Guide to the Jan Peerce Papers, 1918-1985

JPB 95-6

Music Division

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

Contact Information

Contact Information:
The New York Public Library for the Performing Arts
Music Division
40 Lincoln Center Plaza – Third Floor
New York, New York 10023-7498
Phone: 212/870-1650
Fax: 212/870-1794
Email: musicdiv@nypl.org
Web address: http://www.nypl.org/research/mus/mus.html

Processed by: Lee Spilberg
Date Completed: July 2006

Processed and encoded through a gift from Robert W. Wilson.

© 2006 The New York Public Library. Astor, Lenox, and Tilden Foundations. All rights reserved.
Descriptive Summary

<table>
<thead>
<tr>
<th>Title:</th>
<th>Jan Peerce Papers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Collection ID:</td>
<td>JPB 95-6</td>
</tr>
<tr>
<td>Creator:</td>
<td>Peerce, Jan</td>
</tr>
<tr>
<td>Extent:</td>
<td>99.5 linear feet (166 boxes)</td>
</tr>
<tr>
<td>Repository:</td>
<td>Music Division.</td>
</tr>
<tr>
<td></td>
<td>The New York Public Library for the Performing Arts</td>
</tr>
</tbody>
</table>

Abstract: Jan Peerce (1904-1984) was an American tenor whose career as an opera star and concert performer extended more than fifty years. The Jan Peerce Papers are a record of his life and career, documented through correspondence, scripts, writings, programs, clippings, scores and other performance materials.

Administrative Information

Access

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

Publication Rights

For permission to publish, contact the Curator, Music Division.

Preferred Citation

Jan Peerce Papers, JPB 95-6, Music Division, The New York Public Library for the Performing Arts.

Custodial History

The Jan Peerce Papers were donated to the Music Division in 1994 by Alice K. Peerce.

Processing Information

The collection was processed and cataloged in 2006.
Biographical Note

Jan Peerce was born Jacob Pincus Perelmuth on June 3, 1904. His parents, Louis Perelmuth and Anna Posner Perelmuth, were Russian immigrants who settled on Manhattan’s Lower East Side. Jacob’s mother wanted him to play the piano, but the family could not afford one for him, so she settled on the violin. Occasionally during this period, Jacob would sing at his local synagogue, winning praise for his high, pre-adolescent voice. Singing was far from the top of Jacob’s priorities, however. His mother envisioned a medical career for him, and Jacob had no objection. As he finished high school and began college, however, he began to have other ideas.

Jacob put together a small dance band, featuring his violin, and made some extra money by playing at social events. The band started by playing at weddings held in the Perelmuth’s catering hall, but soon found other work. Jacob enjoyed his musical work more than his schoolwork and saw that it could be far more remunerative than studying. When he failed out of Columbia University for neglecting his studies, he decided to try making a living as a full-time musician.

While struggling with his band, Jacob eloped with his long-time girlfriend, Alice Kalmanowitz. Although Jacob and Alice had first met as children in 1912, they did not begin dating until the mid-1920s. The Perelmuths did not approve of the relationship because they were afraid a serious girlfriend or wife might lure Jacob away from his studies and the Kalmanowitzes disapproved because, although they liked Jacob personally, they did not foresee a financially successful future for him. Jacob and Alice had actually married in secret in October, 1928, several months before their elopement, but they each went back to live with their parents and told no one of the marriage. Finally, in June 1929, Jacob and Alice ran off to Chicago and had their religious ceremony. Their parents were dismayed, but ultimately accepted the marriage and Jacob and Alice returned to New York. In 1930, Alice gave birth to a son named Lawrence, who, as Larry Peerce, would grow up to become a successful television and motion picture director.

The band had found some success by this time, especially once Jacob began singing the vocal choruses himself with his impressive tenor voice. Under the names Jack Pearl and Pinky Pearl, Jacob and his band worked more and more until 1932 when a job at a hotel brought Jacob together with impresario Samuel “Roxy” Rothafel. Rothafel was in the process of creating entertainment programs for the newly-completed Radio City Music Hall and he approached Jacob after hearing him play and sing. Jacob was surprised that Rothafel was interested at all, but particularly that he was interested in Jacob as a singer, rather than a violinist. Rothafel told him he was “the handsomest man in the world” if he would only believe it and Jan Peerce would credit Rothafel for giving him the confidence that would last the rest of his life.

While singing classical and popular music at Radio City Music Hall, Jacob convinced Rothafel to compromise and call him “Jan Peerce”. The new name had the sound that Rothafel
wanted, but made Jacob feel more comfortable and closer to his own identity. As Jan Peerce, he also worked in radio, sometimes anonymously and sometimes under his new name. In 1935, the Peerces had their second child, Joy. His repertoire grew wider and began to include operatic arias as the 1930s wore on. In 1938, Peerce was called upon to audition for Arturo Toscanini, the most famous conductor of the century. Toscanini needed a tenor for a concert performance of Beethoven’s *Ninth Symphony*, and Peerce had been recommended. After a successful audition in Toscanini’s hotel suite, Peerce got the job and his appearance with Toscanini expanded his reputation greatly. Toscanini frequently referred to Peerce as his “favorite tenor” and they maintained a friendship and occasional professional collaboration for fifteen years, until Toscanini’s retirement.

Peerce had still never performed a full opera, although some critics and many fans were discussing his future as a tenor at The Metropolitan Opera. Though Peerce was still unsure of his suitability for grand opera, Alice Peerce had no doubts and, while serving as her husband’s agent, she booked him, without his knowledge, to appear in *Rigoletto* in Baltimore with star Robert Weede. Peerce learned the part, honored his wife’s commitment and received great acclaim for his operatic debut. He began studying other operas and appearing in various touring companies throughout the United States, in addition to his concert tours. In 1939, the Peerces had their third child, Susan.

At last, in 1941, The Metropolitan Opera offered Peerce a contract and on November 29, Jan Peerce made his Metropolitan Opera debut in *La Traviata*. Critics were nearly unanimous in their praise and he made numerous subsequent appearances that season. Peerce remained a fixture at The Metropolitan Opera for twenty-five straight seasons. He was one of the institution’s most famous and commercially popular tenors, continuing to perform the roles he considered within the scope of his voice and personality. Despite urging by Toscanini and others, Peerce insisted that not every opera was for every singer and he kept to his repertoire of approximately twenty operatic roles. Peerce remained with The Metropolitan Opera, while also touring the country with various other companies, until 1966, when he retired from operatic performance because his vision had deteriorated and he could not navigate the complex sets anymore.

Peerce was in constant demand as a concert performer from the 1930s through the 1980s. He traveled the country every year and made several international tours, including trips to Japan, South Africa, Western Europe, Canada, Australia and New Zealand. In 1956, he became the first American singer to visit the Soviet Union on a concert tour. Although throughout his life, people mistakenly claimed he had been a cantor, Peerce did incorporate Passover services at various hotels into his appearance schedule. Each year from the 1960s through the early 1980s, Peerce presided over religious services for hotel guests, usually in Miami, Florida.

Peerce was a frequent and successful recording artist and pioneered a trail between classical or operatic singing and popular music. Frequently commenting that the only two kinds of music are “good” and “bad”, Peerce would record entire operas, albums of arias and classical songs, as well as popular singles and albums of Broadway show tunes. His recording of *The Bluebird of Happiness* was immensely popular, eventually becoming one of the best-selling records by a concert artist. It also became Peerce’s most requested number, to the shock and dismay of some classical critics.
After retiring from grand opera, Peerce embarked on a new phase of performance: the musical theater. Feeling a very personal connection to the story of *Fiddler on the Roof*, Peerce made it clear he was interested in appearing in the play. After a summer tour of the show in Ohio, Peerce took the lead role in the Broadway production for several months in 1971 and 1972. He would continue to tour with the show on and off through 1982. He never again appeared on Broadway, but did tour in *The Rothschild* and an original musical intended for Broadway, *Laugh a Little, Cry a Little*.

Peerce was very concerned with maintaining the quality of his voice and rehearsed constantly. His longevity was rare, if not unique, and he continued to impress critics and audiences until 1982, when he became ill and fell into a coma from which he never recovered. Jan Peerce died on December 15, 1984.
Scope and Content Note

The papers of Jan Peerce encompass both the public and private sides of his life. Peerce’s correspondence incorporates personal and professional communication, including a substantial number of letters between Jan Peerce and his wife, Alice. The collection contains over fifty years worth of programs, clippings and publicity materials relating to Peerce’s concert and operatic appearances. There are scrapbooks documenting his travels, contracts tracing the course of his career, and appointment books detailing his schedule. His repertoire is represented by a sizable collection of scores, many of which are original arrangements for Peerce’s concert appearances. Scripts of many of Peerce’s radio, television, nightclub and motion picture appearances are included in the collection, although most are not annotated. There are transcripts of interviews with Peerce, as well as copies of articles and speeches written by him. The collection includes various notes and drafts of Peerce’s memoir, The Bluebird of Happiness. Memorabilia includes a large collection of plaques presented to Peerce and his wife, honoring their commitments to various causes, as well as his talent. The collection includes photographs documenting Peerce’s professional appearances and family life. There are also signed photographs from many of his colleagues. While the collection documents Peerce’s career in great detail, it includes much less about his personal life. There is very little material from his early life or with regard to his family, apart from the extensive correspondence with his wife.
Organization

The collection is organized into 14 series and 7 sub-series. They are:

- Series I: Correspondence, 1918-1985
  - Sub-series 1 – General, 1918-1985
  - Sub-series 2 – Peerce, Alice, 1926-1985
- Series II: Scripts, 1935-1982
- Series III: Writings and Interviews, 1937-1981
- Series IV: Financial, 1927-1982
- Series V: Professional, 1928-1985
- Series VI: Programs, 1927-1985
- Series VII: Clippings, 1933-1985
- Series VIII: Personal, 1939-1984
  - Sub-series 1 – General Personal Records, 1966-1981; Undated
  - Sub-series 2 – Appointment Books, 1959-1983
- Series IX: Photographs, 1927-1982
- Series XI: Memorabilia, 1936-1982; Undated
- Series XII: Scores, 1926-1965; Undated
  - Sub-series 1 – Unbound, 1965; Undated
  - Sub-series 2 – Bound, 1926-1961; Undated
- Series XIV: Oversized, 1941-1982
Series Descriptions

Series I: Correspondence, 1918-1985 9.25 linear feet [18 boxes and 4 folders]
This series contains Peerce’s personal and professional correspondence, including numerous letters between him and his wife, Alice. In addition, the series includes condolences sent following Peerce’s death.

Sub-series 1 – General, 1918-1985 4 linear feet [8 boxes]
Arrangement: Alphabetical
This subseries contains all of Peerce’s personal and professional correspondence, except the correspondence between him and his wife, Alice. His correspondents include colleagues, celebrities, friends, family members and agents. In addition, there are letters to and from members of the public and copies of letters to critics.

Sub-series 2 – Peerce, Alice, 1926-1985 5.25 linear feet [10 boxes, 4 folders]
Arrangement: Chronological
This subseries contains Peerce’s correspondence with his wife, Alice, as well as the condolences she received upon his death.

Arrangement: Alphabetical
This series contains scripts for many of Peerce’s appearances in motion pictures, plays, radio, and television. Most are not annotated.

Series III: Writings and Interviews, 1937-1981 1 linear foot [2 boxes]
Arrangement: Alphabetical
This series consists of articles, speeches and press releases written by, or credited to, Jan Peerce. There are also prospectuses and a complete draft of his memoir The Bluebird of Happiness, and some notes on his stage appearances. In addition, the series includes magazine interviews and transcripts of oral interviews with Jan Peerce.

Arrangement: Alphabetical
This series contains contracts for various appearances and recordings in Jan Peerce’s career, as well as statements, checks, receipts and other financial documentation.

Series V: Professional, 1928-1985 2 linear feet [4 boxes]
Arrangement: Alphabetical
This series contains song lists, repertoire lists and discographies from Jan Peerce’s career, as well as publicity materials including press releases, biographies, catalogues and fliers advertising his appearances. The series also includes travel records, such as passports and itineraries, from Peerce’s national and international tours. A highlight of the series is a pair of fragile prompt books, which Peerce carried with him on stage during all his appearances.
Series VI: Programs, 1927-1985 8.75 linear feet [17 boxes and 2 folders]

Arrangement: Chronological

This series consists of programs for many of Jan Peerce’s appearances, including concerts, operas and summer stock musicals, several of which are signed. The series also contains some programs for appearances by others, presumably attended by Jan and/or Alice Peerce.

Series VII: Clippings, 1933-1985 1.5 linear feet [2 boxes and 12 folders]

Arrangement: Chronological

This series consists of clippings documenting Jan Peerce’s career. Most are in English, but there are some foreign-language clippings, some of which include English translations.

Series VIII: Personal, 1939-1984 2.75 linear feet [5 boxes and 5 folders]

This series includes Jan Peerce’s personal records and souvenirs, as well as appointment books and memo books kept by the Peercees.

Sub-series 1 – General Records, 1939-1984; Undated .75 linear feet [1 box and 5 folders]

Arrangement: Alphabetical

This subseries includes a personal address book, health recommendations for Jan Peerce and personal souvenirs, while also documenting the Peercees’ social life, via guest lists, invitations and business cards.

Sub-series 2 – Appointment Books, 1959-1983 1.5 linear feet [3 boxes]

Arrangement: Chronological

This subseries consists solely of appointment books from the period indicated, except for 1971, 1977 and 1978.

Sub-series 3 – Memo Books, 1963-1982; Undated .5 linear feet [1 box]

Arrangement: Chronological

This subseries consists of small notebooks containing appointments and ideas from the period indicated, except for 1965-1967.

Series IX: Photographs, 1927-1982 2.5 linear feet [5 boxes]

Arrangement: Alphabetical

This series consists of photographs documenting Jan Peerce’s professional appearances, family life and travels. There are also several autographed pictures of Peerce’s colleagues.

