

**Guide to the Leland Hayward Papers, 1920-1995 [bulk dates 1920-1974]**

**\*T-Mss 1971-002**

**Billy Rose Theatre Division**

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

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## Descriptive Summary

<b>Title:</b>	<b>Leland Hayward Papers</b>
<b>Collection ID:</b>	<b>*T-Mss 1971-002</b>
<b>Creator:</b>	<b>Hayward, Leland</b>
<b>Extent:</b>	<b>179 linear feet (332 boxes)</b>
<b>Repository:</b>	<b>Billy Rose Theatre Division. The New York Public Library for the Performing Arts</b>

**Abstract:** The Leland Hayward Papers reflect the activities of Hayward's business office during his active years as a theatrical, motion picture and television producer. The majority of the collection relates to the various works Hayward produced in those three media, represented by correspondence, scripts, production materials, photographs, scrapbooks and financial records. The papers also include office files and some personal photographs.

## 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

Leland Hayward Papers, Collection ID \*T-Mss 1971-002, Billy Rose Theatre Division, The New York Public Library for the Performing Arts.

### Source

The Leland Hayward Papers were donated to the Billy Rose Theatre Division in 1971 by Pamela Hayward Harriman.

### Processing Information

The collection was processed and cataloged in 2006-2008.

## Biographical Note

Leland Hayward was born in Nebraska City, Nebraska on September 13, 1902. His father, Colonel William Hayward, was a well-known lawyer who would eventually become his son's personal attorney. His parents divorced several years later, both remarrying. Hayward studied at Princeton University, but dropped out after his first year. Following a brief career as a journalist in New York, his interests led him to show business. After working as a press agent and then trying to launch a career as a film producer in the mid 1920s, Hayward found his way to the business side of the industry, working as an agent seeking properties for potential stage or film production. After working at an agency, Hayward set out on his own. In a story he always enjoyed telling, Hayward was dining with a nightclub owner who lamented the lack of first-class entertainment available. He said he would be willing to pay an enormous salary to an act like Fred and Adele Astaire if they would appear at his club. Hayward called the Astaires, related the offer, closed the deal and accepted his commission. Making his job sound deceptively easy, Hayward went on to close tremendously lucrative deals for an impressive stable of clients, including Cary Grant, James Stewart, Clark Gable, Henry Fonda, Katharine Hepburn and many more.

During this period, Hayward developed a lifelong interest in aviation. During World War II, he operated a school for pilots, and after the war, he was a co-founder of Southwest Airways. Despite his full show business career, he always maintained other business interests, including aviation, oil and radio and television station ownership.

By the early 1940s, Hayward had become renowned as one of the first agents to obtain the best deals for clients by shopping their services to various studios when they came to the end of their contracts. He had not forgotten his creative side, however, and began to plan his debut as a theatrical producer. After considering several properties, Hayward settled on *A Bell for Adano*, a serious play about an American soldier in wartime Italy. He signed his former client, Fredric March to star, and in late 1944, the play opened to excellent reviews and good business. *State of the Union*, his second production, staged the following year, was another critical and commercial hit, and his new career was well underway.

After a failed third production, *Portrait in Black*, which Hayward decided to close in Buffalo, rather than bring an inferior show to Broadway, he produced *Mister Roberts* in 1948. The show was a hit on a new level for Hayward, becoming one of the most successful non-musical plays in the history of Broadway. The first of several collaborations with former client Henry Fonda and writer-director Joshua Logan, *Mister Roberts* gave Hayward the credibility and the resources to take his career wherever he chose. Not only a hit on Broadway, the play toured successfully for several years throughout the United States and in London.

Hayward followed that tremendous success with *Anne of the Thousand Days*, a well-received drama starring Rex Harrison, but then set a new challenge for himself. *South Pacific* was a dramatic musical with a large cast. Hayward repeated his successful *Mister Roberts* formula by obtaining collaborators in whom he had the utmost confidence, including Logan once again, and working closely with them in the planning stages to share his vision of the piece. *South Pacific* perfectly represented a Leland

Hayward production, in that it used first class talent and production values to dramatize a serious theme.

More dramas followed, some more successful than others, and then Hayward tried a different type of show. *Call Me Madam* was an Irving Berlin musical starring Ethel Merman, and it was far lighter in theme and tone than any previous Hayward production. The show was a great success, and critics who warned it was too dependent on Miss Merman were proven wrong by its long, successful national tour. A number of less well-received dramas followed, until *Point of No Return*, again starring Fonda. The production was notable in that, after the initial director left the play, Hayward himself took over and had his most direct involvement with a show yet. Fonda was unhappy with the play's ending and Hayward had much to do, both as producer and director, but in the end, the show was critically lauded and popular at the box office. *Wish You Were Here*, Hayward's next production, was a lightweight musical that impressed critics less, but ran for well over a year.

*The Prescott Proposals*, a drama about international diplomats, was not especially successful, and Hayward was disappointed, as he had thought very highly of the play. After its failure, he devoted himself to other media for the next several years. He produced the *Ford 50<sup>th</sup> Anniversary Show*, a television extravaganza which used education and entertainment to relive the first half of the twentieth century. The special was enormously well-received and footage of the musical medley sung by Ethel Merman and Mary Martin on the show was shown for many years afterward. Throughout the 1950s and early 1960s, Hayward was much in demand for large-scale television specials in this vein. His experience with big productions, as well as his good relationships with so many important stars, made him the ideal producer for such specials as *The Fabulous Fifties* (1960), *The Gershwin Years* (1961), *The Good Years* (1962) and *Opening Night* (1963). He also produced dramatic specials, including *Saturday's Children* and *Tonight in Samarkand* (both 1962).

In the mid-1950s, Hayward moved to Hollywood and concentrated his energies on motion pictures. After some initial projects that were ultimately produced by others (such as *Rear Window*) or not produced at all (such as *The Girl on the Via Flaminia*), he settled his attentions on the three properties that would define his Hollywood years: *Mister Roberts* (1955), *The Spirit of St. Louis* (1957) and *The Old Man and the Sea* (1958). Although the latter film was the first to be put into development, personnel and production problems made it the last of the three to be filmed and released. While all three films attracted moviegoers, only *Mister Roberts* was deemed a financial success, as the other two films had enormously high production costs that were not offset by their moderate box office earnings. After the completion of *The Old Man and the Sea*, Hayward returned to New York and his first theatrical venture in more than four years.

*Who Was That Lady I Saw You With?* was Hayward's first farce, and it was relatively successful. After *Ballets: USA*, a collaboration with close friend Jerome Robbins, Hayward embarked on a tremendously successful 1959. He co-produced *Gypsy* with David Merrick, yielding critical raves and huge sales, and then produced *The Sound of Music* with Richard Halliday, Richard Rodgers and Oscar Hammerstein. Although critics were less than delighted, the show was the greatest financial success of Hayward's career and became one of the most successful Broadway musicals of all time. 1959 also

saw *Goodbye Charlie*, a gender confusion comedy starring Lauren Bacall, but it was not a success.

After producing some of the aforementioned television specials, Hayward returned to Broadway in 1962 with *A Shot in the Dark*, starring William Shatner and Julie Harris. His longest-running non-musical since *Mister Roberts*, the play was an English-language version of a French farce. Later the same year, Hayward presented his last musical ever, *Mr. President* starring Robert Ryan and Nanette Fabray. The Irving Berlin musical was not well-reviewed but an almost unprecedented advance sale made it a profitable venture.

Hayward's parallel lives as a producer and businessman merged at this time in an idea that would later prove visionary. Hayward devoted much time and resources in the early 1960s to developing a pay television system. In his plan, subscribers with an unscrambling device could pay on a program-by-program basis for those special presentations in which they were interested. Proposed programming would include first-run films, live Broadway shows and opera performances, educational classes and documentaries. The project got as far as a test run in Hartford, Connecticut, but went no further at that time.

Although Leland Hayward had tremendous success producing television specials, none of his series ideas had ever been sold. In 1963, however, he produced a special which was an adaptation of a British television series. The series used songs, sketches and a news format to satirize current events. The special was a success and NBC bought the idea as a series. *That Was The Week That Was* ran for two seasons, but it proved to be much more difficult to do on a weekly basis than for a one-time special. Producers and writers came and went, disagreeing with Hayward, and each other, about the direction of the show. The time pressure, always an issue in weekly series, was magnified by the necessity of keeping the show current. News had to be reflected in the scripts within days, or even hours, of being reported. Strong reviews and ratings were encouraging, but political satire is notorious for being a difficult medium with which to please a large audience. The critics and the viewers began to turn away, especially in the show's second season, when paid political programming resulted in numerous pre-emptions of the show. Thirty-minute commercials sponsored by the Republican Party replaced *That Was The Week That Was* for several weeks leading up to the 1964 election, and the ratings never recovered.

After *Mr. President*, Hayward's theatrical career faltered. He had numerous plays in various stages of development, including a long-planned musical version of *Gone With the Wind*, but most never came to fruition. A few got as far as Boston, but never arrived in New York. *The Mother Lover*, a dark, absurdist comedy, did get to Broadway and lasted exactly one performance. Fortunately, Hayward had one last success in his career. *The Trial of the Catonsville Nine* was a modernist play based on the actual transcripts of the trial of a group of anti-war activists. Hayward believed in the play, if not necessarily its politics, and despite being in ill-health, produced it as a workshop in Los Angeles and then brought it to New York. He died during its run, on March 18, 1971.

Hayward married five times. His first wife was Lola Inez Gibbs, whom he remarried after their first divorce. Margaret Sullivan, his second wife, was the mother of his three children, Brooke, Bridget and William. Nancy "Slim" Hawks was the mother of

his stepdaughter, Kitty Hawks, and Pamela Digby Churchill, to whom he was married at the time of his death, was the mother of his stepson, Winston S. Churchill.

## Scope and Content Note

The Leland Hayward Papers reflect the activities of Hayward's business office during his active years as a theatrical, motion picture and television producer. The majority of the collection relates to the various works Hayward produced in those three media. The relative amount of material matches his output in each medium, with theater comprising the largest portion and film, the smallest.

The production files are rich with correspondence, ranging from early planning discussion to post-closing analysis. The files also include scripts, production material and financial records. Some productions are much better represented than others, most notably *The Sound of Music* on stage and *That Was the Week That Was* on television. Some productions are also represented in other series, including Scores, Loose Financial Records, Photographs and Scrapbooks. Some of the backstage and on-set photographs show the actors and other creative personnel in less guarded moments, such as Henry Fonda and William Powell singing together or James Cagney teaching Jack Lemmon to dance. The scrapbooks are professionally prepared and each represents a particular production. In addition, there are scripts, correspondence and other material from various planned productions that never came to be.

The office files focus on Hayward's business interests, both in and out of show business. The correspondence encompasses his friends, family and various professional relationships. The overlap between his personal and professional worlds is evident in letter after letter, where personal stories and questions are side-by-side with professional news and negotiations. While a few correspondents are strictly personal, most could fall into either category. Besides his productions, there is extensive correspondence regarding Southwest Airways and an early version of pay television envisioned by Hayward and tested in the early 1960s. Other files primarily consist of contracts and financial records relating to Hayward's other corporate interests.

While Hayward's early career as an agent for playwrights and screenwriters is represented in one series, his second career as a high-profile agent for stars like James Stewart, Henry Fonda and Fred Astaire, among others, is entirely absent from the collection. Although he does correspond with some of these former clients later in his career, there is no material from the period in which he served as their agent. Personal material is included in the collection, but only to the extent it entered into his office life. Correspondence with his parents, children and wives is included, but only that which was read or typed by his secretaries. Similarly, there are family photographs to be found in the collection, but not nearly as many as production photographs. The most personal items are the two diaries from the early 1920s, in which a young Leland Hayward shares many personal thoughts, feelings and impressions.

## Organization

The collection is organized into 10 series and 5 sub-series. They are:

**Series I: Productions**

Sub-series 1 – Stage

Sub-series 2 – Television

Sub-series 3 – Motion Pictures

**Series II: Other Projects**

**Series III: Office Files**

Sub-series 1 – Correspondence

Sub-series 2 – General

**Series IV: Early Career**

**Series V: Diaries and Datebooks**

**Series VI: Scores**

**Series VII: Loose Financial Records**

**Series VIII: Photographs**

**Series IX: Scrapbooks**

**Series X: Oversized**

## Series Descriptions

### **Series I: Productions, 1944-1971 [167 boxes; 83 linear feet]**

Correspondence, scripts, production material and financial records for various stage, television and film productions. This series represents the bulk of Leland Hayward's show business career in three media. His relative productivity in each is proportionally represented, with stage comprising the largest part of the series and motion pictures, the smallest. His most successful stage production, *The Sound of Music* and his only continuing television series, *That Was The Week That Was* are represented in the most detail, with the amount of material on other productions varying widely.

#### **Sub-series 1 – Stage, 1944-1971 [108 boxes; 53.75 linear feet]**

**Arrangement: Alphabetical**

Correspondence, scripts, production material and financial records for various stage productions, including all of Hayward's Broadway efforts, such as *Mister Roberts*, *South Pacific*, *Gypsy*, *The Sound of Music* and *A Shot in the Dark*. Most were produced by Leland Hayward, but some were produced by others and are included because Hayward was an investor or advisor. In some cases, the shows are included because Hayward's longtime general manager, Herman Bernstein, had some connection to them. Highlights include correspondence with playwrights, directors and stars, as well as multiple drafts of scripts. In particular, the material on *Gypsy* includes some unpublished lyrics by Stephen Sondheim.

#### **Sub-series 2 – Television and Radio, 1949-1967 [48 boxes; 23.75 linear feet]**

**Arrangement: Alphabetical**

Correspondence, scripts, production material and financial records for various television productions. Most of the productions were specials, but there are extensive

records for Hayward's 1963-1965 series, *That Was The Week That Was*, including multiple versions of scripts for most episodes.

**Sub-series 3 – Motion Pictures, 1948-1968 [11 boxes; 5.5 linear feet]**  
**Arrangement: Alphabetical**

Correspondence, scripts, production material and financial records for various motion pictures. Most of the material relates to the three motion pictures produced by Hayward, *Mister Roberts*, *The Spirit of St. Louis* and *The Old Man and the Sea*, but there are some records of films not produced by Hayward, most notably a file of correspondence regarding *Rear Window*, optioned by Hayward, but ultimately produced by others. Highlights include correspondence with directors and cast members, as well as with Ernest Hemingway about *The Old Man and the Sea*.

**Series II: Other Projects, 1934; 1946-1971 [11 boxes; 5.5 linear feet]**  
**Arrangement: By Category, Then Alphabetical**

Correspondence, scripts, contracts and financial records for stage, television and film productions which never came to fruition. Several of the planned stage productions were adaptations of works from other media, and there is a significant file of correspondence with David O. Selznick on the subject of *Scarlett*, a musical version of *Gone With the Wind*.

**Series III: Office Files, 1923-1974; 1995 [51 boxes; 25.75 linear feet]**

Office records not associated with individual productions. The majority consists of correspondence with various people and organizations Hayward encountered professionally. His friendships were generally with people he met in the course of business, and the correspondence reflects that trend. Apart from correspondence, the series contains contracts, financial records, legal papers, notes, clippings and writings. This series conveys the breadth of Hayward's business interests, which were not limited to show business.

**Sub-series 1 – Correspondence, 1923-1972 [31 boxes; 15.5 linear feet]**  
**Arrangement: Alphabetical**

Correspondence to and from Leland Hayward. Correspondents include friends, family members, business associates, professional organizations, and businesses. While most of the letters relate to Hayward's show business endeavors, his other business interests, including airlines and oil wells, are also represented. Although some of the correspondence touches on personal subjects, all of it seems to have gone through Hayward's business office. Apart from the correspondence with various well-known personalities, the highlight of this sub-series is a series of letters to writer Sam Zolotow, in which Hayward candidly recalls his various productions.

**Sub-series 2 – General, 1939-1974; 1995 [20 boxes; 10.25 linear feet]**  
**Arrangement: Alphabetical**

Primarily contracts and financial records not related to specific productions. Also included are some legal papers, corporate notes, clippings and writings. The latter include a speech and article by Hayward himself, as well as a copy of a dissertation on Hayward's career and a privately circulated comic poem by writer Ben Hecht.

**Series IV: Early Career, 1923-1942; Undated [9 boxes; 4.5 linear feet]**  
**Arrangement: Alphabetical**

Before becoming a producer, Hayward was a talent agent. This series consists primarily of scripts dating from his early years working with writers. There are some assessments of scripts also, as well as a few story ideas written or co-written by Hayward himself, such as *A Captain Takes Command* and *Riders of the Air*.

**Series V: Diaries and Datebooks, 1920; 1923; 1956-1958 [1 box; 0.5 linear feet]**  
**Arrangement: Chronological**

Two personal diaries from 1920 and 1923 and three datebooks from the 1950s. The diaries include personal impressions of people and activities, including college, friendships and potential romantic relationships.

**Series VI: Scores, Undated [1 box; 1 linear foot]**  
**Arrangement: Alphabetical**

Only two shows are represented here, one musical play, *Wish You Were Here*, and one non-musical play, *The Wisteria Trees*.

**Series VII: Loose Financial Records, 1950-1970 [50 boxes; 18.75 linear feet]**  
**Arrangement: Alphabetical**

Account statements, cancelled checks and voucher envelopes for various stage productions, with a small amount of material from general office files.

**Series VIII: Photographs, 1924-1972; Undated [7 boxes; 3.5 linear feet]**  
**Arrangement: By Category, Then Alphabetical**

Production and backstage photographs for various plays, as well as two television productions and the three movies Hayward produced. Highlights include snapshots of the cast of *Mister Roberts* enjoying themselves off the set. Some personal prints and slides are also found in this series, most of scenery, but some family photographs are included.

**Series IX: Scrapbooks, 1944-1965 [22 boxes; 22 linear feet]**  
**Arrangement: Alphabetical**

Professionally prepared scrapbooks for various stage, television and film productions, all produced by Leland Hayward. Primarily, though not exclusively comprised of clippings, the scrapbooks favor Hayward's theatrical productions more than anything else, with *Anne of the Thousand Days*, *Mister Roberts* and *State of the Union* the best represented.

**Series X: Oversized, 1940-1965; Undated [13 boxes; 14.5 linear feet]**

**Arrangement: By Category, Then Alphabetical**

Oversized production material and financial records for various plays, films and television programs. A small amount of artwork is included, as are some award certificates. Photographs include stage, television and motion pictures, as well as personal and professional shots.

## **Series I: Productions, 1944-1971**

### **Sub-Series 1: Stage, 1944-1971**

#### *Accolade*

#### **Box 1**

- F. 1 Correspondence, 1950-1951 (Proposed British theater import; never staged in U.S.)
- F. 2 Financial, 1950 (Proposed British theater import; never staged in U.S.)
- F. 3 *All My Sons*, 1947-1948 (Financial records; not produced by LH)
- F. 4 *The Amazing Adele*, 1956 (Financial records; not produced by LH)
- F. 5 *American National Theatre Album*, 1948 (Program for ANTA benefit; not produced by LH)
- Anne of the Thousand Days*
- Correspondence
- F. 6 1948 (Includes correspondence from Rex Harrison)
- F. 7 1949-1950; 1964
- F. 8 Contracts, 1949 (Bretaigne Windust—Director; Elizabeth Montgomery—Costume Designer)
- F. 9 Financial Statements, 1949
- F. 10 Invoices and Payments, 1948
- F. 11 Opening Night Ticket List, 1949
- F. 12 Production Schedules, 1948 (Includes a tour itinerary)
- F. 13 Script Notes, Undated
- F. 14 Clippings, 1948
- F. 15 *Another Part of the Forest*, 1951 (Financial records; Not produced by LH)
- F. 16 *The Autumn Garden*, 1951 (Financial records; Not produced by LH)
- F. 17 *Ballets: USA*, 1958-1963
- F. 18 *Beggars Are Coming To Town*, 1945-1951 (Financial records; Not produced by LH)
- F. 19 *A Bell for Adano*, 1944-1951; 1966
- F. 20 *Bells Are Ringing*, 1955 (Not ultimately produced by LH; letter to Betty Comden, Adolph Green, Jerome Robbins and Jule Styne)
- F. 21 *Bicycle Ride to Nevada*, 1963 (Not produced by LH; Offering circular)
- F. 22 *The Body Beautiful*, 1958 (Financial records; Not produced by LH)
- F. 23 *Bring Me a Warm Body*, 1961 (Off-Broadway; Not produced by LH)
- Call Me Madam*
- Correspondence

#### **Box 2**

- F. 1 Actors' Equity Association, 1950-1952
- F. 2 Benefits, 1950-1952
- F. 3 International Productions, 1950-1960
- F. 4 Investors, Potential, 1949-1950 (Includes a letter from Ralph Bellamy)
- F. 5 London Production, 1950-1955 (Includes correspondence from Irving Berlin)

- F. 6 Opening Night Telegram Responses, 1950  
RCA, 1950-1954 (Regarding cast album and investment in
- F. 7 production)
- F. 8 Royalties, 1952-1963
- F. 9 Stock and Amateur Rights, 1952-1956; 1964  
Ticket Requests
- F. 10 1950 Jan-Sept
- F. 11 1950 Oct
- F. 12 1950 Nov-Dec
- F. 13 1951-1953; Undated
- F. 14 Groups, 1950-1951  
General
- F. 15 1949-1950 (Includes letters from Cecil Beaton and Irving Berlin,  
and a handwritten note from Ethel Merman)
- F. 16 1951
- F. 17 1952 (Includes correspondence from Irving Berlin and Ethel  
Merman)
- F. 18 1953-1956; 1963 (Includes correspondence from Ethel Merman)

#### Scripts

#### **Box 3**

- F. 1 Dialogue Revision, Undated  
Final Version, Undated (By Howard Lindsay, Russel Crouse and
- F. 2 Irving Berlin)
- F. 3 Address Lists, 1951  
Contracts
- F. 4 Abbott, George, 1950-1951
- F. 5 Authors, 1950 (Irving Berlin, Howard Lindsay and Russel Crouse)
- F. 6 Bocher, Main, 1950 (Ethel Merman's costume designer)
- F. 7 Crew, 1950-1952
- F. 8 DuBois, Raoul, 1950 (Scenic designer)
- F. 9 Fisher, Carl, 1950 (Company manager)
- F. 10 Gusikoff, Sol, 1950 (Orchestra manager)
- F. 11 Imperial Theatre, 1950
- F. 12 Ingalls, Phil, 1951-1952 (Conductor)
- F. 13 International Productions, 1951-1957
- F. 14 London Production, 1951-1954
- F. 15 Merman, Ethel, 1950
- F. 16 Motion Picture Rights, 1951-1952 (20<sup>th</sup> Century Fox)
- F. 17 Music Sales, 1950
- F. 18 Pitot, Genevieve, 1950 (Musical arranger)
- F. 19 Production Contract, 1950
- F. 20 Robbins, Jerome, 1950

- F. 21 Souvenir Program, 1950
- F. 22 Stock and Amateur Rights, 1952-1956
- F. 23 Walker, Don, 1950 (Orchestrations)
- Financial
  - F. 24 Account Statements, 1952-1953
  - F. 25 Banking, 1950-1951; 1963
  - F. 26 Box Office Statements, 1950 (Imperial Theatre—New York, NY)
  - F. 27 Budgets, Undated
  - Cancelled Checks
    - F. 28 1952 May-Oct
    - F. 29 1952 Nov-1953
- Box 4**
  - F. 1-2 Check Stubs, 1952-1953
  - Insurance
    - F. 3 Associated Hospital Service of New York, 1950-1953
    - General
      - F. 4 1950-1951
      - F. 5 1952
      - F. 6 1953
  - Invoices and Payments
    - F. 7 The League of New York Theatres, 1950-1953
    - F. 8 Lighting, 1950-1953
    - F. 9 Printing, 1950-1953
    - General
      - F. 10 1950-1951
      - F. 11 1952
      - F. 12 1953
      - F. 13 1954-1963; Undated
- Box 5**
  - F. 1 1950
  - F. 2 1951 Jan-May
  - F. 3 1951 June-Oct
  - F. 4 1951 Nov-1952 Apr
  - F. 5 1952 May-Sept
  - F. 6 1952 Oct-Dec
  - F. 7 1953; 1957; 1963
- Box 6**
  - F. 1 Receipts, 1950; 1952
  - Royalty Statements
    - F. 2 Abbott, George, 1952-1953

- F. 3 Berlin, Irving, 1950-1963
- F. 4 Cast Album, 1950-1958
- F. 5 Crouse, Russel, 1952-1958
- F. 6 The Dramatists' Guild, 1950-1953
- F. 7 Dubois, Raoul, 1950-1953 (Scenic designer)
- F. 8 International Productions, 1952-1961
- F. 9 Lindsay, Howard, 1952-1956
- F. 10 London Production, 1952-1954; 1963
- F. 11 Merman, Ethel, 1954; 1957
- F. 12 Music Sales, 1950-1952
- F. 13 Robbins, Jerome, 1953-1954
- F. 14 Souvenir Programs, 1950-1953
- F. 15 Stock and Amateur Productions, 1952-1964
- F. 16 Ticket Price List, 1950 (Shubert Theatre--Boston, MA)
- F. 17 Unemployment Insurance Claims, 1951-1953
- F. 18 Lighting, 1950 (Century Lighting, Inc.)
- F. 19 Press Releases, Undated
- F. 20 Production Schedule, 1950
- F. 21 Publicity, 1951; Undated

*Call Me Madam* (National Tour)

Correspondence

**Box 7**

- F. 1 1950-1952 May
- F. 2 1952 June-July
- F. 3 1952 Aug-Dec
- F. 4 1953-1954; Undated
- F. 5 Scripts, Undated (Revised special material)
- F. 6 Box Office Statements, 1952
- Contracts
- F. 7 Cast, 1952-1953 (Includes Elaine Stritch's contract)
- F. 8 Chorus: A-I, 1952-1953
- F. 9 Chorus: J-T, 1952-1953
- F. 10 Company Manager, 1952 (Harry Essex)
- F. 11 Los Angeles Civic Light Opera, 1952
- F. 12 Publicity, 1952 (F.B. "Bev" Kelley)
- F. 13 San Francisco Civic Light Opera, 1952
- F. 14 Theaters, 1952-1953 (Murat Theatre—Indianapolis, IN; Shubert Theatre—Chicago, IL)
- F. 15 Financial, 1952
- F. 16 Guest Lists, 1952 (Washington, D.C. opening night party)
- F. 17 Schedules, 1950-1952

- F. 18 *Caviar to the General*, 1945 (Financial records; Not produced by LH)  
 F. 19 *Command Decision*, 1951 (Financial records; Not produced by LH)  
*Daphne Laureola*

**Box 8**

- F. 1 Correspondence, 1949-1950; 1961; Undated  
 F. 2-3 Scripts, Undated (By James Bridie)  
 F. 4 Financial, 1950  
*Death of a Salesman*, 1949-1952 (Operating statements and related correspondence; Not produced by LH)  
 F. 5 *Detective Story* (Not ultimately produced by LH)  
 F. 6 Correspondence, 1948-1950; 1953; 1957  
 Contracts  
 Detective Story Company, 1948-1949 (Transfer of production rights)  
 F. 7 Director, 1948 (Sidney Kingsley; two versions)  
 F. 8 Limited Partnership Agreement, c. 1948 (Two versions)  
 F. 9 Production, 1948 (Two versions)  
 F. 10 Financial, 1955-1962; Undated  
 F. 11 Notes, Undated (Handwritten)  
 F. 12 *Drink to Me Only*, 1958 (Financial records; Not produced by LH)  
 F. 13 *Flight Into Egypt*, 1952 (Financial records; Not produced by LH)  
 F. 14 *Four Saints in Three Acts*, 1952 (Salary Lists; Not produced by LH)  
 F. 15 *Follies*, 1968 (Early script draft entitled *The Girls Upstairs*; By James Goldman and Stephen Sondheim; Not ultimately produced by LH)  
 F. 16 *40 Years On*, 1968 (By Alan Bennett; British production; Not produced by LH)  
 F. 17 *A Funny Thing Happened on the Way to the Forum*  
 Correspondence, 1958-1959; 1962 (Not ultimately produced by LH; Includes a handwritten note from Larry Gelbart)  
 F. 18 Outlines, Undated (Includes casting suggestions)  
 F. 19 *The Gang's All Here*, 1958-1959 (Ultimately produced by Kermit Bloomgarten, not LH; Includes correspondence with Melvyn Douglas, George Roy Hill, Jerome Lawrence and Robert E. Lee, Fredric March)  
 F. 20 *Gentlemen Prefer Blondes*, 1950-1952; 1955 (Financial records; Not produced by LH)  
 F. 21 *The Girls Against the Boys*, 1959-1960 (Production agreement and financial statement; Not produced by LH)  
 F. 22 *Golden Boy*, 1952 (Salary Lists; Not produced by LH)  
 F. 23 *Goodbye Charlie*  
 Correspondence

**Box 9**

- F. 1 Bacall, Lauren, 1959  
 F. 2 Chaplin, Sydney, 1959  
 F. 3 Closing Notices, 1960  
 F. 4 Costumes, 1959

- F. 5 International Rights, 1960
- F. 6 Investment Requests, 1959
- F. 7 Opening Night Telegrams, 1959 (Includes some replies)
- F. 8 General, 1959-1960; 1967

Scripts

- F. 9 First Draft, 1959 (By George Axelrod)
- F. 10 Revision, 1959 (One scene from Act Two)
- F. 11 Revised Draft, 1959 (By George Axelrod)
- F. 12 Final Draft, 1959 (By George Axelrod)
- F. 13 Screenplay Adaptation, 1960 (I.A.L. Diamond)

- F. 14 Contact Information, 1959

Contracts

**Box 10**

- F. 1 Actors' Equity Association Security Agreement, 1959
- F. 2 Cast, 1959 (Includes signed contracts for Lauren Bacall and Sydney Chaplin)
- F. 3 Company Manager, 1959 (Michael Goldreyer)
- F. 4 Costume Design, 1959 (Main Bocher; Florence Klotz)
- F. 5 Crew, 1959-1960
- F. 6 Director, 1959 (George Axelrod)
- F. 7 Furniture Rental, 1959
- F. 8 Lighting Design, 1959 (Peggy Clark)
- F. 9 Lighting Rental, 1959
- F. 10 Limited Partnership Agreement, 1959-1960
- F. 11 Motion Picture Rights, 1959-1960 (Twentieth Century Fox)
- F. 12 Partnership Agreements, 1959 (Among LH, George Axelrod and Joan Axelrod)
- F. 13 Powers of Attorney, 1961; Undated
- F. 14 Press Agent, 1959 (Abner Klipstein)
- F. 15 Scenery Construction, 1959
- F. 16 Scenic Design, 1959 (Oliver Smith; United Scenic Artists)
- F. 17 Souvenir Program, 1959
- F. 18 Theaters, 1959-1960 (Nixon Theatre—Pittsburgh, PA; Shubert Theatre—Detroit, MI; Hanna Theatre—Cleveland, OH; Ford Theatre—Baltimore, MD; Walnut Theatre—Philadelphia, PA; Lyceum Theatre—New York, NY)
- F. 19 Transfers of Interest, 1959-1960 (Including those from producers to Lauren Bacall)

Financial

- F. 20 Bank Statements
- Box Office Statements
  - Previews, 1959 (Nixon Theatre—Pittsburgh, PA; Shubert Theatre—Detroit, MI; Hanna Theatre—Cleveland, OH; Walnut Theatre—Philadelphia, PA)
- F. 21

- F. 22 New York, 1959-1960 (Lyceum Theatre)
- F. 23 Budgets
- Cancelled Checks
- F. 24 1959
- F. 25 1960
- F. 26 Insurance, 1959-1960 (Includes an accident report for Lauren Bacall)
- Invoices and Payments

**Box 11**

- F. 1 1959 Jan-Oct
- F. 2 1959 Nov-Dec
- F. 3 1960-1963; Undated
- F. 4 Limited Partnership Announcements, 1959
- F. 5 Operating Statements, 1959-1960 (Includes a list of recipients)
- F. 6 Price Scales, 1959
- F. 7 Profit Distribution Statements, 1960
- F. 8 Royalty Breakdowns, 1959-1960 (Includes box office statements)
- Royalty Statements
  - F. 9 Costume Design, 1959 (Main Bocher)
  - F. 10 Director, 1959-1960 (George Axelrod)
  - F. 11 The Dramatists' Guild, 1959-1960
  - F. 12 Lighting Design, 1959-1960 (Peggy Clark)
  - F. 13 Scenic Design, 1959-1960 (Oliver Smith)
  - F. 14 Stock and Amateur Productions, 1960-1964
  - F. 15 Scenic Design Estimates, 1959
  - F. 16 Settlement Forms, 1959-1960
  - F. 17 Theater Account Statements, 1959-1960
  - F. 18 General, 1959
- F. 19 Invitation List, 1959 (Preview guests)
- F. 20 Lighting Inventory, 1959-1960
- F. 21 Schedules, 1959
- F. 22 Clippings, 1959

*The Great Sebastians* (Not produced by LH)

**Box 12**

- F. 1 Correspondence, 1961 (Letter regarding royalty distribution)
- Scripts
  - F. 2 Draft (1 of 2), Undated (By Howard Lindsay and Russel Crouse)
  - Draft (2 of 2), Undated (By Howard Lindsay and Russel Crouse;
  - F. 3 Includes costume and prop lists)
  - Hand-Revised Draft, 1957 (By Howard Lindsay and Russel Crouse;
  - F. 4 Includes costume, prop, sound and lighting plots)
  - Hand-Revised Draft, Undated (By Howard Lindsay and Russel
  - F. 5 Crouse; Includes cast list, costume plot and tour schedule)

- F. 6 Revised Draft, Undated (By Howard Lindsay and Russel Crouse)
- F. 7 *The Great Zandeks* Draft (1 of 2), Undated (By Howard Lindsay and Russel Crouse)
- F. 8 *The Great Zandeks* Draft (2 of 2), Undated (By Howard Lindsay and Russel Crouse)

*Gypsy*

Correspondence

- F. 9 Laurents, Arthur, 1959
- F. 10 Merman, Ethel and Six, Robert, 1958-1959
- Opening Night Telegrams
- F. 11 New York, 1959
- F. 12 Philadelphia, 1959
- F. 13 Publicity, 1959; 1961
- F. 14 Robbins, Jerome, 1958-1959 (Includes contract negotiations with Robbins's agent)

Ticket Requests

- F. 15 Opening Night, 1959 (Includes guest lists for runthroughs)
- F. 16 General, 1959-1961 (Includes a letter of thanks from Senator Jacob Javits for tickets for himself and the Nixons)

**Box 13**

- F. 1 General, 1958-1961 (Includes thank-you notes from Elia Kazan, Jayne Meadows, Gypsy Rose Lee and Jule Styne, a telegram from David Merrick, a telegram from Cecil Beaton and a telegram informing Louis Jourdan of his investment percentage)

