



The New York Public Library
Billy Rose Theatre Division

Guide to the

Marian Winters papers

1936-1979

*T-Mss 2013-306

Summary

Actor: Winters, Marian

Title: Marian Winters papers

Date: 1936-1979

Size: 4.75 linear feet (13 boxes and 7 volumes)

Source: Gift, Michael Singer, 2013

Abstract: Marian Winters (1920-1978) was born Marian Weinstein on April 20th in New York City. She began acting as early as 1936 in a Carnegie Hall production of *Motherly Love*, and debuted on Broadway as an understudy for Frances Dee in *Blithe Spirit* (1945). Around this time she married Jerome H. "Jay" Smolin, an executive at NBC, to whom she remained married until her death. In 1952, Winters won a Tony award for her performance as Natalia Landauer in *I Am A Camera*, and her acting career continued on the stage and screen through the 1970s. She also wrote and published her own plays. Of particular note are *A is for All* (1968) and *All is Bright* (optioned 1968, performed 1970). In 1967, Winters won an Emmy for her television adaptation of *Animal Keepers*, one of the three one-act plays comprising *A is for All*. In 1976, she was meant to play Mama Kolowitz in *So Long, 174th St.*, but her part was cut before the musical opened. Between 1977 and 1978 she collaborated with Albert Hague on the new musical *A New World*, which received a partially staged reading in May of 1977, but the partnership fell through in 1978 when Hague and Winters failed to reach mutually acceptable terms of collaboration. Her last role was Helga ten Dorp in Ira Levin's 1978 production of *Deathtrap*. She died of cancer in New York City on November 3rd, 1978. The materials in this collection focus on Winters' stage career, to the exclusion of her roles in television. There is a special emphasis on the productions Winters created herself, the bulk of material supporting those plays she wrote or performed in. These include scripts in multiple drafts (some annotated, some used in performance) clippings, promotional material, programs, recordings, sheet music, books (some annotated), photographs, contracts, and correspondence. The collection also includes a number of portraits, three recordings of unknown contents, and seven large scrapbooks containing a variety of materials that trace the steps in Winters' theatrical career. The collection also contains some materials relevant to Winters' non-theatrical life, most notably a series on the creation of the book *Catwise*.

Preferred citation: Marian Winters papers, *T-Mss 2013-306. Billy Rose Theatre Division, The New York Public Library for the Performing Arts

Creator History

Marian Winters (1920-1978) was born Marian Weinstein on April 20th in New York City. She began acting as early as 1936 in a Carnegie Hall production of *Motherly Love*, and debuted on Broadway as an understudy for Frances Dee in *Blithe Spirit* (1945). Around this time she married Jerome H. "Jay" Smolin, an executive at NBC, to whom she remained married until her death. In 1952, Winters won a Tony award for her performance as Natalia Landauer in *I Am A Camera*, and her acting career continued on the stage and screen through the 1970s. She also wrote and published her own plays. Of particular note are *A is for All* (1968) and *All is Bright* (optioned 1968, performed 1970). In 1967, Winters won an Emmy for her television adaptation of *Animal Keepers*, one of the three one-act plays comprising *A is for All*. In 1976, she was meant to play Mama Kolowitz in *So Long, 174th St.*, but her part was cut before the musical opened. Between 1977 and 1978 she collaborated with Albert Hague on the new musical *A New World*, which received a partially staged reading in May of 1977, but the partnership fell through in 1978 when Hague and Winters failed to reach mutually acceptable terms of collaboration. Her last role was Helga ten Dorp in Ira Levin's 1978 production of *Deathtrap*. She died of cancer in New York City on November 3rd, 1978.

Scope and Content Note

The materials in this collection focus on Winters' stage career, to the exclusion of her roles in television. There is a special emphasis on the productions Winters created herself, the bulk of material supporting those plays she wrote or performed in. These include scripts in multiple drafts (some annotated, some used in performance) clippings, promotional material, programs, recordings, sheet music, books (some annotated), photographs, contracts, and correspondence. The collection also includes a number of portraits, three recordings of unknown contents, and seven large scrapbooks containing a variety of materials that trace the steps in Winters' theatrical career. The collection also contains some materials relevant to Winters' non-theatrical life, most notably a series on the creation of the book *Catwise*.

Arrangement: Series I: Productions; Series II: Correspondence; Series III: Scrapbooks; Series IV: Photographs; Series V: Audio Recordings; Series VI: *Catwise*

Key Terms

Subjects

Actors -- United States -- 20th century
Directors
Dramatists
Theater -- United States -- New York (State) -- New York -- 20th century

Genre/Physical Characteristic

Clippings
Contracts
Correspondence
Photographs
Programs
Publicity
Scrapbooks
Scripts
Set design drawings

Sheet music
Sound recordings

Names

Barker, Margaret, 1915?-1993
Cohen, Alexander H. 1920-2000
Connelly, Marc, 1890-1980
Friedman, Sy, 1919-1985
Hague, Albert, 1920-2001. New world. New world.
Harris, Julie, 1925-2013
Kroll, Lucy
Lortel, Lucille
Roberts, Flora
Twardowski, Hans Heinrich von, 1898-1958
Van Druten, John 1901-1957
Van Druten, John, 1901-1957