)

Box 53

- F. 1 *Take a Giant Step*, 1952 (By Louis Peterson.)
- F. 2 *Tatiana*, undated (By Marcelle Maurette. English adaptation by Guy Bolton.)
- F. 3 *Teddy and Alice*, undated (Book by Jerome Alden. Lyrics by Hal Hackady. Music by John Philip Sousa. Music adapted by Richard Kapp.)

- F. 4 *The Tender Heel*, undated (By Joel Hammil.)
- F. 5 *Tent Meeting*, 1985 (By Larry Larson, Levi Lee and Rebecca Wackler.
Published in *Plays in Progress* vol. 7, no. 2.)
- F. 6 *Terms of Endearment*, 1982 (Screenplay by James L. Brooks. Based on the
novel by Larry McMurtry. Revised second draft. Mar. 1, 1982.)
- F. 7 *That Old Gang of Mine*, 1986 (Screenplay by Ted Davis. Story by Ted Davis
and Joan Sawyer. Based on a story idea by Joan Sawyer. First draft. Sept.
27, 1986.)

Box 54

- F. 1 *The Tree That Found Christmas*, undated (*A Christmas Opera* by Joe
Darion and George Kleinsinger. Working title: *The Tree That Didn't Get
Trimmed*. Based on a story by Christopher Morley.)
- F. 2 *A Tribute to the Million Children of the Holocaust*, 1985 (Compiled
and arranged by Jack Garfein and Valerie Lumbroso. Includes a list of
performers' names.)
- F. 3 *The Triumph of St. Joan*, 1959 (Opera by Norman Dello Joio. Includes a
note: "Rough draft. Corrections not made".)
- F. 4 *The Troublemakers*, undated (By George Bellak. Annotated.)
- F. 5 *Twelve Angry Men*, 1955 (By Reginald Rose. Published by Samuel French,
London, 1995. Annotated.)
- F. 6 *Twice Around the Park*, 1982 (By Murray Schisgal. Includes a letter by Peter
Witt.)
- F. 7 *Two Loves*, 1985 (Screenplay by Reginald Rose and Rita Mae Brown. Aug. 15,
1985.)
- F. 8 *Two on the Isles*, 1980, 1984 (By Kathleen Huber. Includes a letter from
Frank Urban.)
- F. 9 *Wait Until Dark*, undated (By Frederick Knott. Second draft. Annotated.)

Box 55

- F. 1 *Weeds*, 1980 (Screenplay by Dorothy Tristan and John Hancock. Working draft
of July 1980.)
- F. 2 *The Weekend*, 1963 (Screenplay by Ernest Pintoff.)
- F. 3 *What a Lot of Barney*, 1983 (By Enid Rudd. Revised copy. June 12, 1983.)
- F. 4 *Who Was That Lady I Saw You With*, undated (By Norman Krasna.)
- F. 5 *The Wild Party*, undated (Screenplay, music and lyrics by Walter Marks.
Adapted from a poem by Joseph Moncure March.)
- F. 6 *Winnie*, 1970 (Screenplay by Muriel Resnik.)
- F. 7 *A Woman on Paper*, undated (Screenplay by Julian Barry. Revised draft in
progress.)

Box 56

- F. 1 *Women Beware Women*, undated (By Thomas Middleton and Howard
Baker.)
- F. 2 *Xmas in Las Vegas*, undated (By Jack Richardson. Annotated.)
- F. 3 *The Yearling*, 1984 (Based on a novel by Marjorie Kinnan Rowlings. Adapted
by Herb Martin. Lyrics by Herb Martin. Music by Michael Leonard.)

Series III: Professional Papers, 1925 -2005, undated

Biographical information, 1960-2005, undated

Box 57

- F. 1 Credits lists and biographical notes, 1960-1989, undated (Materials
possibly compiled in preparation of resumes. Includes drafts.)

- F. 2 7th Annual Costume Designers Guild Awards program, 2005 (The program includes a biography of Ruth Morley and photographs of sketches from several of her most prominent motion pictures.)

Correspondence, 1943-1991, undated

- F. 3 A-D, 1943-1991
- F. 4 Academy of Television Arts and Sciences, 1984
City Stage Company, 1982-1984 (Ruth Morley was a member of the Board of Directors. Includes meeting agendas, minutes, financial information and promotional materials.)
- F. 5 1982
1983
- F. 6 January
- F. 7 June-October
- F. 8 November-December
- F. 9 1984
- F. 10 The Ford Foundation, 1960 (Materials related to Ruth Morley's fellowship for Studies in the Creative Arts.)
- F. 11 G-M, 1951, 1990, undated
- F. 12 N-R, 1950-1991, undated
- F. 13 S-W, 1957-1983, undated (Includes a resume for Ellen Tierney.)
- F. 14 Sarah Lawrence College, 1956
United Scenic Artists Local Union 829, 1956-1984, undated
- F. 15 1956-1961, undated
- F. 16 1974-1979
- F. 17 1980-1981
- F. 18 1982-1984
- F. 19 Witt, Peter, 1958-1964, undated (Ruth Morley's agent. Includes several letters between prospective clients and Peter Witt regarding Ruth Morley, and commission statements.)