- F. 2 Alteration Notes, 1959 (Including those from Gypsy Rose Lee)

- F. 3 Casting List, Undated (Probably for the part of "Herbie")

Contracts

- F. 4 Authors, 1958-1959 (Arthur Laurents, Stephen Sondheim, Jule Styne)
- F. 5 Joint Venture Agreement, 1959 (Copy; between LH and David Merrick)
- F. 6 Merman, Ethel, 1958-1959 (Includes legal advice on early contract draft)
- F. 7 Production Agreement, 1958 (Related material, but does not include the agreement itself)
- F. 8 Robbins, Jerome, 1958-1959
- F. 9 Six, Robert, 1958 (For securing financing; husband of Ethel Merman)

Financial

- F. 10 Insurance, 1959
- F. 11 Invoice, 1959 (Pennsylvania Railroad Company)
- F. 12 Operating Statements, 1959
- F. 13 Theater Account Statements, 1959
- F. 14 Lyrics, c.1959 (Typewritten lyric sheets, including cut songs and some deleted lyrics from "Some People")
- F. 15 Press Release, 1959
- F. 16 Timing Breakdown, Undated (Timing for each scene)

- F. 17 Clippings, 1958  
*Happy Hunting* (Not produced by LH)  
Box Office Statements
- F. 18 1956-1957 Apr
- F. 19 1957 May-Nov
- F. 20 Invoices and Payments, 1957-1962  
*The Happy Time* (Not produced by LH)  
Correspondence, 1946-1953; 1960-1961 (Includes several signed notes from Richard Rodgers)
- F. 21
- F. 22 Financial, 1949-1955; 1962 (Operating statements)  
*The Hasty Heart*, 1945; 1953-1955 (Investor's royalty statement; correspondence from Russel Crouse; LH did not produce this play)
- F. 23  
*Hot September* (Musical version of *Picnic*; Closed in Boston)  
Correspondence

#### **Box 14**

- F. 1 Casting, 1965
- F. 2 Closing Announcements, 1965
- F. 3 Opening Night Telegrams, 1965
- F. 4 Ticket Requests, 1965 (For abortive New York opening)
- F. 5 General, 1964-1965 (Includes a signed letter from William Inge)  
Scripts (By Paul Osborn and Rhoda Roberts)  
Drafts
- F. 6 1965 May 18
- F. 7 1965 May 25
- F. 8 1965 July
- F. 9 Revised, 1965 Aug 3
- F. 10 Untitled, Undated  
Prompt Script, 1965 Sept (Includes contact information list, prop plot, hanging plot and sound plot)
- F. 11
- F. 12 Revisions, Undated  
Contracts

#### **Box 15**

- F. 1 Actors' Equity Association Security Agreement, 1965
- F. 2 Bank Account Authorization, 1965 (For Warren O'Hara)
- F. 3 Cast, 1965
- F. 4 Cast Album, 1965 (RCA)  
Cast Album Personnel, Undated (Musical personnel; not actual contracts—descriptions of terms)
- F. 5
- F. 6 Choreography, 1965 (Danny Daniels)
- F. 7 Chorus, 1965
- F. 8 Company Manager, 1965 (Warren O'Hara)  
Coronet Theatre Corporation, 1965 (For Alvin Theatre—New York, NY; Includes correspondence relating to payment of
- F. 9

guarantee)

- F. 10 Crew, 1965
- F. 11 Designers, 1965 (Theoni V. Aldredge—Costumes; Jean Rosenthal—  
Lighting; Oliver Smith—Production)
- F. 12 Equipment Rental, 1965 (Sound, lighting, scenery)
- F. 13 Joint Venture Agreement, 1965 (LH and David Merrick)
- F. 14 Legal Representation, 1965 (Fitelson and Mayers)
- F. 15 Limited Partnership, 1965 (NBC)
- F. 16 Music, 1965 (Thomas P. Brown—Copyist, Philip Lang—Arranger,  
Robert Prince—Orchestrations, Milton Rosenstock--Conductor)
- F. 17 Payroll Security, 1965 (Brink's Inc.)
- F. 18 Press Representative, 1965 (Frank Goodman)
- F. 19 Production Agreement, 1965
- F. 20 Stage Rights, 1965 (Includes signed letter from William Inge)
- F. 21 The Theatre Guild—American Theatre Society, 1965 (For  
Shubert Theatre—Boston, MA)
- F. 22 Credits, 1965

Financial

**Box 16**

- F. 1 Bank Statements, 1965-1967
- F. 2 Box Office Statements, 1965
- Cancelled Checks
- F. 3     Blue, 1965
- Red
- F. 4     1965 July-Aug
- F. 5     1965 Sept
- F. 6     1965 Oct-Nov
- F. 7 Income Tax Withholding Certificates, 1965
- F. 8 Insurance, 1965-1966
- F. 9 Invoices and Payments, 1965
- F. 10 Operating Statements, 1965
- F. 11 Royalty Breakdown, 1965
- Royalty Statements
- F. 12     Choreography, 1965 (Danny Daniels)
- F. 13     Costume Design, 1965 (Theoni V. Aldredge)
- F. 14     Director, 1965 (Joshua Logan)
- F. 15     The Dramatists' Guild, 1965
- F. 16     Lighting Design, 1965 (Jean Rosenthal)
- F. 17     Musical Arrangements, 1965 (Philip Lang)
- F. 18     Orchestrations, 1965 (Robert Prince)
- F. 19     Production Design, 1965 (Oliver Smith)
- F. 20 Salary Lists, 1965
- F. 21 Settlement Forms, 1965

**Box 17**

- F. 1-2 Voucher Envelopes, 1965  
F. 3 General, 1965-1966  
F. 4 House Seats, 1965  
F. 5 Legal, 1964-1965  
F. 6 Lighting Plots, Undated  
Notes  
F. 7 Casting, 1965  
F. 8 Title Suggestions, Undated  
F. 9 Press List, 1965  
F. 10 Press Release, 1965  
F. 11 *House of Flowers*, 1954-1955 (Program and financial material; Not produced by LH)  
*Invitation to a March* (Considered, but not produced by LH)  
F. 12 Correspondence, 1960-1961 (Includes a letter from Arthur Laurents)  
F. 13 Contact Information, Undated  
F. 14 Contracts, 1960 (Including those of Jane Fonda, Celeste Holm and Arthur Laurents)  
F. 15 Financial, 1960  
F. 16 Production Materials, 1960  
F. 17 Programs, 1960 (Detroit, MI and Columbus, OH)  
F. 18 Schedules, 1960  
F. 19 Clippings, 1960  
*Jack Be Nimble* (Summer stock production)  
Correspondence

**Box 18**

- F. 1 1966 Feb-Aug  
F. 2 1966 Sept-1967  
Scripts (Pamela Herbert Chais)  
Drafts  
F. 3-6 1966 Apr 26  
F. 7 1966 Sept 20  
F. 8 1966 Oct 14

**Box 19**

- F. 1 1966 Nov 18  
F. 2-3 1967 Oct 6  
F. 4 1967 Oct 20  
F. 5 1967 Nov 13  
F. 6-7 1967 Dec 13  
F. 8 Undated (Title changed from *Doesn't Everyone*)  
F. 9 Fragments, Undated  
F. 10 Revisions, Undated

- F. 11 Audition Schedules, 1966
- F. 12 Script Records, 1966
- F. 13 *Jennie*, 1963 (Correspondence and contracts, Not produced by LH)  
*Kind Sir* (Not produced by LH)  
Correspondence

**Box 20**

- F. 1 Investors, 1953
- F. 2 General, 1953-1956  
Contracts  
Cast, 1953-1954 (Includes signed contracts for Charles Boyer and Mary Martin)
- F. 3
- F. 4 Company Manager, 1953 (Abe Cohen)
- F. 5 Costume Design, 1953 (Main Bocher)
- F. 6 Crew, 1953
- F. 7 Equipment Rental, 1953 (Sound and lighting)
- F. 8 Portrait of Mary Martin, 1953 (Nicholas Lawford)
- F. 9 Power of Attorney, 1953 (For Herman Bernstein)
- F. 10 Press Representative, 1953 (Leo Freedman)
- F. 11 Production Agreement, 1953
- F. 12 Scenic Design, 1953 (Jo Mielziner)  
Theater Rentals, 1953 (National Theatre—Washington, D.C; Alvin Theatre, New York, NY)
- F. 13  
Financial
- F. 14 Box Office Statements, 1953 (Civic Theatre—New Orleans, LA)
- F. 15 Budgets, 1952; Undated
- F. 16 Check Stubs, 1953
- F. 17 Insurance, 1953-1954  
Invoices and Payments
- F. 18 1953 Apr-Sept
- F. 19 1953 Oct-Dec
- F. 20 1954-1955; Undated

**Box 21**

- F. 1 Office Expense Statements, 1953-1954  
Operating Statements
- F. 2 1953
- F. 3 1954 Jan-Feb
- F. 4 1954 Mar-Oct
- F. 5 Price Scales  
Royalty Statements
- F. 6 Costumes, 1953-1954 (Main Bocher)
- F. 7 Designer, 1953-1954 (Jo Mielziner)
- F. 8 Director, 1953-1954 (Joshua Logan)

- F. 9 The Dramatists' Guild, 1953-1954 (For author Norman Krasna)
- F. 10 Music, 1953-1954 (Composer George Auric)
- F. 11 Salary Lists, 1953
- F. 12 Notes, Undated (For discussion of production questions)
- F. 13 Prop Lists, 1953
- F. 14 Tour Schedule, Undated
- F. 15 Wardrobe List, Undated
- The King and I* (Not produced by LH)
- F. 16 Correspondence, 1951-1953 (Announcements of profit distributions to investor Herman Bernstein)
- Financial (Operating statements)
- F. 17 1951
- F. 18 1952
- F. 19 1953
- F. 20 1954
- F. 21 1955
- La Contessa* (Originally entitled *Film of Memory*; produced only on tour in the United Kingdom, not by LH)

**Box 22**

- F. 1 Correspondence, 1964-1965
- Scripts (By Paul Osborn)
- Drafts
- F. 2 1964 July
- F. 3 Undated
- F. 4 Corrected Copy, Undated
- Revised Corrected Copy, Undated (Contains handwritten revisions)
- F. 5 Revisions
- F. 6 Act One, Undated
- F. 7 Act Two, Undated
- F. 8 *Legend of Sarah*, 1951 (Financial statement, Not produced by LH)
- F. 9 *Lend an Ear*, 1949 (Operating statement; Not produced by LH)
- Little Moon of Alban* (Not produced by LH)
- F. 10 Correspondence, 1960-1961
- F. 11 Contracts, 1960
- F. 12 Production Material, 1960
- F. 13 *Lorenzo*, 1963 (Financial statement; Not produced by LH)
- F. 14 *Lost in the Stars*, 1950 (Operating statement; Not produced by LH)
- The Loud Red Patrick* (Not produced by LH)
- F. 15 Script, 1956 (By John Boruff)
- F. 16 Production Materials, c. 1956 (Prop, costume lists; switchboard inventory)

- Love Me Little* (Not produced by LH)
- F. 17 Box Office Statements, 1958
  - F. 18 Invoices and Payments, 1958
  - F. 19 Settlement Sheets, 1958
- Macbeth* (Not produced by LH)
- F. 20 Contract, 1942 (For Warren Briggs, juvenile actor)  
Financial
  - F. 21 Operating Statements, 1942
  - F. 22 Salary Lists, 1941-1942
- Box 23**
- F. 1 *The Man*, 1951 (Financial statement; Not produced by LH)
  - F. 2 *Man and Boy*, 1963 (Theater agreement; Not produced by LH)
  - F. 3 *Me and Juliet*, 1953 (Not produced by LH)
  - F. 4 *Middle of the Night*, 1958 (Financial statement; Not produced by LH)
  - F. 5 *The Miracle Worker*, 1960-1961 (Operating statements; Not produced by LH)
- Mr. President*
- Correspondence
  - F. 6 Columbia Records, 1962-1963
  - F. 7 Fabray, Nanette, 1962-1963
  - F. 8 Hotel Reservations, 1962
  - F. 9 Investment Requests, 1962
  - F. 10 Job Requests, 1962
  - F. 11 Opening Night Telegrams, 1962
  - F. 12 Opening Night Telegram Responses, 1962
  - F. 13 Overcall, 1962-1963
  - F. 14 Play of the Month Guild, 1962
  - F. 15 Resignations, 1962-1963
  - F. 16 Stock and Amateur Productions, 1963
  - F. 17 Ticket Requests, 1962-1963 (Includes a signed request from Mark Goodson)
  - General
  - F. 18 1961-1962 (Includes signed letters from Mark Goodson and Robert Ryan)
  - F. 19 1963-1964; Undated
- Scripts (By Howard Lindsay, Russel Crouse and Irving Berlin)
- Box 24**
- F. 1 With Lyrics, 1962
  - F. 2 Without Lyrics, 1962
  - F. 3-4 Revisions, 1962 (Revised from May 23-June 7)
  - F. 5 Advertising, 1962-1963 (Includes scripts for radio spots)
  - F. 6 Cast Attendance, 1962-1963 (Log of cast absences and latenesses)

- F. 7 Cast Lists, 1962; Undated
- F. 8 Casting Suggestion List, Undated
- F. 9 Contact Information, Undated (Cast and crew)
- Contracts
- F. 10 Actors' Equity Association Security Bond, 1962
- Cast
- F. 11 Fabray, Nanette, 1962
- F. 12 Ryan, Robert, 1962
- F. 13 General, 1962-1963 (Including Anita Gillette)
- Choreographers, 1962 (Danny Daniels, Peter Gennaro and Wallace Seibert)
- F. 14
- F. 15 Columbia Records, 1962 (For original cast album)
- F. 16 Composer, 1962 (Irving Berlin)
- F. 17 Costume Designer, 1962, (Theoni Aldredge)
- F. 18 Costume Rental, 1962 (David's Outfitters, for uniforms)
- Box 25**
- F. 1 Crew, 1962
- F. 2 Director, 1962 (Joshua Logan)
- Jujamcyn Theaters, 1962-1963 (St. James Theatre—New York, NY; Colonial Theatre—Boston, MA)
- F. 3
- F. 4 Lighting Equipment, 1962 (Century Lighting)
- F. 5 Loan Agreement, 1962 (From Columbia Records)
- F. 6 Maids, 1962 (For stars Nanette Fabray and Anita Gillette)
- F. 7 Musical Arranger, 1962 (Jack Elliot)
- F. 8 National Theatre, 1962 (Washington, D.C.)
- Partnership Account Agreement, Undated (Blank copy signed by LH and Herman Bernstein)
- F. 9
- F. 10 Partnership Agreement, Undated (Preliminary memorandum)
- F. 11 Power of Attorney, Undated (Warren O'Hara, company manager)
- F. 12 Producing Manager's Contract, 1962
- F. 13 Production Agreement, 1962
- F. 14 Production Designer, 1962 (Jo Mielziner)
- F. 15 Profit Participation Assignment, 1962 (Irving Berlin)
- F. 16 Set Construction, 1962 (Feller Scenery Studios)
- Sound Equipment, 1962 (Masque Sound and Recording Corporation)
- F. 17
- F. 18 Souvenir Program, 1962 (Program Publishing Co.)
- F. 19 Theatre Guild—American Theatre Society, 1962
- Financial
- F. 20 Bank Deposit Receipts, 1962-1965
- Box Office Statements
- F. 21 Boston, 1962 (Colonial Theatre—Boston, MA)

New York (St. James Theatre)  
 F. 22 1962-1963 Mar  
 F. 23 1963 Mar-June  
 F. 24 Washington, D.C., 1962 (National Theatre)  
 F. 25 Budgets  
 Check Stubs  
 F. 26 1962  
 F. 27 1963  
 F. 28 Income Tax Forms, 1962-1964  
 F. 29 Income Tax Return, 1962  
 Insurance Claims  
 F. 30 Department of Labor, 1963-1964  
 F. 31 General, 1962-1964

#### Invoices and Payments

**Box 26**  
 F. 1 Aldredge, Theoni V., 1962 (Costume designer; includes a letter detailing her work)  
 General  
 F. 2 1962 May-July  
 F. 3-4 1962 Aug

**Box 27**  
 F. 1-4 1962 Sept  
 F. 5 1962 Oct 1-10  
 F. 6 1962 Oct 11-31  
 F. 7 1962 Nov  
 F. 8 1962 Dec  
 F. 9 1963 Jan-Mar

**Box 28**  
 F. 1 1963 Apr-1964; Undated  
 F. 2 Operating Statements, 1962-1963  
 F. 3 Price Scales, 1962; Undated  
 Royalty Breakdowns (Including box office statements)  
 F. 4 1962  
 F. 5 1963  
 Royalty Statements  
 F. 6 Aldredge, Theoni, 1962 (Costume designer)  
 Authors, 1962-1963 (Howard Lindsay, Russel Crouse and Irving Berlin)  
 F. 7  
 F. 8 Columbia Records, 1963-1965

- F. 9 Elliot, Jack, 1962-1963 (Arranger)
- F. 10 Gennaro, Peter, 1962-1963 (Choreographer)
- F. 11 Logan, Joshua, 1962-1963 (Director)
- F. 12 Mielziner, Jo, 1962-1963 (Scenic and lighting designer)
- F. 13 Souvenir Program, 1962-1963

**Box 29**

- F. 1 Salary List, 1962
- F. 2 Settlement Forms, 1962-1963  
Theater Account Statements, 1962-1963 (Colonial Theatre—  
Boston, MA; National Theatre—Washington, D.C.; St. James  
Theatre—New York, NY)
- F. 3
- F. 4 Flameproofing Certificate, 1962  
Guest List, 1962 (Opening night party and performance; including press  
list)
- F. 5
- F. 6 Inventory Lists, 1962
- F. 7 Performance Timing, Undated
- F. 8 Schedules, 1962 (Auditions, rehearsals, production and recording)  
Stage Manager's Logs (Books detailing exact performing times and cast  
absences)
- F. 9 1962
- F. 10 1963
- F. 11 Swing Book, 1962 (Book of entrances and exits by performer)
- F. 12 Theatre Party Schedule, 1962-1963
- F. 13 Clipping, 1962 (Letter in the Boston Record American)

*Mister Roberts*

Correspondence

**Box 30**

- F. 1 Actors' Equity Association, 1950-1951
- F. 2 International Rights, 1948-1952; 1962
- F. 3 Logan, Joshua, 1947-1951
- F. 4 Stock and Amateur Rights, 1948-1954; 1960; 1963
- F. 5 Ticket Requests, 1948-1950  
General
- F. 6 1947
- F. 7 1948
- F. 8 1949
- F. 9 1950
- F. 10 1951-1961; Undated
- Scripts
- F. 11 Early Draft, Undated (By Thomas Heggen; no credit for Joshua  
Logan)
- F. 12 Draft, 1947 (By Thomas Heggen and Joshua Logan)

**Box 31**

- F. 1 Revised Draft (1 of 2), 1948 Mar (By Thomas Heggen and Joshua Logan)
- F. 2 Revised Draft (2 of 2), 1948 Mar (By Thomas Heggen and Joshua Logan; missing last page)
- F. 3 Plots, c.1948; 1953 (Costume, property, lighting, electrical and sound)
- F. 4 Backers List, Undated
- F. 5 Contact Information, 1948; 1950 (Cast and crew)
- Contracts
- F. 6 Actors' Equity Association, 1947-1948(Security agreements)
- F. 7 Company Managers, 1948 (Herman Bernstein, Abe Cohen)
- F. 8 Consultant, 1947 (Nedda Harrigan Logan)
- F. 9 Crew, 1947-1950
- F. 10 Director, 1947 (Joshua Logan)
- F. 11 Goat Rental, 1948 (Augustus McShane)
- International Rights
- F. 12 France, 1950
- F. 13 Greece, 1950
- F. 14 Scandinavia, 1948
- Lighting Equipment
- F. 15 Joint Ownership, 1949 (LH and Joshua Logan)
- F. 16 Purchase, 1947
- F. 17 Loan Agreement, 1947 (To Marshall Noble, Mary Ellen Berlin)
- F. 18 Press Representative, 1947 (Leo Freedman)
- F. 19 Production Agreement, 1947
- F. 20 Publishing Rights, 1948 (Houghton Mifflin Company)
- F. 21 Stock Rights, 1952 (Subway Circuit)
- F. 22 Studio Alliance, Inc., 1947-1948 (Sets)
- F. 23 Sullivan, Ed, 1952 (For 1952 excerpt of the play on *The Ed Sullivan Show*)
- F. 24 Theater Rental, 1948 (Alvin Theatre—New York, NY)
- F. 25 Van Patten, Dick, 1950 (Actor; power of attorney and contract dissolution)
- Financial
- F. 26 Advertising, Undated
- Box Office Statements
- F. 27 1948 Jan-Feb (Shubert Theatre—New Haven, CT; Walnut St. Theatre—Philadelphia, PA; Ford's Theatre—Baltimore, MD; Alvin Theatre—New York, NY)
- F. 28 1948 Mar-Aug (Alvin Theatre—New York, NY)
- F. 29 1948 Sept-Dec (Alvin Theatre—New York, NY)
- F. 30 1949 Jan-Oct (Alvin Theatre—New York, NY)
- F. 31 1949 Nov-1950 May (Alvin Theatre—New York, NY)
- F. 32 1950 June-Dec (Alvin Theatre—New York, NY)

- F. 33 The Dramatists' Guild, 1956-1963
- F. 34 Income Tax Forms, 1951-1963
- F. 35 Insurance Claim, 1948 (For Harvey Lembeck)

**Box 32**

- F. 1 Investors' Loan Agreements, 1947
- Invoices and Payments
  - F. 2 1947-1948
  - F. 3 1949-1962; Undated
- Operating Statements
  - F. 4 1948 Feb-Aug
  - F. 5 1948 Sept-Dec
  - F. 6 1949 Jan-July

**Box 33**

- F. 1 1949 Aug-Dec
- F. 2 1950 Jan-May
- F. 3 1950 June-Dec

**Box 34**

- F. 1 1951 Jan-Apr
- F. 2 1951 May-Aug
- F. 3 1951 Sept-Dec
- F. 4 1952-1953
- Royalty Statements
  - Heggen, Thomas (Co-author)
  - F. 5 1950
  - F. 6 1951
  - F. 7 1952-1954; 1957
  - F. 8 International, 1949-1952; 1959

**Box 35**

- Logan, Joshua
  - F. 1 Author, 1950-1954; 1957
  - F. 2 Director, 1950-1953
- Mielziner, Jo, 1950-1953 (Designer)
- F. 4 Shulman, Max, 1950-1954; 1957
- Stock and Amateur Productions
  - F. 5 1953-1954
  - F. 6 1955-1958
  - F. 7 1959-1962
- F. 8 Salary List, 1948
- House Seat Lists
  - F. 9 1948
  - F. 10 1949

- F. 11 1950
  - F. 12 Inventories, 1947; Undated (Costumes and props)
  - Opening Night, 1948 (Guest lists, house seat lists and an unusual ticket request)
  - F. 13
  - F. 14 Publicity, Undated (Available television spots)
  - F. 15 Clippings, 1951 (International productions)
- Mister Roberts* (London Production)
- Correspondence

**Box 36**

- F. 1 1948-1949
  - 1950-1951 (Includes a congratulatory telegram from Rex Harrison and a telegram negotiating terms from Tyrone Power)
  - F. 2
  - F. 3 Script, 1950 (By Thomas Heggen and Joshua Logan)
  - F. 4 Programs, 1950 (Nightly program and “Gala Preview” program)
  - F. 5 Clippings, 1950
- Mister Roberts* (National Tour)
- Correspondence

**Box 37**

- F. 1 Jacobsen, Clarence, 1952-1953 (Company manager)
  - F. 2 Kelley, F. Beverley, 1951-1952 (Press representative)
  - F. 3 Montague, John, 1950-1951 (Press representative)
  - F. 4 Transportation, 1951-1953
  - F. 5 United Booking Office, 1952-1953
- General
- F. 6 1948 (Includes handwritten letters from Joshua Logan)
  - F. 7 1949 (Includes a handwritten letter from Murray Hamilton)
  - F. 8 1950
  - F. 9 1951
  - F. 10 1952 (Includes a handwritten letter from Peggy Pope)
  - 1953-1957; 1963; Undated (Includes a handwritten letter from John Forsythe)
  - F. 11
  - F. 12 Contact Information, 1951-1953 (Various casts)
- Contracts
- F. 13 Cast, 1952
  - F. 14 Crew, 1951-1952
  - F. 15 Lighting Equipment, 1951
  - F. 16 Press Representatives, 1948-1952
  - F. 17 Scenic Design, 1950 (Jo Mielziner; Studio Alliance)
- Financial
- Box Office Statements

**Box 38**

- F. 1 1948 Aug-Dec (Cass Theatre—Detroit, MI; Erlanger Theatre—

Chicago, IL)

- F. 2 1949 Jan-Sept (Erlanger Theatre—Chicago, IL)
- F. 3 1949 Sept-1950 Feb (Various theaters)
- F. 4 1950 March-July (Colonial Theatre—Boston, MA)
- F. 5 1950 Aug-Dec (Various theatres)
- F. 6 1951 (Various theatres)
- F. 7 1952 (Various theatres)
- F. 8 1953 (Various theatres)

Insurance

- F. 9 Claims, 1949-1955
- F. 10 Hospitalization, 1952-1953
- F. 11 Policies, 1949-1952
- F. 12 Workmen's Compensation Board, 1950-1954

Invoices and Payments

**Box 39**

- F. 1 1950
- F. 2 1952 Apr-Sept
- F. 3 1952 Oct-Dec
- F. 4 1953
- F. 5 Operating Statements, 1951-1953
- F. 6 Royalty Breakdowns, 1951
- F. 7 Salary Lists, 1951-1953
- F. 8 Guest List, Undated
- F. 9 Inventories, Undated
- F. 10 Program, Undated
- F. 11 Schedules, Undated (Includes revenue listings)
- F. 12 Clippings, 1948; 1952
- F. 13 *Mr. Wonderful*, 1956 (Financial audits; Not produced by LH)
- F. 14 *Mrs. McThing*, 1952 (Costume list and financial records; Not produced by LH)
- F. 15 *Montserrat*, 1951 (Financial statement; Not produced by LH)
- The Mother Lover* (Scripts; By Jerome Weidman)
- Love Play* (Original title)
- F. 16 1968 Dec
- F. 17 Undated (Includes handwritten additions to dialogue)
- Revisions
- F. 18 1968 Nov 6
- F. 19 1968 Nov 18
- F. 20 1968 Nov 25
- F. 21 1968 Nov 29
- F. 22 1969
- F. 23 Undated

*My Three Angels* (National Tour)

**Box 40**

- F. 1 Correspondence, 1953-1954; 1958 (Includes a signed letter from John van Druten)
- F. 2 Cast Publicity Questionnaire, Undated
- Contracts
- F. 3 American Theatre Society, 1954
- F. 4 Cast, 1954 (Including Walter Slezak and Carl Betz)
- F. 5 Crew, 1954 (Including managers)
- F. 6 Director, 1954 (Royalty agreement with Jose Ferrer, director of the original Broadway production)
- F. 7 Production Agreement, 1954 (Between LH and producers of Broadway production)
- Financial
- F. 8 Banking, 1954-1955
- F. 9 Box Office Statements, 1954
- F. 10 Check Stubs, 1954
- F. 11 Income Tax, 1954
- F. 12 Insurance, 1954
- F. 13 Investors, 1954
- F. 14 Invoices and Payments, 1954
- F. 15 Operating Statements, 1954
- Royalty Statements
- F. 16 Authors, 1954 (Sam and Bella Spewack, Albert Husson (original novel))
- F. 17 Designers, 1954 (Boris Aronson—Set design; Lucinda Ballard—Costume design)
- F. 18 Director, 1954 (Jose Ferrer)
- F. 19 Salary Lists, 1954

*Peter Pan* (Not produced by LH)

Correspondence

**Box 41**

- F. 1 Halliday, Richard, 1954
- F. 2 Securities and Exchange Commission, 1954 (Includes offering circular)
- F. 3 General, 1954-1955
- F. 4 Script, Undated (By J.M. Barrie, Carolyn Leigh, Betty Comden and Adolph Green)
- Contracts
- F. 5 Costume Designer, 1954 (Motley (Elizabeth Montgomery))
- F. 6 Director, 1954 (Jerome Robbins)
- F. 7 General Partners, 1954 (Richard Halliday, Edwin Lester and LH)
- F. 8 Limited Partnership Agreement, 1954
- F. 9 Los Angeles Civic Light Opera Association, 1954

- F. 10 Lyricist, 1954 (Carolyn Leigh)
- F. 11 Music, 1954 (Composers Trude Rittman and Elmer Bernstein; for incidental music and Mark Charlap for song compositions)
- F. 12 NBC, 1955 (For live telecast)
- F. 13 Scenic Designer, 1954 (Peter Larkin)
- Financial
- F. 14 Budget, Undated (Handwritten)
- F. 15 Insurance Policy, 1955
- F. 16 Investor List, Undated
- F. 17 Operating Statements, 1954-1955
- F. 18 Program, 1954 (Los Angeles Civic Light Opera)
- F. 19 Clippings, 1955
- F. 20 *Picnic*, 1951-1962; Undated (Production agreements and financial statements; Not produced by LH)
- F. 21 *Pippin*, 1973 (Financial statement; Not produced by LH)
- F. 22 *Plain and Fancy*, 1955 (Financial statement; Not produced by LH)
- Point of No Return*
- Correspondence
- F. 23 Copyright History, 1954-1955
- F. 24 Investors, 1950-1958 (Includes signed letters from Richard Halliday and Elia Kazan)
- F. 25 Motion Picture and Television Rights, 1953-1958 (Includes letters from Margalo Gillmore, Richard Halliday and Arthur Hornblow)
- F. 26 Small, Paul, 1951 (Agent)
- F. 27 Theme Song Proposal, 1957 (For planned film version)
- Ticket Requests
- F. 28 Theater Parties, 1951
- F. 29 General, 1951-1952
- General

**Box 42**

- F. 1 1950
- F. 2 1951 (Includes letters from Elia Kazan)
- F. 3 1952-1957
- Scripts (By Paul Osborn)
- Prompt Books
- F. 4 1953 (Including diagram of bows)
- F. 5 Undated (A prompt book for each character)
- F. 6 Shorter Version, Undated
- F. 7 Longer Version, Undated
- F. 8 Revised Draft (1 of 2), Undated
- F. 9 Revised Draft (2 of 2), Undated

**Box 43**

- F. 1 Contact Information Sheets, 1952-1953; Undated
- Contracts
- F. 2 Assignment of Copyright, 1954-1955
- Cast
- F. 3 A-J, 1951-1952 (Includes a signed contract for Henry Fonda)
- F. 4 K-T, 1951-1952
- F. 5 Kazan, Elia, 1951 (Uncredited director)
- F. 6 Limited Partnership Agreement, Undated
- F. 7 Logan, Joshua, 1951
- F. 8 Motion Picture Rights, 1954; 1958
- F. 9 Potter, Henry, 1951-1952 (Director)
- F. 10 Television Rights, 1958 (CBS)
- Financial
- F. 11 Account Statements, 1955-1957
- F. 12 Assignment of Interest, 1951 (Daniel Reich)
- Check Stubs
- F. 13 1951-1952 Mar
- F. 14 1952 Mar-Dec
- F. 15 Income Tax Material, 1953-1958
- Insurance
- F. 16 Hospitalization, 1951-1953
- General
- F. 17 1951-1952
- F. 18 1953
- F. 19 Investor Lists, 1953; 1958; Undated (Includes some distribution lists)
- Invoices and Payments
- F. 20 Hotels, 1951
- F. 21 The League of New York Theatres, 1951-1953
- General
- Box 44**
- F. 1 1951
- F. 2 1952 Jan-Aug
- F. 3 1952 Sept-Dec
- F. 4 1953-1954; Undated
- F. 5 Operating Statements, 1951-1953
- Royalty Statements
- F. 6 Amateur Rights, 1953-1958
- F. 7 Designer, 1951-1953 (Jo Mielziner)
- F. 8 Director, 1951-1953 (Initial director Hank Potter)
- The Dramatists' Guild (For authors John P. Marquand and Paul Osborn)

- F. 9 1951-1952 June
- F. 10 1952 Aug-Dec
- F. 11 1953

Fonda, Henry

**Box 45**

- F. 1 1951-1952 June
- F. 2 1952 Aug-1953
- F. 3 Guest List, 1951 (Opening night party)
- F. 4 Notes, 1956; Undated
- F. 5 Production Materials, 1951
- Point of No Return* (National Tour)
  - Correspondence
  - F. 6 Cohen, Abe, 1952-1953 (Tour manager)
  - F. 7 Tour Bookings, 1952-1953
  - F. 8 General, 1952-1959 (Includes a signed, handwritten letter from Henry Fonda)
  - F. 9 Performance Summaries, Undated (Individual timings and descriptions for 207 tour performances)
  - F. 10 *Portrait in Black*, 1948 (Financial material; closed in Buffalo)
  - The Prescott Proposals*
    - Correspondence
    - F. 11 Actors' Equity Association, 1953-1954
    - F. 12 Immigration, 1953-1954 (Includes a request for a visa extension for Lorne Greene)
    - F. 13 Termination Notices, 1954
    - F. 14 Thank You Notes, 1953 (For opening night telegrams)
    - General
    - F. 15 1953 May-Sept
    - F. 16 1953 Oct-Dec (Includes a letter from Moss Hart and a handwritten note from Frank Stanton)

**Box 46**

- F. 1 1954-1955 (Includes a letter from Joshua Logan)
- Scripts (By Howard Lindsay and Russel Crouse)
  - F. 2-3 Early Versions, Undated
  - F. 4-5 Later Versions, Undated
  - F. 6 Astar, Ben, Undated (Actor's copy; marked)
  - F. 7 Aylmer, Felix, Undated (Actor's copy; marked)
  - F. 8 Prompt Books, Undated (16 booklets, assigned to various cast members)
  - F. 9 Audition Material, 1953 (Appointments and contact information)
  - Contracts
    - F. 10 Actors' Equity Security Agreement, 1953
    - F. 11 The American Theatre Society, 1953

- F. 12 Cast, 1953 (Includes contracts for Katharine Cornell, Robert Culp and Lorne Greene)
- F. 13 Company Manager, 1953 (Edgar Runkle)
- F. 14 Crew, 1953-1954
- F. 15 Designers, 1953 (Main Bocher—Costume Designer; Donald Oenslager—Scenic Designer)
- F. 16 Director, 1953 (Howard Lindsay)
- F. 17 Dramatic Rights, 1953 (Bertrand Robinson)
- F. 18 Dramatists Play Service, 1953
- F. 19 Extras, 1953
- F. 20 General Manager, 1953 (Agreement providing GM Herman Bernstein with 4 % of net profits)
- F. 21 Lighting Rental, 1953

**Box 47**

- F. 1-F. 3 Limited Partnership Agreements, 1953
- F. 4 Production Agreement, 1953 (Authors Howard Lindsay and Russel Crouse)

Financial

- F. 5 Account Statements, 1957-1958
- F. 6 Actors' Equity Association Dues, 1953-1954
- F. 7 Advertising Expenses, 1953
- Box Office Statements
- F. 8 1953-1954 Feb
- F. 9 1954 Mar
- F. 10 Income Tax Documentation, 1953-1956
- Insurance
- F. 11 Medical, 1953-1954
- F. 12 Workmen's Compensation, 1953-1954

Invoices and Payments

**Box 48**

- F. 1 1953
- F. 2 1954; Undated
- F. 3 Operating Statements, 1954
- Royalty Statements
- F. 4 Bocher, Main, 1953-1954 (Costume Designer)
- F. 5 Cornell, Katharine, 1953-1954
- F. 6 Crouse, Russel, 1953-1954 (Co-author)
- F. 7 The Dramatists' Guild, 1953-1954
- F. 8 Francis, Ivor, 1953-1954 (Actor, for voiceover recording)
- F. 9 Lindsay, Howard, 1953-1954 (Co-author, director)
- F. 10 Oenslager, Donald, 1953-1954 (Designer)
- F. 11 Stock and Amateur, 1954-1957; 1961 (From Samuel French, Inc. and Dramatists Play Service, Inc.)