Series X: Books, 1954-1978 .5 linear feet [1 box]

Arrangement: Alphabetical

This series consists of books owned by Jan Peerce. Some are religious in nature, while others include contributions by Jan Peerce.
Jan Peerce Papers

Series XI: Memorabilia, 1936-1982; Undated 12 linear feet [21 boxes]

Arrangement: Alphabetical

This series includes three-dimensional artwork owned by Jan Peerce, medallions and plaques awarded to Jan and Alice Peerce and an unidentified baby gown.

Series XII: Scores, 1926-1965; Undated 27.5 linear feet [40 boxes]

This series consists of scores, manuscript and published, for various songs in Jan Peerce’s repertoire. The series is divided into unbound and bound scores.

Sub-series 1 – Unbound, 1965; Undated 21 linear feet [27 boxes]
Arrangement: Alphabetical

This subseries contains both manuscript and published scores for songs in Jan Peerce’s repertoire. In many cases, complete orchestral scores and orchestral parts are both included, while in others there are only partial orchestrations or published sheet music.

Sub-series 2 – Bound, 1926-1961; Undated 6.5 linear feet [13 boxes]
Arrangement: Alphabetical

This subseries contains bound copies of complete scores, many of which are engraved with Jan Peerce’s name. In addition, the subseries contains engraved music folders for various orchestral parts.


Arrangement: Chronological

This series consists of scrapbooks documenting Jan Peerce’s career. Some simply cover a chronological period, while others are strictly concerned with one tour or event.

Series XIV: Oversized, 1941-1982 7.5 linear feet [8 boxes]

Arrangement: Alphabetical

This series contains awards and tributes to Jan Peerce, as well as oversized artwork, photographs, posters and publicity materials.
### Series I: Correspondence, 1918-1985

#### Subseries 1: General, 1918-1985

<table>
<thead>
<tr>
<th>Box</th>
<th>Fol</th>
<th>Description</th>
</tr>
</thead>
</table>
| 1   | A   | 1946-1983  
Includes correspondence from Cindy Adams, Joey Adams, Stella Adler and Marian Anderson |
| 2   | A, Allers, Franz, 1963-1968; Undated |
| 3   | America-Israel Cultural Foundation, 1962-1981 |
Includes letter to Stella Adler |
| 4   | Appearances 1935-1944 |
Includes a letter from Fiorello LaGuardia |
| 5   | 1945-1959 |
Includes correspondence from Dag Hammarskjold, Spyros Skouras and Leopold Stokowski |
| 6   | 1960-1962 |
| 7   | 1963-1968 |
Includes correspondence from Ed McMahon |
| 8   | 1969-1982; Undated |
Includes correspondence from John Lindsay and Ed McMahon |
| 9   | Carnegie Hall, 1964 |
50th Anniversary Recital. Includes a personal note from Henny Youngman and telegrams from Eileen Farrell, Jacob Javits and Roberta Peters. |
| 10  | Radio, Film and Television, 1943-1982 |

| 2   | 1 | Autograph Book, 1918 |
From P.S. 62 |
| 2   | 2 | Awards, 1951-1982 |
| 3   | B, 1956-1983 |
Includes correspondence from Pearl Bailey, Abe Beame, Theodore Bikel and Victor Borge |
| 4   | Bach Aria Group, 1958-1964 |
| 5   | Bachauer, Gina and Sherman, Alec, 1958-1960 |
| 6   | Bass, Warner, 1959-1973 |
Accompanist |
| 7   | Berg, Gertrude, 1941; 1965; Undated |
| 8   | Bernstein, Leonard, 1953-1960 |
| 9   | The Bluebird of Happiness (autobiography), 1969-1983 |
Correspondence with agents, editors and, primarily, co-author Alan Levy. |
| 10  | C, 1944-1985 |
Includes correspondence from Eddie Cantor, Johnny Carson and Charles Coburn |
| 11  | Cantors, 1944; 1957-1984 |
| 12  | Chotzinoff, Samuel, 1946-1960 |
See also "Metropolitan Opera Debut" |
| 13  | Cleva, Fausto, 1957-1966 |
| 14  | Coots, J. Fred, 1968-1973; Undated |
| 15  | Crawford, Joan, 1957-1968; 1974 |
| 16  | Critics, 1959-1974; Undated |
| 17  | Cultural Corps, 1964-1965 |
| 18  | D, 1947-1966 |
Includes correspondence from Deanna Durbin |
<p>| 19  | DeMille, Agnes (Prude, Agnes), 1960; 1968 |</p>
<table>
<thead>
<tr>
<th>Page</th>
<th>Category</th>
<th>Dates</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>20</td>
<td>E, 1942-1977</td>
<td>See Hurok, Sol for correspondence from husband Walter Prude</td>
<td>Includes correspondence from Abba Eban</td>
</tr>
<tr>
<td>3</td>
<td>Charity, 1948-1983; Undated</td>
<td>Events</td>
<td>Includes correspondence from George Jessel, Alan King, Herbert Lehman, Bess Myerson, Ed Sullivan and Mike Wallace</td>
</tr>
<tr>
<td>2</td>
<td>F, 1953-1982</td>
<td>Includes correspondence from Arthur Fiedler</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>1944-1965</td>
<td>Fan Mail</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>1966-1983</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Undated</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Children, 1963; 1965; 1973</td>
<td>Includes a note from Jan Peerce's granddaughter, Louise and a hand-drawn thank-you note for Alice Peerce</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Don't Be A Sucker, Junior, 1956</td>
<td>Responses to article published in <em>The Saturday Evening Post</em></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>The Eternal Light: Passover With Jan Peerce, 1964-1965</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>1-2</td>
<td>The Singing Clown, 1932</td>
<td>Anonymous character played by Jan Peerce on WOR Radio in New York City. Includes two letters from Peerce's parents, not identified as such.</td>
</tr>
<tr>
<td>3</td>
<td>Feldman, Maurice, 1962-1974; Undated</td>
<td>Publicist; See also Appearances</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Broadway, 1971-1972</td>
<td><em>Fiddler on the Roof</em></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Kenley Theater (Warren, Ohio), 1971</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Tours, 1968; 1975-1978</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Frank, Stanley, 1955</td>
<td>Regarding collaboration on article <em>Don't Be A Sucker, Junior</em></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>G, 1956-1981</td>
<td>Includes correspondence from Justice Arthur Goldberg and Cary Grant</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>A-M</td>
<td>Get Well Messages</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>N-Z; Unidentified</td>
<td>1964</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>List</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>1973</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>1</td>
<td>1984</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>H, 1948-1977</td>
<td>Includes correspondence from W. Averell Harriman, Skitch Henderson, Barbara Hutton and a form letter from Hubert Humphrey</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Haggin, B.H., 1965-1966</td>
<td>Regarding an interview in <em>The New Republic</em></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Handel Medallion (New York City Mayor's Award), 1966</td>
<td>Includes guest lists and a telegram from Ed McMahon</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Hawkins, Osie, 1968-1969</td>
<td>Holiday Cards</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>I-O, 1949-1982</td>
<td>Includes cards from Danny Kaye, Richard Nixon and Carroll O'Connor</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>P-T; Unidentified, 1960-1984</td>
<td>Includes cards from Isaac Stern and Lee Strasberg</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Name</td>
<td>Dates</td>
<td>Notes</td>
</tr>
<tr>
<td>---</td>
<td>------------------------------------------</td>
<td>---------------</td>
<td>----------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>9</td>
<td>Hurok, Sol, 1940-1973; Undated</td>
<td></td>
<td>Correspondence with agent Sol Hurok and his staff</td>
</tr>
<tr>
<td>6</td>
<td>Ithaca College, 1961</td>
<td></td>
<td>Regarding Jan Peerce's attendance at the college's Fall Convocation</td>
</tr>
<tr>
<td>2</td>
<td>J, 1954-1979</td>
<td></td>
<td>Includes correspondence from Lou Jacobi</td>
</tr>
<tr>
<td>4</td>
<td>Johnson, Edward, 1945-1959</td>
<td></td>
<td>General Manager of The Metropolitan Opera Association</td>
</tr>
<tr>
<td>5</td>
<td>K, 1948-1982</td>
<td></td>
<td>Includes correspondence from Bernard Kalb, Marvin Kalb, Danny Kaye, Robert Kennedy, Dorothy Kirsten, Otto Klemperer, Ed Koch and Andre Kostelanetz</td>
</tr>
<tr>
<td>6</td>
<td>Kaye Family, 1944-1972; Undated</td>
<td></td>
<td>Alice Peerce's relatives; See also Metropolitan Opera Debut</td>
</tr>
<tr>
<td>7</td>
<td>L, 1941-1974</td>
<td></td>
<td>Includes correspondence from Jerry Lewis and Leonard Lyons</td>
</tr>
<tr>
<td>8</td>
<td>Levine, James, 1968-1982</td>
<td></td>
<td>Includes Levine's in-depth views on <em>Rigoletto</em></td>
</tr>
<tr>
<td>9</td>
<td>M, 1944-1970</td>
<td></td>
<td>Includes correspondence from Jimmy McHugh, Lauritz Melchior, Paul Muni and Jules Munshin</td>
</tr>
<tr>
<td>12</td>
<td>Mana-Zucca, 1966-1968; Undated</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Master Classes, 1969-1981</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Merrill, Robert, 1949-1982; Undated</td>
<td></td>
<td>Metropolitan Opera</td>
</tr>
<tr>
<td>15</td>
<td>1947-1969; 1983; Undated</td>
<td></td>
<td>1983; Undated</td>
</tr>
<tr>
<td>16</td>
<td>Debut, 1937; 1939; 1941-1942; 1983</td>
<td></td>
<td>Includes telegrams from Gertrude Berg, Danny Kaye, Molly Picon and Robert Weede</td>
</tr>
<tr>
<td>17</td>
<td>Murrow, Edward, R., 1957-1964</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>O, 1941-1983</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>P-Q, 1946-1980</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Papal Audience, 1955; 1965-1966</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Peerce Children, 1944-1981; Undated</td>
<td></td>
<td>Larry Peerce, Susan Peerce and Joy Peerce Wahrhaftig</td>
</tr>
<tr>
<td>4</td>
<td>Peerce Family, 1929-1933; 1941-1966</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Peters, Roberta, 1954-1982; Undated</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Presidential Inaugurations, 1953; 1969</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>R, 1939-1977</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Recordings, 1940-1968</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Reiner, Carlotta and Fritz , 1950-1953</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Resnik, Regina, 1960-1969</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Rogers, Allen, 1966-1980</td>
<td></td>
<td>Accompanist</td>
</tr>
<tr>
<td>12</td>
<td>Rothafel, Samuel “Roxy”, 1933-1936; 1956; 1980; Undated</td>
<td>Correspondence from and about Samuel Rothafel</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>S, 1931-1985</td>
<td>Includes correspondence from Albert Sabin, David Samoff, Frank Sinatra and Harold Stassen</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Samet, Shimon, 1954-1983</td>
<td>Israeli journalist</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Schneerson, Rabbi Menachem M., 1971-1985</td>
<td>Includes both personal and organizational correspondence</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Smith, Harold Sr., 1960-1965</td>
<td>Owner of the Reno nightclub at which Jan Peerce appeared</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>South Africa, 1961-1962</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>1</td>
<td>State of Israel Bonds, 1960-1985; Undated</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>2</td>
<td>Stern, Isaac and Vera, 1954-1983</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>3</td>
<td>Sullivan, Ed and Sylvia, 1960-1970</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td></td>
<td>See also Events--Charity</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>4</td>
<td>T, 1946-1970</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td></td>
<td>Includes a note from Giorgio Tozzi and a vintage note from 19th century Italian tenor Enrico Tamberlik</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>5</td>
<td>Toscanini, Arturo, 1938-1969; 1983; Undated</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td></td>
<td>Correspondence from and about Arturo Toscanini</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>6</td>
<td>Truman, Harry S., 1956; 1968; 1973</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>7</td>
<td>U-V, 1942; 1962; 1967; 1975</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>W, 1946-1962</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>9</td>
<td>Walter, Bruno, 1944-1946</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>10</td>
<td>Walters, Jess, 1965</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>11</td>
<td>Weisgal, Meyer, 1957-1976</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td></td>
<td>Chairman, Weizmann Institute of Science, Israel</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>12</td>
<td>Wiltwyck School for Boys, 1967</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td></td>
<td>Correspondence regarding Alice Peerce as benefit chairperson</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>13</td>
<td>Y-Z, 1958; 1963; 1966; Undated</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>14</td>
<td>Unidentified, 1931-1984; Undated</td>
<td></td>
</tr>
</tbody>
</table>