Unidentified

- F. 20 Letters from Ruth Morley, 1955-1982, undated
- F. 21 Letters to Ruth Morley, 1951-1982
Coursework materials, 1925-1979, undated (Materials related to fashion and theater costume design courses that Ruth Morley took or taught.)

Box 58

- F. 1 BBC (Buffalo, Brooklyn, Chicago) School for Modern Art in the Theater, 1978 (Class and workshop schedules. Ruth Morley taught at the design programs.)
- F. 2 Bibliography list, ca. 1979 (List of books on fashion, costume design and theater arts.)
- F. 3 Costume examinations, 1954-1955 (Questions for the costume examinations required for membership in the United Scenic Artists union.)
- F. 4 *Fundamentals of Theatre Practice*, 1925, undated (Notes and study materials and exam questions for course titled *Fundamentals of Theatre Practice*. Includes a copy of *A Short Description of Historic Fashion*, New York 1925, by Belle Northrup.)

- F. 5 Textile Design class, undated (Notes and list of basic supplies needed.)
- F. 6 Donaldson Awards nominations, 1950-1951 (Eligibility list booklet for season of 1950-1951, highlighting shows in which Ruth Morley participated: *Billy Budd*, *The Cellar and the Well*, *The Long Days*, *Night Music*.)
- F. 7 Lecture notes, 1988 (Program and notes for a lecture Ruth Morley delivered on Dec. 29, 1988 at the New York Women in Film Open House.)
- Patterns, 1981, undated
- F. 8 Military overalls, or Buckskin breeches, 1981
- F. 9 Rifleman's fringed hunting shirt, undated
- Pension, welfare and insurance
- Informational literature, 1966-1984, undated
- F. 10 1966-1969
- F. 11 1973-1976
- F. 12 1978-1979
- F. 13 1980-1983, undated
- F. 14 Reports and statements, 1973-1984
- F. 15 Quotes, undated (A compilation of quotes, typed or handwritten, possibly collected by Ruth Morley as a teenager.)
- Research, 1957-1982, undated
- F. 16 Article on Harvey Fierstein, 1982
- Images, 1957-1976, undated
- F. 17 Ballet costumes, 1957-1976, undated (Includes a copy of *Dance Magazine*, Nov. 1959.)
- F. 18 Chinese peasants of early 20th century, undated
- F. 19 English nobility and military clothes of 18th-20th centuries, undated
- F. 20 Knit tops for women of 1980s, undated
- F. 21 Men's clothes of 1940s, undated (Photocopies of photographs, several with Ruth Morley's notes on costume details.)

Box 59

- F. 1 Men's suits of late 19th century, undated (Copies of men's clothing catalogs and from the *Clothing Gazette*.)
- F. 2 Men's suits of 20th century, undated (Includes a black and white photograph of Jack Cassidy.)
- F. 3 Postcards, undated (Blank postcards depicting costumes. One has a comment about the costume written at the back.)
- F. 4 Renaissance sketches, undated
- F. 5 Russian nobility of early 20th century, undated
- F. 6 Slum life of 19th century, undated (Clippings, copies of lithographs and photographs of slum life in New York City in the 19th century. Possibly for the *Threepenny Opera*.)
- F. 7 Student and family life of 1940s-1950s, undated (Black and white photographs.)
- F. 8 Women's clothes of early 20th century, undated
- Serials, 1968-1990

- F. 9 *The Alicia Patterson Foundation Newsletter*, 1975
 - F. 10 *American Museum of the Moving Image Guide*, 1990
 - F. 11 *The Newsletter of the International Theatre Institute of the United States*, 1990
 - F. 12 *SOHO Weekly News*, Style section, 1977
 - F. 13 *Theatre Crafts*, 1968
 - F. 14 *Theatrical Index*, 1983
 - F. 15 Stationery design for Ruth Morley, undated (Mock-ups. Includes a business card.)
 Technical resources, 1976-1989, undated (Advertisements and brochures from theatrical professional vendors and other services. Includes business cards from stores for various specialized types of clothes and costumes.)
 - F. 16 A-F, 1974-1987, undated
 - F. 17 G-N, 1977-1989, undated
- Box 60**
- F. 1 R-V, 1976-1983, undated
 - F. 2 Trouvaille Francaise, 1982-1983
 - F. 3 Textbook proposal notes, ca. 1985 (Notes for a proposal for the creation of *Costume Design for Stage and Screen: Dressing Two Salesmen for Success*, a textbook discussing the differences between designing costumes for the stage or for film and television, based on the respective productions of *Death of a Salesman*. Prepared by Ruth Morley and Susan Gammie.)
 - F. 4 Theater and studio directories, 1974-1980