- F. 12 Salary Lists, 1953-1954
- F. 13 Settlement Forms, 1954
- F. 14 Theater Account Statements, 1953-1954
- F. 15 Guest Lists, 1953 (Opening night)
- F. 16 Schedules, 1953
  
- F. 17 Stage Manager's Log, 1953-1954 (Stage manager's log timing each act of each performance)

**Box 49**

- F. 1 *A Raisin in the Sun*, 1960 (Financial statements; Not produced by LH)  
*The Rat Race*  
Correspondence
- F. 2 Opening Night Telegrams, 1949  
General, 1949-1952; 1954; 1958 (Includes correspondence with Garson Kanin)
- F. 3 Scripts (By Garson Kanin)
- F. 4-6 Drafts, 1949
- F. 7 Publication Version, 1949
- F. 8 Technical Script, Undated
- F. 9 Contracts, 1949 (Company manager and press agent)
- F. 10 Financial, 1949-1950; 1963 (Includes list of backers)
- F. 11 House Seat Assignments, 1950  
*Remains To Be Seen*  
Correspondence
- F. 12 Actors' Equity Association, 1951
- F. 13 International Rights, 1951-1954
- F. 14 Music Licensing, 1951-1952
- F. 15 Opening Night, 1951 (Congratulatory telegrams and responses)
- F. 16 Resignations, 1952  
Stock and Amateur Rights, 1952 (Includes signed correspondence from Mel Ferrer)
- F. 17
- F. 18 Ticket Requests and Responses, 1951-1952

**Box 50**

- F. 1 General, 1951 (Includes a handwritten request for an audition from Jack Klugman)
- F. 2 General, 1952-1953; Undated (Includes correspondence from Jackie Cooper)
- F. 3 Script, Undated (By Howard Lindsay and Russel Crouse)
- F. 4 Casting Lists, 1951 (Including an early staged reading)
- F. 5 Contact Information, Undated  
Contracts
- F. 6 Actors' Equity Security Agreement, 1951-1952
- F. 7 Cast, 1951 (Includes signed contracts for Jackie Cooper and Janis)

Paige)

- F. 8 Company Managers, 1951-1952
- F. 9 Crew, 1952
- F. 10 Director, 1951 (Bretaigne Windust)
- F. 11 Film Rights, 1952 (Loew's, Inc.)
- F. 12 International Rights, 1951; 1956
- F. 13-14 Limited Partnership Agreements, 1951
- F. 15 National Tour, 1952 (Includes a salary list)
- F. 16 Press Agents, 1951-1952
- F. 17 Production Agreement, 1951
- F. 18 Scenic Design, 1951 (Raymond Sovey)
- F. 19 Show of the Month Club, Undated
- F. 20 Shubert Theatre, 1951
- F. 21 Transfers of Interest, 1951-1952
- F. 22 United Kingdom Rights, 1952

Financial

**Box 51**

- F. 1 Account Statements, 1951-1952; 1958; 1960-1964
- F. 2 Assignment of Interest, 1951-1952 (Daniel Reich)
- F. 3 Box Office Statements, 1951 (Colonial Theatre—Boston, MA;  
Morosco Theatre—New York, NY)
- F. 4 Cancelled Checks, 1951-1952
- F. 5 Check Stubs, 1951-1952
- F. 6 Construction Estimate, 1951
- F. 7 Income Tax Returns, 1951-1958
- Insurance
- F. 8 Medical, 1951-1952
- F. 9 General, 1951-1952
- F. 10 Investor List
- Invoices and Payments
- F. 11 1951 Feb-July
- F. 12 1951 Aug
- F. 13 1951 Sept
- F. 14 1951 Oct-Dec
- F. 15 1952; Undated

**Box 52**

- F. 1 Operating Statements, 1951-1956
- F. 2 Profit Distribution, 1953-1954; 1957
- Royalty Statements
- F. 3 Crouse, Russel, 1951-1955 (Co-author)
- F. 4 The Dramatists' Guild, 1951-1952
- F. 5 Lindsay, Howard, 1951-1954 (Co-author)

- F. 6 Stock and Amateur Productions, 1952-1957
- F. 7 Windust, Bretagne, 1951-1952 (Director)
- F. 8 Salary Lists, 1952
- F. 9 House Seat Assignments, Undated  
Inventory
- F. 10 Costumes, 1952
- F. 11 Lighting, 1951
- F. 12 Props, Undated
- F. 13 Schedules, 1951 (Auditions and production)
- F. 14 *The Riot Act*, 1962 (Budget, correspondence and investment offering; Not produced by LH, but managed through his office)
- F. 15 *Rugantino*, 1963 (Not ultimately produced by LH; memo regarding acquisition of English-speaking rights)
- F. 16 *Satan Came Also*, 1951-1952 (Production contract and related correspondence; Not produced by LH)
- F. 17 *Semi-Detached*, 1960 (Financial statement; Not produced by LH)
- F. 18 *The Seven Year Itch*, 1953 (Contract for motion picture rights; Not produced by LH)
- 1776* (Not produced by LH)
- Box Office Statements
- F. 19 New York, 1970-1971  
National Tour
- F. 20 1970
- F. 21 1971
- F. 22 Income Statements, 1970-1971
- A Shot in the Dark*  
Correspondence

**Box 53**

- F. 1 Bernheim, Andre, 1960-1961 (Agent)
- F. 2 Closing Announcements, 1962
- F. 3 International Rights, 1961-1963
- F. 4 Kurnitz, Harry, 1960-1963 (Adaptor)
- F. 5 London Production, 1961-1963
- F. 6 Motion Picture Rights, 1963
- F. 7 Stock and Amateur Rights, 1962-1963  
General
- F. 8 1960-1961
- F. 9 1962-1963
- Scripts
- F. 10-11 Translation, Undated (English translation of Marcel Achard's *L'Idiote* by Steven Vas)
- F. 12 First Draft, Undated (By Harry Kurnitz; Acts one and two only)
- F. 13 Revised Draft, Undated (By Harry Kurnitz; Acts one and two only)

- F. 14 *A Likely Story* Draft, Undated (By Harry Kurnitz)
- F. 15 *The Maid's Room* Draft, Undated (By Harry Kurnitz)
- Box 54**
- The Naked Truth* Drafts, Undated (By Harry Kurnitz; One complete draft and two additional versions of Act One)
- F. 1
- F. 2 Final Version, 1962 Sept 1 (By Harry Kurnitz)
- F. 3-4 Clurman, Harold, Undated (By Harry Kurnitz; Director's copy)
- Contracts
- F. 5 Actors' Equity Association Security Agreement, 1961
- F. 6 Author, 1960 (Original author Marcel Achard)
- F. 7 Cast, 1961-1962 (Includes signed contracts for William Shatner, Julie Harris, Fritz Weaver and J.D. Cannon; See also Matthau, Walter)
- F. 8 Crew, 1961-1962
- F. 9 Designers, 1961 (Ben Edwards—Scenic Designer; Noel Taylor—Costume Designer)
- F. 10 Director, 1961 (Harold Clurman)
- F. 11 Investors, 1961 (Unsigned sample version and four signed versions)
- F. 12 Lighting Equipment Rental, 1961 (Century Lighting)
- F. 13 London Production, 1962
- F. 14 Matthau, Walter, 1961-1962 (Includes contracts regarding Matthau's leave of absence)
- F. 15 Motion Picture Rights, 1961; 1963
- F. 16 Philadelphia Theatre Club, 1961
- F. 17 Production Agreements, 1960-1962 (Marcel Achard, original author; Harry Kurnitz, adaptor)
- F. 18 Theaters, 1961 (Shubert Theatre—New Haven, CT; Walnut Street Theatre—Philadelphia, PA; Booth Theatre—New York, NY)
- Financial
- Box Office Statements
- Box 55**
- F. 1 1961 (Shubert Theatre—New Haven, CT; Walnut Street Theatre—Philadelphia, PA; Booth Theatre—New York, NY)
- F. 2 1962 Jan-June (Booth Theatre—New York, NY)
- F. 3 1962 July-Oct (Booth Theatre—New York, NY)
- F. 4 Insurance Statements, 1962
- F. 5 Investor Lists, Undated
- Invoices and Payments
- F. 6 1961 Aug-Sept
- F. 7-8 1961 Oct
- F. 9 1961 Nov-Dec
- Box 56**
- F. 1 1962 Jan-Mar
- F. 2 1962 Apr-June
- F. 3 1962 July-1964

F. 4	Undated
F. 5	Notes, Undated
	Operating Statements
F. 6	1961
F. 7	1962 Jan-Mar
F. 8	1962 Apr-June
F. 9	1962 July-Sept
F. 10	Price Scale, 1961
F. 11	Profit Distribution Statements, 1961-1963
	Royalty Breakdowns (Including box office statements)
F. 12	1961
F. 13	1962 Jan-Mar
F. 14	1962 Apr- June
F. 15	1962 July-Sept
	Royalty Statements

**Box 57**

F. 1	Designer, 1961-1962 (Ben Edwards)
F. 2	Director, 1961-1962 (Harold Clurman)
F. 3	The Dramatists' Guild, 1961-1962
F. 4	Receipts, 1962 (From Andre Bernheim)
F. 5	Salary List, 1961
F. 6	Settlement Form, 1961 (Shubert Theatre—New Haven, CT)
	Theater Account Statements, 1961-1962 (Booth Theatre—New York, NY; Walnut Street Theatre—Philadelphia, PA)
F. 7	
F. 8	House Seat Lists, 1962
F. 9	Opening Night Seat Assignments, 1961
F. 10	Property Plots, 1962 (Includes a scale diagram)
F. 11	Clipping, 1961 (UPI story)
	<i>A Shot in the Dark</i> (National Company)
	Correspondence
F. 12	Bookings, 1961-1963
F. 13	Box Office, 1962
	Cast
F. 14	1962 (Elizabeth Seal and Zack Matalon)
F. 15	1963; Undated (Elizabeth Seal and Zack Matalon)
F. 16	General, 1961-1963
	Cast Attendance Schedule, 1962-1963 (Detailing attendance and lateness of the show's stars)
F. 17	
F. 18	Contact Information, Undated
	Contracts
F. 19	Bookings, 1962-1963

F. 20 Personnel, 1962  
F. 21 Production, 1961

**Box 58**

F. 1 Theaters, 1962  
Financial  
Box Office Statements  
F. 2 1962  
F. 3 1963 Jan-Feb  
F. 4 1963 Mar-May  
Check Lists  
F. 5 1962  
F. 6 1963  
F. 7 Check Stubs, 1962-1963  
F. 8 Expense Reports, 1962  
F. 9 Insurance, 1962-1963  
Invoices and Payments  
F. 10 1962  
F. 11 1963

**Box 59**

F. 1 Operating Statements, 1961-1963  
F. 2 Royalty Breakdowns, 1962-1963 (Includes box office statements)  
Royalty Statements  
F. 3 Authors, 1962-1963 (Harry Kurnitz, Marcel Achard)  
F. 4 Director, 1962-1963 (Harold Clurman)  
F. 5 Designer, 1962-1963 (Ben Edwards)  
F. 6 Salary List, Undated  
Settlement Forms  
F. 7 1962  
F. 8 1963  
F. 9 Theater Account Statements, 1962-1963  
F. 10 Program, 1963 (Minneapolis Orpheum Theatre)  
F. 11 Prop List, Undated  
F. 12 Tour Schedule, 1962  
F. 13 Travel Notes, Undated  
F. 14 Clipping, 1963 (Minneapolis, MN)  
*A Shot in the Dark* (Bus and Truck Company)  
Correspondence

**Box 60**

F. 1 Farge, Annie, 1962  
F. 2 General, 1961-1964  
F. 3 Contact Information, Undated

## Contracts

- F. 4 Actors' Equity Association, 1962
- F. 5 Cast, 1962-1963
- F. 6 Crew, 1962-1963
- F. 7 Theaters, 1962-1963

## Financial

- F. 8 Account Statements and Cancelled Checks, 1964
- F. 9 Box Office Statements, 1962-1963
- F. 10 Check Lists, 1962-1963
- F. 11 Insurance, 1963
- F. 12 Invoices and Payments, 1962-1963 (See also National Company—  
Financial—Invoices and Payments)
- F. 13 Operating Statements, 1962-1963
- F. 14 Royalty Breakdowns, 1962-1963 (Includes box office statements)
- Royalty Statements
  - F. 15 Director, 1962-1963 (Harold Clurman, original director of  
Broadway production)
  - F. 16 The Dramatists' Guild, 1962-1963
  - F. 17 Lighting Design, 1962-1963 (Ben Edwards)
  - F. 18 Production Manager, 1962-1963 (David Gray, Jr.)
- F. 19 Program, 1962 (Greensboro Memorial Auditorium)
- F. 20 Publicity, 1962
- F. 21 Tour Schedule, 1962

## *The Sound of Music*

### Correspondence

## **Box 61**

- F. 1 Benefits, 1958-1963
- Cast
  - F. 2 Bikel, Theodore, 1959-1962
  - F. 3 Dunn, Kathy, 1959-1962
  - F. 4 Peters, Lauri, 1959-1962 (Includes a handwritten letter from  
Peters's husband and fellow cast member Jon Voight)
  - F. 5 Terminations, 1959-1963
  - F. 6 General, 1959-1963
  - F. 7 Contracts, 1959-1962; 1966
  - F. 8 Fan Mail, 1959-1963 (Includes a letter from Betty Furness)
  - F. 9 Feuer & Martin Musicals, Inc., 1960-1962 (Regarding the Lunt-  
Fontanne Theatre)
  - F. 10 Financial, 1959-1963
  - F. 11 Halliday, Richard, 1958-1961 (Co-producer; See also Stage Rights)
  - F. 12 International Rights, 1959-1963
  - F. 13 Investment Requests, 1958-1959

- F. 14 Invitations, 1959 (Telegrams inviting various celebrities to an opening night party at the St. Regis Hotel)
- F. 15 Job Requests, 1959
- F. 16 Legal, 1957-1961 (Pincus vs. Trapp and Hurdalek vs. Divina and Gloria Films)
- F. 17 Licensing Requests, 1960-1963
- F. 18 Motion Picture Rights, 1960-1965
- F. 19 National Catholic Theatre Conference, 1961
- F. 20 O'Connell, Isabelle, 1961-1962 (Regarding her claim of copyright infringement)
- Opening Night Telegrams, 1959 (Includes telegrams from: George Axelrod, Jack Benny, Sidney Chaplin, Sandra Church, Edna Ferber, Dorothy Fields, Arlene Francis & Martin Gabel, Sam Goldwyn, Adolph Green & Betty Comden, Cedric Hardwicke, Moss & Kitty Carlisle Hart, Arthur Laurents, Jerome Lawrence & Robert E. Lee, Gypsy Rose Lee, Alan Jay Lerner, Howard Lindsay, Ethel Merman, David Merrick, William Paley, Vincent Sardi, Jr., Dore Schary, Arthur Schwartz, David Selznick, Irene Selznick, Sam Spiegel, Jule Styne and Ray Walston)
- F. 21
- F. 22 Price Scales, 1959
- Publicity
- F. 23 1959-1960
- F. 24 1961
- F. 25 1962-1963; Undated
- F. 26 Stage Rights, 1957-1958; 1961
- Ticket Requests

**Box 62**

- F. 1 1959 Apr-Oct
- F. 2 1959 Nov-Dec
- F. 3 1960 Jan-June
- F. 4 1960 July-Dec (Includes a request from Joe Franklin)
- F. 5 1961
- F. 6 1962-1963
- General
- F. 7 1957-1961
- F. 8 1962-1967; Undated
- Scripts (By Howard Lindsay, Russel Crouse and Oscar Hammerstein II)
- F. 9 1959
- F. 10 1960

**Box 63**

- F. 1-3 Undated
- F. 4 Birth Certificates [RESTRICTED], 1944-1951 (Copies of birth certificates of juvenile cast members, including Joey Heatherton)
- F. 5 Contact Information, 1959-1962 (Cast, crew and production offices)
- Contracts

- F. 6 Actors' Equity Association, 1959 (Bond guarantee)
- F. 7 Arranger and Copyist, 1959 (Russell Bennett and Guido Tutrinoli)
- F. 8 Assignment of Rights, 1959
- F. 9 Authors, 1959 (Howard Lindsay and Russel Crouse)
- F. 10 Billboard Advertising, 1960
- F. 11 Brazil, 1964
- Cast
- F. 12 B-L, 1959-1963
- F. 13 M-W, 1959-1963 (Does not include contract for Mary Martin)
- Box 64**
- F. 1 Cast Album, 1959-1960 (Includes rider related to artist billing)
- F. 2 Choreographer, 1959 (Joe Layton)
- F. 3 Chorus, 1959-1963
- F. 4 Commercial Endorsement Profit Distribution, 1960
- F. 5 Company Managers, 1959; 1962 (Clayton Coots, Warren O'Hara, Thomas Kilpatrick)
- F. 6 Costume Design, 1959 (Lucinda Ballard, Main Bocher)
- F. 7 Crew, 1959-1963
- F. 8 Dance Arrangements, 1959 (Trude Rittman)
- F. 9 Director, 1959-1965 (Vincent Donehue)
- F. 10 Discount Ticket Offers, 1962 ("Twoofers")
- F. 11 General Partnership Agreement, 1959
- F. 12 Lighting Design, 1959 (Jean Rosenthal)
- F. 13 Lighting Equipment Rental, 1959 (Century Lighting)
- F. 14 Limited Partnership, 1958-1960
- F. 15 Motion Picture Rights, 1961-1962 (Twentieth Century Fox Corporation)
- F. 16 Musical Director, 1959 (Frederick Dvonch)
- F. 17 Orchestra Manager, 1959 (Sol Gusikoff)
- F. 18 Photographer, 1959 (Toni Frissell)
- F. 19 Power of Attorney, 1959 (Herman Bernstein)
- F. 20 Press Agent, 1959 (Frank Goodman)
- F. 21 Previous Versions, 1959 (Row Peterson & Company; J.b. Lippincott Company)
- F. 22 Production Agreement, 1958-1959 (Between producers and Maria Trapp)
- F. 23 Profit Sharing, 1959 (For Nancy Hayward)
- F. 24 Scenic Design, 1959 (Oliver Smith; includes copy of a contract from *Flower Drum Song* for comparative purposes)
- F. 25 Sound Equipment Rental, 1959
- F. 26 Souvenir Program, 1959 (Program Publishing Company)
- F. 27 Stage Managers, 1959; 1962 (Steven Meyer, Peter Zeisler)
- F. 28 Subscription Service, 1959 (Shubert Theatre—Boston, MA)

- F. 29 Theater Party, Undated (Blank contract from Elsa Hoppenfeld Theatre Party Bureau)
- F. 30 Theaters, 1959-1963 (Shubert Theatre—Boston, MA; Shubert Theatre—New Haven, CT; Lunt-Fontanne Theatre—New York, NY; Mark Hellinger Theatre—New York, NY)
- F. 31 Trucking, 1962 (United States Trucking Company; rider to earlier contract)
- F. 32 Vocal Coach, 1959 (C.D. Romoff)
- F. 33 Von Trapp, Maria, 1959 (As technical consultant)

Financial

- F. 34 Advertising House Credits, 1959-1960
- Box Office Statements
- F. 35 1959 (Lunt-Fontanne Theatre—New York, NY)
- F. 36 1960 Jan-Mar (Lunt-Fontanne Theatre—New York, NY)
- F. 37 1960 Apr-June (Lunt-Fontanne Theatre—New York, NY)

**Box 65**

- F. 1 1960 July-Dec (Lunt-Fontanne Theatre—New York, NY)
- F. 2 1961 Jan-June (Lunt-Fontanne Theatre—New York, NY)
- F. 3 1961 July-Dec (Lunt-Fontanne Theatre—New York, NY)
- F. 4 1962 Jan-Mar (Lunt-Fontanne Theatre—New York, NY)
- F. 5 1962 Apr-June (Lunt-Fontanne Theatre—New York, NY)
- F. 6 1962 July-Oct (Lunt-Fontanne Theatre—New York, NY)
- F. 7 1962 Nov-Dec (Mark Hellinger Theatre—New York, NY)
- F. 8 1963 (Mark Hellinger Theatre—New York, NY)

**Box 66**

- F. 1 Check Lists, 1962-1963
- Check Stubs
- F. 2 1961 May-Sept
- F. 3 1961 Oct-1962
- F. 4 Expense Lists, 1959
- F. 5 Income Tax Material, 1961-1964
- Insurance
- F. 6 1959-1960
- F. 7 1961-1962
- F. 8 1963-1964
- F. 9 Investor Lists, Undated
- Invoices and Payments
- F. 10 1957-1959 Feb (Pre-Broadway tour)
- F. 11-12 1959 May-Oct (Pre-Broadway tour)

**Box 67**

- F. 1-2 1959 May-Oct (Pre-Broadway tour)
- F. 3 1959 Nov

- F. 4 1959 Dec
- F. 5 1960 Jan-Mar
- Box 68**
- F. 1 1960 Apr-July
- F. 2 1960 Aug-Dec
- F. 3 1961 Jan
- F. 4 1961 Feb
- F. 5 1961 Mar
- F. 6 1961 Apr
- F. 7 1961 May-June
- F. 8 1961 July-Aug

**Box 69**

- F. 1 1961 Sept-Oct
- F. 2 1961 Nov-Dec
- F. 3 1962 Jan-Mar
- F. 4 1962 Apr-May
- F. 5 1962 June
- F. 6 1962 July-Aug
- F. 7 1962 Sept-Oct

**Box 70**

- F. 1 1962 Nov-Dec
- F. 2 1963 Jan-Mar
- F. 3 1963 Apr-June
- F. 4 1963 July-Dec
- F. 5 1964-1965
- F. 6 Undated

Operating Statements

**Box 71**

- F. 1 1959
- F. 2 1960
- F. 3 1961
- F. 4 1962
- F. 5 1963-1965

**Box 72**

- F. 1 Price Scales, 1959
- F. 2 Production Costs, 1959; 1962 (Including salary lists)
- F. 3 Profit Distribution Statements, 1960-1964
- Royalty Breakdowns (Includes box office statements)
- F. 4 1959-1960 Feb
- F. 5 1960 Mar-July
- F. 6 1960 Aug-Dec

F. 7 1961 Jan-Apr  
F. 8 1961 May-Sept  
F. 9 1961 Oct-Dec

**Box 73**

F. 1 1962 Jan-Apr  
F. 2 1962 May-Sept  
F. 3 1962 Oct-Dec  
F. 4 1963 Jan-Mar  
F. 5 1963 Apr-June

Royalty Statements

F. 6 Cast Album, 1960-1962  
F. 7 Choral Arrangements, 1959-1963 (Trude Rittman)  
F. 8 Choreography, 1959-1963 (Joe Layton)  
Costume Design  
F. 9 Ballard, Lucinda, 1959-1960; 1962  
F. 10 Bocher, Main, 1959-1961  
F. 11 Director, 1959-1963 (Vincent Donehue)  
The Dramatists' Guild

**Box 74**

F. 1 1959  
F. 2 1960  
F. 3 1961  
F. 4 International, 1962-1963  
F. 5 Lighting Design, 1959-1963 (Jean Rosenthal)  
F. 6 Scenic Design, 1959-1963 (Oliver Smith)  
F. 7 Sheet Music, 1960-1964  
Souvenir Programs  
F. 8 1959-1961  
F. 9 1962-1963  
F. 10 Stock and Amateur, 1965

**Box 75**

F. 1 Salary Lists, 1959-1960  
Settlement Forms  
F. 2 1959-1960  
F. 3 1961  
F. 4 1962  
F. 5 1963  
Theater Account Statements  
F. 6 1959-1961 (Lunt-Fontanne Theatre—New York, NY)  
F. 7 1962 (Lunt-Fontanne Theatre—New York, NY)  
F. 8 1963 (Mark Hellinger Theatre—New York, NY)

- F. 9 House Seat and Theater Party Lists, 1959-1962
  - F. 10 Inventories, 1959 (Electrical equipment; sound tapes)
  - F. 11 Legal, 1962 (Settlement with Feuer & Martin)
  - F. 12 Mail Order Counts, 1959-1960
  - F. 13 Parental Consent Forms, 1962; Undated
  - F. 14 Permits, 1959-1960 (From New York City mayor's office, allowing for use of child actors)
  - F. 15 Production Material, Undated (Fliers used in show)
  - F. 16 Production Notes, 1960; Undated (Costumes, scenic production)
  - F. 17 Publicity Material, 1959-1962
  - F. 18 Schedules, 1959-1960
  - F. 19 Stock Reviews, 1970-1971 (Broadcast transcripts for production at The Jones Beach Theatre)
  - F. 20 Clippings, 1959; 1961 (Includes wire service releases by Jack Gaver)
- The Sound of Music* (National Tour)
- Correspondence

**Box 76**

- F. 1 Bookings, 1960-1963
- Cast
- F. 2 Henderson, Florence, 1961
- F. 3 Resignations and Terminations, 1961-1963
- F. 4 Cohen, Abe, 1961-1964 (Company manager)
- F. 5 Contracts, 1960-1963
- F. 6 Lambert, Sammy, 1961-1963 (Stage manager)
- F. 7 Los Angeles Civic Light Opera Association, 1960-1961
- Publicity
- F. 8 Chicago, IL, 1961
- General
- F. 9 1960-1961
- F. 10 1962-1963
- General
- F. 11 1960
- F. 12 1961
- F. 13 1962
- F. 14 1963-1965; Undated

**Box 77**

- F. 1 Cast List, 1963
- F. 2 Contact Information, 1961-1963
- Contracts
- F. 3 Actors' Equity Association Bond, 1960-1961
- F. 4 Assistants, 1960-1963
- Cast

- F. 5 A-K, 1961-1963
- F. 6 L-Q, 1960-1963
- F. 7 R-Z, 1960-1963
- F. 8 Chorus, 1960-1963
- F. 9 Company Managers, 1961; 1963 (Abe Cohen, Paul Groll)
- F. 10 Crew, 1960-1963
- F. 11 Dallas State Fair, 1961
- F. 12 Designers, 1960-1961 (Lucinda Ballard—Costumes, Jean Rosenthal—Sets)
- F. 13 Los Angeles Civic Light Opera Association, 1960-1961
- F. 14 Orchestra Leader, 1961 (Salvatore Del'Isola)
- F. 15 Press Agents, 1960; 1963
- Theaters
- F. 16 1960-1961
- F. 17 1962
- F. 18 1963

#### Financial

##### Account Statements and Cancelled Checks

#### **Box 78**

- F. 1 1961
- F. 2 1962
- F. 3 Advertising Charges
- Box Office Statements
- F. 4 1961 Jan-Aug
- F. 5 1961 Sept-Dec
- F. 6 1962 Jan-June
- F. 7 1962 July-Dec

#### **Box 79**

- F. 1 1963 Jan-Mar
- F. 2 1963 Apr-Aug
- F. 3 1963 Sept-Nov
- F. 4 Budget, Undated (Los Angeles)
- Check Lists
- F. 5 1961-1962
- F. 6 1963
- F. 7 Deposit Statements, 1961
- Insurance
- F. 8 Dallas, TX, 1961
- F. 9 General, 1961-1963
- Invoices and Payments
- F. 10 Costumes, 1963

	General
F. 11	1961
F. 12	1962-1964
F. 13	Operating Statements, 1961; 1963
F. 14	Price Scales, 1960-1963
F. 15	Profit Statements, 1961
	Royalty Breakdowns
<b>Box 80</b>	
F. 1	1961 Mar-Sept
F. 2	1961 Oct-1962
F. 3	1963
	Royalty Statements
F. 4	Choreographer, 1961-1963 (Joe Layton)
F. 5	Continental Film Corporation, 1961-1963
	Costume Design (Lucinda Ballard)
F. 6	1961
F. 7	1962
F. 8	1963
F. 9	Director, 1961-1963 (Vincent Donehue)
	The Dramatists' Guild
F. 10	1961
<b>Box 81</b>	
F. 1	1962
F. 2	1963-1964
F. 3	Gloria Films, 1961-1963
	Lighting Design (Jean Rosenthal)
F. 4	1961
F. 5	1962
F. 6	1963
F. 7	Scenic Designer, 1960-1963 (Oliver Smith)
F. 8	Von Trapp, Maria, 1961-1963
F. 9	Vocal Arranger, 1961-1963 (Trude Rittman)
<b>Box 82</b>	
F. 1	Salary Lists, 1962-1963
	Settlement Forms
F. 2	1961-1962 July
F. 3	1962 Aug-1963
	Theater Account Statements
F. 4	1961-1962
F. 5	1963
F. 6	Total Revenue Statement, 1963 (For entire tour, broken down by

city)

- F. 7 Inventories, 1961-1963 (Costumes, sets, lighting and sound equipment)
- F. 8 Itineraries, 1961-1964
- F. 9 Programs, Undated
- F. 10 Publicity Material, 1960-1964
- F. 11 Rehearsal Schedule, 1961
- F. 12 Clippings, 1961-1963

*The Sound of Music* (Bus and Truck Company)

**Box 83**

- F. 1 Correspondence, 1962-1964
- F. 2 Contracts, 1961-1964
- Financial (Box Office Statements)
  - F. 3 1962
  - F. 4 1963
- F. 5 Flier, Undated

*The Sound of Music* (London Production)

- F. 6 Correspondence, 1959-1963
- F. 7 Contracts, 1961 (Production agreements)
- Financial (Operating statements)
  - F. 8 1961 June-Oct
  - F. 9 1961 Nov-1962 Mar
  - F. 10 1962 Apr-Oct

**Box 84**

- F. 1 1962 Nov-1963 Apr
- F. 2 1963 May-Sept
- F. 3 1963 Oct-Dec
- F. 4 1964

*South Pacific*

Correspondence

**Box 85**

- F. 1 London, 1949; 1951
- F. 2 Motion Picture Rights, 1954-1958 (Includes correspondence describing the dispute between LH and Rodgers & Hammerstein)
- F. 3 Opening Night Telegrams, 1949 (Including those from LH to members of the company)
- F. 4 Profit Distribution Announcements, 1950-1953 (For Leland Hayward and Herman Bernstein)
- F. 5 Thank You Notes, 1949 (From LH for opening night messages)
- Ticket Requests
  - F. 6 1949 Jan-Apr
  - F. 7 1949 May
  - F. 8 1949 June
  - F. 9 1949 July-Aug

F. 10 1949 Sept  
 F. 11 1949 Oct  
 F. 12 1949 Nov-Dec  
 F. 13 1950 Jan-Mar  
 F. 14 1950 Apr-June  
 F. 15 1950 July-Dec  
 F. 16 1951-1952

**Box 86**

F. 1 Ticket Request Lists, 1949  
 General  
 1948-1949 June (Includes correspondence from Walter Huston, Joshua Logan, Richard Rodgers, Oscar Hammerstein II and Ezio Pinza)  
 F. 2 1949 July-Dec (Includes correspondence from Oscar Hammerstein II, Billy Rose, Richard Rodgers and James Michener)  
 F. 3 1949 (Includes correspondence from Mary Martin, Roddy McDowall and Vincent Sardi, Jr.)  
 F. 4 1950 Jan-May (Includes a letter from Joshua Logan, signed by his wife)  
 F. 5 1950 June-Aug (Includes a letter from David Susskind)  
 F. 6 1950 Sept-Dec  
 F. 7 1950  
 F. 8 1951  
 F. 9 1952  
 F. 10 1953-1957; 1961-1964; Undated  
 F. 11 Scripts (Oscar Hammerstein II and Joshua Logan)  
 F. 12 Complete, Undated  
 F. 13 Draft with Revisions, Undated (Incomplete)

Contracts

**Box 87**

F. 1 Pinza, Ezio, 1948 (Copy)  
 F. 2 Shubert, Lee, 1948 (Copy; For Majestic or Imperial Theatre)

Financial

Operating Statements

F. 3 Boston, 1949  
 F. 4 National Company, 1949-1957  
 F. 5 New Haven, 1949  
 New York  
 F. 6 1949-1950  
 F. 7 1951  
 F. 8 1952  
 F. 9 1953-1956; Undated  
 F. 10 United Kingdom

- Royalty Statements
- F. 11 Cast Album, 1952
- F. 12 Motion Picture, 1961-1962
- F. 13 Guest Lists, 1949 (Opening night party)
- F. 14 Production Notes, 1948-1952
- F. 15 Programs, Undated (Alaskan Armed Forces production, includes ticket;  
London (title page only))
- F. 16 Clippings, 1952; Undated
- State of the Union*
- F. 17 Correspondence, 1945-1953; 1958; 1960; 1963
- Financial
- F. 18 Box Office Statements, 1948 (National tour)
- F. 19 Invoices and Payments, 1945; 1948
- F. 20 Operating Statements, 1947-1948
- F. 21 Legal, 1949-1950 (Affidavits regarding Millstein vs. Hayward et. al.)
- F. 22 *Story on Page 3*, 1952 (Production contract and related correspondence; Not  
ultimately produced by LH)
- F. 23 *Sunday Breakfast*, 1952 (Salary Lists; Not produced by LH)
- The Teahouse of the August Moon*

**Box 88**

- F. 1 Script, 1952 (By John Patrick; Includes a letter from LH praising the play)
- F. 2 Program, 1954 (Annotated)
- The Teahouse of the August Moon* (First Road Company)
- Correspondence
- F. 3 Actors' Equity Association, 1954-1956
- Bookings
- F. 4 1954
- F. 5 1955-1956
- F. 6 Bromberg, Gertrude, 1954-1956 (Press Agent)
- F. 7 Cohen, Abe, 1954-1956 (Company Manager)
- F. 8 Investors, 1954-1956
- F. 9 McKay, Scott, 1954-1956 (Actor; includes copy of court order  
garnishing his wages and related correspondence)
- F. 10 Meredith, Burgess, 1954-1956
- General
- F. 11 1954-1955
- F. 12 1956
- F. 13 Casting Notes, Undated
- F. 14 Contact Information, Undated
- Contracts
- F. 15 American Theatre Society, 1954 (For west coast touring dates)
- Cast