**Subseries 2: Peerce, Alice, 1926-1985**

Correspondence between Alice and Jan Peerce

<p>| 9 | 1 | 1926-1927 |
| 9 | 2 | 1930; 1934 |
| 9 | 3 | 1940 |
| 9 | 4 | 1941 |
| 9 | 5 | 1942-1943 |
| 9 | 6 | 1944 |
| 10 | 1 | 1945 |
| 10 | 2 | 1946 |
| 10 | 3 | 1947 |
| 10 | 4 | 1948 |
| 10 | 5 | 1949 |
| 10 | 6 | 1950-1951 |
| 10 | 7 | 1952-1953 |
| 10 | 8 | 1954-1955 |
| 10 | 9 | 1956; 1958-1959 |
| 11 | 1 | 1960-1968 |
| 11 | 2 | 1971-1980 |
| 11 | 3 | Undated |
| 11 | 4 | Cards, Undated |</p>
<table>
<thead>
<tr>
<th>Series II: Scripts, 1935-1982</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Appearances</strong></td>
</tr>
<tr>
<td>5  Harold's Club (Reno, Nevada), c. 1960's</td>
</tr>
<tr>
<td>6  <em>An Israeli Salute to the Year 5730</em>, 1969</td>
</tr>
<tr>
<td>7  Ithaca College Commencement, 1970</td>
</tr>
<tr>
<td>8  Jabotinsky Centennial Dinner, 1980</td>
</tr>
<tr>
<td>9  Paramount Show, 1973</td>
</tr>
<tr>
<td><strong>S.S. Rotterdam</strong></td>
</tr>
<tr>
<td>Introductions and biographies of performers introduced by master of ceremonies</td>
</tr>
<tr>
<td>Year</td>
</tr>
<tr>
<td>------</td>
</tr>
<tr>
<td>10</td>
</tr>
<tr>
<td>11</td>
</tr>
</tbody>
</table>
| 12   | Motion Pictures  
*Carnegie Hall*, 1946  
Includes call sheet for Jan Peerce’s day of shooting  
*For the Love of Mary*, 1947  
*Save the Tiger*, 1971  
Jan Peerce did not appear in the film. Includes a letter from Peerce, apparently intended to be returned with the script |
| 20   | Plays  
*Fanny*, c.1956  
By S.N. Behrman and Joshua Logan. Jan Peerce did not appear in the play  
*Laugh a Little, Cry a Little*, c.1973  
By Arnold Horwitt  
*The Rothschilds*, 1973  
Cue Sheets for three scenes only |
| 4    | Radio  
*The Big Show*, 1951 Mar 18  
*Canadian Arthritis & Rheumatism Society*, Undated  
Public Service Announcement  
*Chevrolet Commercials*, 1950  
4 commercials with Bud Collyer  
*Chevrolet Presents Rubinoff and His Violin*, 1936  
2 episodes  
*Concert Studio*, 1953  
Host spots for ABC series  
*Downtown and All Around*, Undated  
*The Eternal Light: A Song for Queen Esther*, 1962  
*The Eternal Light: The Song of Berditchev*, 1947  
*Ford Sunday Evening Hour*, 1935  
*The Metropolitan Opera Presents*, 1945  
*The Music America Loves Best*, 1944-1945  
3 episodes  
*Music You Want*, 1948-1955  
28 episodes  
Audition script for proposed series  
*New York Times* Advertisement, 1960  
*Opera News on the Air*, 1952-1953; 1958-1959  
Jan Peerce Intermission segments only  
*Opera Victory Rally*, Undated |
| 21   | 1  
*The Palmolive Beauty Box Theatre*, 1935-1937  
Natoma; Robin Hood  
2  
*The Pause That Refreshes On The Air*, 1942-1943  
2 episodes  
3  
*Philco Radio Hall of Fame*, 1945 Nov 25  
Two versions of the script  
4  
*The RCA Victor Show*, 1945  
5  
*Radiopera*, 1940  
*Carmen*—story treatment for proposed series  
6  
San Francisco Local Interview, c. 1939  
7  
*The Sounding Board*, 1942 Sep 10  
8  
*Stage Door Canteen*, 1944 Jun 9  
9  
Standard Oil of Ohio’s 75th Anniversary, 1945 Jan 10 |
<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td><strong>Star Spangled Theatre: Ridi Pagliacci</strong>, 1941 Jul 20</td>
<td>Peerce plays Enrico Caruso</td>
</tr>
<tr>
<td>11</td>
<td><strong>Summer Opera Festival</strong>, Undated</td>
<td>Commentaries on <em>Carmen</em> and <em>Aida</em></td>
</tr>
<tr>
<td>12</td>
<td><strong>Voice of America's Birthday Party</strong>, 1967</td>
<td>Jan Peerce’s segment with host Bing Crosby. Includes a letter from John Chancellor</td>
</tr>
<tr>
<td>13</td>
<td><strong>WCBS Presents Margaret Arlen</strong>, 1949 Aug 4</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td><strong>Your Hit Parade</strong>, 1937 Oct 26</td>
<td>Jan Peerce’s segment only</td>
</tr>
<tr>
<td>15</td>
<td><strong>Unidentified Interview</strong>, c. 1939</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td><strong>Unidentified Spanish-Language Interview</strong>, Undated</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td><strong>Recordings</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>What is a Boy?</em>, 1951</td>
<td>Spoken word recording</td>
</tr>
<tr>
<td>18</td>
<td><strong>Television</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>The Artistry of Jan Peerce--The Man and His Music</em>, 1982</td>
<td>Outline of proposed television special</td>
</tr>
<tr>
<td>19</td>
<td><strong>Back to Back</strong>, 1962</td>
<td>Includes taping schedule and handwritten notes</td>
</tr>
<tr>
<td>20</td>
<td><strong>The Big Record</strong> (with Patti Page), 1957</td>
<td>Script for Jan Peerce segment only</td>
</tr>
<tr>
<td>21</td>
<td><strong>Camera Three: Jan Peerce Anniversary</strong>, 1967</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td><strong>ETV Interview</strong>, Undated</td>
<td>Interview questions only</td>
</tr>
<tr>
<td>24</td>
<td><strong>The Eternal Light: Passover with Jan Peerce</strong>, 1964 Mar 22</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td><strong>The Open Door</strong>, 1962</td>
<td>A retelling of the Passover story</td>
</tr>
<tr>
<td>26</td>
<td><strong>The Passover Israel Festival</strong>, Undated</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td><strong>The Perry Como Show</strong>, 1956 Sep 29</td>
<td>Includes rehearsal schedule and complete script</td>
</tr>
<tr>
<td>28</td>
<td><strong>Person to Person</strong> (with Edward R. Murrow), 1956 Nov 16</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td><strong>The Song and the Prayer</strong>, 1960</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td><strong>The Steve Allen Show</strong>, 1956 July 29</td>
<td>Includes rehearsal schedule and script for Commercial Opera segment</td>
</tr>
</tbody>
</table>

**Series III: Writings and Interviews, 1937-1981**

**Writings, 1937-1975**

<table>
<thead>
<tr>
<th>Box</th>
<th>Fol</th>
<th>Title</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>22</td>
<td>1</td>
<td>Articles, 1951; 1956; Undated</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Don't Be a Sucker, Junior</em> (as told to Stanley Frank); <em>So You Want to be an Opera Singer</em>; <em>The Springboard is Faith</em> (as told to Rose Heylbut); substitute column for television critic Janet Kern</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2-4</td>
<td><strong>The Bluebird of Happiness</strong></td>
<td>Draft, 1975</td>
</tr>
<tr>
<td></td>
<td>5-6</td>
<td>Notes, c. 1970s</td>
<td>Handwritten notes on slips of paper, envelopes and napkins regarding Jan Peerce's memoir</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>Proofs, 1976</td>
<td></td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>Prospectuses, c. 1972</td>
<td></td>
</tr>
</tbody>
</table>

**Notes**

<table>
<thead>
<tr>
<th>Box</th>
<th>Fol</th>
<th>Title</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>23</td>
<td>1</td>
<td><strong>Fiddler on the Roof</strong>, 1972</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td><strong>Laugh a Little, Cry a Little</strong>, 1974</td>
<td>Includes notes by Larry Peerce</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Various, Undated</td>
<td></td>
</tr>
</tbody>
</table>
Notes with ideas on the Culture Corps, criticism and other topics

Others
4 Poetry, 1948-1954
   By Nick Kenny
5 Speeches, 1937; 1970
   Printed copies of speeches by John D. Rockefeller, Jr. and Nelson A. Rockefeller
6 Press Releases, 1952; 1963; Undated
   Publicity released under Jan Peerce's name. Includes a reminiscence of Toscanini
7 Speeches, 1951; 1961; 1968; Undated
   Includes hand-written index cards for three speeches

Interviews, 1945-1981
8 Ann Arbor, Michigan, 1977
9 Musical Life in America, 1945
   In Italian
10 NBC Special, 1981
   With Edwin Newman
11 *The New Republic*, 1965
   With B.H. Haggin
12 William E. Wiener Oral History Library, 1973
   With Janet Bookspan

Series IV: Financial, 1927-1982

Box 24 Fol 1
   Account Statements, 1939-1982
      Includes an IOU from Jan Peerce's brother-in-law, opera star Richard Tucker
2 Box Office Statement, 1939
   From The Town Hall
3 Checks, 1933-1945; 1977
4 Contracts, 1927-1982
   1927-1935
   1946-1951
   1952-1955
   1956-1957
   1958-1959
   1960-1961
   1962-1963
   1964
   1965
   1966
25 Fol 1
   1967-1968
2 1969
3 1970
4 1972-1978
5 1980-1981
6 1982
7 Income Tax Returns, 1935-1936
   Receipts and Expense Lists
   1939-1958
   1962-1963
   1965-1977
   Undated
12 Royalty Statements, 1938; 1941; 1967; 1974-1978

Series V: Professional, 1928-1985
### Performance Materials, 1932-1985

<table>
<thead>
<tr>
<th>Box</th>
<th>Fol</th>
<th>Date</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>26</td>
<td>1</td>
<td></td>
<td>Discographies, 1980; 1985; Undated</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td></td>
<td>Liner Notes, Undated</td>
</tr>
<tr>
<td></td>
<td>3-4</td>
<td></td>
<td>Prompt Books--Lyrics, Undated</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td></td>
<td>Repertoire Lists, Undated</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td></td>
<td>Song Lists</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td></td>
<td>1932-1971</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td></td>
<td>Song Lists</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td></td>
<td>1932-1971</td>
</tr>
<tr>
<td></td>
<td>10</td>
<td></td>
<td>Publicity, 1928-1982</td>
</tr>
<tr>
<td></td>
<td>11</td>
<td></td>
<td>Advertising Proofs, 1938; 1949; 1954-1955; Undated</td>
</tr>
<tr>
<td></td>
<td>12</td>
<td></td>
<td>Biographies, 1956; 1983; Undated</td>
</tr>
<tr>
<td></td>
<td>13</td>
<td></td>
<td>Catalogues</td>
</tr>
<tr>
<td></td>
<td>14</td>
<td></td>
<td>Recordings, 1981; Undated</td>
</tr>
<tr>
<td></td>
<td>15</td>
<td></td>
<td>Talent Lists, 1971-1975</td>
</tr>
<tr>
<td></td>
<td>16</td>
<td></td>
<td>Fliers</td>
</tr>
<tr>
<td></td>
<td>27</td>
<td></td>
<td>Appearances</td>
</tr>
<tr>
<td></td>
<td>28</td>
<td></td>
<td>Weekly Programs--Metropolitan Opera</td>
</tr>
<tr>
<td></td>
<td>29</td>
<td></td>
<td>Other People, 1946-1980; Undated</td>
</tr>
<tr>
<td></td>
<td>30</td>
<td></td>
<td>Books and Toys, 1928; 1976; Undated</td>
</tr>
<tr>
<td></td>
<td>31</td>
<td></td>
<td>Charities, 1949-1983</td>
</tr>
<tr>
<td></td>
<td>32</td>
<td></td>
<td>General, 1937-1978; Undated</td>
</tr>
<tr>
<td></td>
<td>33</td>
<td></td>
<td>Fliers advertising Jan Peerce’s success and professional availability.</td>
</tr>
<tr>
<td></td>
<td>34</td>
<td></td>
<td>Includes one flier for Peerce’s frequent accompanist, Warner Bass</td>
</tr>
<tr>
<td></td>
<td>35</td>
<td></td>
<td>Museums, 1968; 1982; Undated</td>
</tr>
<tr>
<td></td>
<td>36</td>
<td></td>
<td>Recordings, 1954-1961; Undated</td>
</tr>
<tr>
<td></td>
<td>37</td>
<td></td>
<td>Weekly Programs--Metropolitan Opera</td>
</tr>
<tr>
<td></td>
<td>38</td>
<td></td>
<td>Travel, 1939-1981</td>
</tr>
</tbody>
</table>

### Travel, 1939-1981
Cruise Documents--Holland America Cruises, 1972-1973
General Travel Documents, 1947-1981
  Includes passports, visas and vaccination certificates
Information--Copenhagen and Luxembourg, 1963
  Itineraries
    1940; 1944; 1955-1979
Undated
Route Books
  1939-1940; 1943-1944; 1953-1954; 1957-1964
  1964-1970