Series IV: Oversized Materials, 1938-1989, undated

- Productions, 1951-1989, undated
- Café Crown* sketches, 1964

Box 61

- F. 1 Collective
- F. 2-3 Men
- F. 4-5 Women

Box 62

- F. 1 *The Chosen*, 1987-1988 (Costume plot.)
 Cleveland Play House, 1945-1946 (Mounted photographs from productions in which Ruth Morley participated.)
- F. 2 *A Bell for Adano*
- F. 3 *Blythe Spirit*
- F. 4 *Grandmother Slyboots* (Children's theater.)
- F. 5 *Jack and the Beanstalk* (Children's theater.)
- F. 6 *Kiss and Tell*
- F. 7 *Sleep My Pretty One*
- F. 8 *Time of Your Life*
- F. 9 *Wings Over Europe*
- F. 10 Unidentified

Box 63

- F. 1 *Dylan, 1963-1964* (Sketches.)
Here's Where I Belong, 1967-1968 (Sketches.)
- F. 2 Bacon, Abra
- F. 3 Mrs. Bacon
- F. 4 Children (Act I, scene 1.)
- F. 5 High school students
- F. 6 Kate
- F. 7 Lee / Salinas
- F. 8 Trask, Adam
- F. 9 Trask, Aron (Includes a sketch with Aron and Caleb together.)
- F. 10 Trask, Caleb
- F. 11 Townspeople
- In the Counting House, 1962*
- F. 12-15 Sketches
- F. 16 Swatches

Box 64

- F. 1 *Keep It Clean, undated* (Sketches.)
- F. 2-3 *The Lost Honor of Kathryn Beck, 1983* (Sketches.)
- F. 4 *Mayflower: The Pilgrims' Adventure, 1979*(Research images.)
The Miracle Worker, 1959-1961
Sketches
- F. 5 Collective / Anagnos / Aunt Ev
- F. 6 Blind Girls / Doctor / James / Keller, Captain
- F. 7 Keller, Helen
- F. 8-9 Keller, Kate
- F. 10 Percy and Martha / Viney
- F. 11 Sullivan, Annie
- F. 12 Swatches
- F. 13 *Mussolini: The Untold Story, 1984-1985* (Sketches.)
New York City Opera

Box 65

- F. 1-2 *Carmina Burana, 1959* (Sketches.)
Danton's Death, 1966 (Sketches.)
Color
- F. 3-6 Men (Some with swatches attached.)
- F. 7-10 Women
- F. 11-14 Rough sketches
- F. 15 *The Dybbuk, 1951* (Research images.)

Box 66

- F. 1 *The Four Ruffians, 1951* (Sketches.)

F. 2-4	<i>The Golem</i> , 1962 (Sketches.)
	<i>The Passion of Jonathan Wade</i> , 1962 (Sketches.)
F. 5-6	Act I, scene 1
F. 7	Carpet Baggers
F. 8	Confederate Soldiers
F. 9	Farmers, and Driver
F. 10	Ku Klux Klan
F. 11	Negro Men
F. 12	Nicey
F. 13	Party scene, various characters
F. 14	Pratt, Ely (Enoch), and Amy (Includes swatches.)
F. 15	Rector, and Judge Bell
F. 16	Riddle, Tertius
F. 17	Senator, and Man on Barrel
F. 18	Townsend, Celia (Includes swatches.)
F. 19	Townsend, Judge
F. 20	Wardlaw, Lucas
	Various characters
F. 21	Male
F. 22-24	Female
F. 25-26	Preliminary pencil sketches
	<i>Threepenny Opera</i> , 1965 (Sketches.)

Box 67

F. 1-3	Color
F. 4	Pencil
F. 5	<i>Once Around</i> , 1989 (Research images.)
F. 6-8	<i>The Prince of Homburg</i> , 1977 (Sketches, with swatches attached.)
	<i>The Rise and Fall of the City of Mahagonny</i> , 1970
F. 9	Costume plots
F. 10-11	Sketches
F. 12	Shakespeare for the Schools on Broadway, 1986-1987 (Publicity.)
F. 13-14	<i>Twelfth Night</i> , 1957 (Sketches.)
	Sketches from unidentified productions, undated
F. 15	Ancient Egyptian theme
F. 16	Man in purple suit, and portrait
F. 17	Man in three-piece suit
F. 18-19	Multiple characters (Sketches for unidentified production including characters named Kristian, Berend, Psychiatrist, Paul, Major's Widow, Diva, and Ann Ives as the Doctor's Widow.)
F. 20	Nurse
F. 21-22	Possibly from Rosmersholm, by Henrik Ibsen

- F. 23 Rough sketches possibly for a ballet production
- F. 24 Shroud and Hood costume
- F. 25 Various costumes (Possibly for more than one production.)

Professional papers, 1938-1961, undated

Research images, 1938-1961, undated (Magazine clippings collected by Ruth Morley on various subjects of interest. The majority are from *Life* and the *New Yorker* magazines, and date from the 1940s and 1950s.)

Box 68

- F. 1 Celebrities, 1940s-1950s, undated (Includes a list of titles of some of the articles collected.)
- F. 2-3 Fashion, 1940s-1950s, undated

Box 69

- F. 1-2 Nature, science and travel, 1940s-1950s, undated
- F. 3 Royalty members, 1940s-1950s, undated

Box 70

- F. 1-3 Theater, film, opera and dance, 1938-1961, undated
- F. 4 Stationery design for Ruth Morley, undated