- F. 16 A-L, 1954-1956
- F. 17 M-T, 1954-1956
- F. 18 Composer, 1953-1954 (Dai-Keong Lee)
- F. 19 Crew, 1954-1955
- Box 89**
- F. 1 Dance Director, 1954 (Yuki Shimoda)
- F. 2 Designers, 1953 (Peter Larkin, Noel Taylor)
- F. 3 Directors, 1952; 1954 (Robert Lewis, Billy Matthews)
- F. 4 Dramatic Rights, 1951-1952 (Between Vern Sneider, author of  
source novel and Maurice Evans)
- F. 5 Lighting, 1954 (Century Lighting, Inc.)
- F. 6 Limited Partnership Agreement Sample, 1954 (Sample copy)
- F. 7-9 Limited Partnership Agreements, 1954
- F. 10 Managers, 1954-1955 (Abe Cohen, Thelma Chandler, Joseph  
Dooley)
- F. 11 Melody Lane Publications, 1953 (For the use of *Deep in the Heart  
of Texas*)
- F. 12 Motion Picture Rights, 1952
- F. 13 Musicians, 1954; 1956
- F. 14 Partnership Account Agreement, Undated (Between Howard  
Lindsay and Russel Crouse)
- F. 15 Power of Attorney, 1955 (Charles H. Renthall)
- F. 16 Production Agreements, 1952; 1954 (Between Maurice Evans and  
John Patrick for original Broadway production and between  
Lindsay & Crouse and August Moon Company for touring  
company, including earlier contract with Leland Hayward)
- F. 17 San Jose Civic Auditorium, 1955
- F. 18 Souvenir Programs, 1953
- Financial
- F. 19 Account Statements, 1954-1956
- Box Office Statements
- F. 20 1954-1955 May
- F. 21 1955 June-Dec
- Box 90**
- F. 1 1956
- F. 2 Budgets, 1954; Undated (Includes a salary list)
- Check Stubs
- F. 3 1954-1955 Mar
- F. 4 1955 Mar-May
- F. 5 1955 June-Aug
- F. 6 1955 Aug-Dec
- F. 7 1955 Dec-1956 Mar
- F. 8 1956 Mar-Aug

Checking Records

- F. 9 1954-1955 July
- F. 10 1955 Aug-1956

**Box 91**

- F. 1 Insurance, 1954-1956
- F. 2 Investor Lists, 1954
- Invoices and Payments
- F. 3 The League of New York Theatres, 1954-1956
- General
- F. 4 1954
- F. 5 1955
- F. 6 1956-1957; Undated
- F. 7 Operating Statements, 1954-1956 July
- F. 8 Price Scale, 1954 (Biltmore Theatre—Los Angeles, CA)
- Royalty Statements
- F. 9 The August Moon Company, 1954-1956 (Partnership)
- F. 10 Crouse, Russel, 1955-1956 (Producer)
- F. 11 Lee, Dai-Keong, 1954-1956 (Composer)
- F. 12 Lewis, Robert, 1954-1956 (Director of original production)
- F. 13 Lindsay, Howard, 1955-1956 (Producer)
- F. 14 Matthews, Billy, 1954-1956 (Director)

**Box 92**

- F. 1 Patrick, John, 1954-1956 (Playwright)
- F. 2 Sneider, Vern, 1954-1956 (Author of source material)
- F. 3 Souvenir Programs, 1954-1956
- Salary Lists
- F. 4 1954-1955
- F. 5 1956
- F. 6 Programs, 1956 (Colonial Theatre—Boston, MA)
- F. 7 Prop List, Undated
- F. 8 Publicity, 1955 (San Francisco Civic Light Opera Association)
- F. 9 Tour Schedule, 1954-1955 (Includes a tour map)
- The Teahouse of the August Moon* (Second Road Company)
- Correspondence
- F. 10 Actors' Equity Association, 1955-1956
- Bookings
- F. 11 1955 Mar-July
- F. 12 1955 Aug-Dec
- F. 13 1956 Jan-Mar
- F. 14 1956 Apr-Aug

**Box 93**

- F. 1 Investors, 1955
- F. 2 Kelley, F. B. "Bev", 1955-1957 (Press Agent)
- F. 3 Parks, Larry, 1955-1956
- F. 4 General, 1955-1957
- F. 5 Agents' Advice Sheet, Undated (Erlanger Theatre—Buffalo, NY)
- F. 6 Contact Information, 1955 (Cast)
- Contracts
- F. 7 Bookings, 1956
- F. 8 Cast, 1955-1956
- F. 9 Limited Partnership Agreement, 1955
- Financial
- Account Statements and Cancelled Checks
- F. 10 1955
- F. 11 1956 Feb-Mar
- F. 12 1956 Apr-Oct
- F. 13 1957
- Box Office Statements

**Box 94**

- F. 1 1955
- F. 2 1956 Jan-Mar
- F. 3 1956 Apr-Sept
- Check Stubs
- F. 4 1955-1956 Feb
- F. 5 1956 Feb-Aug
- F. 6 Income Tax Returns, 1956 (Canadian returns for cast members)
- F. 7 Insurance, 1955-1956
- F. 8 Investor Lists, Undated
- Invoices and Payments

**Box 95**

- F. 1 Lighting, 1954-1956
- General
- F. 2 1955
- F. 3 1956-1957; Undated
- F. 4 Operating Statements, 1955-1956
- F. 5 Price Scales, Undated
- Royalty Statements
- F. 6 August Moon Company, 1955-1956
- F. 7 Crouse, Russel, 1956 (Producer)
- F. 8 Investors, 1956
- F. 9 Lee, Dai-Keong, 1955-1956 (Composer)

- F. 10 Lewis, Robert, 1955-1956 (Director of original production)
- F. 11 Lindsay, Howard, 1956 (Producer)
- F. 12 Matthews, Billy, 1955-1956 (Director)
- F. 13 Patrick, John, 1955-1956 (Playwright)
- F. 14 Sneider, Vern, 1955-1956 (Author of original source novel)
- F. 15 Salary Statements, 1955-1956 (For Larry Parks)
- F. 16 Tour Schedule, 1955
- Box 96**
- F. 1 *Time of the Cuckoo*, 1952-1953 (Financial records, Not produced by LH)  
*A Tree Grows in Brooklyn* (Not produced by LH, but he was apparently consulted during its preparation)
- F. 2 Correspondence, 1951-1952
- F. 3 Financial, 1951-1952
- F. 4 Limited Partnership Agreement, 1951
- F. 5 Publicity, 1951
- The Trial of the Catonsville Nine*
- F. 6 Los Angeles Production Script, 1970 (By Daniel Berrigan)
- F. 7 Rehearsal Script, 1970 Aug 14 (By Daniel Berrigan)
- Revised Scripts
- F. 8 1970 Apr (By Daniel Berrigan; includes handwritten revisions)
- F. 9 1970 Dec 17 (By Daniel Berrigan and Saul Levitt)
- F. 10 1970 Dec 23 (By Daniel Berrigan and Saul Levitt)
- Revisions by Saul Levitt, 1970 (By Daniel Berrigan and an uncredited Saul Levitt)
- F. 11 Published Script, 1970 (By Daniel Berrigan; photocopy of a published edition)
- F. 12 *Two's Company*, 1952 (Correspondence with Herman Bernstein; Not produced by LH)
- F. 13 *West Side Story*, 1960 (Financial statement; Not produced by LH)
- F. 14 *Who Was That Lady I Saw You With?*
- Correspondence
- F. 15 Actors' Equity Association, 1957-1959
- F. 16 Bookings, 1957-1958 (Shubert Theatre—Philadelphia, PA, Martin Beck Theatre—New York, NY)
- F. 17 Closing, 1958
- Davies, Valentine, 1958 (Correspondence regarding Davies's accusation of plagiarism)
- F. 18
- F. 19 Legal, 1958-1959
- Opening Night Telegrams, 1958 (For Philadelphia and New York openings)
- F. 20
- F. 21 Publicity, 1958
- F. 22 Resignations, 1958
- F. 23 Theater Parties, 1957

- F. 24 Ticket Requests, 1958
- Box 97**
- F. 1 General, 1957-1959; 1965 (Includes letters from George Axelrod, Martin Gabel, Jerome Robbins and Norman Krasna)
- Scripts (By Norman Krasna)
- F. 2 *My Wife and I* Draft, Undated
- F. 3 Final Draft, Undated
- Advertising, 1958 (Fliers, press releases, programs for Philadelphia runs of: *Oh, Captain, Sunrise at Campobello, The Waltz of the Toreadors, The Day the Money Stopped*)
- F. 4
- F. 5 Certificate, 1958 (Actors' Fund of America Award of Merit)
- F. 6 Contact Information, 1958
- Contracts
- F. 7 Actors' Equity Security Agreement, 1957
- F. 8 Bus and Truck Waiver, 1958
- Cast
- F. 9 Hayes, Peter Lind and Healy, Mary, 1957-1958 (Joint contracts for the married stars)
- F. 10 General, 1957-1958 (Including stage management)
- F. 11 Crew, 1957-1958
- F. 12-13 Limited Partnership Agreements, 1958
- Box 98**
- F. 1-2 Limited Partnership Agreements, 1958
- F. 3 Motion Picture Rights, 1958-1959 (Columbia Pictures)
- F. 4 Production Agreements, 1957-1958
- F. 5 Segal, Alex, 1957-1958 (Director)
- F. 6 Shubert Theatre, 1957 (Philadelphia, PA)
- F. 7 Ter-Artunian, Rouben, 1957-1958 (Designer)
- Financial
- F. 8 Advertising Budget, 1958
- F. 9 Bank Deposit Slips, 1958-1959
- Box Office Statements, 1958 (Shubert Theatre—Philadelphia, PA; Martin Beck Theatre—New York, NY)
- F. 10
- F. 11 Budgets, Undated
- Check Stubs
- Box 99**
- F. 1 Books, 1958
- F. 2 Pages, 1958
- F. 3 The Dramatists' Guild, 1958
- F. 4 Income Tax Filing Records, 1958-1963
- F. 5 Insurance, 1958
- Invoices and Payments
- F. 6 Costumes, 1958

- F. 7 Electric, 1958
- F. 8-10 General, 1958
- Box 100**
- F. 1 Operating Statements, 1958-1959
- F. 2 Royalty Breakdowns, 1958 (Includes box office statements)  
Royalty Statements
- F. 3 Green, Bernard, 1958 (For incidental music)
- F. 4 Hayes, Peter Lind, 1958 (Star)
- F. 5 Krasna, Norman, 1958-1959 (Playwright)
- F. 6 Segal, Alex, 1958 (Director)
- F. 7 Ter-Artunian, Rouben, 1958 (Designer)
- F. 8 SEC Filing
- F. 9 Settlement Forms, 1958
- F. 10 Stock and Amateur Rights, 1958-1961
- F. 11 Theater Account Statements, 1958
- F. 12 Review, 1958 (Unidentified review transcript)
- F. 13 Schedules, 1958 (Auditions and rehearsals)
- F. 14 *The Whole World Over*, 1947 (Financial records; Not produced by LH)  
*Wish You Were Here*  
Correspondence

**Box 101**

- F. 1 Actors' Equity Association, 1952-1954
- F. 2 The Actors' Fund, 1952-1954
- F. 3 Benefits, 1951-1952
- F. 4 Cassidy, Jack, 1953 (Regarding the disposition of Cassidy's salary)
- F. 5 *Ice Capades*, 1954
- F. 6 Income Tax, 1953-1958
- F. 7 Kober, Arthur, 1952-1953; 1964 (Author)
- F. 8 Legal, 1952-1953 (Attorney Samuel Becker)
- F. 9 Rome, Harold, 1952-1953
- F. 10 Stock, Amateur and International Rights, 1952-1957  
Swimming Pool
- F. 11 Chicago, 1953
- F. 12 New York, 1952
- F. 13 Termination Notices, 1953
- F. 14 Ticket Refunds, 1952
- F. 15 Ticket Requests, 1951-1952  
General  
1951-1952 June (Includes correspondence from Irving Berlin and  
Richard Halliday)
- F. 16 1952 July-Dec
- F. 17

- 1953-1955; 1964-1965; Undated (Includes telegrams from Joshua Logan)
- F. 18
- F. 19-22 Scripts, Undated (By Arthur Kober, Joshua Logan and Harold Rome)
- Box 102**
- F. 1-2 Scripts, Undated (By Arthur Kober, Joshua Logan and Harold Rome)
- Contracts
- F. 3 Cast Album, 1952-1965 (RCA, includes amendments)
- F. 4 Co-Producer, 1951 (Nedda Harrigan Logan)
- F. 5-6 Limited Partnership Agreements, 1952 (Signed)
- F. 7 Royalty Waiver, 1953
- F. 8 Stock Rights, 1954; 1956
- Financial
- F. 9 Balances, 1952  
Box Office Statements (Imperial Theatre—New York, NY)
- F. 10 1952 June
- F. 11 1952 July-Sept
- F. 12 Budget
- Box 103**
- F. 1 Income Tax Material, 1955-1964
- Insurance
- F. 2 Associated Hospital Service of New York, 1952-1954
- F. 3 Blank Forms, 1952; Undated
- F. 4 D. Davidson Company, Inc., 1952-1954  
Workmen's Compensation Board (Alphabetical by claimant)
- F. 5 A-M, 1952-1953
- F. 6 N-W, 1952-1953
- F. 7 General, 1952-1955
- Invoices and Payments
- Costumes
- F. 8 1951-1952
- F. 9-10 1953
- F. 11 Undated
- Box 104**
- F. 1 The League of New York Theatres, 1952-1954
- Lighting
- F. 2 1952
- F. 3 1953-1954
- General
- F. 4 1952 Feb-Apr
- F. 5 1952 May
- F. 6 1952 June-Sept

F. 7	1952 Oct-Dec
<b>Box 105</b>	
F. 1	1953 Jan-Mar
F. 2	1953 Apr-June
F. 3	1953 July-Sept
F. 4	1953 Oct-Dec
F. 5	1954-1955; 1957
F. 6	1962-1964; Undated
F. 7	Office Expense Statements, 1952-1954 (For Joshua Logan's share)
F. 8	Operating Statements, 1952-1954; 1957; 1965
F. 9	Royalty Breakdown, Undated (For projected sale of motion picture rights)
	Royalty Statements
	Authors
F. 10	Kober, Arthur, 1953-1957
F. 11	Logan, Joshua, 1951-1957
F. 12	The Author's League, 1952
F. 13	Cast Album, 1952-1961
F. 14	Designer, 1953-1954 (Jo Mielziner)
F. 15	Director, 1952-1954; Undated (Joshua Logan)
F. 16	The Dramatists' Guild, 1952-1954
<b>Box 106</b>	
F. 1	Music, 1953-1958 (Harold Rome)
F. 2	Music Publishing, 1952-1956 (Chappell & Co.)
F. 3	Musical Continuity, 1953-1954 (Trude Rittman)
F. 4	Stock and Amateur, 1954-1964
F. 5	Salary Statements, 1952-1954 (Musical Director Jay Blackton; loading crew)
F. 6	Souvenir Programs, 1953-1954
F. 7	Tax Assessments, 1952-1956
F. 8	Ticket Charges, 1952 Apr-July
F. 9	Unemployment Insurance Responses, 1953-1954
F. 10	Production Materials, 1952-1953
	<i>Wish You Were Here</i> (National Tour)
	Correspondence
F. 11	Publicity, 1953 (For Chicago; press agent Bev Kelley)
F. 12	General 1953-1954
	Contracts
F. 13	Cast, 1953-1954
	Chorus
F. 14	A-J, 1953-1954

- F. 15 K-W; General, 1953-1954
- F. 16 Publicity, 1953
- Wish You Were Here* (London Production)
- F. 17 Correspondence, 1953-1954
- F. 18 Cast Breakdown, Undated
- F. 19 Contracts, 1952-1953 (Production agreement; several versions and revisions)
- Financial
- F. 20 Operating Statements, 1953-1954 (Casino Theatre)
- F. 21 Production Account, Undated
- F. 22 Royalty Statements, 1953-1954
- F. 23 Program, 1953 (The London Casino)
- The Wisteria Trees*
- Correspondence

**Box 107**

- F. 1 Logan, Joshua, 1949-1950
- F. 2 Opening Night Telegram Responses, 1950
- F. 3 Opening Night Telegrams, 1950
- F. 4 Ticket Requests, 1949-1950
- F. 5 General, 1949-1950; 1953
- F. 6-7 Scripts (Unidentified drafts by Joshua Logan), Undated
- Contracts
- F. 8 Actors' Equity Association Security Agreement, 1949
- F. 9 Author, 1950 (Joshua Logan)
- F. 10 Cast, 1949-1950
- F. 11 Costume Design, 1949 (Lucinda Ballard)
- F. 12 Crew, 1950
- F. 13 Director, 1950 (Joshua Logan)
- F. 14 Equipment, 1950 (Sound, lighting, construction)
- F. 15 Production Agreement, 1950
- F. 16 Production Design, 1949 (Jo Mielziner)
- F. 17 Souvenir Program, 1950
- F. 18 Stock and Amateur Rights, 1950 (Samuel French, Inc.)
- F. 19 Theaters, 1949-1950 (McCarter Theatre—Princeton, NJ, Martin Beck Theatre—New York, NY)

Financial

**Box 108**

- F. 1 Box Office Statements, 1950; Undated
- F. 2 Budgets, Undated (Handwritten budget plans)
- F. 3 Check Stubs, 1950
- F. 4 Investor List, Undated
- F. 5-6 Invoices and Payments, 1949-1950

- F. 7 Layoff Expenses, 1950
- F. 8 Operating Statements, 1950  
Royalty Statements
- F. 9 Costume Design, 1950 (Lucinda Ballard)
- F. 10 The Dramatists' Guild, 1950
- F. 11 Hayes, Helen, 1950
- F. 12 Logan, Joshua, 1950 (As director and author)
- F. 13 Scenic Design, 1950 (Jo Mielziner)
- F. 14 House Seat Assignments, 1950
- F. 15 Inventories, 1950; Undated (Carpentry, props, electrical, costumes)
- F. 16 *The Ziegfeld Follies*, 1955; 1957 (Financial records; Not produced by LH)

**Sub-Series 2: Television and Radio, 1949-1967**

**Box 109**

- F. 1 *Anything Goes*, 1954 (Part of *The Colgate Comedy Hour*; correspondence)  
*A Bell for Adano* (Hallmark Hall of Fame—NBC)
- F. 2 Correspondence, 1956; 1967  
Scripts (By Roger O. Hirson)  
Drafts
  - F. 3 1967 July 21
  - F. 4 1967 July 24
  - F. 5 1967 Aug 8
  - F. 6 Undated (With handwritten revisions)
  - F. 7 Shooting Script, 1967 Aug 22
- F. 8 Production Material, 1967 (Budgets, schedules, personnel lists)  
*Breck Golden Showcase Series* (Series of dramatic specials sponsored by the Breck Company; see also *A Bell for Adano* and *Saturday's Children*)
- F. 9 Correspondence, 1961-1963
- F. 10 Contracts, 1961-1962  
*The Fabulous Fifties*  
Correspondence
- F. 11 Congratulatory Messages, 1960 (Alphabetical; includes responses)  
Fan Mail

**Box 110**

- F. 1 Letters, 1960
- F. 2 Postcards, 1960  
General
  - F. 3 1959 Jan-Sept
  - F. 4 1959 Oct-Dec
  - F. 5 1960 (Includes a handwritten letter from Fred Astaire)
  - F. 6 1961; 1966
- Scripts (By Max Wilk and A. J. Russell)

- F. 7 Advertisers' Preview, 1960 (For closed circuit viewing)
- F. 8 Draft, 1959 (Includes rundown)  
Revised Drafts
- F. 9 1960 Jan 12
- F. 10 1960 Jan 19 (Revised by hand)
- F. 11 Segments, 1960; Undated
- F. 12 Financial, 1960; 1964 (Invoices)
- F. 13 Notes, 1959-1960
- F. 14 Proposal, 1959
- F. 15 Rundowns, 1960
- F. 16 Schedules, 1960 (Rehearsal and pre-recording)

**Box 111**

- F. 1 *Family Classics*, 1961  
*The Flying Nun*, 1966 (Script for pilot episode by Bernard Slade; not produced by LH; includes a handwritten note from executive producer Harry Ackerman)
- F. 2 *Ford 50<sup>th</sup> Anniversary Show*  
Correspondence  
Congratulatory Notes, 1953 (Copies; including those from Jack Benny, Phil Silvers, Helen Hayes, Sam Jaffe, Freeman Gosden and Henry Ford II; Handwritten note from Thornton Wilder)
- F. 3
- F. 4 Contracts, 1952-1953  
Crosby, Bing, 1953 (Correspondence to and from Crosby and his associate Bill Morrow regarding Crosby's appearance on the show)
- F. 5
- F. 6 Fan Mail, 1953 (Retyped copies)  
Museum of Modern Art, 1953; 1963 (Regarding its place in a film festival; includes necessary releases)
- F. 7 Talent Announcements, 1953 (Official sponsor notification of artists sought and / or hired)
- F. 8 Thank You Notes, 1953 (To performers and those who sent congratulatory messages)
- F. 9
- General
- F. 10 1952
- F. 11 1953 Jan-Mar  
1953 Apr-June (Includes correspondence from Freeman Gosden and Rudy Vallee, and a letter regarding Jerome Robbins's status with HUAC)
- F. 12 1953 July-1957; 1963; Undated (Includes a handwritten personal letter from Fred Astaire and a signed note from Ethel Merman)
- F. 13

Scripts

**Box 112**

- F. 1 Draft, 1953 May
- F. 2 Revisions, 1952
- F. 3 Shooting Script, 1953 June

- F. 4 Excerpts, 1953 (For segments: "The Life and Times of Henry Ford";  
How's Your Folks and My Folks?"; "Life With Father"; "Atomic  
Dialogue"; "There is Nothing Like a Model T")
- F. 5 Narration, c.1953 (Teleprompter printout)
- F. 6 AFTRA Code, c. 1953 (Annotated copy of list of union rules and pay  
rates)
- F. 7 Contact Information, 1953
- Contracts
- F. 8 Authors, 1952-1953 (Frederick Lewis Allen; Agnes Rogers Allen;  
William Laurence; Lois Long)
- F. 9 CBS Radio, 1953 (For the services of Edward R. Murrow)
- F. 10 Cast, 1953 (Including Marian Anderson, Wally Cox, Eddie Fisher,  
Howard Lindsay, Ethel Merman, Don Pardo, Burr Tillstrom and  
Rudy Vallee)
- F. 11 Choreographer, 1952 (Jerome Robbins)
- Chorus
- F. 12 A-J, 1953
- F. 13 L-W, 1953
- F. 14 Decca Records, 1953 (Regarding recording of duet medley between  
Mary Martin and Ethel Merman)
- F. 15 Designers, 1953 (Paul Barnes, Irene Sharaff)
- F. 16 Director, 1953 (Clark Jones)
- F. 17 Ford Motor Company, 1952-1953 (Includes drafts)
- F. 18 Orchestra Leader, 1953 (Teddy Wilson)
- F. 19 Costume Plot, c.1953 (For Ethel Merman and Mary Martin)
- F. 20 Entertainment Segment Lists, c.1953 (Lists of performers to be  
covered in entertainment segments)
- F. 21 Film Requirements, c. 1953 (Lists of necessary slides and stock  
footage)

#### Financial

### **Box 113**

- F. 1 Budgets, 1953
- F. 2 Insurance, 1953
- Invoices and Payments
- F. 3 1953 Jan-May
- F. 4 1953 June-July
- F. 5 1953 Aug-1954
- F. 6 Royalty Statements, 1954-1960 (For soundtrack from Decca  
Records)
- F. 7 Guest Lists, 1953 (For post-show parties)
- F. 8 Loyalty Oath, 1953 (Loyalty oath and renunciation of the Waldorf Peace  
Conference of 1949 for Mary Hunter)
- F. 9 Notes, 1953; Undated
- F. 10 Outlines, 1953 (Includes a list of historical reference books)
- F. 11 Rehearsal Schedules, 1953

F. 12 Song Lists, 1953 (Lists of prospective songs for Ethel Merman / Mary Martin medley)

*The Gershwin Years*

Correspondence

F. 13 Congratulatory Messages, 1961 (Includes responses)

F. 14 Fan Mail, 1960-1961

General

F. 15 1960 (Includes correspondence from Sam Goldwyn)

F. 16 1961-1962

Scripts (By A.J. Russell)

F. 17 Outlines, Undated

Drafts

F. 18 First, 1960 Nov 14

F. 19 Second, 1960 Nov 30

F. 20 Third, 1960 Dec 9

F. 21 Fourth, 1960 Dec 14

Revisions

**Box 114**

F. 1 1961 Jan 1

F. 2 1961 Jan 3

F. 3 1961 Jan 7

F. 4 Undated

F. 5 Final, 1961 Jan

F. 6 Excerpt, Undated (For segment intended for Moss Hart)

**Box 115**

F. 1 Background Material, Undated (Clippings, essays and poems)

F. 2 Financial, 1960-1961 (Invoices and payments)

F. 3 Press Release, Undated (Of a Lenny Bruce quotation)

F. 4 Production Notes, 1960; Undated

F. 5 Proposal, Undated

F. 6 Running Order Lists, 1960

F. 7 Schedules, 1960-1961 (Rehearsals and recordings)

*The Good Years*

F. 8 Correspondence, 1961-1962

Scripts (By A.J. Russell)

F. 9 Second Draft, 1961 Oct

F. 10 Final Draft, 1961 Nov

F. 11 Financial, 1961-1962 (Invoices and payments)

F. 12 *Hazel*, 1961 (Contract between Screen Gems and the Ford Motor Company for the situation comedy; Not produced by LH)

*Opening Night* (Variety special showcasing series sponsored by General Foods)

- F. 13 Correspondence, 1963-1964
- Scripts
  - F. 14 Early Version, 1962 (Unused Larry Gelbart script predating actual production by more than a year)
  - F. 15 Outline, Undated
  - F. 16 Third Draft, 1963 Aug 12
  - F. 17 Draft, 1963 Aug 18
  - F. 18 Taping Script, 1963 Aug 23 (By Goodman Ace, Selma Diamond, Jay Burton, Frank Peppiatt and John Aylesworth)
- F. 19 Contact Information, 1962
- Contracts
  - F. 20 Abbott, Norman, 1963 (Director)
  - F. 21 CBS, 1963
  - F. 22 Financial, 1962-1964
  - F. 23 Schedules, 1963 (Rehearsal and production schedules)
  - F. 24 Clippings, 1963
- Saturday's Children*
- Correspondence
  - F. 25 Casting, 1962
  - General
    - F. 26 1961-1962 Jan
    - F. 27 1962 Feb-Apr

**Box 116**

- F. 1 Original Play, 1926 (By Maxwell Anderson)
- Drafts (By Robert Emmett)
  - F. 2 First Draft, c.1962
  - F. 3 First Draft with Notes, c. 1962
  - F. 4 1962 Feb 14
  - F. 5 1962 Feb 20
  - F. 6 1962 Feb 24
  - F. 7 c. 1962 (Act III only)
- F. 8 Commercial Rundown, Undated
- Contracts
  - F. 9 Artwork, 1962 (For sketches by Robert Osborn and photographs from a Stuyvesant Town guide booklet)
  - F. 10 Author, 1962 (Robert Emmett)
  - F. 11 CBS, 1962 (Draft with handwritten revisions)
  - F. 12 Cast, 1961-1962 (Includes signed contracts for Ralph Bellamy, Cliff Robertson and Inger Stevens)
  - F. 13 Director, 1962 (Thomas Donovan)
  - F. 14 Rights Agreements, 1961-1962

- F. 15 Notes, 1961-1962 (Handwritten notes regarding terms of various contracts)
- F. 16 Credits, Undated
- F. 17 Financial, 1962; Undated (Includes notes and budgets)
- F. 18 Notes, Undated
- F. 19 Print Request, 1962 (From CBS Program Department)
- F. 20 Rehearsal Schedules, 1962
- F. 21 Script Recipients, Undated

*That Was the Week That Was*

Correspondence

Fan Mail

**Box 117**

- F. 1 1963 Nov-Dec (Includes telegrams from Tige Andrews and Joshua Logan)
- F. 2 1964 Jan-Aug
- F. 3-6 1964 Sept

**Box 118**

- F. 1-3 1964 Oct
- F. 4-5 1964 Nov

**Box 119**

- F. 1-3 1964 Dec (Includes a letter from future writer / director Whit Stillman, age 12)
- F. 4-7 1965 Jan

**Box 120**

- F. 1-2 1965 Feb
- F. 3 1965 Mar-Nov
- F. 4-5 Undated
- F. 6 Form Letters, Undated (Allegedly signed by producer Herb Sargent)
- F. 7 Frost, David, 1963-1965 (Immigration status)
- F. 8 Petitions, 1965 (Protesting the series' cancellation)
- F. 9 Returned Material, 1964 (From professional writers)
- F. 10 Telephone Conversation Transcription, 1963 (Includes one with Hedda Hopper)
- F. 11 Wrap Party, 1964 (Invitation telegrams and a response from Tom Lehrer; Includes invitation list)

General

**Box 121**

- F. 1 1963 May
- F. 2 1963 June (Includes a letter from Andy Rooney)
- F. 3 1963 July
- F. 4 1963 Aug
- F. 5 1963 Sept
- F. 6 1963 Oct

F. 7	1963 Nov (Includes a telegram from Mary Travers of Peter, Paul and Mary)
F. 8	1963 Dec
F. 9	1964 Jan
F. 10	1964 Feb
F. 11	1964 Mar
F. 12	1964 Apr
F. 13	1964 May (Includes a letter from Pierre Salinger)
F. 14	1964 June
F. 15	1964 July
F. 16	1964 Aug
F. 17	1964 Sept
F. 18	1964 Oct (Includes audience research reports)
F. 19	1964 Nov
F. 20	1964 Dec

**Box 122**

F. 1	1965 Jan
F. 2	1965 Feb
F. 3	1965 Mar
F. 4	1965 Apr-May
F. 5	1965 June-July
F. 6	1965 Aug-Dec
F. 7	1966; Undated (Includes a signed letter from Buck Henry)

Scripts

F. 8	Proposal, 1963 Presentation #1
F. 9	Script, 1963 Sept
F. 10	Rundowns, 1963 Sept Presentation #2
F. 11	Script, 1963
F. 12	Rundowns, 1963 1963 November 10
F. 13	Second Draft (Two annotated copies) Broadcast Draft (Two annotated copies with lists of script-based costumes, slides, etc.)
F. 14	Cuts
F. 15	Rundowns
F. 16	“As Broadcast”
F. 17	1964 January 10

**Box 123**

F. 1	Individual Sketches
F. 2	Timing Script

F. 3 Second Draft  
 F. 4 Third Draft  
 F. 5 Revised Third Draft  
 F. 6 Insurance Scripts (Annotated by legal staff, regarding errors and omissions for insurance purposes)  
 F. 7 Cuts  
 F. 8 "As Broadcast"  
 1964 January 24  
 F. 9 First Draft  
 F. 10 Revised Draft  
 F. 11 Timing Script  
 F. 12 Cuts  
 F. 13 "As Broadcast"  
 1964 January 31

**Box 124**

F. 1 Draft  
 F. 2 Revised Draft  
 F. 3 Insurance Script  
 F. 4 Timing Script  
 F. 5 Camera Script  
 F. 6 Cuts  
 F. 7 "As Broadcast"  
 1964 Feb 7  
 F. 8 Insurance Script  
 F. 9 Timing Script  
 F. 10 Camera Script  
 F. 11 Cuts  
 F. 12 Final Draft  
 F. 13 "As Broadcast"  
 1964 Feb 14  
 F. 14 Insurance Scripts  
 F. 15 Second Draft  
 F. 16 Timing Script  
 F. 17 Camera Script  
 F. 18 Cuts  
 F. 19 "As Broadcast"  
 1964 Feb 21

**Box 125**

F. 1 Insurance Scripts (Two drafts)  
 F. 2 Timing Script  
 F. 3 Camera Script

- F. 4 "As Broadcast"
- 1964 Feb 28
- F. 5 Insurance Scripts (Two drafts)
- F. 6 Second Draft
- F. 7 Timing Script
- F. 8 Camera Script
- F. 9 "As Broadcast"
- 1964 Mar 6
- F. 10 Insurance Scripts (Two drafts)
- F. 11 Timing Script
- F. 12 Camera Script
- F. 13 "As Broadcast"

1964 Mar 13

**Box 126**

- F. 1 Insurance Scripts (Two drafts)
- F. 2 Cuts
- F. 3 Timing Script
- F. 4 Camera Script
- F. 5 "As Broadcast"
- 1964 Mar 27
- F. 6 First Draft
- F. 7 Insurance Scripts (Two drafts)
- F. 8 Timing Script
- F. 9 Camera Script
- F. 10 Cuts
- F. 11 "As Broadcast"

1964 Apr 3

- F. 12 Individual Sketches
- F. 13 First Draft
- F. 14 Insurance Scripts (Two drafts)
- F. 15 Timing Script
- F. 16 Camera Script
- F. 17 Cuts
- F. 18 "As Broadcast"

NBC Affiliates Dinner, 1964 Apr 5

**Box 127**

- F. 1 Individual Sketches
- F. 2 First Draft
- F. 3 Second Draft
- F. 4 Third Draft
- F. 5 Final Draft

1964 Apr 10  
F. 6 First Draft  
F. 7 Insurance Scripts (Two drafts)  
F. 8 Timing Script  
F. 9 Cuts  
F. 10 "As Broadcast"

1964 Apr 17  
F. 11 Individual Sketches  
F. 12 First Draft  
F. 13 Insurance Scripts  
F. 14 Timing Script  
F. 15 Cuts  
F. 16 "As Broadcast"

1964 Apr 24  
**Box 128**  
F. 1 Insurance Scripts (Two drafts)  
F. 2 Timing Script  
F. 3 Cuts  
F. 4 "As Broadcast"

1964 May 1  
F. 5 Individual Sketches  
F. 6 Insurance Scripts (Two drafts)  
F. 7 Timing Script  
F. 8 Camera Script  
F. 9 Cuts  
F. 10 "As Broadcast"

1964 May 8  
F. 11 Individual Sketches  
F. 12 Second Draft  
F. 13 Insurance Scripts (Two drafts)  
F. 14 Timing Script  
F. 15 Camera Script  
F. 16 "As Broadcast"