**Series VI: Programs, 1927-1985**

<table>
<thead>
<tr>
<th>Box</th>
<th>Fol</th>
<th>Year</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>30</td>
<td>1</td>
<td>1929-1936</td>
<td>13 pieces; Includes the very first Radio City Music Hall program</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>1937-1938</td>
<td>22 pieces; Includes the program for Jan Peerce’s first appearance with Arturo Toscanini</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>1939</td>
<td>21 pieces; Includes one signed by Peerce</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>1940</td>
<td>14 pieces; Includes one signed by Peerce</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>1941</td>
<td>31 pieces; Includes two copies of Jan Peerce’s debut program at the Metropolitan Opera—one signed and one unsigned</td>
</tr>
<tr>
<td>31</td>
<td>1</td>
<td>1942 Jan-May</td>
<td>17 pieces</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>1942 Aug-Dec</td>
<td>16 pieces</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>1943 Jan-Mar</td>
<td>15 pieces</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>1943 Apr-Dec</td>
<td>13 pieces</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>1944 Jan-May</td>
<td>27 pieces; Includes souvenir booklet for <em>Toscanini Directs for the Red Cross</em></td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>1944 Jul-Dec</td>
<td>10 pieces</td>
</tr>
<tr>
<td>32</td>
<td>1</td>
<td>1945</td>
<td>22 pieces</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>1946 Jan-Jun</td>
<td>21 pieces</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>1946 Jul-Dec</td>
<td>19 pieces</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>1947 Jan-Jun</td>
<td>21 pieces</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>1947 Jul-Dec</td>
<td>17 pieces</td>
</tr>
<tr>
<td>33</td>
<td>1</td>
<td>1948 Jan-May</td>
<td>24 pieces</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>1948 Jun-Dec</td>
<td>19 pieces</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>1949 Jan-May</td>
<td>33 pieces</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>1949 Jun-Dec</td>
<td>25 pieces</td>
</tr>
</tbody>
</table>
| 5 | 1950 Jan-Apr  
|   | 17 pieces |
| 6 | 1950 May-Dec  
|   | 25 pieces |
| 34 | 1 | 1951 Jan-Apr  
|   | 22 pieces |
|   | 2 | 1951 May-Dec  
|   | 10 pieces |
|   | 3 | 1952 Jan-Jun  
|   | 15 pieces |
|   | 4 | 1952 Jul-Dec  
|   | 19 pieces; Includes one signed by Peerce |
|   | 5 | 1953 Jan-Jun  
|   | 21 pieces; Includes Presidential Inauguration program signed by Bud Abbott, Edgar Bergen, Walter Pidgeon and many others |
|   | 6 | 1953 Jul-Dec  
|   | 18 pieces |
| 35 | 1 | 1954 Jan-Mar  
|   | 30 pieces |
|   | 2 | 1954 Apr-May  
|   | 13 pieces |
|   | 3 | 1954 Jul-Dec  
|   | 19 pieces |
|   | 4 | 1955 Jan-Mar  
|   | 20 pieces |
|   | 5 | 1955 Apr-May  
|   | 15 pieces |
|   | 6 | 1955 Jul-Dec  
|   | 19 pieces |
| 36 | 1 | 1956 Jan-Mar  
|   | 16 pieces |
|   | 2 | 1956 Apr-Oct  
|   | 21 pieces |
|   | 3 | 1956 Nov-Dec  
|   | 13 pieces |
|   | 4 | 1957 Jan-Apr  
|   | 25 pieces |
|   | 5 | 1957 Jul-Dec  
|   | 17 pieces |
| 37 | 1 | 1958 Jan-Mar  
|   | 13 pieces |
|   | 2 | 1958 Apr-Dec  
|   | 24 pieces |
|   | 3 | 1959 Jan-Mar  
|   | 23 pieces |
|   | 4 | 1959 Apr-Sep  
|   | 18 pieces |
|   | 5 | 1959 Oct-Dec  
|   | 21 pieces |
| 38 | 1 | 1960 Jan-Mar  
|   | 18 pieces |
|   | 2 | 1960 Apr-Oct  
|   | 20 pieces |
|   | 3 | 1960 Nov-Dec  
|   |
Jan Peerce Papers

12 pieces
4  1961 Jan-Mar
   25 pieces
5  1961 Apr-Sep
   24 pieces
6  1961 Oct-Dec
   20 pieces

39  1  1962 Jan-Mar
    18 pieces
2  1962 Apr-Jun
    12 pieces
3  1962 Jul-Dec
    29 pieces
4  1963 Jan-Mar
    24 pieces
5  1963 Apr-Sep
    26 pieces

40  1  1963 Oct-Dec
    13 pieces
2  1964 Jan-Mar
    17 pieces
3  1964 Apr-Jun
    14 pieces
4  1964 Jul-Dec
    21 pieces
5  1965
    18 pieces
6  1966 Jan-Jun
    10 pieces

41  1  1966 Jul-Sep
    11 pieces
2  1966 Oct-Dec
    13 pieces
3  1967 Jan-Feb
    9 pieces
4  1967 Mar-May
    12 pieces
5  1967 Jul-Aug
    6 pieces
6  1967 Sep-Dec
    22 pieces; Includes one signed by Peerce

42  1  1968 Jan-Mar
    15 pieces; Includes a program for a dinner honoring Israeli Prime Minister Levi Eshkol
    signed by Eshkol himself
2  1968 Apr-Sep
    20 pieces; Includes one signed by artist Abraham Rattner
3  1968 Oct-Dec
    19 pieces
4  1969 Jan-Mar
    14 pieces; Includes Presidential Inauguration program
5  1969 Apr-Jun
    11 pieces
6  1969 Jul-Sep
    5 pieces
7  1969 Oct-Dec
   14 pieces

43 1 1970 Jan-Jun
   12 pieces
2  1970 Jul-Dec
   12 pieces
3  1971 Jan-Aug
   25 pieces
4  1971 Sep-Dec
   13 pieces
5  1972 Jan-Apr
   14 pieces
6  1972 May-Jul
   37 pieces; Includes signed programs from S.S. Rotterdam music cruises
7  1972 Oct-Dec and Undated
   13 pieces; Includes one inscribed by the entire Fiddler on the Roof touring company

44 1 1973 Jan-May
   29 pieces
2  1973 Jun-Dec
   14 pieces
3  1974
   16 pieces
4  1975
   24 pieces
5  1976
   19 pieces
6  1977 Jan-Jul
   22 pieces
7  1977 Aug-Dec
   12 pieces

45 1 1978
   24 pieces
2  1979
   15 pieces
3  1980 Jan-Jun
   14 pieces
4  1980 Jul-Dec
   14 pieces
5  1981-1982; 1984
   23 pieces; Includes program for a tribute concert in Peerce's honor at Carnegie Hall in 1984

46 1 c.1950s-1960s
   6 pieces
2  Undated (1 of 2)
   33 pieces; Includes two Fiddler on the Roof programs inscribed by cast and crew
3  Undated (2 of 2)
   59 pieces
4  Civic Music Association and Community Concert Association, 1943-1965;
   Undated
   38 pieces
Other People
5  1931-1949
   15 pieces; Includes program for son Larry's high school graduation
6  1950-1959
18 pieces; Includes a program of the Presidential Inaugural Ball, 1953
7 1960-1969
17 pieces; Includes an art show program signed by artist Bertoldo Taubert
8 1970-1979
13 pieces
47 1 1980-1985; Undated
21 pieces
2 1970-1979; Undated
Seasonal--Metropolitan Opera, 1943-1968
10 pieces

Series VII: Clippings, 1933-1985

Fol 3 1933-1934; 1936-1937
Includes clippings from German- and Hebrew-language U.S. newspapers
4 1938
Includes clippings from Hebrew-language U.S. newspapers and French-language Canadian newspapers
5 1939
Includes clippings from German- and Hebrew-language U.S. newspapers
6 1940
7 1941 Jan-Sep
8 1941 Oct-Dec; Undated
9 1942
10 1943
11 1944
48 1 1945
2 1946
3 1947-1948
4 1949
5 1950-1956
6 1957-1958
7 1959
Includes translations of articles from Swedish newspapers and a profile of The Russian Tea Room, owned by Peerce's brother-in-law
8 1960
9 1961
Includes clippings from the South African press, dating from Peerce's summer tour there
10 1962
11 1963
12 1964
13 1965
14 1966 Jan-Apr
15 1966 May-Dec; Undated
16 1967
17 1968
49 1 1969
2 1970
3 1971
4 1972
5 1973
Includes an article written by Alan Levy, who would collaborate on Peerce's memoir, The Bluebird of Happiness
6 1974
Jan Peerce Papers

7  1975
8  1976
9  1977
10 1978-1979
11 1980-1983
12 1984 Jan-Nov
13 1984 Dec
   Obituaries and tributes
14 1985
   Includes some Russian-language articles
15-  Undated
16

50 1 Congressional Record, 1963 May
   Bound copy including note from Representative Seymour Halpern
Local Guides
2  1938-1966
3  1968-1978

Series VIII: Personal, 1939-1984

Subseries 1: General Records, 1939-1984; Undated

Fol
4  Address Book, Undated
   Artwork
5  Caricatures, 1969; Undated
6  Novelty Printing, 1963; Undated
   Wanted Poster and fake headline
7  Business Cards, Undated
   Includes two cards of Jan Peerce's under earlier names of Jacob Perelmuth and
   Jack "Pinky" Pearl
8  Ephemera, 1966; 1981; Undated
   Coaster; Dressing Room Sign; Hospital Band; Israel Freedom Medal Sign; Miami
   Beach Courtesy Key; Miniature Alaskan Flag; Pin (Hebrew); Ribbons (2)

51 1 Guest Lists, 1949-1981; Undated
   Invitations
2  1953-1969
3  1970-1979
   Includes an invitation to the Bar-Mitzvah of Roberta Peters's son
4  1980-1984; Undated
5  Medical Recommendations, 1980; Undated
   Regarding diet and exercise
6  Menus, 1946; 1972-1976
7  Placecards, Undated
8  Tickets, 1939-1980
9  Voice Print, Undated
   A Kay Electric Co. "Sonagram" of Jan Peerce and Alice Peerce saying their own
   names


Box  Fol
52 1 1959
2  1960
3  1961
4  1962
5  1963
6  1963-1964

<table>
<thead>
<tr>
<th>Box</th>
<th>Fol</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>55</td>
<td>1</td>
<td>1963-1964; 1968-1969</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3 pieces</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>1969-1972</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3 pieces</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>1973-1974</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2 pieces</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>1975-1976</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2 pieces</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>1976-1977</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3 pieces</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>1977-1979</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3 pieces</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>1979-1982</td>
</tr>
<tr>
<td></td>
<td>8-9</td>
<td>Undated</td>
</tr>
<tr>
<td></td>
<td></td>
<td>5 pieces</td>
</tr>
</tbody>
</table>

Series IX: Photographs, 1927-1982

Adults

<table>
<thead>
<tr>
<th>Box</th>
<th>Fol</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>56</td>
<td>1</td>
<td>Identified, 1940-1983; Undated</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Includes photo of singer Patrice Munsel and her husband; wedding photo of Debbie Reynolds and Eddie Fisher; photo of Henry, Fonda, Lloyd Nolan and John Hodiak</td>
</tr>
<tr>
<td></td>
<td>2-3</td>
<td>Unidentified, 1940-1983; Undated</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>Arizona--Tucson, 1948</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>Artwork, Undated</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Photos of a wall of abstract pieces and of Sidney Cannel drawings of Albert Einstein, Paul Robeson and Franklin D. Roosevelt</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>Austria--Vienna, 1962</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>Brevard Music Camp, 1961-1963</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>CBS--Cadena de las Americas, 1943</td>
</tr>
<tr>
<td></td>
<td></td>
<td>California</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>Los Angeles</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1947-1964</td>
</tr>
<tr>
<td></td>
<td>10</td>
<td>Concert Announcement, 1963</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Two photos of Los Angeles Mayor Samuel Yorty announcing a charity concert by Jan Peerce; both signed by Yorty</td>
</tr>
</tbody>
</table>
Hollywood Bowl, 1962-1963
Includes photo of Jan Peerce with Mary Costa, Giorgio Tozzi and Claramae Turner
San Francisco Opera Company, 1947-1954
San Francisco War Memorial, 1953
San Raphael, California, 1948
Canada
Montreal
1949; Undated
Unidentified Wedding, c.1970s
Northwestern Tour, 1949
Ontario, 1951
Sydney, 1954
Toronto, 1955; Undated
Vancouver, 1945-1954
Includes photos of Peerce with Gary Cooper and Danny Kaye
Windsor, 1954
Carnegie Hall 50th Anniversary Concert, 1964
Carson, Johnny with Jan Peerce, 1963 Aug
Photos are blurry snapshots of a television set, documenting one of Peerce's appearances on *The Tonight Show*
Chanukah Festival
Felt Auditorium, 1968
Jan Peerce with Edward G. Robinson
Madison Square Garden, 1964
Children
Identified, 1949; 1967; Undated
Unidentified, 1936-1967; Undated
Colombia--Bogota, Undated
Colorado
Colorado Springs, 1954
Denver
Hayutin Wedding, 1947
Red Rocks Amphitheatre, 1953
With Roberta Peters
Combs College of Music Commencement, 1969
Denmark--Copenhagen, 1962
*Fiddler on the Roof*, c. 1970s
Cast photos, including Fritzi Burr
Florida
1962
1969
Miami, 1964 Apr
Miami Beach, 1953-1954; 1959
Tampa, 1961
France, 1955
Friends of Refugees of Eastern Europe (FREE) Meeting, 1977
Georgia--Atlanta, 1951-1953
Grant, Cary with Jan Peerce, 1964
Grossinger's Hotel
1940
1949-1955; 1966
Hawaii, 1948; 1958
2-3 Holland Festival, 1962
4 ITT Convention (Boca Raton, Florida), 1963
5 Idaho--Boise, 1963
Illinois--Chicago
6 1948-1962
7 Covenant Club, 1953
8 Indiana--Wausau, 1964
Israel
9 1950-1963
10 c.1968-1969; 1975
   Mostly shots of sites and landscapes
Israel Bond Conference
11 Jerusalem, Israel, 1981
12 Miami, Florida, 1964
13 Israel Music Festival, 1963
Italy
14 Florence, 1955
15 Rome, 1961
16 Ithaca College Commencement, 1961
17 Japan, 1958
18 Lewisohn Stadium, 1953-1961
   Includes pictures with Jan Peerce and brother Mac Peerce
20 Lions Club (Madison Square Garden), 1948
21 Lubavitch National Menorah (Washington, D.C.), 1980
   Jan Peerce with President Jimmy Carter
22 Lubavitcher Rabbis, Undated
23 M.T.S. Daphne, 1977
24 Madison House Founder's Day Dinner Dance, 1951
25 Maggiorati, Aldo, 1961
   His home in Canada
26 Mann, Fred, 1962
   Luncheon in his honor
27 Maryland—Baltimore—Spring Music Festival, 1950
28 Metropolitan Opera Debut Party, 1941
   At The Waldorf-Astoria Hotel
29 Metropolitan Opera House, 1947-1961
Michigan
30 Detroit, 1953
31 Kalamazoo, 1958
32 Minnesota--Minneapolis, 1956-1964
58 1 Nevada--Las Vegas, 1953-1956
New Jersey
2 Atlantic City, 1933
3 New Brunswick, 1962
4 New York--Rochester, 1949
   Photos for a Feature Article
6 New Zealand, Undated
7 North Carolina--Davidson, 1953
8 Norway--Oslo, 1962
9 Occidental College, 1953
   Cincinnati
10 1950-1954
Includes photos with Sigmund Spaeth and Robert Weede