1964 May 15  
**Box 129**  
F. 1 Individual Sketches  
F. 2 First Draft  
F. 3 Second Draft  
F. 4 Revised Second Draft  
F. 5 Insurance Scripts (Two drafts)  
F. 6 Timing Script

F. 7 Camera Script  
F. 8 "As Broadcast"  
1964 May 22  
F. 9 Individual Sketches  
F. 10 First Draft  
F. 11 Second Draft  
F. 12 Insurance Scripts (Two drafts)  
F. 13 Timing Script  
F. 14 Camera Script  
F. 15 Cuts  
F. 16 "As Broadcast"

**Box 130**

F. 1 Emmy Awards, 1964 May 25 (Sketch)  
1964 May 29  
F. 2 Individual Sketches  
F. 3 First Draft  
F. 4 Second Draft  
F. 5 Revised Second Draft  
F. 6 Insurance Scripts (Two drafts)  
F. 7 Timing Script  
F. 8 Camera Script  
F. 9 "As Broadcast"  
1964 June 5  
F. 10 Individual Sketches  
F. 11 First Draft  
F. 12 Second Draft  
F. 13 Revised Second Draft  
F. 14 Insurance Scripts (Two drafts)  
F. 15 Timing Script  
F. 16 Cuts  
F. 17 "As Broadcast"

1964 June 12

**Box 131**

F. 1 First Draft  
F. 2 Second Draft  
F. 3 Insurance Scripts (Two drafts)  
F. 4 Timing Script  
F. 5 "As Broadcast"  
1964 June 19  
F. 6 Individual Sketches  
F. 7 First Draft

F. 8 Second Draft  
F. 9 Insurance Scripts (Two drafts)  
F. 10 Audio Script  
F. 11 Timing Script  
F. 12 Cuts  
F. 13 "As Broadcast"

1964 June 26

**Box 132**

F. 1 Individual Sketches  
F. 2 First Draft  
F. 3 Second Draft  
F. 4 Insurance Scripts (Two drafts)  
F. 5 Timing Script  
F. 6 Cuts  
F. 7 "As Broadcast"

1964 July 3

F. 8 Insurance Scripts (Two drafts)  
F. 9 Timing Script  
F. 10 Cuts  
F. 11 "As Broadcast"

1964 July 10

**Box 133**

F. 1 Individual Sketches  
F. 2 First Draft  
F. 3 Revised First Draft  
F. 4 Second Draft  
F. 5 Insurance Scripts (Two drafts)  
F. 6 Timing Scripts (Two drafts)  
F. 7 Cuts  
F. 8 "As Broadcast"

1964 Sept 29

F. 9 Insurance Scripts (Two drafts)  
F. 10 Timing Script  
F. 11 Cuts  
F. 12 "As Broadcast"

1964 Oct 20

**Box 134**

F. 1 Second Draft  
F. 2 Insurance Script  
F. 3 Cuts

1964 Nov 10

F. 4 First Draft  
F. 5 Third Draft  
F. 6 Insurance Scripts (Two drafts)  
F. 7 Timing Script  
F. 8 Cuts  
F. 9 "As Broadcast"

1964 Nov 17

F. 10 First Draft  
F. 11 Second Draft  
F. 12 Insurance Scripts (Two drafts)  
F. 13 Timing Script  
F. 14 Cuts  
F. 15 "As Broadcast"

1964 Nov 24

**Box 135**

F. 1 Individual Sketches  
F. 2 First Draft  
F. 3 Insurance Scripts (Two drafts)  
F. 4 Timing Script  
F. 5 "As Broadcast"

1964 Dec 1

F. 6 Individual Sketches  
F. 7 First Draft  
F. 8 Third Draft  
F. 9 Insurance Scripts (Two drafts)  
F. 10 Timing Script  
F. 11 Cuts  
F. 12 "As Broadcast"

1964 Dec 8

**Box 136**

F. 1 Individual Sketches  
F. 2 First Draft  
F. 3 Insurance Scripts (Two drafts)  
F. 4 Timing Script  
F. 5 Cuts  
F. 6 "As Broadcast"

1964 Dec 15

F. 7 Individual Sketches  
F. 8 First Draft  
F. 9 Second Draft  
F. 10 Insurance Scripts (Two drafts)

- F. 11 Timing Script
- F. 12 "As Broadcast"

1964 Dec 22

**Box 137**

- F. 1 Individual Sketches
- F. 2 First Draft
- F. 3 Second Draft
- F. 4 Third Draft
- F. 5 Insurance Scripts (Two drafts)
- F. 6 Timing Script
- F. 7 Cuts
- F. 8 "As Broadcast"

1964 Dec 29

- F. 9-10 Individual Sketches
- F. 11 First Draft
- F. 12 Insurance Scripts (Two drafts)
- F. 13 Timing Script
- F. 14 Cuts
- F. 15 "As Broadcast"

1965 Jan 12

**Box 138**

- F. 1 First Draft
- F. 2 Insurance Scripts (Two drafts)
- F. 3 Timing Script
- F. 4 Cuts
- F. 5 "As Broadcast"

1965 Jan 19

- F. 6 Individual Sketches
- F. 7 First Draft
- F. 8 Third Draft
- F. 9 Insurance Scripts (Two drafts)
- F. 10 Timing Script
- F. 11 "As Broadcast"

1965 Jan 26

**Box 139**

- F. 1 Individual Sketches
- F. 2 First Draft
- F. 3 Insurance Scripts (Two drafts)
- F. 4 Timing Script
- F. 5 "As Broadcast"

1965 Feb 2

- F. 6 Individual Sketches
- F. 7 First Draft
- F. 8 Insurance Scripts (Two drafts)
- F. 9 Timing script
- F. 10 "As Broadcast"

1965 Feb 9

**Box 140**

- F. 1 Individual Sketches
- F. 2 Insurance Scripts (Two drafts)
- F. 3 Timing Script
- F. 4 "As Broadcast"

1965 Feb 16

- F. 5 Individual Sketches
- F. 6 First Draft (Includes first draft production sheets)
- F. 7 Third Draft
- F. 8 Revised Third Draft
- F. 9 Insurance Scripts (Two drafts)
- F. 10 Timing Script
- F. 11 "As Broadcast"

1965 Feb 23

**Box 141**

- F. 1 Individual Sketches
- F. 2 First Draft
- F. 3 Revised First Draft
- F. 4 Second Draft
- F. 5 Third Draft
- F. 6 Revised Third Draft
- F. 7 Insurance Scripts (Two drafts)
- F. 8 Timing Script (Incomplete)
- F. 9 "As Broadcast"

1965 Mar 2

- F. 10 Third Draft
- F. 11 Insurance Scripts (Two drafts)
- F. 12 Timing Script (Incomplete)
- F. 13 "As Broadcast"

1965 Mar 9

**Box 142**

- F. 1 Individual Sketches
- F. 2 First Draft
- F. 3 Second Draft
- F. 4 Third Draft (Incomplete)

F. 5 Insurance Scripts (Two drafts)  
F. 6 Timing Script (Incomplete)  
F. 7 "As Broadcast"

1965 Mar 16

F. 8 Individual Sketches  
F. 9 First Draft  
F. 10 Insurance Scripts (Two drafts)  
F. 11 Timing Script  
F. 12 "As Broadcast"

1965 Mar 23

F. 13 Individual Sketches  
F. 14 Second Draft  
F. 15 Third Draft  
F. 16 Insurance Script

1965 Mar 30

**Box 143**

F. 1 Individual Sketches  
F. 2 First Draft  
F. 3 Second Draft  
F. 4 Third Draft  
F. 5 Revised Third Draft  
F. 6 Insurance Scripts (Two drafts)  
F. 7 Timing Script  
F. 8 "As Broadcast"

1965 Apr 6

F. 9 Individual Sketches  
F. 10 First Draft  
F. 11 Insurance Scripts (Two drafts)  
F. 12 "As Broadcast" (Two incomplete copies)

1965 Apr 13

F. 13 Individual Sketches  
F. 14 Insurance Scripts (Two drafts)  
F. 15 Timing Script  
F. 16 "As Broadcast"

1965 Apr 20

**Box 144**

F. 1 Final Draft (Incomplete)  
F. 2 Insurance Scripts (Two drafts)  
F. 3 Timing Script  
F. 4 "As Broadcast" (Two copies)

1965 Apr 27

- F. 5 Individual Sketches
- F. 6 Second Draft
- F. 7 Third Draft
- F. 8 Insurance Scripts (Two drafts)
- F. 9 Timing Script
- F. 10 "As Broadcast"

1965 May 4

- F. 11 Individual Sketches
- F. 12 Second Draft
- F. 13 Revised Second Draft
- F. 14 Timing Script
- F. 15 "As Broadcast"

Sketches

**Box 145**

- F. 1 Ace, Goodman, 1964 (Drafts of sketches by comedy writer Ace)
- F. 2 Advertising, 1964; Undated
- F. 3 Africa, 1964; Undated
- F. 4 Airlines, Undated
- F. 5 Animals, 1965; Undated
- F. 6 Apartments, Undated
- F. 7 Apathy, Undated
- F. 8 Army, Undated
- F. 9 Artists, 1965; Undated
- F. 10 Astronauts, Undated (See also Glenn, John)
- F. 11 Automobiles, Undated
- F. 12 Business, Undated
- F. 13 Campaigns, Undated
- F. 14 Cartoons, 1963-1964
- F. 15 Castro, Fidel, Undated
- F. 16 Children, Undated
- F. 17 China, 1964; Undated
- F. 18 Churchill, Winston, 1964
- F. 19 C. I. A., 1964; Undated
- F. 20 Civil Defense, Undated
- F. 21 Clay, Cassius, Undated
- F. 22 College, Undated
- F. 23 Computers, Undated
- F. 24 Congo, Undated
- F. 25 Congress, Undated
- F. 26 Couples, 1964; Undated
- F. 27 Crime, Undated

F. 28	Cypress, Undated
F. 29	De Gaulle, Charles, Undated
F. 30	Diplomats, 1964; Undated
F. 31	Doctors, 1964; Undated
F. 32	Drugs, Undated
F. 33	Eisenhower. Dwight, Undated
F. 34	Encyclopedia Britannica, Undated
F. 35	Espionage. Undated (See also C. I. A.)
F. 36	Estes, Billy Sol, Undated
F. 37	Exercise, Undated (Teleprompter printout)
F. 38	Fashion, Undated
F. 39	Fathers, Undated
F. 40	F.B.I., Undated
F. 41	Filibuster, Undated
F. 42	Foreign Aid Appropriation, Undated
F. 43	“Full People” Segments, Undated
F. 44	Funerals, Undated
F. 45	Germany, 1964-1965
F. 46	Glenn, John, 1964; Undated
F. 47	Goldwater, Barry, 1964 (See also, Johnson, Lyndon)
F. 48	Hoffa, James R., Undated
F. 49	Holidays, Undated
F. 50	Hollywood, 1964; Undated
F. 51	Immigration, 1964
F. 52	Integration, Undated
F. 53	Jews, Undated
F. 54	Johnson, Lyndon, 1964-1965
F. 55	Judges, Undated
F. 56	King, Martin Luther Jr., 1964; Undated
F. 57	McCloskey, Matthew, Undated
F. 58	Memoirs of World Leaders, Undated
F. 59	The Middle East, Undated
F. 60	Monuments, Undated
F. 61	Muzak, Undated
F. 62	Navy, Undated
F. 63	New York, Undated
<b>Box 146</b>	
F. 1	News Flashes, 1964; Undated
F. 2	Nhu, Madame Ngo Dinh, Undated
F. 3	Nixon, Richard, Undated
F. 4	Paar, Jack, Undated

F. 5	Panama, Undated
F. 6	Peace Corps, Undated
F. 7	“Photo Songs” Segments, 1964; Undated
F. 8	Playboy Club, Undated
F. 9	“The Ploy of the Week”, Undated
F. 10	Police, Undated
F. 11	Polls, 1964; Undated
F. 12	Presidential Election, 1964
F. 13	Race Relations, 1964; Undated
F. 14	Railroads, Undated
F. 15	Religion, Undated
F. 16	Republican Convention, 1964
F. 17	Ruby, Jack, Undated
F. 18	Schools, 1964; Undated
F. 19	Science, Undated
F. 20	Seasonal, Undated
F. 21	Sellers, Peter, Undated
F. 22	Shakespeare, William, Undated
F. 23	Smith, Margaret Chase, Undated
F. 24	Smoking, Undated
F. 25	Space, Undated
F. 26	Sports, Undated
F. 27	Stevenson, Adlai, Undated
F. 28	Subways, Undated
F. 29	Technology, Undated
F. 30	Television, 1964; Undated
F. 31	Texas, Undated
F. 32	Tillstrom, Burr, Undated
F. 33	Toys, Undated
F. 34	Travel, Undated
F. 35	U.S.S.R., Undated
F. 36	United Kingdom, Undated
F. 37	The United Nations, 1964
F. 38	Vietnam, Undated
F. 39	The White House, 1964; Undated
F. 40	Windsor, Edward, Duke of, 1964
F. 41	“Wonderful World of Women” Segments, Undated
F. 42	World War I, 1963
F. 43	World’s Fair, 1964
F. 44	Youth, 1964; Undated
F. 45	Various Subjects, Undated

## Other Programs

- F. 46 *Bob and Ray*, 1952; Undated  
*NBC Comedy Theater*, Undated (Submitted by writer Jack  
F. 47 Roche)

## Advertising

### Box 147

- F. 1 American Motors Corporation, 1964 (Rambler)  
Beecham Products, Inc., 1963-1965 (Brylcreem, Maclean's  
F. 2 Toothpaste)  
F. 3 Best Foods, 1964-1965 (Mazola margarine)  
F. 4 Bristol-Myers, 1964 (Bufferin, Excedrin)  
Caryl Richards, 1965 (Just Wonderful hair spray, No Doubt  
F. 5 deodorant)  
F. 6 Chun King Foods, 1965  
F. 7 Clairol, Inc., 1964 (Miss Clairol Hair Color Bath)  
F. 8 Colgate-Palmolive, 1964-1965 (Cue toothpaste)  
F. 9 Commercial Schedules, 1964-1965  
F. 10 General Cigar Co. 1964-1965 (Tiparillo, White Owl)  
F. 11 Helena Rubenstein, 1964 (Long Lash, Tintillate)  
F. 12 Helene Curtis, 1964-1965 (Enden Shampoo, Spray Net)  
F. 13 Hunt Foods, 1964-1965 (Hunt's Catsup)  
F. 14 International Latex, 1965 (Playtex)  
F. 15 Kitchens of Sara Lee, 1964  
F. 16 Mennen, 1964-1965 (Baby Magic Lotion / Powder)  
F. 17 Motorola, 1964-1965 (Motorola Color Televisions)  
F. 18 P. Lorillard, 1965 (Erik Cigars, Old Gold Cigarettes)  
F. 19 Pacific Hawaiian, 1965 (Hawaiian Punch)  
Richardson-Merrill, 1964-1965 (Vicks Formula 44, Vicks Sinex  
F. 20 Nasal Spray)  
F. 21 S.C. Johnson & Son, Inc., 1965 (Glade, Pledge)  
Standard Brands, 1964 (Chase & Sanborn Coffee, Blue Bonnet  
F. 22 Margarine, Walter Kendall Fives Dog Food)  
F. 23 Texize Chemicals, Inc., 1964 (Texize K2r Spot-lifter)

## Contracts

- F. 24 AFTRA Standard Contract, 1963  
F. 25 Ace, Goodman, 1964 (Writer)  
F. 26 Aghayan, Ray, 1964 (Costume designer)  
F. 27 Ajax, 1965 (For film clip of television commercial)  
F. 28 Alda, Alan, 1964 (Performer)  
F. 29 Alexander, Kirk, 1964 (Director)  
F. 30 Allen, Steve, 1964-1965 (Performer)  
F. 31 Allen, Woody, 1964 (Performer)  
F. 32 Alton, William, 1964, (Performer)

F. 33 Ames, Nancy, 1963-1965 (Performer)  
 F. 34 Axe, Ronald, 1964 (Writer)  
 F. 35 Baker, Russell, 1964 (Writer)  
 F. 36 Ballinger, Tom, 1964 (Artist)  
 F. 37 Bannister, Constance, 1964 (Photograph collection)  
 F. 38 Baron, Sandy, 1964 (Performer)  
 F. 39 Barrett, Marvin, 1965 (Writer)  
 F. 40 Belasco-Davis Associates, 1964  
 F. 41 Benton, Robert, 1965 (Writer)  
 F. 42 Bergman, Rudy, 1964 (Writer)  
 F. 43 Bernstein, Bert, 1964 (Writer)  
 F. 44 Block, Herbert L., 1964 (Artist)  
 F. 45 Boardman, William, 1965 (Writer)  
 F. 46 Bradford, Hank, 1964 (Writer)  
 F. 47 Braun, Michael, 1964 (Writer)  
 F. 48 Brickman, Marshall, 1963-1964 (Performer)  
 F. 49 British Broadcasting Corp., 1964  
 F. 50 Brooks, Mel, 1964 (Performer)  
 F. 51 Brower, Brock, 1964 (Writer)  
 F. 52 Brown, William F., 1964-1965 (Writer)  
 F. 53 Browne, Roscoe Lee, 1964 (Performer)  
 F. 54 Buchwald, Art, 1965 (Writer)  
 F. 55 *Business Week*, 1965

**Box 148**

F. 1 Carlisle, Kevin, 1965 (Choreographer)  
 F. 2 Carney, Art, 1964 (Performer)  
 F. 3 Caruso, Dee, 1964-1965 (Writer)  
 F. 4 Cary, Claiborne, 1964 (Performer)  
 F. 5 Cavett, Dick, 1964 (Writer)  
 F. 6 Chad Mitchell Trio, 1964 (Performers)  
 F. 7 Charlap, Morris, 1964 (Performer)  
 F. 8 Comden, Betty and Green, Adolph, 1964 (Composers)  
 F. 9 Cooper, Clarence, 1963-1964 (Performer)  
 F. 10 Cosby, Bill, 1964 (Performer)  
 F. 11 Crane, Les, 1965 (Writer)  
 F. 12 Daniels, Stan, 1964 (Composer)  
 F. 13 DeBartolo, Dick, 1964 (Writer)  
 F. 14 *The Denver Post*, 1964  
 F. 15 Devlin, Sandra, 1965 (Choreographer)  
 F. 16 Directors Guild of America, 1964  
 F. 17 Dishy, Bob, 1964-1965 (Performer)

- F. 18 Dornheim, Mary, 1965 (Writer)
- F. 19 Doubleday and Co., 1964
- F. 20 Doyle, David, 1964 (Performer)
- F. 21 Duncan, Andrew and Kolb, Mina, 1964-1965 (Performers)
- F. 22 Ebb, Fred and Martin, Norman, 1964 (Composers)
- F. 23 Eliot, T.S., 1965 (Writer; Estate)
- F. 24 Elson, James, 1964 (Director)
- F. 25 Emmett, Robert, 1963-1964 (Writer)
- F. 26 Englund, Patricia, 1963-1965 (Performer)
- F. 27 The Evening Star Newspaper Co., 1964
- F. 28 Farris, John, 1964 (Writer)
- F. 29 Ferber, Mel, 1964 (Director)
- F. 30 Feiffer, Jules, 1964-1965 (Artist)
- F. 31 Flagler, J.M., 1965 (Writer)
- F. 32 Fonda, Henry, 1963 (Performer)
- F. 33 Fraumeni, Guy, 1964 (Designer)
- F. 34 Freeman, Stan, 1964 (Composer)
- F. 35 Frost, David, 1963-1965 (Performer)
- F. 36 Gardner, Gerald, 1963-1965 (Writer)
- F. 37 Gesner, Clark, 1964 (Composer)
- F. 38 Goode, James, 1964 (Performer)
- F. 39 Goldenberg, Billy, 1964-1965 (Composer)
- F. 40 Gould, Elliot, 1964 (Performer)
- F. 41 Grover, Stanley, 1963-1964 (Performer)
- F. 42 Gurnee, Hal, 1963-1964 (Director)

**Box 149**

- F. 1 Hackman, Gene, 1963 (Performer)
- F. 2 Hall, George, 1963-1964 (Performer)
- F. 3 Hamilton, Margaret, 1964 (Performer)
- F. 4 Handelman, Stanley, 1963-1964 (Writer)
- F. 5 Harbach, William, 1963 (Producer)
- F. 6 Harper's Magazine, 1965
- F. 7 Hearst Corporation, 1964
- F. 8 Henry, Buck, 1963-1964 (Writer/Performer)
- F. 9 Hesse, Dom, 1964 (Artist)
- F. 10 Hirson, Roger, 1964-1965 (Writer)
- F. 11 Horne, Lena, 1964 (Performer)
- F. 12 Horner, Chuck and Miles, Hank, 1964 (Composers)
- F. 13 Horvath, Ernie, 1965 (Dancer)
- F. 14 Hughes, Ed, 1965 (Performer)

- F. 15 Hunter, Kim, 1964 (Performer)
- F. 16 Hurley, Joe, 1964-1965 (Writer)
- F. 17 Inman, James, 1964 (Performer)
- F. 18 Jacobsen, Kenneth and Roberts, Rhoda, 1963 (Composers)
- F. 19 Karns, Ad, 1964 (Researcher)
- F. 20 Kaufman, William and Koreto, Paul, 1964-1965 (Writers)
- F. 21 Kenyon, Adele, 1964 (Writer)
- F. 22 Kilpatrick, Lincoln, 1964 (Performer)
- F. 23 King, Wally, 1964 (Performer)
- F. 24 Kitay, Michael, 1964-1965 (Writer)
- F. 25 Lady Berkleigh, 1963 (For use of an advertisement)
- F. 26 Lamport, Felicia, 1964 (Composer)
- F. 27 LaRosa, Julius, 1964 (Performer)
- F. 28 Lehrer, Tom, 1964-1965 (Composer)
- F. 29 Libertini, Richard, 1964-1965 (Writer/Performer)
- F. 30 Life Magazine, 1964
- F. 31 Magee, James, 1963 (Writer)
- F. 32 Malkow, George, 1964 (Writer)
- F. 33 Maltby, Richard Jr and Shire, David, 1964 (Composers)
- F. 34 Mannes, Marya, 1964 (Writer)
- F. 35 Marks, John, 1965 (Composer)
- F. 36 Marriott, John, 1964 (Performer)
- F. 37 McCutcheon, Bill and Stevenson, McLean, 1963 (Performers)
- F. 38 McFadden, Robert, 1964 (Performer)
- F. 39 McFadden, Strauss, Eddy, Irwin & Goodman, 1964-1965  
(Public relations)
- F. 40 McWhinney, M. and Powell, Jerry, 1965 (Composers)
- F. 41 Meadows, Audrey, 1964 (Performer)
- F. 42 Meehan, Tom, 1964-1965 (Writer)
- F. 43 Merande, Doro, 1963-1964 (Performer)
- F. 44 Meyerson, Peter, 1964-1965 (Writer)
- F. 45 Michael Brent Publications, 1964
- F. 46 Miller, Harvey and Baron, Sandy, 1964 (Writers)
- F. 47 Morgan, Henry, 1963-1964 (Performer)
- F. 48 Morse, Robert, 1964 (Performer)
- F. 49 Myers, Louis, 1964-1965 (Artist)
- Box 150**
- F. 1 NBC, 1963-1964
- F. 2 Nash, Ogden, 1964 (Writer)
- F. 3 *The New Republic*, 1964
- F. 4 *New York Daily News*, 1965

- F. 5 *The New York Journal American*, 1964
- F. 6 *The New York Post*, 1964
- F. 7 *The New York World Telegram and Sun*, 1964-1965
- F. 8 *The New Yorker*, 1964
- F. 9 Newman, David, 1965 (Writer)
- F. 10 Newman, Phyllis, 1964-1965 (Performer)
- F. 11 *Newsweek*, 1964-1965
- F. 12 Nillo, David, 1964 (Choreographer)
- F. 13 Noel, Dick, 1963-1964 (Performer)
- F. 14 Nye, Louis, 1964 (Performer)
- F. 15 Okun, Lan, 1964-1965 (Composer)
- F. 16 Okun, Milton, 1964 (Composer)
- F. 17 Osborn, Paul, 1964 (Writer)
- F. 18 Overtrick, 1964 (A horse, for photos)
- F. 19 Panich, David, 1964 (Writer)
- F. 20 Paris, Norman, 1964 (Musical conductor)
- F. 21 Pierotti, John, 1964 (Artist)
- F. 22 Piro, Frank "Killer Joe", 1965 (Performer)
- F. 23 Pockriss, Lee and Tobias, Fred, 1963 (Composers)
- F. 24 Polland, Pamela, 1965 (Composer)
- F. 25 Poston, Tom, 1964-1965 (Performer)
- F. 26 Powell, Lovelady, 1965 (Performer)
- F. 27 Price, Roger, 1963 (Writer)
- F. 28 Publishers Newspaper Syndicate, 1964
- F. 29 Reid, Elliot, 1963-1964 (Writer/Performer)
- F. 30 Reina, James, 1964 (Associate producer)
- F. 31 Richmond, Jane, 1964 (Writer)
- F. 32 Rivkin, Lois, 1964 (Writer)
- F. 33 Rodgers, Mary; Barer, Marshall and Charnin, Martin, 1964  
(Composers)
- F. 34 Roman, Paul Reid, 1965 (Dancer)
- F. 35 Rome, Harold, 1964 (Composer)
- F. 36 Ross, Hank, 1963 (Music coordinator)
- F. 37 Russell, Nipsey, 1964 (Performer)
- F. 38 Sachs, Norman and Mandel, Mel, 1964-1965 (Composers)
- F. 39 Sahl, Mort, 1965 (Performer)
- F. 40 Santoni, Reni, 1964 (Performer)
- F. 41 Sargent, Herb, 1964 (Producer)
- F. 42 *The Saturday Review*, 1965
- F. 43 Shaffer, Peter, 1965 (Writer)
- F. 44 Sherman, Allan, 1964 (Performer)

- F. 45 Sherman, Ed, 1964 (Writer)
- F. 46 Siegel, Larry, 1964-1965 (Writer)
- F. 47 Smith, Merriman, 1964-1965 (Consultant)
- F. 48 Smith, Roy, 1965 (Dancer)
- F. 49 Spinetti, Victor, 1965 (Performer)
- F. 50 Stark, Leslie, 1964 (Performer)
- Box 151**
- F. 1 Steinem, Gloria, 1964-1965 (Writer/Performer)
- F. 2 Stevenson, James, 1964-1965 (Writer)
- F. 3 Storch, Larry, 1964 (Performer)
- F. 4 Swift, Allen, 1964 (Performer)
- F. 5 *TV Guide*, 1965
- F. 6 The Tarriers, 1963 (Performers)
- F. 7 Taylor, Billy, 1963 (Musical Director)
- F. 8 Teenform, Inc., 1964
- F. 9 Terry, Bob, 1964 (Composer)
- F. 10 Tillstrom, Burr, 1964-1965 (Performer)
- F. 11 Time, Inc., 1964-1965
- F. 12 Trillin, Calvin, 1964-1965 (Writer)
- F. 13 Troobnick, Eugene, 1965 (Performer)
- F. 14 Tupper, Margo, 1964 (Writer)
- F. 15 Turtletaub, Saul, 1964 (Writer)
- F. 16 Tynan, Kenneth, 1964 (Writer)
- F. 17 *U.S. News and World Report*, 1965
- F. 18 United Press International, 1963-1964
- F. 19 Waldman, Robert and Uhry, Alfred, 1965 (Composers)
- F. 20 Weinstein, Sol, 1964 (Writer)
- F. 21 Weissberg, Eric, 1963-1964 (Performer)
- F. 22 Wide World Photos, Inc., 1963-1964
- F. 23 Wing, Virginia, 1964 (Performer)
- F. 24 Samples, Undated (Blank writer and director contracts)

Financial

- Budgets
- F. 25 1963
- F. 26 1964-1965
- F. 27 Check Stubs, 1963-1965
- F. 28 Directors Guild of America Contributions, 1964-1965
- Estimates and Actual Costs
- F. 29 1964 Jan-May
- F. 30 1964 June-Dec

**Box 152**

- F. 1 1965
- F. 2 Season Summary, 1964-1965
- Income Tax Withholding Certificates, 1963-1964 (Includes signatures of Woody Allen, Henry Fonda, Gene Hackman, Buck Henry, Elaine May, Bill McCutcheon, Vaughn Meader, Audrey Meadows, Henry Morgan and McLean Stevenson)
- F. 3 Insurance, 1963-1965 (Broadcast liability: errors and Omissions policy)
- F. 4 Invoices and Payments
- F. 5-6 Petty Cash, 1963-1965
- General

**Box 153**

- F. 1 1963
- F. 2 1964 Jan-Oct
- F. 3 1964 Nov
- F. 4 1964 Dec
- F. 5 1965 Jan
- F. 6 1965 Feb
- F. 7 1965 Mar
- F. 8 1965 Apr
- F. 9 1965 May-July

Payroll

**Box 154**

- F. 1 1963-1964 Aug
- F. 2 1964 Sept-1965
- F. 3 Post Estimates, 1964-1965
- F. 4 Writers Guild of America Contributions, 1963-1965
- Production Materials
- F. 5 AFTRA Production Reports, 1964-1965 (For pension and welfare fund purposes)
- Audience Analysis Reports, 1964 (Includes Nielsen ratings for 9/29/64 and two Audience Reaction Tests)
- F. 6 Contact Information Lists, 1963
- F. 7 Fan Mail Analysis Reports, 1963-1964
- F. 8 Film Logs, 1964
- Invitation List, Undated (Guest list with RSVP decisions next to many names)
- F. 10 Legal
- F. 11 Brown, William F., 1964-1965 (Regarding theme music lyrics)
- F. 12 "Downtown" Segment, 1965
- Jerry Vogel Music Co., 1964-1965 (Regarding Joyce Kilmer's poem, *Trees*)
- F. 13 Peterson, Mrs. Edwin, 1964-1965 (Regarding initial *That Was The Week That Was* concept)
- F. 14

- F. 15 Release Forms, 1964  
Rome, Harold, 1964-1965 (Regarding use of the song *When I Grow Up*)
- F. 16
- F. 17 General Claims, 1964-1965

**Box 155**

- F. 1 Music Use Sheets, 1964-1965
- F. 2 Network Proposal, 1963
- F. 3 Notes, 1963-1964
- F. 4 Production Sheets, 1964-1965
- F. 5 Publicity, 1963 (Booklet for potential sponsors)
- F. 6 Resume, Undated (Writer Don Crawford)
- F. 7 Schedules, 1963-1965
- F. 8 Talent Proposal Lists, Undated

Clippings

Episode Material

- F. 9 1964 Apr 24
- F. 10 1964 May 1
- F. 11 1964 May 8
- F. 12 1964 June 19
- F. 13 1964 July 3
- F. 14 1964 Nov 10

- F. 15 Reviews

Subject Files

- F. 16 Advice Columns, Undated
- F. 17 Allied Crude Oil, 1963-1964
- F. 18 Baker, Robert, 1963-1964
- F. 19 The Beatles, Undated
- F. 20 Burton, Richard, 1964 (See also Taylor, Elizabeth)
- F. 21 Byrnes, John, 1964
- F. 22 C.I.A., Undated
- F. 23 Chaplin, Charlie, Undated
- F. 24 China, 1964
- F. 25 Churchill, Winston, 1964
- F. 26 Clay, Cassius, Undated
- F. 27 College, 1964; Undated
- F. 28 Computers, 1964; Undated
- F. 29 Congress, 1949-1965
- F. 30 Corruption, Undated
- F. 31 Credit, Undated
- F. 32 Economics, 1963
- F. 33 *Editorial Research Reports*, 1964

F. 34	Fifth Amendment, Undated
F. 35	Filibusters, 1964
F. 36	Firearms, 1963
F. 37	Foreign Aid, 1964
F. 38	France, Undated
F. 39	Frank, Otto, 1958
F. 40	Freedom of Information Act, 1964
F. 41	Funerals, 1963
F. 42	Goldwater, Barry, Undated (See also Presidential Candidates)
F. 43	Gondoliers, Undated
F. 44	Hate Groups, 1961-1964
F. 45	Hoffa, James, Undated
F. 46	Housing, 1964
F. 47	<i>I.F. Stone's Weekly</i> , 1964
F. 48	Johnson, Lady Bird, Undated
F. 49	Johnson, Lynda Bird, 1964
F. 50	Johnson, Lyndon, 1963; Undated (See also Presidential Candidates)
F. 51	Latin America, 1964; Undated
F. 52	Lodge, Henry Cabot, 1964
F. 53	<i>Louie, Louie</i> , Undated
F. 54	Medicine, 1964
F. 55	Military Construction, 1963
F. 56	Miss America, 1964
F. 57	Mississippi, 1964
F. 58	Mohole, Undated
F. 59	NASA, Undated
F. 60	<i>Names and Faces</i> , 1964 (Newspaper column by William Rollins)
F. 61	National Council for Civic Responsibility, 1964
F. 62	National Secretaries Association, 1964
F. 63	Nuclear Power, 1964
F. 64	The Olympics, 1964
F. 65	Panama, 1964
F. 66	Pearson, Drew, 1964
F. 67	Political Cartoons, 1964; Undated
F. 68	Political Party Platforms, 1964
F. 69	Poll Tax, Undated
F. 70	Pool Halls, Undated
F. 71	Poverty, 1964
F. 72	Powell, Adam Clayton, 1964
F. 73	Predictions, Undated

- F. 74 Presidential Candidates, 1963-1964
- F. 75 School Boycott, 1964
- F. 76 Smith, Margaret Chase, 1964
- F. 77 Smoking, Undated
- F. 78 Soekarno, President, 1964
- F. 79 Spider Webs, Undated
- F. 80 Sports, Undated
- F. 81 "Surrealism" Segments, 1964-1965
- F. 82 Surveillance, Undated

**Box 156**

- F. 1 Taylor, Elizabeth, 1964 (See also Burton, Richard)
- F. 2 Theater, 1964
- F. 3 Tourism, 1964
- F. 4 U.S. Air Force, Undated
- F. 5 U.S. Navy, 1954
- F. 6 Vietnam, 1964; Undated
- F. 7 The Warren Report, 1965
- F. 8 Women, Undated
- F. 9 Work, Undated
- F. 10 World's Fair, 1964
- F. 11 *Your America*, 1964
- F. 12 Zanzibar, 1964

*Tonight at 8:30* (Adaptation of Noel Coward plays)

- F. 13 Correspondence, 1954
- F. 14 Financial, 1954 (Invoices and payments)

*Tonight in Samarkand*

- F. 15 Correspondence, 1962 (Includes a handwritten note from Sidney Lumet)

Scripts

- F. 16 Original Adaptation, c.1962 (By Lorenzo Semple, Jr. from a play by Jacques Deval)
- F. 17 Broadcast, 1962 (By William Kendall Clarke; including handwritten final changes)

Contracts

- F. 18 Author, 1962 (William Kendall Clarke)
- F. 19 Cast, 1962 (Includes signed contracts for James Mason, Martin Gabel and Janice Rule)
- F. 20 Director, 1962 (Garry Simpson)
- F. 21 Location Filming, 1962 (New Jersey State Fair Grounds)
- F. 22 Rights, 1962-1963 (Rights to original property and airings; notes and correspondence describing terms)
- F. 23 Financial, 1962
- F. 24 Production Notes, 1962 (Includes schedules and budget)

- F. 25 *Westinghouse Presents*, 1961 (Anthology series hosted, but not produced by LH; script drafts for LH's introduction)

Radio Scripts

- F. 26 *Carl Sandburg at 80*, 1958 (Script for special featuring Carl Sandburg and Edward R. Murrow; Not produced by LH)
- F. 27 *The Frances Langford-Don Ameche Show*, 1951 (Script for an appearance by LH)

**Sub-Series 3: Motion Pictures, 1948-1968**

**Box 157**

- F. 1 *Bells Are Ringing*, 1962 (Not ultimately produced by LH)
- F. 2 *Doctor Dolittle*, c. 1967 (Songbook; Not produced by LH)
- F. 3 *In Love and War*, 1958 (Character descriptions; Not produced by LH)
- F. 4 *Memories of a Mexican*, Undated (Narration script for a 1950 documentary; Not produced by LH)
- Mister Roberts*
- Correspondence
- F. 5 Casting, 1953-1955 (Includes a signed letter from Marlon Brando)
- F. 6 Script Publication, 1955
- F. 7 Theatrical Investors, 1953-1961
- F. 8 Writers, 1951-1954
- F. 9 General, 1948-1957; 1962 (Includes a signed letter from Jule Styne)

Scripts

- F. 10 Treatment, 1954 (Initial story treatment; By John Patrick)

Screenplays

- F. 11 1953
- F. 12 Undated
- F. 13 Excerpts, 1955

Contracts

- F. 14 Authors, 1953 (Playwrights Joshua Logan and Thomas Heggen (estate); Two versions, including notes and changes)
- F. 15 Authors' Partnership Agreement, 1947 (Copy of agreement for original stage production)
- F. 16 Distribution Agreement, 1953 (Warner Bros.)

**Box 158**

- F. 1 Distribution Agreement Notes and Changes, 1953 (Warner Bros.)
- F. 2 Financing Agreement, 1953 (Warner Bros.; Two versions)
- F. 3 Motion Picture Rights, 1953-1955 (Warner Bros.)
- F. 4 Production Agreement, 1947 (Copy of agreement for original stage production)
- F. 5 Screen Treatment, 1954 (Warner Bros. and Joshua Logan)
- F. 6 Screenplay Serialization, 1955 (Random House; Includes signed agreement with Bennett Cerf)
- F. 7 Script Publication, 1948 (Random House; Copy of agreement for original stage production)

- F. 8 Television Rights, 1959
- F. 9 Financial Statements, 1954-1955
- F. 10 Location Scouting Report, 1952
- F. 11 Clippings, Undated

*The Old Man and the Sea*

Correspondence

Hemingway, Ernest

- F. 12 1952
- F. 13 1953-1954
- F. 14 1955
- F. 15 1956
- F. 16 1957
- F. 17 1958
- F. 18 Tracy, Spencer, 1953-1958

General

**Box 159**

- F. 1 1952
- F. 2 1953-1954
- F. 3 1955
- F. 4 1956 (Includes a handwritten letter from J. Carrol Naish)  
1957 (Includes a handwritten note from Lauren Bacall, wishing LH good luck)
- F. 5
- F. 6 1958 Jan-May  
1958 June-1961; 1968 (Includes correspondence from Richard Avedon and John Sturges)
- F. 7
- F. 8-10 Artwork, Undated (Drawings)

Contracts

**Box 160**

- F. 1 Hemingway, Ernest, 1953-1957  
Tracy, Spencer, 1953-1956 (Includes official notification of contractual default)
- F. 2
- F. 3 Vessel Charters, 1956  
Warner Bros., 1955-1956 (Includes financing and distribution agreements)
- F. 4
- F. 5 Zinnemann, Fred, 1955-1956
- F. 6 Memoranda, 1955-1956  
Notes, 1954-1955 (Notes on negotiating sessions by arbitrator Saul P. Pryor)
- F. 7

Financial

- F. 8 Budget, 1953-1954 (Predating actual shooting by several years)
- F. 9 Car Rentals, 1956
- F. 10 Cash Reports, 1956-1957  
Daily Set Costs

- F. 11 Extra Talent, 1956
- F. 12 Lighting, 1956
- F. 13 Location Expenses, 1956
- F. 14 Makeup, 1956
- F. 15 Property Handling, 1956
- F. 16 Props, 1956
- F. 17 Second Unit, 1956
- F. 18 Set Construction, 1956
- F. 19 Set Operation, 1956
- F. 20 Set Striking, 1956
- F. 21 Stage Five Unit, 1956
- F. 22 Transportation, 1956
- F. 23 Distribution Report, 1959
- F. 24 Invoices and Payments, 1953-1959
- F. 25 Production Memoranda, 1955-1958
- F. 26 Production Cost Summaries, 1955-1957

**Box 161**

- F. 1 1955
- F. 2 1956
- F. 3 1957
- F. 4 Set Costs, 1956-1957
- Statements
- F. 5 Charges, 1956-1957
- F. 6 Income, 1961-1962; 1968
- F. 7 Trial Balances, 1956-1957
- Production Materials
- F. 8 Action Sequences, 1956
- F. 9 Continuity, 1956
- Daily Production, 1957 Aug 26 (Includes call sheet, shooting schedule and production requisition)
- F. 10
- F. 11 Movement Lists, 1956-1957
- F. 12 Preview Card Summary, 1958
- F. 13 Program Notes, 1958 (By John Sturges and Jack L. Warner)
- F. 14 Set List, 1956
- F. 15 Shooting Schedules, 1956-1957
- F. 16 Trailer Transcript, 1958
- F. 17 Clippings, 1953 (Articles about three-dimensional filming processes)
- F. 18 *Rear Window*, 1948-1955 (Correspondence regarding early negotiations with Paramount for LH to produce the motion picture)

*The Spirit of St. Louis*

Correspondence

## Contracts

### Box 162

- F. 1 1953-1954
- F. 2 1955-1956; 1962

## General

- F. 3 1953-1954
- F. 4 1955 Feb-June
- F. 5 1955 July
- F. 6 1955 Aug 1-12
- F. 7 1955 Aug 13-31
- F. 8 1955 Sept
- F. 9 1955 Oct-Dec
- F. 10 1956 Jan
- F. 11 1956 Feb-Aug

### Box 163

- F. 1 1957 (Includes a copy of a letter from Charles Lindbergh, as well as an original handwritten one)
- F. 2 1958

## Scripts

- F. 3 Second Draft, 1955
- F. 4 Final Version, 1957

## Contracts

- F. 5 Charles Scribner's Sons, 1954 (Book publisher)
- F. 6 Comic Book Rights, 1956-1957 (Dell)
- F. 7 Copyright Assignment, 1954
- F. 8 Distribution Agreements, 1954 (Warner Bros.)
- F. 9 Film Rights, 1954
- F. 10 Financing Agreement, 1954 (Warner Bros.)
- F. 11 Foreign Publication, 1954
- F. 12 French Extra Talent Agreement, 1955
- F. 13 Guaranty Agreement, 1954 (J.P. Morgan & Co.)
- F. 14 Installment Sale, 1954 (Anne Morrow Lindbergh, as trustee)
- F. 15 Mays, Wendell, 1955 (Screenwriter)
- F. 16 Pledgeholder's Agreement, 1954 (Bankers Trust Company)
- F. 17 Privacy Waiver, 1954 (Evangeline Lindbergh, mother of Charles)
- F. 18 Promissory Notes, 1954-1957 (J. P. Morgan & Co., as trustee)
- F. 19 Release Form Blank, Undated  
*The Saturday Evening Post*, Undated (Serial publication rights, excerpt)
- F. 20
- F. 21 Specimen Collateral Note, 1954 (Lindbergh children)
- F. 22 Trust Agreements, 1952; 1954 (For the Lindbergh children)
- F. 23 Notes, Undated (Taken by arbitrator Saul P. Pryor)

Financial

Charge Statements

**Box 164**

- F. 1 1954
- F. 2 1955
- F. 3 1956
- F. 4 Cost Estimates, 1955 (Location shooting in France)
- F. 5 Extra Talent, 1955-1956
- F. 6 Income Tax Filing Extension, 1952

Insurance

- F. 7 Beneficiary Designations, 1955-1956 (For production insurance)

General

- F. 8 1955
- F. 9 1956-1957
- F. 10 Invoices and Payments, 1954-1962
- F. 11 Lighting, 1955-1956
- F. 12 Location Expenses, 1955-1956

**Box 165**

- F. 1 Makeup, 1955-1956
- Production Cost Summaries
- F. 2 1954-1955
- F. 3 1956
- F. 4 Property Handling, 1956
- F. 5 Property Purchasing, 1955-1956
- F. 6 Second Unit, 1955-1956
- Set Construction
- F. 7 1955

**Box 166**

- F. 1 1956
- F. 2 Set Operation, 1955-1956
- F. 3 Set Striking, 1955-1956
- F. 4 Stage Five Unit, 1955-1956
- F. 5 Transportation, 1955-1956
- F. 6 Trial Balances / Cash Reports, 1955-1956
- F. 7 Warner Bros. Statements, 1957-1958
- F. 8 Weekly Disbursement Reports, 1955

Production Materials

- F. 9 Contact Information, 1955
- Daily Production Reports
- F. 10 1955 July-Oct

**Box 167**

- F. 1 1955 Nov-Dec
- F. 2 1956
- F. 3 Revised Versions, 1955
- F. 4 Equipment, 1955 (Lists, including value of each item)
- F. 5 Extra Lists, 1955
- F. 6 Film Use Log, 1955 (In French; for two days of filming only)
- F. 7 Flight Itinerary, 1955 (Recreation of Lindbergh's original flight)
- F. 8 Hotel Accommodations List, 1955 (On location in France)
- F. 9 Location Movement Lists, 1955
- F. 10 Location Schedules, 1955
- F. 11 Notes, Undated (On NBC promotional show)
- F. 12 Passport Applications, 1955
- F. 13 Plane/Personnel Reports, 1955 (Santa Maria location)
- F. 14 Press Release, 1957
- F. 15 Production Schedule, 1955 (Partial)
- F. 16 Shooting Schedule, 1955-1956
- F. 17 Technical Staff Lists, Undated

**Series II: Other Projects, 1934; 1946-1971**

## Stage

*Angel, Angel, Down We Go*

Correspondence

**Box 168**

- F. 1 Casting, 1960
- F. 2 General, 1960-1961 (Includes a note from Elia Kazan)
- F. 3 Script Revisions, 1960 (Two excerpts)
- F. 4 Audition Schedules, 1960
- F. 5 Budgets, 1960; Undated
- F. 6 Production Contract, 1960
- F. 7 *Ben Franklin in Paris*, 1963 (Limited Partnership Agreement)
- F. 8 *Bilko*, 1961-1963 (Correspondence and contracts regarding a planned musical version of *The Phil Silvers Show*)
- F. 9 *Brave New World*, 1962 (Correspondence regarding planned musical adaptation of Aldous Huxley's novel)
- F. 10 *Casablanca*, 1967 (Correspondence regarding a musical based on the Warner Bros. film)
- F. 11 *Come Out, I Know You're There*  
Correspondence, 1968 (Letter from, and response to, Garson Kanin)  
Scripts (By Paul Osborn)  
Drafts
- F. 12 1968 June
- F. 13 Undated

- F. 14 Segments, Undated (Script excerpts with accompanying notes to LH)
- F. 15 *Conchie*, Undated (Script by George Taylor)
- F. 16 *The Couple*, 1968 (Script by Tom Burke and Larry Blyden)

*Croque-Monsieur*  
Correspondence

**Box 169**

- F. 1 1964
  - F. 2 1965; Undated
- Scripts
- F. 3 Original French Version, Undated (By Marcel Mithois)  
Translation, Undated (English version by Steven Vas, entitled *The Man-Eater*)
  - F. 4-5
  - F. 6 Adaptation, Undated (By Hugh and Margaret Williams)
  - F. 7 Contracts, 1964 (Authors)
  - F. 8 Outline, Undated
  - F. 9 *The Days Between*, 1962 (Correspondence, including a letter from author Robert Anderson)
  - F. 10 *Des Teufels General*, 1950 (Correspondence regarding the potential adaptation of a German play)
  - F. 11 *Do You Take This Man?* (Scripts; By A.E. Hotchner; Eventually produced as a musical, *Welcome to the Club*)
  - F. 12 1970 Sept 14
  - F. 13 1970 Sept 25

**Box 170**

- F. 1 1970 Oct 23
  - F. 2 1970 Oct 29
  - F. 3 1970 Dec 1
- A Family Affair*
- F. 4 Correspondence, 1960-1961
  - F. 5 Contracts, 1960-1961
  - F. 6 *French for Love*, Undated (Script by Marguerite Steen and Derek Patmore; Ultimately adapted for British television, not produced by LH)
  - F. 7 *The Gang's All Here*, 1958 (Correspondence referring to script distribution)
- Goodbye Raggedy Ann*
- F. 8 Correspondence, 1966
  - F. 9 Script Revisions, 1966 (By Jack Sher)
  - F. 10 *Grand Hotel*, 1950
  - F. 11 *The Hollow Crown: A Royal Revue*, Undated (Script by John Barton)
- How Green Was My Valley* (Musical version of the story)
- Correspondence
- F. 12 Casting, 1965 (Includes audition schedules)
  - F. 13 General, 1965; Undated

- F. 14 Script, 1965 (By Gerald Friedman and John Morris)
- Box 171**
- F. 1 Contracts, 1965  
Financial
- F. 2 Budget, Undated
- F. 3 Invoices and Payments, 1965
- F. 4 Publicity, Undated (Creator list, history and synopsis of the property)
- F. 5 Registration Statements, 1965 (Securities and Exchange Commission)
- F. 6 *Huck and Jim*, 1951 (Correspondence)  
*Invitation to a Beheading*, 1961-1962 (Correspondence and contracts;  
Not intended to be produced by LH)
- F. 7 *The Lady From Colorado*, 1957 (Correspondence and contracts with  
author Homer Croy and actress Ethel Merman)
- F. 8 *The Last Resorts*, 1962 (Outline for musical; By Nathaniel Banks, based on  
the novel by Cleveland Amory)
- F. 9
- F. 10 *Life With Father*, 1960; 1967 (Musical adaptation)  
*The Limbo Lover*, 1966 (Early draft and accompanying letter from author  
Robert Emmett)
- F. 11 *Little Flower*, 1959 (Production rights contract between Sherman Music  
Corporation and Robert Griffith / Harold Prince)
- F. 12 *The Magic Bedknob*, 1950-1959 (Includes a letter from Richard Halliday;  
Proposed adaptation of Mary Norton novel)
- F. 13
- F. 14 *Masquerade*, Undated (Investor proposal; not produced by LH)  
*A Metropolitan Love Story*, 1962; Undated (Includes an outline for a  
musical comedy based on a picture book, also included)
- F. 15 *Mike Noyes*, 1962 (In character, first person outline for a play about the  
proprietor of a modeling agency)
- F. 16 *Mr. Brink*, Undated (Script by Paul Osborn and Harold Rome; musical  
adaptation of *On Borrowed Time*)
- F. 17 *Moulin Rouge*, 1950-1951 (Correspondence regarding an unrealized  
dramatization of Pierre LaMure's novel)
- F. 18
- F. 19 *Out of My Skin*, Undated (Script by Roger O. Hirson)  
*Out of the Egg* (Scripts by Charles Burr for a musical about group therapy)

**Box 172**

- F. 1 1970 Sept 1
- F. 2 1970 Sept 15 (Entitled *Encounterpoint*)
- F. 3 1970 Nov 6 (Entitled *Get Out of the Egg*)
- F. 4 1971 Jan 15
- F. 5 Undated (Entitled *Blaming It On You*)  
*The Petrified Forest* (Musical adaptation)
- F. 6 Correspondence, 1968  
Scripts (By composer Jule Styne)  
Annotated Draft, Undated (Revised pages initially marked with  
paper clips)
- F. 7
- F. 8 Unannotated Draft, Undated
- F. 9 *The Prurient Putz*, Undated (Unattributed script for a one-act musical)

- F. 10 *Rembrandt and Three Women, Undated* (Script by H. Fletcher-Lee)  
 F. 11 *The River, Undated* (Outline for a proposed musical; unattributed)  
*Roman Holiday* (Musical adaptation of the motion picture)

**Box 173**

- F. 1 Correspondence, 1961-1965 (Includes a letter from Jerry Herman and Joe Masteroff's agent suggesting them as potential collaborators)  
 Scripts (By Robert Anderson and Richard Adler)  
 F. 2 *When in Rome, 1964*  
 F. 3 Revised *When in Rome, 1964*  
 F. 4 Financial, 1964-1965 (Invoices and payments)  
*Roof Garden or Beyond Good and Evil, Undated* (Script by Andrew Ganly)  
 F. 5 *Scarlett, 1951; 1958-1961* (Musical version of *Gone With the Wind*; includes correspondence with David Selznick)  
 F. 6 *The Six Men in Question*  
 Correspondence, 1963-1964 (Correspondence regarding an American production of a French play)  
 F. 7 Script, Undated (English translation by Steven Vas, from a play by Frederic Dard and Robert Rossein; Missing seven pages from the final scene)  
 F. 8  
 F. 9 *Something for Art, Undated* (Script by Gladys Funk Foster)  
 F. 10 *Soubrette, Undated* (Script by Jacques Deval)  
 F. 11 *The Soul Thief, Undated* (By Armand Kaliz; synopsis)  
 F. 12 *Supper in Bethany, 1954* (Unattributed script and accompanying letter)  
*The Ten O'Clock Scholar, Undated* (Script by Lewis Banci and Milburn Smith)  
 F. 13

**Box 174**

- F. 1 *Touch and Go, Undated* (Script by Ford Staff (pseudonym of Mrs. W.S. Stafford))  
 F. 2 *The Traveler From Brazil, Undated* (Script by Edwin O'Connor)  
*Under the Sycamore Tree, 1956-1957* (Correspondence and budgets; Not intended to be produced by LH)  
 F. 3  
 F. 4 *Welcome to the Club, Undated* (Script by Clement Biddle Wood)  
 F. 5 *A World Elsewhere, Undated* (Script by Lynn Riggs)  
 F. 6 Untitled World War I Musical, Undated (Outline)  
 Unidentified, 1967 (Script for Act One of an unidentified and unattributed play)  
 F. 7

Television

- F. 8 *Alice Isn't Coming Back, et. al., Undated* (Proposal for a television special consisting of "three off-beat short plays"; by Robert Thom)  
*The American Woman, 1963; 1967* (Proposals and correspondence for a cosmetics-inspired special)  
 F. 9  
 F. 10 *The Animal Kingdom, Undated* (Proposal for a series about zoos)  
 F. 11 *Broadway's Best, 1951* (CBS series)  
*Carmen, 1954-1956* (Proposed show on the various incarnations of the Carmen story)  
 F. 12  
 F. 13 *Chevrolet 50<sup>th</sup> Anniversary Special, 1961* (Letter outlining LH's plans)

for the show)

- F. 14 *Children and Their World*, Undated (Proposal for a travelogue series for children featuring major stars as guest hosts)
- F. 15 *Comic Strip*, 1958 (Correspondence regarding proposed situation comedy for CBS)
- F. 16 *De Gaulle Biography*, 1961 (Memo detailing suggestions for proposed television biography of Charles DeGaulle)
- F. 17 *Diamond Jubilee*, 1961-1962 (Outline by Arthur Arent for a celebration of the seventy-fifth anniversary of the Ohio Oil Company; related correspondence)
- F. 18 *The Dog Who Wouldn't Be*, 1958 (Correspondence, proposal and script)
- F. 19 *The Duke of Mondarino*, Undated (Outline of situation comedy)
- F. 20 *Evergreen*, 1958 (Correspondence)
- F. 21 *First Person* (a.k.a. *Self Portrait*), Undated (Proposals for a television biography program, under two different titles)

### **Box 175**

- F. 1 *Hartford Pay TV*, 1961 (Various proposals for programs on experimental subscription television service; See also Office Files—Correspondence—Pay TV)
- F. 2 *Hong Kong*, Undated (Proposal for a documentary about the city)
- F. 3 *Information Please*, 1954; 1957 (Proposed quiz show based on the almanac of the title; various ideas for the format)
- F. 4 *Information Please (Animated)*, 1956 (Proposal for an animated quiz show)
- F. 5 *Innovations*, 1963 (Proposal for an anthology series, with related correspondence)
- F. 6 *Joan of Arc*, 1966 (List of earlier dramatic treatments of the subject)
- F. 7 *Jubilee*, 1960 (Television special celebrating the history of the supermarket)
- F. 8 *July 4<sup>th</sup>*, 1966 (Five drafts of a proposal for a series of ten annual specials about American history and culture; including notes and a letter)
- F. 9 *The Late Christopher Bean*, 1962 (Proposed television adaptation of an English play by Sidney Howard)
- F. 10 *Laughter in the Shadow*, 1961 (Internal memo)
- F. 11 *Leland Hayward's Point of View*, 1961 (Letter outlining LH's plans for an anthology series)
- F. 12 *Leland Hayward's World Theatre*, 1962 (Dramatic anthology series)
- F. 13 *Lloyd's of London*, 1963 (Correspondence)
- F. 14 *Look Who's Under Ten*, 1960 (Two versions of a brief script for a tongue-in-cheek retrospective of the 1950s)
- Male and Female*  
Correspondence, 1957-1959; 1963 (Proposed television series in which panelists would debate issues between men and women in America)
- F. 15
- Audition Scripts
- F. 16 1958
- F. 17 1959
- F. 18 Background Material, Undated
- F. 19 Option Notices, 1958-1959 (Writer Max Wilk)
- F. 20 Panelist Suggestions, Undated

- F. 21                   Proposals, 1958; 1963 (Also titled *The American Woman*)  
*The Masqueraders*, Undated (Handwritten notes regarding contractual terms)
- F. 22
- F. 23                   *The Masterminds*, 1961 (Series proposal)  
*Moonshot*, 1964 (Outline for a series about the race to land American astronauts on the moon; written by Max Wilk)
- F. 24
- F. 25                   *The Most Unforgettable Character I Ever Met*, Undated (Series proposal based on *Reader's Digest* feature)
- F. 26                   *Mutiny on the Santa Maria*, Undated (Script)  
*My Six Convicts* (Series pilot)
- F. 27                   Correspondence and Contracts, 1951; 1958-1963  
Scripts
- F. 28                   Thom, Robert, Undated (Pilot script)  
Wilk, Max, 1959 (Outline and early draft by Max Wilk, entitled *The Big Gate*)
- F. 29
- F. 30                   Nationwide Insurance Specials, 1962-1963 (Contract and correspondence regarding a proposed series of movie specials to be sponsored by Nationwide Insurance)
- F. 31                   *Once a Queen...*  
Outline, Undated (By Allan Sloane, entitled *The End of the Baker's Wife*)
- F. 32                   Script, Undated (Unproduced teleplay by Allan Sloane)  
*Once in a Lifetime*, Undated (Proposal for a television series in which great musical stars recreate past triumphs)
- F. 33
- F. 34                   *Our Town*, 1951
- Box 176**
- F. 1                   *Penelope*, 1963 (Evaluation of a book as source material for a series)
- F. 2                   *Places Please: A Century of American Showgirls*, Undated (Outline)  
*The Pleasant Miracle*, 1960 (Proposed documentary series about medical history)
- F. 3
- F. 4                   *The Presidents and Their Ladies*, Undated (Proposal by A.E. Hotchner)
- F. 5                   *The Provost*, 1964 (Proposal for a television series)  
*Scoop* (Celebrity panel game show)
- F. 6                   Correspondence, 1962-1964  
Contracts, 1962-1963 (Joint venture agreement with Don Reid Productions)
- F. 7                   Financial
- F. 8                   Budgets, 1962-1963
- F. 9                   General, 1962-1963
- F. 10                  Notes, 1963; Undated
- F. 11                  Proposals, 1963
- F. 12                  Schedule, 1962
- F. 13                  *Sequel at Seventy*, Undated (Treatment)  
*The Seven Lives of Mrs. Mitty*, Undated (Outline of proposed television special about American women; By Marya Mannes)
- F. 14                  *Show Boat*

- F. 15 Play Scripts, 1934; 1966 (Two versions of the script by Oscar Hammerstein II; background for a proposed television series)
- F. 16 Proposals, 1966; Undated (Three versions of an outline for a series based on the musical play)
- F. 17 *Solo (or The One and Only)*, 1962 (Proposal for a series of television specials featuring solo performances by major stars)
- Spectaculars*
- Correspondence
- F. 18 Hunter, Mary, 1955 (Regarding conditions of Hunter's compensation as editorial supervisor for proposed series)
- F. 19 General, 1953-1955
- F. 20 Contracts, 1946; 1954
- F. 21 Notes, 1954
- F. 22 *They Turned Me Down*, 1956 (Proposal for a television series of biographical sketches)
- Thurber Carnival*
- F. 23 Correspondence, 1961-1963
- F. 24 Contract, 1962 (Option from Thurber estate)
- F. 25 Notes, Undated
- F. 26 Source Material, Undated (Short Thurber pieces)
- The Time of Our Lives* (A proposed television series individually recalling various years of the twentieth century)

### **Box 177**

- F. 1 Correspondence, 1965-1966
- F. 2 Scripts, 1965 (For presentations to General Motors)
- F. 3 Background Research, 1965-1966 (Historical notes, primarily focused on 1948, subject of the sample program proposed)
- F. 4 Proposals, Undated
- The Towering Years* (Proposals for a television documentary/variety series)
- F. 5 1969 Mar 20-25 (Three incomplete versions, all entitled *A Going Thing*)
- F. 6 1969 Mar 31
- F. 7 *USA Today*, 1958-1959 (Outline by Max Wilk and related correspondence)
- F. 8 Visual Productions, 1963 (Planned series of specials)
- F. 9 *The Western as a Ritual Art Form of America*, 1958 (Outline by William K. Zinsser)
- F. 10 *Work in Progress*, c.1964 (By Perry Wolff; proposal for Shakespeare documentary)
- World's Fair Special
- F. 11 Contract and Correspondence, 1961-1964
- F. 12 Background Material, 1961-1964
- F. 13 Untitled Anita Colby Series, Undated (Proposal)
- F. 14 Untitled Children's Literature Show, Undated (Proposal)
- F. 15 Untitled Fashion Model Detective Series, Undated (Proposal)
- F. 16 Untitled Gossip Show, Undated ("Tentative Presentation")
- F. 17 Untitled Immigration Documentary, 1963 (Treatment)

- F. 18 Untitled Mary Martin Special, 1958 (Includes correspondence, schedules and clippings)
- F. 19 Untitled Year-in-Review Special, 1957-1958; 1960 (Proposal for a CBS special and related correspondence)

#### Motion Pictures

### Box 178

- F. 1 *Act of Love*, 1957 (Profit distribution statements; Not produced by LH)
- F. 2 *The Girl on the Via Flaminia*  
Correspondence, 1949-1953  
Contracts
- F. 3 Assignment of Rights, 1950 (From LH to Leland Hayward, Ltd.)
- F. 4 Buyout, 1950-1953 (Sale of LH's rights to partner Anatole Litvak)
- F. 5 Option, 1949-1950 (Transfer of rights from Gary Cooper and Paul V. Shields to LH and Anatole Litvak)
- F. 6 Financial, 1955-1956
- F. 7 *Lead, Kindly Light*, 1950 (Not to be produced by LH; includes correspondence from Joseph Cotton)
- F. 8 *Morning Star*, 1948 (Agreement for motion picture rights to the book by Robert Spencer Carr)
- F. 9 *Never Marry an Actor*, 1967 (Story treatment by Max Wilk)
- F. 10 *Night of the Mockingbird*, Undated (Outline of a book offered as source material)
- F. 11 *Norbu*, 1966 (Screenplay by Tadeusz Z. Danielewski)
- F. 12 *Race*, 1967 (Outline for adaptation of stories by F.P. Tullius)
- F. 13 *Tropic of Cancer*, 1961 (Correspondence)
- F. 14 *You're Only Human Once*, 1952 (Warner Bros. release from one of the subjects of the source material; No mention of LH)
- F. 15 Untitled Identity Transfer Story, Undated (Includes an unsigned letter from the unidentified author)
- F. 16 Untitled Irwin Shaw Collection, Undated (Short stories by Irwin Shaw with an explanation of a plan to adapt them into a screenplay; correspondence)
- F. 17 Untitled Lily Pons Project, Undated (Twenty-page story treatment)
- Unidentified
- F. 18 *Fall Guy*, Undated (In-character, first person outline for a play or screenplay about a professional wrestler)
- F. 19 Lyrics, Undated (Various song lyrics by Gerald Gardner)
- F. 20 *Photocrime*, 1951
- F. 21 *Three Girls About Town*, Undated (23-page story treatment by Alexander G. Kenedi)
- F. 22 *Trap*, 1963 (Story Treatment by Roger O. Hirson)
- F. 23 Untitled Baseball/Communism Novel Outline, Undated (By Paul Molloy)

### Series III: Office Files, 1923-1974; 1995

#### Sub-Series 1: Correspondence, 1923-1972

### Box 179

- F. 1 A-Ag, 1940-1964

- F. 2 Abbott, George, 1950-1966
- F. 3 Abercrombie & Fitch, 1939-1942
- F. 4 The Acrotorque Company, 1945-1953
- F. 5 Actors' Equity Association, 1950-1962  
The Actors' Fund of America (Primarily correspondence with Herman  
Bernstein)
- F. 6 1954
- F. 7 1959
- F. 8 1960
- F. 9 1961
- F. 10 1962; 1969
- F. 11 The Actors' Studio, 1949-1960
- F. 12 Adler, Richard, 1958-1964
- F. 13 Aeronautical Training Society, 1945-1954
- Box 180**
- F. 1 Ah-Am, 1939-1969
- F. 2 Aherne, Brian, 1952-1960
- F. 3 All American Bus Lines, 1939-1943
- F. 4 Allen, General Brooke, 1959
- F. 5 Alvin Theatre, 1950-1955 (Operated by Herman Bernstein through LH's  
office)
- F. 6 Ambassador East Hotel, 1944-1945 (Originally the Sherman Hotel)
- F. 7 American Academy of Dramatic Arts, 1959-1964
- F. 8 American Airlines, 1940-1956
- F. 9 The American National Theatre and Academy, 1949-1964
- F. 10 American Play Company, 1928; 1932; 1950
- F. 11 American Shakespeare Festival, 1951-1961  
The American Theatre Wing
- F. 12 1950
- F. 13 1951-1952
- F. 14 1953 (Includes a letter from Brooks Atkinson)
- F. 15 1954-1958  
An-Ay, 1945-1967 (Includes correspondence from Julie Andrews and  
Richard Avedon)
- F. 16
- F. 17 Anderson, Maxwell, 1949-1951
- F. 18 Ashley-Steiner, 1960-1964
- F. 19 Associated American Artists, 1939-1946
- F. 20 Aubrey, James, 1960-1964
- F. 21 Axelrod, George and Joan, 1957-1966
- Box 181**
- F. 1 B-Ba, 1939-1968 (Includes correspondence from Saul Bass)
- F. 2 Bank of America, 1940-1949; 1956; 1962

- F. 3 Bank of the Manhattan Company, 1945; 1953
- F. 4 Bankers Trust Company, 1945-1968
- F. 5 Be-BI, 1941-1966
- F. 6 Beaumont, Hugh “Binkie”, 1949-1964
- F. 7 Beilenson, Laurence, 1940-1962
- F. 8 Bemelmans, Ludwig, 1952-1960
- F. 9 Berlin, Irving, 1952; 1962-1965 (See also Productions—Stage—*Call Me Madam; Mr. President*)
- F. 10 Bernheim, Andre, 1958-1964 (See also Productions—Stage—*A Shot in the Dark*)
- F. 11 Bill Brown’s Health Farm, 1950-1955 (Business in which LH invested)
- F. 12 Blackton, Jay, 1951; 1959; 1961; Undated
- F. 13 Bo, 1949-1964 (Includes a note from Humphrey Bogart)
- F. 14 Bocher, Main, 1951-1953; 1964; Undated
- F. 15 Bolles, Edward, 1949-1950
- F. 16 Book of the Month Club, 1942-1968
- F. 17 Br, 1939-1965 (Includes correspondence from Governor Edmund Brown)
- F. 18 Bradford, Virginia, 1951; Undated
- F. 19 Bradsher, Carl, 1942
- F. 20 Brisson, Frederick, 1950-1967 (See also, Russell, Rosalind)
- F. 21 Broadcast Music, Inc. (BMI), 1958-1963
- F. 22 Bu-By, 1944-1968 (Includes letters from Abe Burrows and Billie Burke)
- F. 23 Burgy, Joe, 1941-1943

**Box 182**

- F. 1 Ca-Ce, 1941-1966 (Includes correspondence from Sid Caesar)
- F. 2 CBS, 1951-1963 (See also Aubrey, James; Cowan, Louis; Dann, Mike; Murrow, Edward R.; Paley; Stanton, Frank)
- F. 3 Campbell-Ewald Company, 1961-1966
- F. 4 Capote, Truman, 1955-1956
- F. 5 Cartier, Inc., 1939-1944
- F. 6 Cerf, Bennett and Phyllis, 1949-1968
- F. 7 Ch-Cl, 1939-1968
- F. 8 Chaffin, Dr. Lawrence, 1952-1957
- F. 9 Champion, Gower, 1961-1966
- Christmas Card / Gift Lists
  - F. 10 1942; 1950-1951
  - F. 11 1953-1955; 1962
- F. 12 Churchill, 1964
- F. 13 Co, 1943-1966 (Includes correspondence from Fred Coe)
- F. 14 Cohen, Alexander and Hildy, 1954-1966
- F. 15 Cohen, Lester, 1943-1963
- F. 16 Coleman Art Gallery, 1950-1951