11  Rigoletto, 1963
12  Cleveland, 1954-1964
13  Columbus, 1956
14  Ohio State University, 1956
15  Oklahoma--Tulsa, 1948-1949
16  Panim El Panim--Harav Kook Award, 1961
17  Paramount Theatre, 1953
   Premiere of The Jazz Singer, photo includes Sid Caesar and Danny Thomas

Passover Services
18  Carillon Hotel (Miami, Florida), 1962
19  Deauville Hotel (Miami, Florida), 1982; Undated

Peerce, Alice
20  Peerce, Alice, 1949;1964; Undated
21  With Family, 1940-1982; Undated
22  With Jan Peerce, 1927-1979; Undated
23  With Jan Peerce and Others, 1933-1969; Undated
24  With Others, 1936-1981; Undated
   Not including Jan Peerce

25  Peerce Children, c.1940s

Peerce, Jan
26  1953-1956; Undated
27  Portrait Proofs, 1973
   Publicity Stills
28  1943-1972; Undated
29  RCA Victor, Undated
30  With Family, 1940; Undated
31  With Others, 1943-1971; Undated
32  Peerce, Joey, 1966-1968
   Grandson of Jan Peerce; son of Joy Peerce Wahrhaftig

Peerce (Wahrhaftig), Joy
33  Daughter of Jan Peerce
34  1936-1970; Undated
35  Wedding, 1956
36  Peerce, Larry, c.1930s-1940s
   Son of Jan Peerce
37  Peerce, Susan, 1942-1982; Undated
   Daughter of Jan Peerce

Pennsylvania--Philadelphia
38  Robin Hood Dell, 1956-1963
39  The Warwick Hotel, 1947
40  Perelmuth, Louis, 1951; Undated
   Father of Jan Peerce
41  Peters, Roberta with Jan Peerce, 1962
   See also Denver, Colorado and Tonight We Sing
42  Postcards (Commercial), Undated
   RCA Victor
   See also Peerce, Jan--Publicity Stills
43  Carmen Recording Sessions, 1952
   Includes publicity captions
44  Studio, 1948
   Publicity shots marking the end of the American Federation of Musicians recording ban
45  Radio City Synagogue, 1971
46  Rothafel, Samuel “Roxy”, Undated
14  S.S. Nassau, 1953
15  S.S. Rotterdam, 1972
16  Scenic--Unidentified, 1980-1982; Undated
17  Shensen Reception, 1963
18  Sinai Temple Requiem Concert, 1971 Nov.
19  South Carolina--Rock Hill, 1946
20  Soviet Jewry Rally (Washington, D.C.), 1971
21  Spain, 1955
22  *The Standard Hour* (San Francisco, California), 1946-1949
    Radio Program
23  Sweden--Goteborg, 1962
24  Switzerland--Geneva, 1962
    Tennessee
25    Chattanooga, 1946
26    Memphis, 1962
27  Texas--Dallas, 1944; 1954
28  *Tonight We Sing*, 1952
    Publicity stills of film released by 20th Century Fox; Includes photos of Peerce with
    Alfred Newman, Roberta Peters and Ezio Pinza
29  Toscanini, Arturo with Jan Peerce, c. 1940s
    Concert photos
30  U.S.S.R., 1956
    Includes no photographs of Peerce
31  University of Oklahoma, 1953
32  University of Wisconsin, 1952
33  Utah--Salt Lake City, 1951-1955
    Washington
34    Richland, 1955
35    Seattle, 1953
36  Washington, D.C., 1966
    See also Lubavitch National Menorah and Soviet Jewry Rally
37  West Germany--Stuttgart, 1962
    Wisconsin--Milwaukee
38    1962
39    Signing, 1946
40  Signed, 1943-1967; Undated
    Signed publicity shots of Peerce's friends and colleagues
60  1  Albanese, Licia, Undated
  2  Bambischek, Caroline, 1955
  3  Castellano, Laura, Undated
  4  Dunninger, Undated
  5  Felton, James,
  6  Ficocelli, Michael, 1943
  7  Goldberg, Arthur, Undated
  8  Gorin, Paolo, Undated
  9  Hippisley, George W., Undated
 10  Jepson, Helen, Undated
 11  Jessner, Irene, 1951
 12  Kirsten, Dorothy, 1966
 13  Kitts, Joyce Aileen, 1952
 14  Knappertsbusch, Hans, Undated
 15  MacDonald, Eloise, 1946
 16  Martinelli, Giovanni, 1944
 17  Moscona, Nicola, 1954
 18  Munsel, Patrice, Undated
19 Roosevelt, Elliott, Undated
20 Smith, French Crawford, Undated
21 Steber, Eleanor, Undated
22 Stevens, Rise, Undated
23 Tajo, Italo, 1967
24 Unidentified
25 Negatives, Undated
26 Slides, 1975; 1979; Undated


<table>
<thead>
<tr>
<th>Box</th>
<th>Fol</th>
<th>Title</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>61</td>
<td>1</td>
<td><em>Alzo al Volo di Mia Fama</em>, 1959</td>
<td>Georg F. Handel score facsimile; Inscribed by Gershon Kingsley to Jan Peerce for his sixtieth birthday</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td><em>Chabad Lubavitch Chassidism Today</em>, 1973</td>
<td>Features an excerpt from a speech by Jan Peerce</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Passover Haggadahs, 1978; Undated</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4</td>
<td><em>Rabbotai Nevareh</em> (Grace After Meals), 1954</td>
<td>By Philip Birnbaum</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td><em>The Sweet Taste of Success</em>, 1966</td>
<td>By Ceil Dyer; Recipes from celebrities, including Jan Peerce</td>
</tr>
</tbody>
</table>

Series XI: Memorabilia, 1936-1982; Undated

Artwork (Three-Dimensional)

<table>
<thead>
<tr>
<th>Box</th>
<th>Fol</th>
<th>Title</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>62</td>
<td>1</td>
<td>Book, Miniature Russian, Undated</td>
<td>Gift from a Russian choir singer</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Portrait of Jan Peerce--Woodblock (1 of 2), Undated</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Portrait of Jan Peerce--Woodblock (2 of 2), Undated</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>Sign, Wooden, Undated</td>
<td>J.M. Barrie quotation</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>Stamps, Mounted, Undated</td>
<td>Italian postage stamps commemorating Leoncavallo and Puccini</td>
</tr>
</tbody>
</table>

Baby Gown, Undated

Medallions

<table>
<thead>
<tr>
<th>Box</th>
<th>Fol</th>
<th>Title</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>64</td>
<td>1</td>
<td>America-Israel Cultural Foundation</td>
<td>1967</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Israel Liberata, Undated</td>
<td>1976</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Liberation of Jerusalem, 1967</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>National Association of Recording Arts and Sciences (NARAS), 1979</td>
<td>x</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>New York City Handel Medallion, 1966</td>
<td></td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>New York Schools of Music, 1936</td>
<td></td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>Night of Stars Roll of Honor, Undated</td>
<td></td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>Pablo Casals Competition, 1961</td>
<td></td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>Peerce, Alice, 1971</td>
<td>Personal gift</td>
</tr>
<tr>
<td></td>
<td>11</td>
<td>Ra' Anana, Undated</td>
<td></td>
</tr>
<tr>
<td></td>
<td>12</td>
<td>Robin Hood Dell Guild, 1967</td>
<td></td>
</tr>
<tr>
<td></td>
<td>13</td>
<td><em>Standard Hour</em> 25th Anniversary, 1951</td>
<td></td>
</tr>
<tr>
<td></td>
<td>14</td>
<td>Ursinus College, Undated</td>
<td></td>
</tr>
</tbody>
</table>

Plaques

<table>
<thead>
<tr>
<th>Box</th>
<th>Fol</th>
<th>Title</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>65</td>
<td>1</td>
<td>New Rochelle Z.O.A., 1959</td>
<td></td>
</tr>
<tr>
<td>Page</td>
<td>Year</td>
<td>Event</td>
<td></td>
</tr>
<tr>
<td>------</td>
<td>------</td>
<td>----------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>66</td>
<td>1</td>
<td>Israel Philharmonic, 1961</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Jewish Theological Seminary</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>1963</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>1964</td>
<td></td>
</tr>
<tr>
<td>67</td>
<td>1</td>
<td>King Solomon Humanitarian Foundation for Handicapped Children, 1966</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Florentine Opera Company (Milwaukee, Wisconsin), 1967</td>
<td></td>
</tr>
<tr>
<td>68</td>
<td>1</td>
<td>Bangor, Maine Jewish Community Council, 1967</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>The Yonkers Safari, 1968 (Broken plaque)</td>
<td></td>
</tr>
<tr>
<td>69</td>
<td>1</td>
<td>Israel 20th Anniversary Independence Ball, 1968</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Temple Beth Israel (Providence, Rhode Island), 1971</td>
<td></td>
</tr>
<tr>
<td>70</td>
<td>1</td>
<td>Sunrise, Florida, 1972</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Iona College, 1972</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Yiddish Theatrical Alliance, 1973</td>
<td></td>
</tr>
<tr>
<td>71</td>
<td>1</td>
<td>John F. Kennedy Center for the Performing Arts, 1977</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>The Workmen's Circle, 1977</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Sacramento Bee, 1978 (Laminated article)</td>
<td></td>
</tr>
<tr>
<td>72</td>
<td>1</td>
<td>The Sacramento Light Opera Association, 1978</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>State of Israel Bonds, 1979</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>The Educational Alliance, 1979</td>
<td></td>
</tr>
<tr>
<td>73</td>
<td>1</td>
<td>The Viennese Culture Club of Los Angeles, 1979</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Friends of Refugees of Eastern Europe, 1980</td>
<td></td>
</tr>
<tr>
<td>74</td>
<td>1</td>
<td>International Creative Management (ICM), 1980</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Laminated flier</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Hawthorne Community Hospital, 1980</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>The Jewish Community Relations Council of New York, 1981</td>
<td></td>
</tr>
<tr>
<td>75</td>
<td>1</td>
<td>Jewish Heritage Week (New York City), 1981</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Sam Levenson Memorial Award</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Academy for Gerontological Education and Development (AGED), 1982</td>
<td></td>
</tr>
<tr>
<td>76</td>
<td>1</td>
<td>Bond Between Us, 1959</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>State of Israel Bonds</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>1960</td>
<td></td>
</tr>
<tr>
<td>77</td>
<td>1</td>
<td>1961</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>1966</td>
<td></td>
</tr>
<tr>
<td>78</td>
<td>1</td>
<td>1967</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>The Megilla of Itzik Manger, 1968</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Laminated New York Times advertisement for the show produced by Alice Peerce</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>State of Israel Bonds, 1970</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>Friends of Refugees of Eastern Europe, 1978</td>
<td></td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>National Committee for the Furtherance of Jewish Education, 1978</td>
<td></td>
</tr>
<tr>
<td>79</td>
<td>1</td>
<td>State of Israel Bonds, 1979</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Pioneer Women, Undated</td>
<td></td>
</tr>
<tr>
<td>80</td>
<td>1</td>
<td>Albert Einstein College of Medicine, 1966</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>State of Israel Bonds, 1967</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Chabad Lubavitch, 1973</td>
<td></td>
</tr>
</tbody>
</table>
81 1  Friends of Refugees of Eastern Europe, 1977
82 1  Chabad Banquet, 1979
2  New Rochelle Hospital Medical Center, 1981
3  National Committee for the Furtherance of Jewish Education, 1983