- F. 17 Colonial Airlines, 1951
- F. 18 Comden, Betty, 1955-1964 (See also Green, Adolph)  
Committee of Theatrical Producers
- F. 19 1949
- F. 20 1950
- F. 21 1951
- F. 22 1952-1956; Undated
- Box 183**
- F. 1 Connelly, John, 1941-1943; 1952; 1957
- F. 2 Coots, Clayton, 1962-1963; Undated
- F. 3 Cornell, Katharine, 1954-1961
- F. 4 Cotten, Joseph, 1946-1960; Undated  
Council of the Living Theatre
- F. 5 1951-1952
- F. 6 1953
- F. 7 1954-1961; Undated
- F. 8 Cowan, Louis, 1958-1959; Undated
- F. 9 Coward, Noel, 1929; 1959-1964
- F. 10 Cowles, Fleur and Gardiner, 1952-1964; Undated
- F. 11 Cr-Cu, 1939-1964 (Includes correspondence from George Cukor)
- F. 12 Crawford, Cheryl, 1944-1966; Undated
- F. 13 Cronyn, Hume, 1943-1966  
Crouse, Anna and Russel, 1944-1962; Undated (See also Lindsay,  
Howard)
- F. 14
- F. 15 Cullman, Howard and Marguerite, 1944-1964
- F. 16 Curtis, Mary, 1943-1945; Undated
- F. 17 D-Da, 1942-1966 (Includes correspondence from Morton DaCosta)
- F. 18 Daniel Hollywood Associates, 1953-1966
- F. 19 Daniels, Danny, 1961-1964; Undated
- F. 20 Dann, Mike, 1954-1966
- F. 21 De, 1939-1968 (Includes correspondence from Olivia DeHavilland)
- F. 22 DeLiagre, Alfred, 1943-1964; Undated
- F. 23 Deverich, Nat, 1944-1950; 1963
- F. 24 Dictaphone Corporation, 1950  
Di-Dv, 1939-1967 (Includes correspondence from Marlene Dietrich, Howard  
Dietz, Bob Dishy, Vincent Donehue, Stanley Donen, General James  
Doolittle, Melvyn Douglas, Hugh Downs and William Dozier)
- F. 25 E, 1944-1968 (Includes correspondence from Mamie Eisenhower and  
Maurice Evans)
- F. 26
- F. 27 Eames, Charles, 1958-1966  
Eisenhower for President Committee  
1951-1952 Feb (Includes correspondence from George Abbott, Irving  
Berlin, Howard Lindsay and Arthur Schwartz)
- F. 28

- 1952 Mar-Dec; Undated (Includes correspondence from Dwight  
Eisenhower, Elia Kazan and John Hay Whitney)
- F. 29
- Box 184**
- F. 1 The Eleanor Roosevelt Institute for Cancer Research, 1960-1961  
Employment Requests
- F. 2 A-E, 1949-1966
- F. 3 F-K, 1950-1965
- F. 4 L-Q, 1948-1965
- F. 5 R-Z, 1948-1965 (Includes an application from Paul Junger Witt)
- F. 6 Engel, Lehman, 1950-1960
- F. 7 F-FI, 1940-1968
- F. 8 Fairbanks, Douglas Jr., 1963-1968
- F. 9 Farley, James A., 1962 (Correspondence and material related to a dinner in  
his honor)
- F. 10 Fearnley, John, 1949-1965
- F. 11 Feldman, Charles, 1943-1953
- F. 12 Ferber, Edna, 1949-1966; Undated (Signed in various ways for comic  
effect)
- F. 13 Ferrer, Jose, 1953-1959
- F. 14 Ferry, Felix, 1946-1953
- F. 15 Feuer, Cy and Martin, Ernest, 1955-1968
- F. 16 Fields, Dorothy, 1951-1966; Undated
- F. 17 Fitelson, William, 1951-1968; Undated
- F. 18 Fo-Fu, 1944-1968 (Includes correspondence from John Forsythe, Bob Fosse  
and Fred Friendly)
- F. 19 Fonda, Henry, 1951-1965 (See also Productions—Stage—*Mister Roberts*;  
*Point of No Return* and Productions—Motion Pictures—*Mister Roberts*)
- F. 20 The Ford Foundation, 1958-1959
- F. 21 Ford Motor Company, 1953-1954; 1963
- F. 22 Ford, Henry II, 1968 (See also Productions—Television—*Ford 50<sup>th</sup>*  
*Anniversary Show*)
- F. 23 Francis, Arlene, 1954-1965 (See also Gabel, Martin)
- F. 24 Frank Cooper Associates Agency, Inc., 1957-1963
- F. 25 Freedman, Harold, 1950-1966
- F. 26 Freedman, Leo, 1952-1954; Undated
- F. 27 Frost, David, 1963-1964; 1968 (See also Productions—Television—*That*  
*Was The Week That Was*)
- F. 28 Fryer, Robert, 1953-1966; Undated
- Box 185**
- F. 1 G-GI, 1939-1968 (Includes correspondence from Ted Geisel, John Gielgud  
and Anita Gillette)
- F. 2 Gabel, Martin, 1958-1966 (See also Francis, Arlene)
- F. 3 General Artists Corporation, 1961-1967
- F. 4 Get Well Messages, 1954 (Cards and telegrams)

- F. 5 Glenville, Peter, 1959-1963; Undated  
Go-Gw, 1940-1968 (Includes correspondence from James Goldman, William Goldman, Max Gordon, Elliott Gould, Adolph Green and Graham Greene)
- F. 6
- F. 7 Goetz, William, 1940-1960
- F. 8 Goldwyn, Frances and Samuel, 1943-1964  
Goodman, Frank, 1955-1966 (Press agent; See also various Productions-- Stage)
- F. 9
- F. 10 Gordon, Dadds & Co., 1961-1962
- F. 11 Gordon, Bernard, 1950
- F. 12 Gordon, Ruth, 1951-1965; Undated (See also Kanin, Garson)
- F. 13 The Gottlieb Agency, 1955-1957
- F. 14 Gould, Bruce, 1950-1962
- F. 15 Griffith, Robert, 1951-1960  
Gross, Ray Nell, 1950; 1953 (Correspondence regarding the estate of LH's mother-in-law)
- F. 16
- F. 17 Guaranty Trust Company of New York, 1949-1959
- F. 18 H-Ha, 1938-1966  
Halliday, Richard, 1950-1966; Undated (See also Martin, Mary; Productions—Stage—*Peter Pan*; *The Sound of Music*; *South Pacific*; Productions—Television—*Ford 50<sup>th</sup> Anniversary Show*)
- F. 19
- F. 20 Hammerstein, Dorothy and Oscar II, 1949-1959 (See also Rodgers, Richard; Productions—Stage—*The Sound of Music*; *South Pacific*)
- F. 21 Hammerstein, William, 1951-1963; Undated  
*Harper's Bazaar*, 1948-1966 (Most from theater editor Dorothy Wheelock)
- F. 22
- F. 23 Harris, Julie, 1962-1969 (See also Productions—Stage—*A Shot in the Dark*)
- F. 24 Harrison, Rex, 1949-1963 (See also Productions—Stage—*Anne of the Thousand Days*)
- F. 25 Hart, Kitty Carlisle and Moss, 1945-1961  
Hayes, Helen, 1951-1964 (See also Productions—Stage—*The Wisteria Trees*)
- F. 26

**Box 186**

- F. 1 Hayward, Bridget, 1954-1955; Undated (LH's daughter)
- F. 2 Hayward, Brooke, 1946-1964 (LH's daughter)
- F. 3 Hayward, Inez Gibbs, 1939-1940 (LH's first wife)
- F. 4 Hayward, Maisie, 1939-1949 (LH's stepmother)  
Hayward, Nancy "Slim" Hawks, 1952-1957; Undated (LH's third wife)
- F. 5
- Hayward, William (LH's father)  
Death, 1944-1952 (Business and personal correspondence following the death of William Hayward)
- F. 6
- F. 7 General, 1924-1944
- F. 8 Hayward, William II, 1945-1967 (LH's son)
- F. 9 He-Hi, 1938-1966 (Includes correspondence from Ernest Hemingway and Don Hewitt)

- F. 10 Hecht, Ben and Rose, 1940-1964 (Regarding Hecht's earnings while represented by LH)
- F. 11 Hepburn, Audrey, 1956
- F. 12 Hepburn, George and Connie, 1943-1944
- F. 13 Hepburn, Thomas, 1949-1955
- F. 14 Herman Spitzel & Co., 1939-1946 (See also Spitzel, Herman)
- F. 15 Hitchcock, Alfred, 1949-1963
- F. 16 Ho, 1939-1966 (Includes correspondence from Hedda Hopper and John Houseman)
- F. 17 Hopkins Center at Dartmouth College, 1960-1965
- F. 18 Hornblow, Arthur Jr. and Leonore "Bub", 1943-1968
- F. 19 Hotchner, A.E., 1959-1964
- F. 20 Howell, Miriam, 1939; 1949-1961
- F. 21 Hu-Hy, 1942-1968 (Includes a letter from John Huston)
- F. 22 Hudson Theatre Operating Company, 1944-1951 (Company in which LH invested)
- F. 23 I, 1941-1964
- F. 24 Income Tax Examinations, 1953-1961

**Box 187**

- F. 1 J-Ja, 1941-1967 (Includes correspondence from Sam Jaffe)
- F. 2 Jackson, Charles, 1945-1955
- F. 3 Jacobs, Arthur P., 1954-1962
- Jaffe & Jaffe (Law firm; also Jaffe & Pryor)
- F. 4 1949-1951
- F. 5 1953-1958
- F. 6 Javits, Jacob, 1954-1968 (Includes correspondence with the senator, as well as correspondence regarding fundraising activities for his campaigns)
- F. 7 Je-Ju, 1942-1968 (Includes correspondence from Nunnally Johnson)
- F. 8 Jolley & Squires, 1940-1942 (Tailors)
- F. 9 Joss Oil Wells, 1951-1954 (Includes correspondence from Robert Six)
- F. 10 Judell, Maxson, 1953-1954
- F. 11 K-Ke, 1939-1965 (Includes correspondence from John Kander, Danny Kaye, Ted Kennedy, Deborah Kerr, and Walter Kerr)
- F. 12 Kanin, Garson, 1949-1965; Undated (See also Gordon, Ruth; Productions—Stage—*The Rat Race*)
- F. 13 Kaufman, George, 1951-1960; Undated
- F. 14 Kazan, Elia and Molly, 1951-1963; Undated
- F. 15 Keif, Audrey, 1940-1946
- F. 16 Keller, Father James, Undated (The Christophers)
- F. 17 Kelley, F. Beverly, 1953-1954; 1961-1963 (Press agent; See also various Productions—Stage)
- F. 18 Kennedy Inauguration, 1961

**Box 188**

- F. 1 Ki-Ky, 1939-1966

- F. 2 Kidd, Michael, 1950; 1960-1964
  - F. 3 Kintner, Robert, 1954-1966
  - F. 4 Klipstein, Abner, 1957; 1959; Undated (Publicist)
  - F. 5 Knize, Inc., 1944-1949
  - F. 6 Korda, Alexander, 1953-1956
  - F. 7 Korman-Larner Associates, 1966-1967
  - F. 8 Kozel Oil Wells, 1948-1949 (LH investment; includes maps and survey reports)
  - F. 9 Kraft, Hy, 1962; Undated
  - F. 10 Krasna, Norman, 1952-1962
  - F. 11 Kroll, Lucy, 1952-1966
  - F. 12 Kurnitz, Harry, 1957-1965 (See also Productions—Stage—*A Shot in the Dark*)
  - F. 13 Kurtz, Thomas and Van, 1939-1951
  - F. 14 La, 1941-1965 (Includes correspondence from Fiorello LaGuardia, Burton Lane, Carol Lawrence and Jerome Lawrence)
  - F. 15 The Lambs Club, 1951; 1959; Undated
  - F. 16 Langner, Lawrence, 1951-1960
  - F. 17 Laurents, Arthur, 1960-1968; Undated (See also Productions—Stage—*Gypsy*)
  - F. 18 Layton, Joe, 1960-1967; Undated
  - F. 19 Lazar, Irving “Swifty”, 1951-1966
  - F. 20 Le, 1944-1968 (Includes correspondence from Carolyn Leigh, Vivien Leigh, Harvey Lembeck and Joseph Levine)
- The League of New York Theatres

**Box 189**

- F. 1 1949
- F. 2 1950
- F. 3 1951 Jan-June
- F. 4 1951 July-Dec
- F. 5 1952 Feb-July
- F. 6 1952 Aug-Dec
- F. 7 1953
- F. 8 1954
- F. 9 1955-1956
- F. 10 1957

**Box 190**

- F. 1 1958
- F. 2 1959
- F. 3 1960 Jan-July
- F. 4 1960 Aug-Dec
- F. 5 1961 Jan-Apr
- F. 6 1961 May-Aug

- F. 7 1961 Sept-Dec
- Box 191**
- F. 1 1962 Jan-May
- F. 2 1962 June-Dec
- F. 3 1963 Jan-May
- F. 4 1963 June-Dec
- F. 5 1964 Jan-Mar
- F. 6 1964 Apr-May
- F. 7 1964 June-Dec
- Box 192**
- F. 1 1965
- F. 2 1966
- F. 3 1967
- F. 4 1968 Jan-July
- F. 5 1968 Aug-Dec
- F. 6 1969-1970
- F. 7 Undated
- F. 8 Leasure, Edward, 1945-1962  
Leland Hayward Productions, 1952-1962 (Includes articles of  
incorporation)
- F. 9
- F. 10 Leigh, Vivien, 1963-1966; Undated
- F. 11 Lerner, Alan Jay and Micheline, 1960-1966; Undated
- F. 12 LeRoy, Mervyn, 1942-1961
- F. 13 Levin, Herman, 1949-1963
- F. 14 Lewis, William, 1956-1957
- Box 193**
- F. 1 Li, 1941-1968
- F. 2 Lieberson, Goddard, 1951-1968
- F. 3 *Life Magazine*, 1945-1965
- F. 4 Lighton, L.D., 1942-1943
- F. 5 The Limited Editions Club, 1941-1942; 1950-1951
- F. 6 Linden, Robert, 1951-1968  
Lindsay, Howard, 1935-1965; Undated (See also Crouse, Russel;  
Productions—Stage—*State of the Union*; *Call Me Madam*; *Remains to  
Be Seen*; *The Prescott Proposals*; *The Sound of Music*; *Mr. President*)
- F. 7
- F. 8 Lindsay, John V., 1961-1968
- F. 9 Linhart, Joe, 1961-1967
- F. 10 Litvak, Anatole, 1949-1962; Undated
- F. 11 Lo-Ly, 1925; 1942-1966 (Includes a card from Fredeick Loewe and letters  
from Anita Loos, Claire Booth Luce and Alfred Lunt)
- F. 12 Logan, Joshua (See also Productions—Stage— *Mr. President* ; *Mister  
Roberts*; *Wish You Were Here*; *The Wisteria Trees*)  
1945-1951

- F. 13 1952-1964; Undated
- F. 14 *Look Magazine*, 1952-1965
- F. 15 Los Angeles Civic Light Opera Association, 1953-1963
- F. 16 Lotito, Louis, 1952-1967
- F. 17 Lowe, Martha, 1945-1946; Undated (LH's aunt)  
MCA (See also Stein, Jules and Wasserman, Lew)
- F. 18 1943-1953
- F. 19 1954-1962; Undated
- Box 194**
- F. 1 Ma, 1939-1962 (Includes correspondence from Herman Mankiewicz)
- F. 2 MacGowan, Kenneth, 1948-1955
- F. 3 MacNamara, Paul, 1949-1966
- F. 4 March, Fredric and Eldridge, Florence, 1945-1961
- F. 5 Marcus, Stanley, 1943-1965
- F. 6 Marks, Alice H., 1939-1951  
Martin, Mary
- F. 7 Birthday Party, 1952  
General, 1950-1972 (See also Halliday, Richard; Productions—Stage—  
*Peter Pan; The Sound of Music; South Pacific*)
- F. 8
- F. 9 The Mary MacArthur Memorial Fund, 1950-1951
- F. 10 Matson, Harold, 1949-1959
- F. 11 Mc, 1942-1962 (Includes a handwritten note from Leo McCarey)
- F. 12 McCall, Monica, 1951-1962
- F. 13 McCanna, Ray, 1940-1945
- F. 14 McCrary, Jinx and Tex, 1949; 1952-1954
- F. 15 McHugh, James Jr., 1953-1958
- F. 16 McLean, Evalyn, 1944-1945
- F. 17 McNaughton, Beth and Kenneth, 1943-1956; Undated
- F. 18 Me, 1938-1968 (Includes correspondence from Giancarlo Menotti and Dina Merrill)
- F. 19 Meeker, Ralph, 1949-1965
- F. 20 Merman, Ethel, 1951-1964 (See also Six, Robert; Productions—Stage—  
*Call Me Madam; Gypsy; Productions—Television—Ford 50<sup>th</sup> Anniversary Show*)
- F. 21 Merrick, David, 1958-1966 (See also Productions—Stage—*Goodbye, Charlie; Gypsy*)
- F. 22 Mi, 1946-1968 (Includes correspondence from James Michener, Martin Milner and Liza Minnelli)
- F. 23 Mielziner, Jo, 1945-1968
- F. 24 Miller, Gilbert and Kitty, 1942-1965; Undated
- Box 195**
- F. 1 Mo-My, 1942-1968  
Montex Development Company (Oil investments of Herman Bernstein)

- F. 2 1952
- F. 3 1953-1956
- F. 4 Montgomery, Douglass, 1950-1955
- F. 5 Moseley, Corliss C. and Viola, 1949-1955
- F. 6 Moss & Co., 1961-1962
- F. 7 Murrow, Edward R., 1954-1961
- F. 8 N, 1940-1968 (Includes correspondence from Elliott Nugent)  
NBC, 1950-1968 (See also Kintner, Robert; Sarnoff, David; Sarnoff, Robert;
- F. 9 Werner, Mort)
- F. 10 Nakasone, Peggy, 1949-1964
- F. 11 National Academy of Television Arts and Sciences, 1964-1967
- F. 12 The National Foundation for Infantile Paralysis, 1954-1955; 1966
- F. 13 *National Geographic*, 1940-1942; 1961
- F. 14 New Dramatists Committee, 1950-1968; Undated
- F. 15 The New York Public Library, 1951-1967  
New York State  
Attorney General's Office, 1963-1966 (Louis J. Lefkowitz)
- F. 16 General, 1944-1964
- F. 17 *The New York Times*, 1951-1968
- F. 18 Newman, Phyllis, 1965-1966; Undated (See also Productions—  
Television *That Was The Week That Was*)
- F. 19 Nichols, Mike, 1964-1968; Undated
- F. 20 Nicol, Alex, 1950-1951
- F. 21 Niven, David and Prim, 1945; 1959 (Signed "David", but the letters are  
clearly from Niven)
- F. 22 Norton, Elliot, 1951; 1966; Undated
- Box 196**
- F. 1 O, 1939-1964 (Includes correspondence from Clifford Odets)
- F. 2 Oenslager, Donald, 1950-1964
- F. 3 Office Decoration, 1944-1945 (Includes carpet samples)  
Office Memos  
Material Assessments, 1958-1964 (Alphabetized by author)  
Telephone Call Sheets
- F. 4 1948-1949
- F. 5 1951  
General
- F. 6 1938-1939
- F. 7 1940-1943
- F. 8 1944
- F. 9 1945
- F. 10
- Box 197**
- F. 1 1946-1948

F. 2	1949 Jan-June
F. 3	1949 July-Dec
F. 4	1950
F. 5	1951-1954
F. 6	1955-1959
F. 7	1960-1961
F. 8	1962-1966
F. 9	Undated

**Box 198**

F. 1	O'Hara, Warren, 1944; 1953; Undated
F. 2	Olivier, Laurence, 1950-1960
F. 3	Ommerle, Harry, 1958-1968
F. 4	Osborn, Millicent and Paul, 1943-1964; Undated
F. 5	O'Shea, Daniel, 1945-1953
F. 6	P-Pi, 1940-1968 (Includes correspondence from Janis Paige, Estelle Parsons, Louella Parsons and Arthur Penn)
F. 7	Pacific Air Lines, 1958-1961
F. 8	Paley, 1940-1964 (Babe, Dorothy and William S.; Both personal and professional correspondence)
	Pay TV
	International
F. 9	1960 Dec-1961 Mar
F. 10	1961 Apr-Dec
	General
F. 11	1956-1960
F. 12	1961 Jan-Feb

**Box 199**

F. 1	1961 Mar-Apr
F. 2	1961 May-July
F. 3	1961 Aug-Dec
F. 4	1962
F. 5	1963; Undated
F. 6	Pinto, Winokur & Pagano, 1955-1963 (Accounting firm)
F. 7	PI-Pu, 1942-1969 (Includes correspondence from George Plimpton, detailing his experience researching <i>Paper Lion</i> )
F. 8	Plant, Philip, 1939-1941
F. 9	Porter, Cole, 1951-1959; 1964
F. 10	Potter, Hank, 1943-1959; Undated (See also Productions—Stage— <i>Point of No Return</i> )
F. 11	Power, Tyrone, 1951-1952 (Includes a birth announcement)
F. 12	Preminger, Otto, 1954-1961
F. 13	Prince, Hal, 1959-1965 (See also The League of New York Theatres)

- F. 14 Princeton University, 1923; 1939-1960
- F. 15 Priority Subscription Mailing List, 1951
- F. 16 Q, 1945-1965
- Box 200**
- F. 1 R-Ri, 1940-1969  
RKO Theatres Corporation
- F. 2 1951 June-Oct
- F. 3 1951 Nov-1952
- F. 4 Radio Corporation of America, 1952-1963 (See also Linhart, Joe and  
Sacks, Emanuel)
- F. 5 Radio and Television Station Acquisitions  
Bakersfield, CA, 1961-1962  
WSTS (Massena, NY)  
Boros, Howard
- F. 6 1961
- F. 7 1962-1963
- F. 8 1964-1965
- Box 201**
- F. 1 Kessler, Jack, 1961-1962  
General
- F. 2 1961 May-Oct
- F. 3 1961 Nov-Dec
- F. 4 1962
- F. 5 1963
- F. 6 1964-1965  
General
- Box 202**
- F. 1 1961 Mar-May
- F. 2 1961 June-Sept
- F. 3 The Readers Club  
Real Estate  
California (9200 Wilshire Blvd.—Los Angeles)
- F. 4 1949-1950
- F. 5 1953-1955  
New York
- F. 6 Manhasset, 1951-1954 (36 Shelter Rock Road)  
New York
- F. 7 132 East 80<sup>th</sup> Street, 1949-1950
- F. 8 1697 Broadway, 1936-1956
- F. 9 Washington, D.C., 1951 (National Theatre)
- F. 10 General, 1950

- F. 11 Reinheimer, Howard, 1949-1968  
 Renthal, Charles (Accountant)  
 F. 12 1938-1950  
 F. 13 1951-1962  
 Returned Submissions (Alphabetized by author)

**Box 203**

- F. 1 A, 1949-1968 (Includes a handwritten letter from George Abbott)  
 F. 2 B, 1949-1967  
 F. 3 C, 1951-1966  
 F. 4 D, 1951-1967  
 F. 5 E-F, 1951-1968  
 F. 6 G, 1952-1968  
 F. 7 H, 1951-1968  
 F. 8 J-K, 1951-1968  
 F. 9 L, 1950-1968  
 F. 10 M, 1951-1968

**Box 204**

- F. 1 N-P, 1951-1967  
 F. 2 R, 1950-1967  
 F. 3 S, 1951-1968  
 F. 4 T-Z, 1951-1967  
 F. 5 Various and Unidentified, 1951-1966  
 F. 6 Ritchard, Cyril, 1961-1965  
 F. 7 Rittman, Trude, 1951-1963  
 F. 8 Ritz Hotel, 1950-1961 (Paris, France)  
 F. 9 The River Club, 1942-1961  
 F. 10 Riviera Theatrical Corporation, 1961-1963  
 F. 11 Ro-Ry, 1935-1968  
 Robbins, Jerome, 1951-1965 (See also Productions—Stage—*Ballets USA*;  
*Gypsy*; Productions—Television—*Ford 50<sup>th</sup> Anniversary Show*)  
 F. 12  
 F. 13 Robinson, Hubbell, 1953-1968  
 Rodgers, Richard, 1944-1965; Undated (Includes some joint  
 correspondence from Rodgers and Oscar Hammerstein II; See also  
 Productions—Stage—*The Sound of Music*; *South Pacific*)  
 F. 14  
 F. 15 Romanoff's Party, 1956 (Party thrown by LH at the Los Angeles restaurant)  
 F. 16 Rose, Billy, 1944; 1960-1963  
 F. 17 Rose, John Clarke, 1961  
 F. 18 Rosenthal, Jean, 1946; 1959-1964  
 F. 19 Russell, Rosalind, 1951-1956; Undated (See also Brisson, Frederick)

**Box 205**

- F. 1 S-Sa, 1943-1965 (Includes correspondence from Arnold Saint-Subber.; J.D.  
 Salinger, Pierre Salinger and William Saroyan)

- F. 2 Sacks, Emanuel, 1951-1958
- F. 3 Safier, Gloria, 1945-1963
- F. 4 Sarnoff, David, 1953-1954
- F. 5 Sarnoff, Robert, 1953-1955; 1965
- F. 6 Sc, 1940-1965 (Includes correspondence from Franklin Schaffner)
- F. 7 Schary, Dore, 1958-1968
- F. 8 Schlissel, Jack, 1959-1965
- F. 9 Schreiber, Taft, 1945-1952
- F. 10 Schwartz, Arthur, 1950-1963
- F. 11 Se-Sh, 1941-1965 (Includes correspondence from Peter Shaffer)
- F. 12 Seawell, Donald, 1961-1964
- F. 13 Select Theatres Corporation, 1958-1963
- F. 14 Selznick, David O., 1941-1963 (See also Other Projects—Stage--*Scarlett*)
- F. 15 Selznick, Irene Mayer, 1949-1964; Undated
- F. 16 Sharaff, Irene, 1954-1960
- F. 17 Shaw, Irwin, 1949-1963; Undated (Includes in-depth correspondence  
with LH regarding various productions)
- F. 18 Show-of-the-Month, 1949-1951 (See also The League of New York  
Theatres)
- F. 19 Shumlin, Herman, 1944-1966; Undated
- F. 20 Si-Sn, 1940-1964 (Includes a note from Neil Simon)
- F. 21 Signet Oil & Gas Co., 1961 (Oil investments of Herman Bernstein)
- F. 22 Silvers, Phil, 1951-1953; Undated
- F. 23 Sinatra, Frank, 1956-1965; Undated (See also Productions—Television—  
*Ford 50<sup>th</sup> Anniversary Show*)
- F. 24 Six, Robert, 1940-1961 (See also Joss Oil Wells; Kozel Oil Wells; Merman,  
Ethel; Productions—Stage—*Call Me Madam; Gypsy*)
- F. 25 Skouras, Spyros, 1950-1959
- F. 26 Smith, Oliver, 1950; 1957-1964
- F. 27 Snow, Carmel, 1948-1960

**Box 206**

- F. 1 So-Sz, 1940-1967 (Includes correspondence from Stephen Sondheim, Paul  
Stewart, Dorothy Stickney, Peter Stone, Elaine Stritch and David  
Susskind)
- Southwest Airways
  - F. 2 1945-1949
  - F. 3 1950
  - F. 4 1951
  - F. 5 1952-1954
- F. 6 Spiegel, Sam, 1954-1963
- F. 7 Spitzel, Herman, 1940-1941 (See also Herman Spitzel & Co.)
- F. 8 Stanton, Frank, 1956-1963
- F. 9 Stein, Doris and Jules, 1944-1959

- F. 10 The Sterling Lord Agency, 1957-1962
- F. 11 Stevens, Roger L., 1955-1964
- F. 12 Stewart, James, 1940-1964; Undated (Includes a handwritten letter from Stewart; See also Productions—Motion Pictures—*The Spirit of St. Louis*)
- F. 13 Streger, Paul, 1942-1952
- F. 14 Studio Alliance, 1950-1951
- F. 15 Sturges, John, 1958-1959; 1963 (See also Productions—Motion Pictures—*The Old Man and the Sea*)
- F. 16 Styne, Jule, 1952-1964; Undated
- F. 17 Subscription Productions, 1961
- F. 18 Sullavan, Caroline and Cornelius, 1939-1945 (LH's stepson and daughter-in-law)
- F. 19 Sullavan, Margaret, 1938-1949; 1959; Undated (LH's second wife)
- F. 20 Swift, Walter. 1939-1941
- F. 21 Swope, Dorothy and John, 1940-1963
- F. 22 Swope, Herbert Bayard, 1950-1957

**Box 207**

- F. 1 T-Te, 1949-1963
- F. 2 Tappin, Sarah, 1939-1964; Undated (LH's mother)
- F. 3 Tennant, Cecil, 1949-1954; Undated
- F. 4 Th, 1945-1968
- F. 5 The Theatre Guild—American Theatre Society (See also American Shakespeare Festival)
- F. 6 1950-1953
- F. 7 1958-1963
- F. 8 Ti-Ty, 1943-1968
- F. 9 Tracy, Spencer, 1953-1955 (See also Productions—Motion Pictures—*The Old Man and the Sea*)
- F. 10 Trans World Airlines, 1939-1968
- F. 11 Tuzek, Nikolaus, 1939-1941
- F. 12 Twentieth Century Fox, 1954; 1962-1963 (See also Schary, Dore and Zanuck, Darryl)
- F. 13 U, 1924-1966
- F. 14 United States Department of Justice, 1961-1962
- F. 15 United States District Court, 1954-1955; 1964 (Regarding jury duty for LH)
- F. 16 United States Navy, 1939-1943; 1949 (Primarily related to LH's reserve commission)
- F. 17 University of Wisconsin, 1961-1965

**Box 208**

- F. 1 V, 1941-1969 (Includes a signed letter from Rudy Vallee)
- F. 2 Vanderbilt, Alfred and Jean, 1950-1959
- F. 3 *Variety*, 1953-1965; Undated
- F. 4 Verdura, Fulco, 1941-1944; 1963 (Jeweler)

- F. 5 Vidor, Charles and Doris, 1955-1962
- F. 6 Vistagraph, 1949
- F. 7 Visual Associates, 1961-1966
- F. 8 *Vogue*, 1953-1963 (See also Vreeland, Diana and Reed)
- F. 9 Vreeland, Diana and Reed, 1949; 1963; 1965; Undated
- F. 10 W-Wh, 1941-1968 (Includes correspondence from Ray Walston, Orson Welles, John Hay Whitney)
- F. 11 WCBS-TV, 1960-1965
- F. 12 Wagner, Mayor Robert F., 1949; 1955-1964
- F. 13 Walton, Sydney, 1948-1961
- F. 14 Wanger, Walter, 1943-1964
- F. 15 Warner Bros. Pictures, 1944-1958 (Includes correspondence with Harry and Jack Warner; See also Productions—Motion Pictures—*Mister Roberts*; *The Old Man and the Sea*; *The Spirit of St. Louis*)
- F. 16 Wasserman, Lew, 1946-1962
- F. 17 Weaver, Sylvester “Pat”, 1953-1963; Undated
- F. 18 Weiner, Lawrence, 1950-1952
- F. 19 Weissberger, L. Arnold, 1946-1961
- F. 20 Werner, Mort, 1960-1965
- F. 21 Wheelock, Dorothy, 1950-1955
- F. 22 White, E.B., 1968
- F. 23 Whitehead, Robert, 1949; 1961-1968
- F. 24 Whorf, Richard, 1944; 1954-1958
- F. 25 Wi, 1941-1968
- F. 26 Wilder, Audrey and Billy, 1945-1968 (See also Productions—Motion Pictures—*The Spirit of St. Louis*)
- F. 27 William Morris Agency, 1949-1968
- F. 28 Williams, Emlyn, 1949-1964
- F. 29 Williams, Tennessee, 1955; 1961
- F. 30 Winchell, Walter, 1949-1952
- F. 31 Windust, Bretainne, Irene and Penelope, 1951-1956; Undated (See also Productions—Stage—*Anne of the Thousand Days*; *Remains to Be Seen*; *State of the Union*)
- F. 32 Winkler, Daniel, 1952-1965
- F. 33 Wishy, Joe, 1964-1965; Undated
- Box 209**
- F. 1 Wo-Wy, 1943-1968
- F. 2 Wouk, Herman, 1954-1957
- F. 3 Y, 1938-1963; Undated
- F. 4 YMCA, 1965
- F. 5 Z, 1952-1965; Undated (Includes a handwritten letter from Fred Zinnemann)
- F. 6 Zanuck, Darryl, 1943-1963

- F. 7 Zinsser, William, 1957-1965
- F. 8 Zolotow, Sam, 1950; 1954; 1963-1965 (Includes lengthy remembrances by LH of his productions with a view to collaborating on a memoir)
- Various
  - 1949-1956 (Summary lists of telgrams from LH, including those announcing his marriage to Nancy "Slim" Hayward, but primarily lists of congratulatory telegrams to members of other companies)
- F. 9
- F. 10 1959-1967; Undated
- Unidentified
- F. 11 1926; 1939-1968
- F. 12 Undated

**Sub-Series 2: General, 1939-1974; 1995**

Bound Records, 1960-1974 (One binder of corporate records for various LH-owned companies and one binder of LH records gathered by the New York Public Library, including the program for a Hayward retrospective at the library)

**Box 210**

Contracts

**Box 211**

- F. 1 Actors' Equity Association Alien Appearance Rules, 1954
- F. 2 Alvin Theatre, 1950-1954 (New York, NY; Operated by Herman Bernstein through LH's office)
- F. 3 Fisher Theatre, 1961-1963 (Detroit, MI; Contracts and correspondence for shows not produced by LH)
- The League of New York Theatres
  - F. 4 Actors' Equity Association, 1957-1968
  - F. 5 American Federation of Musicians, 1957-1967
  - F. 6 Association of Theatrical Press Agents and Managers, 1965
  - F. 7 By-Laws, 1956
  - F. 8 The Dramatists Guild, 1953-1958
  - F. 9 Society of Directors and Choreographers, 1962
  - F. 10 Stagehands Union, 1953; 1967
  - F. 11 Theatrical Protective Union, 1955
  - F. 12 Theatrical Wardrobe Attendants Union, 1959-1967
- Pay TV
  - F. 13 American Federation of Musicians, 1962
  - F. 14 Jamison, Marshall, 1961 (For Hartford Pay TV project)
  - F. 15 Purpose Clause for New York Corporation, 1961
- Visual Associates
  - F. 16 AFTRA 1964; 1968
  - F. 17 Certificate of Incorporation, 1961

WSTS

**Box 212**

- F. 1 Advertisers, 1961 (Standard contract)
- F. 2 Federal Communications Commission, 1960-1963

- F. 3 *The Massena Observer*, 1961 (Mutual advertising agreement)
- F. 4 Mohawk Airlines, 1962 (Barter agreement)
- F. 5 Publishing, 1961 (Associated Press, ASCAP, BMI)
- F. 6 Purchase and Sale, 1958-1961; 1965
- F. 7 Subscription Services, 1961-1962 (Columbia Records; Epic Records; SESAC; *The Big Sound*)

## Financial

### Account Statements / Cancelled Checks

#### **Box 213**

- F. 1 Hayward, Pamela, 1966
- F. 2 Leland Hayward Productions, Inc., 1961-1966
- F. 3 Subscription Productions, 1962-1963
- Alvin Theatre (New York, NY; Operated by Herman Bernstein through LH's office)