Series XII: Scores, 1926-1965; Undated

Subseries 1: Unbound, 1965; Undated

Box 83 Fol 1
Adams, Stephen-- The Holy City
Orchestral score and parts (arranged by Warner Bass)
Amphitheatrof, Daniele and Washington, Ned-- Pray and He Will Answer You
Piano-vocal score
Anonymous
A Dudele
Parts (arranged by Warner Bass)
Acharei Moti
Piano-vocal score
Anenu
Melody and text only
Blessing
Violin part only
Hava Nagilah
Violin part only
Jerusalem of Gold / Hatikvah
Piano-vocal score (arranged by R. DeCormier)
Traditional Melody
Parts
Antheil, George and Blake, William-- Nine Songs of Experience
Piano-vocal score inscribed to Peerce by the composer
Antonio y Michelena-- A La Luz De La Luna
Orchestral score and parts (arranged by Warner Bass);
Aubensky, A. and Monges, R.-- G. J.'s Love Song
Piano-vocal score (dedicated to Jan Peerce)
Bach, Johann Sebastian
3
Bist Du Bei Mir
Conductor's score and parts
Only Be Still (from Cantata No. 93)
Orchestral score and parts (arranged by Warner Bass)
Baer, Abel and Lewis, Sam M.-- Am I to Blame?
Sheet music
84 1
Baron, Maurice and Stillman, Albert-- I Must Be Going to the Dogs
Conductor's score and parts for two orchestrations
Barry, Claire-- Tomorrow's Another Day
Orchestral score
Bartlett, J.C. and Cory, Charles C.-- A Dream
Orchestral score and parts (arranged by Warner Bass)
Beck, Alan
What is a Boy?
Lyrics for recitation
What is a Girl?
Lyrics for recitation and parts
2
Begaud, Gilbert and Lawrence, Jack-- Your Hands
Orchestral score and parts
3
Bernstein, Leonard and Sondheim, Stephen-- Maria (from West Side Story)
Orchestral score and parts
Bishop, Sir Henry
<table>
<thead>
<tr>
<th></th>
<th>85</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Love Has Eyes (1 of 2)</td>
<td>Orchestral score, sheet music and parts</td>
<td>Love Has Eyes (2 of 2)</td>
<td>Orchestral score and parts (arranged by Warner Bass)</td>
</tr>
<tr>
<td>2</td>
<td>Bixio, Cesare A. and Stillman, Albert--Tell Me That You Love Me</td>
<td>Orchestral score, sheet music and parts</td>
<td>Bizet, Georges--This Flower You Gave To Me (La Fleur Que Tu M’Avais Jetée) (from Carmen)</td>
<td>Sheet music</td>
</tr>
<tr>
<td>3</td>
<td>Black, James M. and Purvis, Katherine--When the Saints Go Marching In</td>
<td>(special material)</td>
<td>Piano-vocal score with parts for Johnny Mathis, Don Cornell, Eartha Kitt, Lloyd Nolan, Louis Prima and Jan Peerce</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Bock, Jerry--Chava Sequence (instrumental) (from Fiddler on the Roof)</td>
<td>Parts</td>
<td>Bock, Jerry and Harnick, Sheldon</td>
<td>Do You Love Me? (from Fiddler on the Roof)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>If I Were a Rich Man (from Fiddler on the Roof)</td>
<td>Piano-conductor score and parts</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>In My Own Lifetime (from The Rothschilds)</td>
<td>Conductor’s score and parts</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>L’Chaim (excerpt for bows) (from Fiddler on the Roof)</td>
<td>Piano part only</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Sunrise, Sunset (from Fiddler on the Roof)</td>
<td>Published piano-conductor’s score and manuscript parts</td>
</tr>
<tr>
<td>86</td>
<td>Tradition Medley (from Fiddler on the Roof) (1 of 2)</td>
<td>Orchestral score and parts</td>
<td>Tradition Medley (from Fiddler on the Roof) (2 of 2)</td>
<td>Piano-conductor’s score and parts (arranged by Jack Andrews for The Steve Lawrence Show)</td>
</tr>
<tr>
<td>2</td>
<td>Boito, Arrigo--Dai Campi, Dai Prati (from Mefistofele)</td>
<td>Sheet music</td>
<td>Brahms, Johannes--O Liebliche Wangen</td>
<td>Sheet music</td>
</tr>
<tr>
<td></td>
<td>Bolcom, William--Open House</td>
<td>Published piano-vocal score</td>
<td>Bricusse, Leslie and Newley, Anthony--Who Can I Turn To? (from The Roar of the Greasepaint)</td>
<td>Orchestral score, sheet music and parts (also parts for an unused arrangement)</td>
</tr>
<tr>
<td></td>
<td>Boldi, J.B.--Chanson Bohemienne</td>
<td>Published violin part with handwritten notes</td>
<td>Bridge, Frank--Love Went A-Riding</td>
<td>Sheet music</td>
</tr>
<tr>
<td></td>
<td>Borodin, Alexander--Dances from Prince Igor</td>
<td>Piccolo part only</td>
<td>Brodszky, Nicholas and Cahn, Sammy--Because You’re Mine</td>
<td>Orchestral score and parts</td>
</tr>
<tr>
<td></td>
<td>Brahe, May H. and Taylor, Helen--Bless This House</td>
<td>Orchestral score and parts</td>
<td>Brun, Bezalel--Umipney Chatoeynu (But on Account of Our Sins)</td>
<td>Published SATB score</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Bugatch, Samuel--A Zemer'l</td>
<td>Violin part only</td>
</tr>
<tr>
<td>87</td>
<td>Cadman, Charles Wakefield and Eberhart, Nelle Richmond--At Dawning</td>
<td>Orchestral score and parts</td>
<td>Brahms, Johannes--O Liebliche Wangen</td>
<td>Sheet music</td>
</tr>
<tr>
<td>4</td>
<td></td>
<td></td>
<td>Bricusse, Leslie and Newley, Anthony--Who Can I Turn To? (from The Roar of the Greasepaint)</td>
<td>Orchestral score, sheet music and parts (also parts for an unused arrangement)</td>
</tr>
<tr>
<td></td>
<td>Bridge, Frank--Love Went A-Riding</td>
<td>Sheet music</td>
<td>Brodszky, Nicholas and Cahn, Sammy--Because You’re Mine</td>
<td>Orchestral score and parts</td>
</tr>
<tr>
<td></td>
<td>Brun, Bezalel--Umipney Chatoeynu (But on Account of Our Sins)</td>
<td>Published SATB score</td>
<td>Bugatch, Samuel--A Zemer'l</td>
<td>Violin part only</td>
</tr>
<tr>
<td></td>
<td>Cadman, Charles Wakefield and Eberhart, Nelle Richmond--At Dawning</td>
<td>Orchestral score and parts</td>
<td>Bugatch, Samuel--A Zemer'l</td>
<td>Violin part only</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Brun, Bezalel--Umipney Chatoeynu (But on Account of Our Sins)</td>
<td>Published SATB score</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Bugatch, Samuel--A Zemer'l</td>
<td>Violin part only</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Cadman, Charles Wakefield and Eberhart, Nelle Richmond--At Dawning</td>
<td>Orchestral score and parts</td>
</tr>
<tr>
<td>Page</td>
<td>Title</td>
<td>Details</td>
<td></td>
<td></td>
</tr>
<tr>
<td>------</td>
<td>----------------------------------------------------------------------</td>
<td>--------------------------------------------------------------------------------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Cardillo, S. and Cordiferro, R.--Core' Ngrato (Faithless Heart)</td>
<td>Sheet music</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Chaplin, Saul and Jolson, Al--Anniversary Song</td>
<td>Orchestral score, sheet music (two versions) and parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Coleridge-Taylor, Samuel--Life and Death</td>
<td>Piano-vocal score and parts (published and manuscript)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Crafter, Art and Nebb, Jimmy--No Arms Can Ever Hold You</td>
<td>Orchestral score and parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>89</td>
<td>D’Hardelot, Guy and Peerce, Jan--Because</td>
<td>Orchestral score and parts for three arrangements--one published, one by Gershon Kingsley and one for Las Vegas</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>De Curtis, Ernesto and G.B.--Torna a Surriento (Come Back to Sorrento)</td>
<td>Parts for two arrangements--one by Arthur Luck and one for a radio broadcast</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>De Koven, Reginald and Scott, Clement--Oh, Promise Me</td>
<td>Orchestral score and parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>Orchestral score and parts for small orchestra (arranged by Warner Bass)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Dell'Orefice, Luigi and Proziosi, Remo--Hail MacArthur</td>
<td>Sheet music</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Denza, Luigi--Funiculi – Funicula</td>
<td>Sheet music</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>DiCapua, Eduardo--O Sole Mio</td>
<td>Orchestral score and parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>DiCapua, Eduardo and Russo, Vincenzo--Maria, Mari!</td>
<td>Sheet music</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Donida, Labati Carlo; Rapetti, Giulio and Drake, Ervin--Al Di La</td>
<td>Orchestral score and parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>90</td>
<td>Donizetti, Gaetano--Do You Remember</td>
<td>Orchestral score and parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Douglas, Bert; McCarthy, Charles and Solieri, Joe--When Your Old Wedding Ring Was New</td>
<td>Orchestral score, sheet music and parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Drake, Ervin; Graham, Irvin; Shirl, Jimmy and Stillman, Al--I Believe</td>
<td>Orchestral score and parts (three orchestrations)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Durante, Francesco and Manney, Charles Fonteyn--Danza, Danza, Fanciulla Gentile (Dance, O Dance Gentle Maiden)</td>
<td>Published piano-vocal score</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Edwards, Sherman and Raleigh, Ben--Wonderful, Wonderful</td>
<td>Orchestral score and parts (arranged by Joe Reisman)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Elias, Al--Faith</td>
<td>Orchestral score and parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Ellstein, Abraham</td>
<td>Orchestral score and parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Chanukkah B'Rochos (Blessing for the Chanukkah Candles)</td>
<td>Published piano-vocal score</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sh'ma Yisroel</td>
<td>Orchestral score</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Evans, Tochard; Hargreaves, Robert and Damerell, Stanley J.--If</td>
<td>Orchestral score and parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Friedman, Gary William and Horwitt, Arnold--Sabbath Song (from Laugh a Little, Cry a Little)</td>
<td>Orchestral score and parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>91</td>
<td>Falvo, Rodolpho--Dicitencello Voie (includes Fanfare)</td>
<td>Piano-conductor's score, sheet music and parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Fischer, H.--Ki K’shim’cho</td>
<td>Fragment--melody and text</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Frank, Sharon and Moskoske, Dorothy--Faith</td>
<td>Piano-vocal score</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Friedman, Gary William and Horwitt, Arnold--Sabbath Song (from Laugh a Little, Cry a Little)</td>
<td>Orchestral score and parts</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Piano-conductor's score

2 Friml, Rudolf and Cushing, Catherine Chisholm--L’Amour, Toujours L’Amour
Orchestral score and parts

3 Geehl, H.--For You Alone
Orchestral score and parts (arranged by Warner Bass)

4 Genaro, Pat; Levinson, Lou and Borrelli, Bill--Here In My Heart
Orchestral score, sheet music and parts

Giordano, Umberto
Ahì Che Tormento (from La Cena Della Beffe)
Published piano-vocal score (excerpt)
Mi Svesti (from La Cena Della Beffe)
Published piano-vocal score (excerpt)

Glaser, Sioma and Bauer, Mary
America, My Wonderland
Sheet music
Your Wedding Day
Sheet music

Gluck, Christoph Willibald--O Del Mio Dolce Ardor
Orchestral score and parts (arranged by Warner Bass)

Gold, Ernest--Exodus
Orchestral score and parts

2 Gold, Henry and Fisher, Samuel--Artzenu Haktantonet (My Tiny Little Homeland)
Sheet music (translated by Fraidele Lipschitz)

Goldfaden, A.
The Oath (from Shulamith)
Published piano-vocal score
Rozhinkes Mit Mandlen (Raisins With Almonds)
Orchestral scores and parts for three arrangements--one by Warner Bass, one by Gershon Kingsley and one strings-only arrangement

3 Goldman, Edward M.
And I Will Betroth Thee Unto Me
And Thou Shalt Love the Lord Thy God
Behold Thou Art Fair, My Love (A Wedding Song from The Song of Songs)
A Hymn for Peace
If You Had One Wish
Kiddush from A Sacred Service
Let Him Kiss Me With the Kisses of His Mouth
Light the Candles, Spin the Dredel
Sing Unto the Lord With Thanksgiving
Someday, Lord
Though the Fig Tree Do Not Blossom
Though Your Sins Be Red As Scarlet
Piano-vocal scores for all the Goldman titles;
Goodman, Tommy and Simon, Norm--Deep Are the Roots
Orchestral score and parts for *Deep Are the Roots*

4 Green, Abel and Stillman, Albert--*Encore*
   Orchestral score and parts (arranged by Hugo Winterhalter)

5 Grieg, Edvard--*I Love You*
   Orchestral score and parts

Hahn, Thomas and Browning, Elizabeth Barrett--The 43rd Sonnet of Elizabeth Barrett Browning
   Piano-vocal score

Handel, Georg F.

93 1 *Enjoy the Sweet Elysian Grove* (from *Alceste*)

   Love Sounds Th’Alarm (from *Acis and Galatea*)
   Orchestral scores and parts (arranged by Warner Bass)

2 *No, Oh Dio!* (from *Calpurnia*)
   Orchestral score and parts

   Polissena’s Aria (from *Radamisto*)
   Parts

   Say to Irene (from *Atalanta*) (1 of 3)
   Orchestral scores (arranged by Warner Bass)

3 Say to Irene (from *Atalanta*) (2 of 3)
   Parts (arranged by Warner Bass)

   Say to Irene (from *Atalanta*) (3 of 3)
   Parts (arranged by Warner Bass)

   Sound an Alarm (from *Judas Maccabaeus*) (1 of 2)
   Orchestral score and parts

2 Sound an Alarm (from *Judas Maccabaeus*) (2 of 2)
   Parts (arranged by Warner Bass)

   Total Eclipse (from *Samson*)
   Orchestral score and parts

   Waft Her, Angels (from *Jephtha*)
   Orchestral score and parts

3 War is Toil and Trouble (from *Alexanderfest*)

   Where Shall I Seek (from *Acis and Galatea*)
   Orchestral scores and parts

4 Where’er You Walk (from *Semele*)

   Why Does the God of Israel Sleep? (from *Samson*)
   Orchestral scores and parts

95 1 Harmati, Sandor and Heyman, Edward--*The Bluebird of Happiness*
   Orchestral score and parts for three different arrangements

2 Herbert, Victor and Blossom, Henry--*Mine Alone*
   Published piano-vocal score

   Herbert, Victor and Young, Rida Johnson
   Ah! Sweet Mystery of Life (from *Naughty Marietta*)
   Parts (published and manuscript)

   I’m Falling in Love With Someone (from *Naughty Marietta*)
   Parts

   Herman, Jerry--*Hello, Dolly* (from *Hello, Dolly*)
   Piano-vocal score, sheet music and parts

   Itzchok, Levy--*A Din Toire Mit Gott* (*Berditchever’s Kadesh*)
   Published piano-vocal score

3 Jaffe, Moe and Hardt, Dick--*These Things Are Known*
   Orchestral score and parts (arranged by Hugo Winterhalter)

96 1 Kosma, Joseph and Mercer, Johnny--*Autumn Leaves*
   Piano-vocal score, conductor’s score and parts
<table>
<thead>
<tr>
<th>Number</th>
<th>Composer(s)</th>
<th>Title</th>
<th>Arrangement Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Krochevsky, C.</td>
<td>Agada</td>
<td>Piano-vocal score</td>
</tr>
<tr>
<td>2</td>
<td>Krumin, William</td>
<td>Ahavas Olam, Boi, Hashkiveinu, Kidush #1, Lo Seivoshi, Ma Tovu, Mikdash, Mogein Ovos, Shomor, V'Shomru</td>
<td>Piano-vocal score</td>
</tr>
<tr>
<td>3</td>
<td>Krumin, William</td>
<td>Ahavas Olam, Boi, Hashkiveinu, Kidush #1, Lo Seivoshi, Ma Tovu, Mikdash, Mogein Ovos, Shomor, V'Shomru</td>
<td>Piano-vocal score and parts</td>
</tr>
<tr>
<td>4</td>
<td>Krumin, William</td>
<td>Ahavas Olam, Boi, Hashkiveinu, Kidush #1, Lo Seivoshi, Ma Tovu, Mikdash, Mogein Ovos, Shomor, V'Shomru</td>
<td>Piano-vocal score and parts</td>
</tr>
<tr>
<td>5</td>
<td>Krumin, William</td>
<td>Ahavas Olam, Boi, Hashkiveinu, Kidush #1, Lo Seivoshi, Ma Tovu, Mikdash, Mogein Ovos, Shomor, V'Shomru</td>
<td>Piano-vocal score and parts</td>
</tr>
<tr>
<td>6</td>
<td>Lara, Agustin</td>
<td>Granada</td>
<td>Piano-vocal score and parts (arranged by Warner Bass); Orchestral score and parts (arranged by Gershon Kingsley)</td>
</tr>
<tr>
<td>7</td>
<td>Lebowsky, Stan and Lehmann, Johnny</td>
<td>A Child's First Christmas</td>
<td>Orchestral score and parts</td>
</tr>
<tr>
<td>8</td>
<td>Lecuona, Ernesto and Gilbert, L. Wolfe</td>
<td>Maria, My Own</td>
<td>Orchestral score, sheet music and parts (arranged by Hugo Winterhalter)</td>
</tr>
<tr>
<td>9</td>
<td>Lehar, Franz and Smith, Harry B.</td>
<td>Yours is My Heart Alone</td>
<td>Orchestral score and parts (published and manuscript)</td>
</tr>
<tr>
<td>10</td>
<td>Leigh, Mitch and Darion, Joe</td>
<td>The Impossible Dream (from Man of La Mancha)</td>
<td>Orchestral score, sheet music and parts (arranged by Ted Simons)</td>
</tr>
<tr>
<td>11</td>
<td>Lennon, John and McCartney, Paul</td>
<td>And I Love Her</td>
<td>Orchestral score, sheet music and parts</td>
</tr>
<tr>
<td>12</td>
<td>Lenoir, Jean and Siever, Bruce</td>
<td>Speak to Me of Love</td>
<td>Orchestral score and parts</td>
</tr>
<tr>
<td>13</td>
<td>Leoncavallo, Ruggiero</td>
<td>Pagliacci (from Pagliacci)</td>
<td>Orchestral scores and parts for three arrangements, one by Gershon Kingsley for The Steve Lawrence Show</td>
</tr>
<tr>
<td>14</td>
<td>Leoncavallo, Ruggiero</td>
<td>Selections from Pagliacci</td>
<td>Piano-conductor's score and parts</td>
</tr>
<tr>
<td>15</td>
<td>Leoncavallo, Ruggiero</td>
<td>Vesti la Giubba (from Pagliacci)</td>
<td>Conductor's score, sheet music and parts</td>
</tr>
<tr>
<td>16</td>
<td>Liszt, Franz</td>
<td>Liebestraum</td>
<td>Vocal score (arranged by Baron)</td>
</tr>
<tr>
<td>17</td>
<td>Loesser, Frank</td>
<td>Anywhere I Wander</td>
<td>Orchestral score, sheet music and parts (arranged by Hugo Winterhalter)</td>
</tr>
<tr>
<td>18</td>
<td>Loewe, Frederick and Lerner, Alan Jay</td>
<td>I've Grown Accustomed to Her Face</td>
<td>Orchestral score, piano-conductor's score, and parts (arranged by Nick Perito)</td>
</tr>
<tr>
<td>19</td>
<td>Low, Leo</td>
<td>Al Hanisim</td>
<td>Piano-conductor's score and bass part</td>
</tr>
<tr>
<td>20</td>
<td>Macmurrough, Dermot and Rowe, Josephine V.</td>
<td>Macushla</td>
<td>Orchestral score, sheet music and parts; additional Las Vegas orchestration</td>
</tr>
<tr>
<td>21</td>
<td>Maiorca, A.</td>
<td>Bossa Nova</td>
<td>Melody only</td>
</tr>
<tr>
<td>22</td>
<td>Maiorca, A.</td>
<td>Folk</td>
<td>Melody only</td>
</tr>
<tr>
<td>23</td>
<td>Maiorca, A.</td>
<td>Love Song</td>
<td>Melody only</td>
</tr>
<tr>
<td>Jan Peerce Papers</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>------------------</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| **Mana-Zucca [Augusta Zuckermann]--** **I Love Life**  
  Drum part only |
| **Mana-Zucca [Augusta Zuckermann] and Brown, Max S.--** **Rachem (Mercy)**  
  Sheet music |
| **Marx, Joseph and Heyse, Paul--** **Hat Dich Die Liebe Be Ruhrt (If Love Has Entered Thy Heart)**  
  Published piano-vocal score |
| **Mendelssohn, Felix--** **If With All Your Hearts**  
  (from Elijah)  
  Sheet music |
| **Merrill, Bob and Stewart, Michael--** **Theme from Carnival**  
  Orchestral score and parts |
| **Mescoli, Gino and Lee, Sydney--** **My Love, Forgive Me**  
  Orchestral score and parts |
| **Meyerbeer, Giacomo--** **O Paradiso**  
  (from L'Africaine)  
  Orchestral score and parts |
| **Miller, Sarah and Rose, M. Edward—** **Compensation**  
  Sheet music and lead sheet |
| **Milliken, Alma Dodworth--** **Selections from The Peacock Throne**  
  Piano-vocal score inscribed by the composer |
| **Milner, M.--** **Psalm XIII**  
  Orchestral scores and parts for two arrangements—one by Warner Bass and one by Abraham Elstein |
| **Monnot, Marguerite and Parsons, Geoffrey--** **If You Love Me**  
  Orchestral score and parts |
| **Moritt, Fred G.--** **Sing, Everyone, Sing**  
  Orchestral score and parts |
| **Moya [Harold Vicars] and Lucas, Clarence--** **Song of Songs**  
  Orchestral score and parts  
  Parts (unidentified arranger); Sheet music and piano-vocal score  
  (arranged by Bittick) |
| **Olcott, Chauncey--** **My Wild Irish Rose**  
  Published piano-vocal score (duet) |
| **Olcott, Chauncey; Ball, Ernest and Graff, George Jr.; Beck, Alan--** **Medley: My Wild Irish Rose; When Irish Eyes Are Smiling; What Is A Boy?**  
  Piano-vocal score and parts |
| **Ornadel, Cyril and Bricusse, Leslie--** **If I Ruled the World**  
  (from Pickwick)  
  Orchestral score, sheet music and parts |
| **Palardi, Matteo--** **Fenesta Che Lucive**  
  Sheet music |
| **Parish, Mitchell; Alstone, Alex and Goodheart, Al—** **Momele**  
  Orchestral score and parts (arranged by Peter Howard) |
| **Pollack, Lew and Yellen, Jack--** **My Yidishe Momme**  
  Orchestral score and parts |
| **Ponchielli, Amilcare and Gorrio, Tobia--** **Cielo E Mar (Lo! Sky and Sea)**  
  (from La Gioconda)  
  Parts |
| **Puccini, Giacomo—** **Tosca**  
  Published piano-vocal score |
Purcell, Henry—*There's Not a Swain on the Plain*
Parts (translated by Margaret Churchill)

Rachmaninoff, Sergei and Tolstoi, A.—*The Drooping Corn*
Piano-vocal scores (one published, one manuscript) (translated by George Harris, Jr.)

Rachmaninoff, Sergei and Tiutchev—*Floods of Spring*
Piano-vocal scores (two published, one manuscript) (translated by Constance Purdy and Isabel Hapgood)

Rapee, Erno and Perrocato, Maria—*Angela Mia (My Angel)*
Orchestral score, sheet music and parts

Rasbach, Oscar and Kilmer, Joyce—*Trees*
Sheet music

Raskin, Gene—*Those Were the Days*
Orchestral score and parts (arranged by Ted Simons)

Respighi, Ottorino and Negri, Ada—*Nebbie-Nebel*
Sheet music

Rodgers, Richard—*The Sweetest Sounds* (from *No Strings*)
Orchestral score and parts (arranged by Nick Perito)

Rodgers, Richard and Hammerstein, Oscar II
*Climb Ev'ry Mountain* (from *The Sound of Music*)
Orchestral score and parts

You'll Never Walk Alone (from *Carousel*)
Orchestral score and parts (arranged by Gershon Kingsley) and published parts with handwritten changes

Rofzon, Yehi—*Sheyiboneh*
Oboe and violin parts only

Romberg, Sigmund and Donnelly, Dorothy—*Serenade* (from *The Student Prince*)
Orchestral scores and parts for three arrangements—one by Gershon Kingsley and two by Warner Bass)

Romberg, Sigmund and Hammerstein, Oscar II—*Wanting You* (from *The New Moon*)
Parts

Romberg, Sigmund; Hammerstein, Oscar II and Harbach, Otto—*One Alone* (from *Desert Song*)
Parts

Romberg, Sigmund and Young, Rida Johnson—*Will You Remember* (from *Maytime*)
Published parts (with handwritten notes)

Rome, Harold—*Fanny* (complete score)
Published piano-conductor's score

Rossini, Gioacchino—*La Danza*
Piano-conductor's score, sheet music and parts

Rumshinsky, Joseph—*Ba-Avir David*
SATB score

Rumshinsky, Joseph and Kenny, Nick—*Israel*
Sheet music

Saint-Saëns, Camille and Dole, Nathan Haskell—*Samson and Delilah*
Published piano-vocal score (excerpts)

Schubert, Franz
*At Anselmo's Tomb*
Published piano-vocal score
*Der Doppelganger*
Piano-vocal score

Scott, Alicia and Weatherly, Fred E.—*The Jasmine Door*
Orchestral score and parts
<table>
<thead>
<tr>
<th>Page</th>
<th>Composition</th>
<th>Authors</th>
<th>Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>104</td>
<td>Senesh, Hannah--Eili, Eili</td>
<td>Orchestral score and parts</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Shepard, Vendla and Ljung, Bertil--Come Pretty Little Girl</td>
<td>Orchestral score, sheet music and parts</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Sherman, Albert and Tobias, Harry--In God We Trust</td>
<td>Published piano-vocal score</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Silberberg, Bezalel--Chasidic Songs</td>
<td>Melody and text only (28 pages)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Silesu, Leo and Ross, Adrian--A Little Love, A Little Kiss</td>
<td>Orchestral score and parts (arranged by Warner Bass)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Silver, Abner and David, Benny--With These Hands</td>
<td>Orchestral score and parts</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Silver, Abner and Tepper, Saul--When I Give My Heart</td>
<td>Orchestral score, production score and published piano-vocal score; arranged by Hugo Winterhalter</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Smith, David and Connelly, Harry--A Mother As Lovely As You</td>
<td>Orchestral score and parts</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Speaks, Oley and Kipling, Rudyard--On the Road to Mandalay</td>
<td>Parts</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Speaks, Oley and Scollard, Clinton--Sylvia</td>
<td>Orchestral score and parts</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Speaks, Oley and Stanton, Frank L.--Morning (Le Jour)</td>
<td>Piano-vocal score and parts</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Spina, Harold and Russell, Bob--Once</td>
<td>Orchestral score and parts</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Strauss, Johann</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Barcarole (from A Night in Venice)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Waltz Song (from The Gypsy Baron)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>105</td>
<td>Tobias, Harry, Arnheim, Gus and Lemare, Jules--Sweet and Lovely</td>
<td>Sheet music</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tobias, Harry and Boutelje, Phil--Star of Hope</td>
<td>Sheet music</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tobias, Harry, Henry and Charles--Brother</td>
<td>Sheet music</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tobias, Harry and Zandberg, Paul--Zei Gezunt</td>
<td>Lead sheet</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tobias, Henry and Fried, Suellen--A Man Needs to Know</td>
<td>Sheet music and lead sheet</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tobias, Henry and Charles</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>I Remember Mama</td>
<td>Lead sheet</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Miss You</td>
<td>Sheet music and lead sheet</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Torelli, Giuseppe--Tu Lo Sai</td>
<td>Orchestral score and parts (arranged by Warner Bass)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Toselli, Enrico and Silvestri, Alfredo--Serenade</td>
<td>Sheet music</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tosti, Francesco Paolo--Mattinata</td>
<td>Piano-conductor's score and parts for two orchestrations</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tosti, Francesco Paolo and D'Annunzio, Gabriele--L'Alba Separa Dalla Luce L'Ombra</td>
<td>Sheet music</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Valente, V. and Russo, F.--Manella Mia!</td>
<td>Sheet music</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Van Grove and Aronin--Ode to Freedom</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Item</td>
<td>Title</td>
<td>Authors</td>
<td>Edition</td>
</tr>
<tr>
<td>------</td>
<td>-------</td>
<td>---------</td>
<td>---------</td>
</tr>
<tr>
<td>1</td>
<td>The Star Beyond the Star</td>
<td>Van Heusen, James and Cahn, Sammy</td>
<td>Piano-vocal score</td>
</tr>
<tr>
<td>2</td>
<td>Verdi, Giuseppe</td>
<td><em>Celeste Aida</em> (from <em>Aida</em>)</td>
<td>Parts and published piano-vocal score</td>
</tr>
<tr>
<td>3</td>
<td><em>De’ Miei Bollenti Spiriti</em> (from <em>La Traviata</em>)</td>
<td></td>
<td>Parts</td>
</tr>
<tr>
<td>4</td>
<td><em>La Donna E Mobile</em> (from <em>Rigoletto</em>)</td>
<td></td>
<td>Parts</td>
</tr>
<tr>
<td>5</td>
<td><em>E Lucevan Le Stelle</em> (from <em>Tosca</em>)</td>
<td></td>
<td>Piano-vocal score</td>
</tr>
<tr>
<td>6</td>
<td><em>Questo O Quella</em> (from <em>Rigoletto</em>)</td>
<td></td>
<td>Sheet music and parts (for two orchestrations)</td>
</tr>
<tr>
<td>7</td>
<td>Walter, Serge and Brooks, Jack</td>
<td><em>Just for a While</em></td>
<td>Melody and text</td>
</tr>
<tr>
<td>8</td>
<td>Watts, Winter</td>
<td><em>Stresa</em> (from <em>Vignettes of Italy</em>)</td>
<td>Orchestral score and parts</td>
</tr>
<tr>
<td>9</td>
<td>Weatherly, Fred E.</td>
<td><em>Danny Boy</em></td>
<td>Sheet music</td>
</tr>
<tr>
<td>10</td>
<td>Weill, Kurt</td>
<td><em>The Road of Promise</em> (3 selections)</td>
<td>SATB Score</td>
</tr>
<tr>
<td>11</td>
<td>Weinberg, Jacob and Kopstein, Broche</td>
<td><em>Our Land</em></td>
<td>Sheet music</td>
</tr>
<tr>
<td>12</td>
<td>Wilkinson, Dudley and Hammerstein, Arthur</td>
<td><em>Because of You</em></td>
<td>Orchestral score and parts; arranged by Hugo Winterhalter</td>
</tr>
<tr>
<td>13</td>
<td>Willson, Meredith</td>
<td><em>May the Good Lord Bless and Keep You</em></td>
<td>SATB score and parts; arranged by Warner Bass</td>
</tr>
<tr>
<td>14</td>
<td>Weinberg, Jacob and Kopstein, Broche</td>
<td><em>Our Land</em></td>
<td>Sheet music</td>
</tr>
<tr>
<td>15</td>
<td>Wright, Robert and Forrest, George</td>
<td><em>And This is My Beloved</em> (from <em>Kismet</em>)</td>
<td>Orchestral score and parts; arranged by Hugo Winterhalter</td>
</tr>
<tr>
<td>16</td>
<td><em>Drawn to You</em> (from <em>Anya</em>)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td><em>Hand in Hand</em> (from <em>Anya</em>)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td><em>Here Tonight, Tomorrow Where?</em> (from <em>Anya</em>)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td><em>If This is Goodbye</em> (from <em>Anya</em>)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td><em>Little Hands</em> (from <em>Anya</em>)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>21</td>
<td><em>Now is My Moment</em> (from <em>Anya</em>)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td><em>Snowflakes and Sweethearts</em> (from <em>Anya</em>)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>23</td>
<td><em>This is My Kind of Love</em> (from <em>Anya</em>)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td><em>May the Good Lord Bless and Keep You</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td><em>Till There Was You</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td><em>Without a Song</em> (from <em>Great Day</em>)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>27</td>
<td><em>Around the World</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>28</td>
<td><em>Blue Star</em></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Item</th>
<th>Title</th>
<th>Authors</th>
<th>Edition</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Youmans, Vincent and Heyman, Edward</td>
<td><em>Through the Years</em></td>
<td>Orchestral score and parts</td>
</tr>
<tr>
<td>2</td>
<td>Youmans, Vincent; Rose, Billy and Eliscu, Edward</td>
<td><em>Without a Song</em> (from <em>Great Day</em>)</td>
<td>Parts for four different arrangements of the song</td>
</tr>
<tr>
<td>3</td>
<td>Young, Victor and Adamson, Harold</td>
<td><em>Around the World</em></td>
<td>Conductor's score and parts</td>
</tr>
<tr>
<td>4</td>
<td>Young, Victor and Heyman, Edward</td>
<td><em>Blue Star</em></td>
<td></td>
</tr>
</tbody>
</table>
Unidentified