### Operating Statements

- F. 4 1950-1951
- F. 5 1952-1955
- F. 6 General, 1946-1950
- Box Office Statements for Comparison (Fisher Theatre—Detroit, MI)
- F. 7 1961-1962
- F. 8 1963

#### **Box 214**

- F. 1 Committee of Theatrical Producers, 1950-1952 (Statements)
- F. 2 Deed of Trust, 1943; 1953 (From the James Murphy estate; includes related correspondence)
- F. 3 Expense Reports, 1965
- F. 4 Hudson Theatre Operating Company Statements, 1946-1947

### Income Tax

- F. 5 Computations, 1939
- F. 6 Extensions, 1962
- F. 7 General, 1952-1956 (Includes additional assessments and audit material)

### Invoices and Payments

#### Hayward, Pamela

- F. 8 1959-1960 Sept
- F. 9 1960 Oct-Dec
- F. 10 1961 Jan-Mar
- F. 11 1961 Apr-June

#### **Box 215**

- F. 1 1961 July-Aug
- F. 2 1961 Sept-Oct
- F. 3 1963

F. 4 1964  
F. 5 1965  
F. 6 1966 Jan-Mar  
F. 7 1966 Apr-June  
F. 8 1966 July-Sept

**Box 216**

F. 1 1966 Oct-Dec  
F. 2 Undated  
Leland Hayward Productions, Inc. (Television production  
company)

F. 3 1961  
F. 4 1962 Jan-Mar  
F. 5 1962 Apr-June  
F. 6 1962 July-Sept  
F. 7 1962 Oct-Dec  
F. 8 1963 Jan-June

**Box 217**

F. 1 1963 July-Sept  
F. 2 1964-1965  
F. 3 1966; Undated  
F. 4 Messenger Service, 1964-1965

Personal

Mobil Oil

F. 5 1964 Jan-June  
F. 6 1964 July-Dec

General

F. 7 1948-1949 Aug  
F. 8 1949 Sept-Dec

**Box 218**

F. 1 1950 Jan-June  
F. 2 1950 July-Dec  
F. 3 1958-1959  
F. 4 1960 Jan  
F. 5 1960 Feb  
F. 6 1960 Mar  
F. 7 1960 Apr

**Box 219**

F. 1 1960 May  
F. 2 1960 June  
F. 3 1960 July-Aug  
F. 4 1960 Sept

F. 5 1960 Oct  
F. 6 1960 Nov-Dec  
F. 7 1961 Jan-Mar

**Box 220**

F. 1 1961 Apr-June  
F. 2 1961 July-Sept  
F. 3 1961 Oct-Dec  
F. 4 1962-1963  
F. 5 1964 Jan-Mar  
F. 6 1964 Apr-June

**Box 221**

F. 1 1964 July-Aug  
F. 2 1964 Sept-Dec  
F. 3 1965 Jan-Mar  
F. 4 1965 Apr-June  
F. 5 1965 July-Sept  
F. 6 1965 Oct-Dec  
F. 7 Undated

**Box 222**

F. 1 Petty Cash Vouchers, 1965  
General  
F. 2 1954  
F. 3 1963  
F. 4 1964 Jan  
F. 5 1964 Feb  
F. 6 1964 Mar  
F. 7 1964 Apr  
F. 8 1964 May

**Box 223**

F. 1 1964 June  
F. 2 1964 July-Aug  
F. 3 1964 Sept  
F. 4 1964 Oct  
F. 5 1964 Nov  
F. 6 1964 Dec

**Box 224**

F. 1 1965 Jan  
F. 2 1965 Feb  
F. 3 1965 Mar  
F. 4 1965 Apr  
F. 5 1965 May

F. 6	1965 June
<b>Box 225</b>	
F. 1	1965 July
F. 2	1965 Aug
F. 3	1965 Sept
F. 4	1965 Oct
F. 5	1965 Nov-Dec
<b>Box 226</b>	
F. 1	1966
F. 2	Undated
F. 3	The League of New York Theatres, 1966
F. 4	Loan Notes, 1952 (Includes assignments of play interests as collateral)
F. 5	MCA Participation Statement, 1953
F. 6	Sales Figures, 1950
	Southwest Airways
F. 7	Passenger Review Summaries, 1950-1951
	Statements
F. 8	1949-1950
F. 9	1951
	Visual Associates
F. 10	Account Statements and Cancelled Checks, 1961-1965
	Balance Sheets
F. 11	1962
F. 12	1963
<b>Box 227</b>	
F. 1	1964
F. 2	1965
F. 3	Check Lists, 1962-1963
F. 4	Invoices and Payments, 1961-1964
F. 5	Petty Cash Totals, 1961-1962
F. 6	General, 1962-1963
	WSTS
F. 7	Account Statements, 1961-1962
F. 8	Advertising, 1961-1962
	Cash Reports
F. 9	1962
F. 10	1963
F. 11	1964
F. 12	1965
F. 13	Employee Files, 1961-1963 (Applications and salary lists)
F. 14	Insurance, 1958-1965

## Sales Figures

### Box 228

- F. 1 1961-1962
- F. 2 1963
- F. 3 1964
- F. 4 1965

### Legal

- F. 5 Divorce Papers, 1950 (Modifications to custody agreement)
- F. 6 Southwest Airways, 1950  
Ticket Broker Bills, 1964 (Proposed bills regarding rules for ticket brokers)
- F. 7
- F. 8 Ticket Broker Decision, 1964 (U.S. District Court decision)

### Notes

- F. 9 Television Production Ideas, Undated (Descriptions of proposed productions, some of which were ultimately produced)
- F. 10 Visual Associates, 1961 (Minutes)

### WSTS

- F. 11 Background Information, 1961-1962 (On Massena, NY and radio opportunities)
- F. 12 Program Schedules, 1961; Undated
- F. 13 General, Undated
- F. 14 Programs, 1972 (Art and theatrical exhibitions after LH's death)

### Writings

- F. 15-16 *The Crossing—Adano to Catonsville*, 1995 (Dissertation by Sonia Berman on LH's career)

### Box 229

- F. 1 *Hecht's Prayer to His Bosses*, Undated (Humorous poem by Ben Hecht lamenting the artistic vacuum of motion picture writing; bound and illustrated)
- F. 2 New Dramatists Committee Lecture, 1961 (Delivered by LH)  
Southwest Airways Parody, Undated (Mock episode of *The Adventures of Sam Spade* to celebrate Southwest Airways; Unattributed)
- F. 3 *Television Quarterly*, 1962 ("Something to Say" by LH; also includes an interview piece sent to LH as background about the magazine)
- F. 4

### Clippings

- Pay TV
- F. 5 1961
- F. 6 1962
- F. 7 Southwest Airways, 1950
- F. 8 WSTS, 1960-1961
- F. 9 General, 1939-1956; Undated

## **Series IV: Early Career, 1923-1942; Undated**

### Material Assessments

**Box 230**

- F. 1 *A Chapter on Florence*, 1928
- F. 2 *A Hen Upon a Steeple*, 1927
- F. 3 *Hold-Up*, 1927
- F. 4 *Naughty Marietta*, Undated
- F. 5 *Ned McCobb's Daughter*, 1927
- F. 6 *The Octopus*, 1923
- F. 7 *The Pit*, 1926
- F. 8 *Rainbow's End*, Undated
- F. 9 *Wednesday Afternoon*, 1937
- F. 10 *The Wheel of Life*, 1923
- F. 11 Various Titles, 1929; Undated

**Original Story Ideas**

- F. 12 *A Captain Takes Command*, Undated (Outline by Adelaide Heilbron and LH)
- F. 13 *Contact*, 1928
- F. 14 *Extra*, Undated (Two versions of a story outline by Gene Towne and LH)  
*Riders of the Air*, 1928; Undated (Three different versions of a story treatment by Melville Baker and LH; includes a letter from Baker detailing proposed changes)
- F. 15
- F. 16 *The Whirlwind*, Undated (Synopsis of story by J.L. Campbell and LH)

**Submissions**

- F. 17 *America First*, 1936 (Script by Arthur Richman)  
*American Family Robinson*, Undated (Outline for a radio series pilot by Marjorie Bartlett and Douglas Silver)
- F. 18 *Arsenic and Old Lace* (By Joseph Kesselring; produced on Broadway)  
Final Draft, 1941
- F. 19 Rehearsal Draft, Undated
- F. 20 Unidentified Draft, Undated
- F. 21 *Baggage Royal*, 1941 (Script by St. Clair Scott and Frank Stayton)
- F. 22 *Bodyguard*, Undated (Outline for a proposed screenplay by Gene Fowler)
- F. 23 *Cocked Hat*, 1935 (Script by Valentine Davies)
- F. 24 *Coney Island*, Undated (Script by Charles Beahan)
- F. 25 *Dearly Beloved* (By Charles Beahan and Robert Buckner)

**Box 231**

- F. 1 First Draft, 1933
- F. 2 Revised Draft, Undated
- F. 3 *Death and Life*, Undated (Story synopsis proposed by Rufus King; described as a "Karloff synopsis")
- F. 4-5 *Evensong*, Undated (By Edward Knoblock and Beverley Nichols)  
*The First Gentleman of Her Time*, Undated (Script by Bruce Gould and Beatrice Blackmar)
- F. 6
- F. 7-8 *First Night*, Undated (Script by Elliott Nugent)

- F. 9 *The Flying Yorkshiremen*, 1940 (Story by Eric Knight; proposed as dramatic source material)
- F. 10-11 *Forsaking All Others*, 1933 (Script by Frank Cavett and Edward Roberts; copied by MGM script department)
- F. 12 *French Dressing*, Undated (Story outline by Adelaide Heilbron)  
*Good Hunting* (Scripts under the title *Gentlemen, The War!* By Nathanael West and Joseph Schrank)

**Box 232**

- F. 1 Draft, Undated
- F. 2 Revised Draft, 1938
- F. 3 *Grand National*, Undated (Script by Leon M. Pearson)
- F. 4 *Greater Gods*, Undated (Script by William Boehnel)
- F. 5 *Heat Lightning*, 1937 (Correspondence only)
- F. 6 *The House in Silesia*, Undated (Script by Stephen Haggard)  
*Hudson Valley Man* (Scripts by Rose Caylor)
- F. 7 Version A, 1940 June
- F. 8 Version B, 1940 Sept
- F. 9 Version C, 1940 Nov
- F. 10 Version D, 1940 Nov
- F. 11 Version D2, 1941
- F. 12 *Nude Waltzing* Draft, 1940
- F. 13 *The Poet's Asphodel* Draft, Undated

**Box 233**

- F. 1 *I Am Laughing*, Undated  
*I Want a Policeman* (Scripts by Rufus King and Milton Lazarus)
- F. 2 1936 (Includes prop plot)
- F. 3 Undated (Includes prop and costume plots)
- F. 4 *Illusion in Java*, 1939 (Typescript of a novel by Gene Fowler)
- F. 5 *In This World*, Undated (Script by Edith G. Whitesell)  
*Invitation to a Murder* (Scripts by Rufus King; Produced on Broadway)
- F. 6-8 Draft, Undated
- F. 9 *6 Pieces of 8* Draft, Undated (Early draft of Act One only)
- F. 10 *The Jealous Moon*, Undated (Script by Theodore Charles and Jane Cowl)
- F. 11 *Komuso* (a.k.a. *Karin*), Undated (Script by Robert Nichols)

**Box 234**

- F. 1 *The Last Shot*, Undated (Script by Rufus King; described as "a play for Mary Boland")
- F. 2 *Laughter Above*, Undated (Script by Edmund North and James Gow)
- F. 3 *Life of a Lady*, Undated (Script by Richard Aldington and Derek Patmore)  
*Limbo* (Scripts by Edith Garber and Toby Sagalyn)
- F. 4 1938
- F. 5 1940

- F. 6 *Lost Rhythm*, Undated (Story treatment for a screenplay by Vivian Cosby and Charles Beahan)
- F. 7 *Louder Than Words*, Undated (Script by John Monks, Jr. and Fred Finklehoffe)
- F. 8 *Love Went A-Riding*, Undated (Script by Gerald Savory and Richard Blaker)
- F. 9-11 *Man With Silver*, 1933 (Script drafts by Elliott Nugent)
- F. 12 *Mermaid in Distress*, Undated (Screenplay story treatment by Alexander G. Kenedi)
- F. 13 *Merry Go Round*, 1932 (Script by Albert Maltz and George Sklar)

### **Box 235**

- F. 1 *The Miracle Boy*, Undated (Script by A.R. Rawlinson and Louis Golding)
- F. 2-3 *Mr. O'Hagon*, Undated (Script drafts by Jeanne De Casalis)
- F. 4 *My Son's My Son*, 1937 (Script by D.H. Lawrence and Walter Greenwood; Program from an English performance; assessment of the play's merit for American production)
- F. 5 *Nothing But the Truth*, Undated (Radio script by Marjorie Bartlett and Douglas Silver)
- F. 6 *An Old Spanish Custom* (Scripts by Leo Birinski; adapted by Herman J. Mankiewicz)
- F. 7 Early Version, Undated
- F. 8 Revised Version, Undated
- F. 9 *The Devil's Album* Version, Undated
- F. 10 *The Devil's Elbow* Version, Undated
- F. 11 *Life is Beautiful* Version, Undated
- F. 12-13 *One More Lover*, 1936 (Script by Charles Beahan and Garrett Fort)
- F. 14 *The Other Half Stone*, Undated (Scripts by Margaret Carpenter and Candace Hewitt Stevenson)
- F. 15 *Pastoral in Blood*, Undated (Story synopsis proposed by Rufus King; described as being for "a Karloff picture")
- F. 16 *Peace on Earth*, 1933 (Script by Albert Maltz and George Sklar)

### **Box 236**

- F. 1 *Profound Bow to Memory*, 1939 (Script by Alexander King)
- F. 2 *The Ringer*, 1942 (Script by Justin Sturm)
- F. 3 *Riviera*, Undated (Script by Franz Molnar; adapted by Rose Caylor)
- F. 4 *Second Ave. Sight*, Undated (Short play script by Rufus King)
- F. 5 *Sing For Your Supper*, 1941 (60-page story treatment by John Murray and George Corey)
- F. 6 *The Stork Laid an Egg*, 1937 (Script by Peter Barrie; includes an unattributed assessment of the play)
- F. 7 *Things As They Are*, Undated (Script by Edwin Justus Mayer)
- Three's A Family*  
Scripts (By Phoebe and Henry Ephron; entitled *The Wife Takes a Child*)
- F. 8-11 Annotated Drafts, Undated
- F. 12 Partial Drafts
- F. 13 Acts I and II, Undated

- F. 13 Act II, Undated  
 F. 14 Act III, Undated (Four versions)

Prompt Books

**Box 237**

- F. 1 Version 1, Undated (13 individual prompt booklets for various parts)  
 F. 2 Version 2; Undated (22 individual prompt booklets for various parts)  
 F. 3 Version 3; Undated (22 individual prompt booklets for various parts)  
 F. 4 Version 4; Undated (18 individual prompt booklets for various parts)  
 F. 5 Unidentified; Undated (5 individual prompt booklets for various parts)

Revisions

- F. 6 Act I, Undated  
 F. 7 Act II, Undated  
 F. 8 Act III, Undated  
 F. 9-10 Unannotated Drafts, Undated

**Box 238**

- F. 1-3 Unannotated Drafts, Undated  
 F. 4 Background Material, 1942 (Literature from the American Diaper Service)  
 F. 4 *Tomorrow is Monday* (Script drafts by Joseph Samuelson and William Hauptman)  
 F. 5 1940 Feb 29  
 F. 6 1940 Mar  
 F. 7 *Turandot, Princess of China, 1937* (Script by John Gerard and Lawrence Langner)  
 F. 8 *Two on a Tower, 1933* (Script by Dwight Taylor)  
 F. 8 *U.S. 90* (Scripts by Ward Morehouse)  
 F. 9 Version A, 1941 Feb 13  
 F. 10 Version B, 1941 Sept 26  
 F. 11 *The Unvanquished, 1938* (First draft of screenplay adaptation of William Faulkner's novel by Sidney Howard)  
 F. 12 *We, the People, 1932* (Script by Herman J. Mankiewicz)  
 F. 13-14 *The Whole Mule, Undated* (Script drafts by Rufus King)  
 F. 15 *A World Elsewhere, Undated* (Script by Lynn Riggs)  
 F. 16 *Worse Than Rip Van Winkle, 1941* (Radio script by George Brown)  
 F. 17 Untitled, Undated (Story treatment for a play or screenplay about a love triangle and a boxing championship)

**Series V: Diaries and Datebooks, 1920; 1923; 1956-1958** (Two personal diaries from 1920 and 1923; three datebooks from 1956-1958)

**Box 239**

**Series VI: Scores, Undated**

**Box 240**

- The Wisteria Trees*  
 Manuscript, Undated (By Lehman Engel; Lead sheets and parts for the  
 background score of this non-musical play)  
 Published, Undated (Sheet music for the classical and spiritual pieces used in  
 the show)  
*Wish You Were Here*, Undated (Two volumes of unbound piano-conductor  
 scores)

**Series VII: Loose Financial Records, 1950-1970**

Productions

- Box 241** *Call Me Madam*, 1950-1952 (Check Stubs)  
*Goodbye Charlie*
- Box 242** Account Statements and Cancelled Checks, 1959-1964
- Box 243** Voucher Envelopes, 1959-1960
- Box 244** *Hot September*, 1965 (Account statements, cancelled checks and voucher envelopes)
- Box 245** *Kind Sir*, 1953-1954 (Account statements and cancelled checks)
- Box 246** *Love Me Little*, 1958 (Voucher envelopes)  
*Mr. President*  
 Account Statements and Cancelled Checks
- Box 247** 1962
- Box 248** 1963-1964  
 Voucher Envelopes
- Box 249** 1962 Sept-Nov
- Box 250** 1962 Dec-1963 Jan
- Box 251** 1963 Feb-June
- Box 252** *My Three Angels* (National Tour), 1954-1956 (Account statements and cancelled checks)  
*The Prescott Proposals*  
 Account Statements and Cancelled Checks, 1953-1963
- Box 253** Account Statements and Cancelled Checks, 1953-1963
- Box 254** Voucher Envelopes, 1953-1954  
*Remains To Be Seen*, 1951-1963 (Account statements and cancelled checks)
- Box 255** checks)
- Box 256** *A Shot in the Dark*, 1961-1962 (Voucher envelopes)  
*A Shot in the Dark* (National and Bus-and-Truck Tours)  
 Account Statements and Cancelled Checks, 1962-1963  
 Voucher Envelopes  
 National Tour
- Box 258** 1962
- Box 259** 1963
- Box 260** Bus-and-Truck Tour, 1962-1963  
*The Sound of Music*  
 Account Statements and Cancelled Checks
- Box 261** 1960

- Box 262** 1961-1963  
Voucher Envelopes
- Box 263** 1959 Oct
- Box 264** 1959 Nov-1960 Mar
- Box 265** 1960 Apr-June
- Box 266** 1960 July-Dec
- Box 267** 1961 Jan-Feb
- Box 268** 1961 Mar-Aug
- Box 269** 1961 Sept-Dec
- Box 270** 1962 Jan-Mar
- Box 271** 1962 Apr-Nov
- Box 272** 1962 Dec-1963 June
- Box 273** 1963 July
- The Sound of Music* (National Tour)
- Box 274** Account Statements and Cancelled Checks, 1961-1962  
Voucher Envelopes
- Box 275** 1961 Mar-May
- Box 276** 1961 June-Oct
- Box 277** 1961 Nov-Dec
- Box 278** 1962
- Box 279** 1963
- Box 280** Undated (1 of 4)
- Box 281** Undated (2 of 4)
- Box 282** Undated (3 of 4)
- Box 283** Undated (4 of 4)
- The Sound of Music* (Bus-and-Truck Tour), 1962 Sept (Voucher envelopes)
- Box 284**
- Who Was That Lady I Saw You With?*
- Box 285** Account Statements and Cancelled Checks, 1958-1959; 1962
- Box 286** Voucher Envelopes, 1958
- Office Files
- Account Statements and Cancelled Checks
- Box 287** 1965
- Box 288** 1969-1970 (For "The Performance Group")
- Box 289** Check Stubs, 1952-1957
- Box 290** Invoices and Payments, 1965 (Western Union Telegraph Co.)
- Series VIII: Photographs, 1924-1972; Undated**
- Productions
- Stage
- Box 291**
- Call Me Madam* (National Tour), Undated (Primarily photographs of Elaine Stritch)
- F. 1

- Mister Roberts* (Production photos featuring various cast members, many of whom are identified on the photos themselves)
- F. 2 Arthur, Zinn, Undated
- F. 3 Swope, John, Undated
- F. 4 *The Prescott Proposals*, Undated (Production slides)
- South Pacific*, Undated (Zinn Arthur photos of show-related party; includes photos of Mary Martin, Yul Brynner and Oscar Hammerstein II)
- F. 5 *Who Was That Lady I Saw You With?*, 1958 (Slim Aarons publicity stills; includes photos of Ray Walston, Peter Lind Hayes and Mary Healy)
- F. 6 *Wish You Were Here*
- F. 7 Prints, Undated (Contact sheets and two production photos)
- F. 8 Slides, Undated (Backstage)
- F. 9 Negatives, Undated
- Wish You Were Here* (London Production), undated (Houston Toger photographs of the production; includes photographs of Christopher Hewett and other cast members)
- F. 10

#### Television

- The Ed Sullivan Show*, c. 1955 (Scenes from the motion picture *Mister Roberts* performed on the show; Backstage photos include Henry Fonda, James Cagney, Jack Lemmon, Ed Sullivan and LH)
- F. 11
- Ford 50<sup>th</sup> Anniversary Show*, 1953 (Includes shots of Mary Martin, Ethel Merman, Jerome Robbins and LH)
- F. 12

#### Motion Pictures

- Mister Roberts*
- Contact Sheets, Undated (Production photos featuring Henry Fonda and other cast members, including one series of James Cagney giving Jack Lemmon a dance lesson)
- F. 13
- Location Photos, Undated (Photographs by Joe Barry and unidentified photographers)
- F. 14

#### On-Set Photos

### Box 292

- 4 x 5", Undated (Candid snapshots featuring John Ford and various cast members)
- F. 1-5
- 8 ½ x 11", Undated (Includes both posed and candid publicity stills featuring Henry Fonda, James Cagney, William Powell, Jack Lemmon, John Ford, Joshua Logan and LH)
- F. 6
- Production Stills, Undated (Featuring Henry Fonda, James Cagney, William Powell and Jack Lemmon)
- F. 7
- Recreation, Undated (Photos of the cast at play, including Jack Lemmon surfing and a sing-along party attended by the film's stars)
- F. 8
- F. 9 Slides, Undated (Storyboards and production stills)

#### *The Old Man and the Sea*

### Box 293

- F. 1 Fishing Boat, Undated (Unidentified fisherman in small boat)
- F. 2 Set Photos, Undated (Featuring Spencer Tracy and director John

Sturges)

- F. 3 Storyboards, Undated (Photos of storyboard drawings)  
*The Spirit of St. Louis*
- F. 4 Airplanes and Airfields, Undated  
 Construction, 1955; Undated (Thomas E. Peter and unidentified photographers; photos of the construction of the film's version of the airplane and its hangar)
- F. 5
- F. 6-7 Contact Sheets, Undated (Production stills)
- F. 8-9 Contact Sheets (Fragments), Undated
- Box 294**
- Group Photos, Undated (Mac Julian photos: James Stewart, Billy Wilder, LH and crew;  
 F. 1 Unidentified: LH, Billy Wilder, Jack L. Warner and James Stewart)
- F. 2 Location Arrival, Undated (James and Gloria Stewart)
- F. 3 Negatives, Undated  
 Premiere, 1957 (Grauman's Chinese Theatre)  
 1 of 2 (Includes photos of James and Gloria Stewart, Clark Gable, Ricardo Montalban, Robert Stack, Ernest Borgnine, Art Linkletter, Inger Stevens, Natalie Wood, Jack L. Warner and LH)
- F. 4 2 of 2 (Includes photos of James and Gloria Stewart, Gary Cooper, James Garner, Anthony Perkins, Charlton Heston, Robert Young, Don DeFore, Keenan Wynn, Efrem Zimbalist, Jr., Jack L. Warner and LH)
- F. 5 Spirit of St. Louis Model, 1955; Undated (Includes shots of James Stewart in costume)
- F. 6 Stunt Photos, Undated (Featuring director Billy Wilder standing atop a propeller plane)
- F. 7 Thunderbird Field, Undated (By John Swope; U.S. Air Force training center)
- F. 8
- F. 9 Wardrobe Tests, Undated
- Personal
- Prints
- F. 10 Hawks, Kitty, Undated (LH's stepdaughter)  
 Hayward, Leland
- Box 295**
- Group Photos, 1935; Undated (LH with others; unidentified except for James Stewart and Ruth Chatterton in a photo of the Ruth Chatterton Sportsman Pilots' Derby; one inscribed photo)
- F. 1
- F. 2 *Life Magazine*, 1953 (Slim Aarons)
- F. 3 Omega Camera Publicity, Undated
- F. 4 Portraits, Undated  
 Head Shots, 1924; 1926; Undated (Arthur Caperton, Clifton Davis, William Devane, Steve Forrest, Douglas Fowley, Linda Joyce, Mara Joyce, Linda Lombard, Carl Mohner, Tom O'Brien, Monique Van Vooren, George Wies and Ellie Zalon)
- F. 5
- Individuals
- F. 6 A-G, Undated (Mischa Auer (inscribed, but not signed), George and Joan Axelrod, Lauren Bacall, Jack Benny, Yul Brynner, George

Burns, Truman Capote, Mia Farrow, Henry Fonda/Richard  
Rodgers, Samuel Goldwyn, Adolph Green)

- F. 7 H-M, Undated (Moss Hart, Ernest Hemingway, Arthur Hornblow, Elia Kazan, Harry Kurnitz, Joshua Logan (see also Rome, Harold), Mary Martin, Gilbert Miller)
  - F. 8 P-S, Undated (Gregory Peck, Richard Rodgers, Rosalind Russell, David Selznick)
  - F. 9 Unidentified, Undated
  - F. 10 Nature, 1969; Undated
  - F. 11 Posthumous, 1972; Undated (Including photos of Pamela Harriman, Lucille Ball, Mia Farrow, Rosalind Russell, Frank Sinatra)
  - F. 12 Robbins, Jerome, Undated (Photos of Robbins's European trip; some include Robbins, some do not)
  - F. 13 Rome, Harold, Undated (Snapshots of a party featuring Harold Rome at the piano and Joshua Logan performing alongside him)
  - F. 14 Southwest Airways, Undated
  - F. 15 Southwest Airways Anniversary Party, c. 1949 (By The Staggs)
  - F. 16 General, 1958; Undated (A bullfight, a hippopotamus and a reflection of an alley)
  - F. 17 Negatives, Undated (Nature photos and photos of the Hayward children, some with Joshua and Nedda Harrigan Logan)
  - F. 18 Transparencies, 1967 (Landscape and still life photos)
- Slides

**Box 296**

- F. 1 Artwork, 1967; Undated (Paintings, sculptures, puppets)
- F. 2 Astronomy, 1959-1965 (Commercially sold slides)
- F. 3 Bermuda, Undated (Family photos from a vacation)
- F. 4 Brynner, Yul, Undated (See also Sinatra, Frank)
- F. 5 California, Undated
- F. 6 Dogs, Undated
- F. 7 European Trip, 1953-1954
- F. 8 Family, Undated
- F. 9 Hawaii, 1954
- F. 10 Hawk, Undated (A hawk in flight)
- F. 11 Italy, 1962
- F. 12 Mexico, Undated
- F. 13 "Mia's Room", 1967
- F. 14-15 Nature, 1967; Undated (Shots of flowers, trees and sky)

**Box 297**

- F. 1 Sinatra, Frank, 1967 (Shots of a trip apparently organized by Frank Sinatra; including Sinatra, Mia Farrow, Bennett Cerf, Yul Brynner; No shots of LH)
- F. 2 Spain, 1954
- F. 3 Tracy, Spencer and Hemingway, Ernest, 1953 (Boat trip)
- F. 4 Unidentified People, 1967; Undated
- F. 5 Unidentified Rooms and Objects, 1967; Undated
- F. 6-7 Unidentified Vacations, 1967; Undated

F. 8 Stereoscopic Slides, 1953 (Boat trip, including slides of Spencer Tracy)

**Series IX: Scrapbooks, 1944-1965**

**Box 298-299** *Anne of the Thousand Days*, 1948-1949 (Three scrapbooks)

**Box 300** *A Bell for Adano*, 1944-1945

**Box 301**

F. 1 *Call Me Madam*, 1952

F. 2 *Ford 50<sup>th</sup> Anniversary Show*, 1953

**Box 302**

F. 1 *Gypsy*, 1959

F. 2 *Hot September*, 1965

**Box 303** *Mr. President*, 1962

**Box 304-308** *Mister Roberts*, 1947-1950 (Five scrapbooks)

**Box 309**

F. 1 *Mister Roberts* (National Tour), 1952

F. 2 *Mister Roberts* (Motion Picture), 1954-1955

**Box 310** *The Old Man and the Sea*, 1956-1959

**Box 311**

F. 1 *Point of No Return*, 1951

F. 2 *Portrait in Black*, 1945-1946

**Box 312**

F. 1 *The Prescott Proposals*, 1953-1954

F. 2 *Remains To Be Seen*, 1951

**Box 313**

F. 1 *A Shot in the Dark*, 1961-1963

F. 2 *The Sound of Music*, 1959

**Box 314** *The Spirit of St. Louis*, 1954-1957

**Box 315-316** *State of the Union*, 1945-1948 (Four scrapbooks)

**Box 317**

F. 1 *Who Was That Lady I Saw You With?*, 1957-1958

*Wish You Were Here*, 1952-1953

F. 2 1 of 3

**Box 318** 2 of 3

**Box 319**

F. 1 3 of 3

F. 2 Various Productions, 1957-1961 (Television)

**Series X: Oversized, 1940-1965; Undated**

Productions

Stage

**Box 320**

F. 1 *Goodbye Charlie*, 1959-1960 (Salary lists, Lighting plan)

- F. 2 *Love Me Little*, 1958 (Salary lists; Not produced by LH)
- Mr. President*
- F. 3 Financial, 1962 (Salary lists)
- F. 4 Program, 1962 (For Washington, D.C. benefit performance)
- F. 5 *Mrs. McThing*, 1951-1952 (Salary lists; Not produced by LH)
- F. 6 *Point of No Return*, 1950 (Scenic designs by Jo Mielziner)
- The Sound of Music* (Financial)

**Box 321**

- F. 1 Advertising Expenses, 1960
- Salary Lists
- F. 2 1960
- F. 3 1961 Jan-June
- F. 4 1961 July-Dec

**Box 322**

- F. 1 1962 Jan-June
- F. 2 1962 July-Dec
- F. 3 1963

**Box 323**

- The Sound of Music* (National Tour) (Salary Lists)
- F. 1 1961-1962 June
- F. 2 1962 July-1963
- F. 3 *Who Was That Lady I Saw You With?*, 1958 (Salary lists)
- F. 4 *Wish You Were Here*, 1952 (Diving stand design)
- F. 5 *The Wisteria Trees*, 1950 (Advertising expenses, Jo Mielziner curtain design)

Television

**Box 324**

- Ford 50<sup>th</sup> Anniversary Show*, 1953 (Record covers and sleeves for Ethel Merman / Mary Martin duet release)
- F. 1
- F. 2 *The Gershwin Years*, Undated (Handwritten biographical notes)

Motion Pictures

**Box 325**

- F. 1 *Mister Roberts*, 1955 (Financial)
- The Old Man and the Sea* (Financial)
- F. 2 Analysis of Charges, 1956-1957
- Daily Set Costs
- F. 3 1956
- F. 4 1957
- F. 5 Distribution Costs, 1956-1957

**Box 326**

- Production Costs, 1956-1958
- The Spirit of St. Louis* (Financial)

**Box 327**

- F. 1 Distribution, 1956  
Labor Distribution
- F. 2 1954-1955 Oct
- F. 3 1955 Nov
- F. 4 1955 Dec
- F. 5 1956 Jan

**Box 328**

- F. 1 1956 Mar-Aug
- F. 2 Material Distribution, 1955-1956  
Production Cost Detail
- F. 3 1954
- F. 4 1955 Jan-June
- F. 5 1955 July-Oct

**Box 329**

- F. 1 1955 Aug-1956 Oct
- F. 2 1955 Nov-1956 Mar

**Box 330**

- F. 1 1955 Nov-1956 Sept
- F. 2 1956 Mar-Aug

General

Artwork

**Box 331**

- F. 1 Painting, Undated (Possibly of LH; unsigned)  
Pen and Pencil Drawings, Undated (Two by S. Appet, one  
F. 2 unidentified)
- Awards and Certificates, 1963; 1965; Undated (One award each to LH  
F. 3 and Herman Bernstein, plus a commemorative copy of a New York State  
law regarding the theater)
- F. 4 Floor Plans, Undated (Office spaces and theaters)

Photographs

Productions

Stage

**Box 332**

- F. 1 *Call Me Madam*, Undated (Backstage photos including Ethel  
Merman, Howard Lindsay, Russel Crouse, Jerome Robbins  
and LH; production photos by VanDamm)
- F. 2 *Mister Roberts*, Undated (By Zinn Arthur, John Swope and G.  
Maillard Kessler)
- F. 3 *Point of No Return*, Undated (Signed by photographer John  
Swope; others unidentified)
- F. 4 *Remains To Be Seen*, Undated
- F. 5 *Wish You Were Here*, Undated (Contact sheets and negatives)
- F. 6 Television: *Ford 50<sup>th</sup> Anniversary Show*, 1953 (Rehearsal and  
backstage pictures, including shots of: Mary Martin, Ethel

Merman, Jerome Robbins, Edward R. Murrow, Oscar  
Hammerstein II and LH)

Motion Pictures

F. 7 *The Old Man and the Sea*, Undated

F. 8 *The Spirit of St. Louis*, Undated

Personal

F. 9 Contact Sheets, Undated (Photos include Joshua and Nedda  
Harrigan Logan, Hayward children)

F. 10 Hayward, Bridget and Brooke, 1940; Undated (Childhood  
photos of LH's daughters, some by John Swope; one photo of  
James Stewart on a horse with Brooke)

F. 11 Hayward, Leland, Undated (One portrait of LH alone, one with  
Herman Bernstein and one with an unidentified man)

F. 12 Individuals, Undated (Luis Domingue, Dorothy and Oscar  
Hammerstein, Tyrone Power, Irwin Shaw)

F. 13 Professional, Undated (Southwest Airlines Photo; Unidentified scale  
model of a theater (by Bill Mitchell))

**Separated Material**

*American Showmen: Leland Hayward*

(Two reel-to-reel tapes of a BBC documentary on Hayward.)

*Ford 50<sup>th</sup> Anniversary Show*

(VHS copy of the television special.)

Unidentified Dictaphone belts

Unidentified roll of undeveloped film