109  1  Ah, To Be Home Again
      Orchestral score and parts

2  Bows
   Violin part only

Bows 1965
   Orchestral score and parts

Caress
   Piano-conductor score

The Dreaming Shepherd
   Production score

I Love NY
   Violin part only

Jan's Entrance
   Piano-conductor score and parts

Martha (duet with Patti Page)
   Piano-vocal score

Music Makes Me Dance
   Piano part only

Opening
   Piano-conductor score and parts

Opening 1965
   Orchestral score and parts

3  The Rose I Bring to You
   Orchestral score and parts

4  Sim Sholom
   Vocal score

Subseries 2: Bound, 1926-1961; Undated

Personalized Music Folders, Undated
   Folders for instrumental parts with Peerce's name engraved on them

110  1  Conductor

2  1st Clarinet / Flute / Piccolo

3  2nd Clarinet / Alto Sax

4  3rd Clarinet / Alto Sax

5  4th Clarinet / Tenor Sax

6  Violin A

7  Violin B

8  Violin C

9  Cello

111  1  1st Trumpet

2  2nd Trumpet

3  3rd Trumpet

4  1st Trombone

5  2nd Trombone

6  Guitar

7  Piano

8  Bass

9  Drums

112  1  Bach, Johann Sebastian--Christmas Oratorio

2  Baron, Maurice--Ode to Democracy

Beethoven, Ludwig van

3  Fidelio

4  Ninth Symphony
5  Ninth Symphony (German)
6  Ninth Symphony, Choral Finale (Kjos)
7  Ninth Symphony, Choral Finale (Schiller)
8  Ninth Symphony, Choral Finale (Schirmer)
9  Bizet, Georges--Carmen

113 1  Bock, Jerry and Harnick, Sheldon--The Rothschilds
2  Boito, Arrigo--Mefistofele
3  Donizetti, Gaetano--Lucia di Lammermoor
4  Elgar, Edward--King Olaf
5  Friml, Rudolf--High Jinks

114 1  Gounod, Charles--Faust
2  Halevy, F.--La Juive
3  Handel, Georg Friedrich
   - Judas Maccabaeus (Novello)
4  - Judas Maccabaeus (Schirmer)
5  - The Messiah

115 1-2  Lehar, Franz--The Merry Widow
3  Malotte, Albert Hay--Voice of the Prophet
4  Mascagni, Pietro--Cavalleria Rusticana
5  Massenet, Jules--Manon

116 1  Mendelssohn, Felix
   - Elijah
2  - Vocal Album
3  - Mozart, Wolfgang Amadeus
   - The Abduction from the Seraglio
4  - Don Giovanni
5  - Ponchielli, Amilcare--La Gioconda

117 1  Puccini, Giacomo
   - Madam Butterfly
2  - Tosca
3  - Turandot
4  - Romani, Felice--L'Elisir d'Amore

118 1  Romberg, Sigmund--The Desert Song
2  - Schubert, Franz--Album
3  - Strauss, Johann--Die Fledermaus
4  - Tamkin, David--Under the Earth's Surface
5  - Tchaikovsky, Peter--Eugene Onegin

119 1  Thomas, Ambrogio--Mignon
2  - Verdi, Giuseppe
   - Un Ballo in Maschera
3  - La Forza Del Destino
4  - Hymn of Nations

120 1  Wagner, Richard
   - Requiem
2  - Rigoletto
3  - La Traviata (1926)
4  - La Traviata (1961)
5  - Volpe, Arnold--Songs of Arnold Volpe

121 1  - Siegfried (1 of 2)
   Inscribed to Peerce by conductor Erno Rapee (1935)
2  - Siegfried (2 of 2)
3  - Tannhauser
4 Tristan & Isolde
5 Walkure
Various

<table>
<thead>
<tr>
<th>Box</th>
<th>Fol</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>122</td>
<td>1</td>
<td>1935-1937</td>
</tr>
<tr>
<td>124</td>
<td>1</td>
<td>1938</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>1939</td>
</tr>
<tr>
<td>125</td>
<td>1</td>
<td>1939-1941</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>1942-1943</td>
</tr>
<tr>
<td>126</td>
<td>1</td>
<td>1942-1944</td>
</tr>
<tr>
<td>127</td>
<td>1</td>
<td>1945-1946</td>
</tr>
<tr>
<td>128</td>
<td>1</td>
<td>1945-1950</td>
</tr>
<tr>
<td>129</td>
<td>1</td>
<td>1946-1947</td>
</tr>
<tr>
<td>130</td>
<td>1</td>
<td>1946-1967</td>
</tr>
<tr>
<td>131</td>
<td>1</td>
<td>1948</td>
</tr>
<tr>
<td>132</td>
<td>1</td>
<td>1950-1956</td>
</tr>
<tr>
<td>133</td>
<td>1</td>
<td>1951-1980</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>1953-1960</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1954</td>
</tr>
<tr>
<td>134</td>
<td>1</td>
<td>Xaverian Mission School</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Zonta Club</td>
</tr>
<tr>
<td>135</td>
<td>1</td>
<td>1955</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>1955-1973</td>
</tr>
<tr>
<td>136</td>
<td>1</td>
<td>1956 (1 of 2)</td>
</tr>
<tr>
<td>137</td>
<td>1</td>
<td>1956 (2 of 2)</td>
</tr>
<tr>
<td>138</td>
<td>1</td>
<td>1957</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1958</td>
</tr>
<tr>
<td>139</td>
<td>1</td>
<td>General</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Hong Kong</td>
</tr>
<tr>
<td>140</td>
<td>1-2</td>
<td>Japan</td>
</tr>
<tr>
<td>141</td>
<td>1-4</td>
<td>South Africa</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1959</td>
</tr>
<tr>
<td>142</td>
<td>1-2</td>
<td>Australia / New Zealand (1 of 2)</td>
</tr>
<tr>
<td>143</td>
<td>1</td>
<td>Hong Kong</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>1961 (South Africa)</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>1961-1971</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>Israel</td>
</tr>
<tr>
<td>144</td>
<td>1-2</td>
<td>General</td>
</tr>
<tr>
<td>Box</td>
<td>Fol.</td>
<td>Description</td>
</tr>
<tr>
<td>-----</td>
<td>------</td>
<td>-------------</td>
</tr>
<tr>
<td>159</td>
<td>1</td>
<td>Artwork</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Drawings, collages and reproductions</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Awards and Tributes</td>
</tr>
<tr>
<td>160</td>
<td>1</td>
<td>1941-1966</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>1967-1973</td>
</tr>
<tr>
<td>161</td>
<td>1</td>
<td>1974-1985</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Undated</td>
</tr>
<tr>
<td>162</td>
<td>1</td>
<td>Photographs</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Cape Town, South Africa, Undated</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dayton Opera Festival, 1943</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Fiddler on the Roof, Undated</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>Jerusalem, Israel, 1967</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>Laugh a Little, Cry a Little, 1974</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>Navy Day Banquet--Washington, D.C., 1941</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>Peerce Family, 1940; Undated</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>Stern Grove (San Francisco, California), 1963</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>United Nations, Undated</td>
</tr>
<tr>
<td>163</td>
<td>1</td>
<td>Posters</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Robert McCall Exhibition--Scottsdale Center for the Arts, 1981</td>
</tr>
</tbody>
</table>

**Series XIV: Oversized, 1941-1982**
<table>
<thead>
<tr>
<th>164</th>
<th>1</th>
<th>Russian Language Posters, 1956; 1963</th>
</tr>
</thead>
<tbody>
<tr>
<td>165</td>
<td>1</td>
<td>General, 1963-1976; 1982; Undated</td>
</tr>
<tr>
<td>166</td>
<td>1</td>
<td>Publicity--Recordings, Books, Undated</td>
</tr>
</tbody>
</table>
Separated Material

To Music Division:

Cups and Glasses
- Drinking glass with “Jan Peerce” engraved
- Small two-handed award cup from The Transvaal Press Club (1961)
  Kiddush cups
- Women’s League for Israel
- “From Your ‘Fiddler’ Family With Love” (1971)
- “Jan…Alice…Anatevka” (1971)
- Laugh a Little Cry a Little (1974)
- Fiddler on the Roof—Vancouver (1978)
- “Poppa” (probably from a Fiddler on the Roof cast)

Desk Sign
- “Mrs. Jan Peerce—Israel Bond Conference” (with pen) (1973)

Figures
- Fiddler on the Roof music box (plays If I Were a Rich Man)
- Moses Lake Fiddler on the Roof figure seated on pedestal (1982) (broken head and arms)
- Hazerim Air Force Base Plaque with three-dimensional fighter plane (1980)

Jewelry Box
- Opera Associates of the Music Center (Los Angeles, 1977)

Menorahs
- Awarded by The Federation of Jewish Philanthropies
- Awarded by Panim El Panim

Paperweights
- A.G.E.D. President’s Award
- Green Marble—Anchorage Concert Association
- Green-Marble—State of Alaska
- Red “Metropolitan Opera House” (1966)

Plates, Commemorative
- Bluebird of Happiness Custom Plate (gift from J.H. Wild, M.D.)
- Joyce Eaton Memorial Society for the Blind (mosaic plate with inscription on reverse)
- Pagliacci
- Ventnor Summer Music Festival

Plate Stand
- 20th Anniversary of Israel (carved from cross-section of a tree) (1968)
Travel Kit
  • Monogrammed

Trophies / Awards
  • U.S. Savings Bond Program (1971)
  • “Johann” trophy—Viennese Culture Club (1976) (broken hand)
  • Tevye figure—Friends of Refugees of Eastern Europe (1977) (broken hands)
  • Scopus Award—American Friends of the Hebrew University (1979)
  • Trophy—Writers and Artists for Peace in the Middle East (1980)
  • Glass-encased figure— Friends of Refugees of Eastern Europe (1982)
  • Large chiseled rock—America-Israel Cultural Foundation (1984)
  • Framed description of an award not found in collection (Undated)

Wallets
  • Box of two from the Canadian government—inscribed and monogrammed

To Rodgers & Hammerstein Archive of Recorded Sound:

Film
  • One roll of 8 mm home movie film

Recordings
  • One 45 rpm recording—Favorite Hymns in Maori