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Billy Rose Theatre Division**

Guide to the

Harold Prince papers

1954-1999

*T-Mss 1986-006

Compiled by Diana Bertolini, October 2010

Summary

Creator: Prince, Harold, 1928-

Title: Harold Prince papers, 1954-1999

Size: 119.39 linear feet (357 boxes)

Source: Prince, Harold, 1928-

Abstract: Harold Prince (1928-) is an American director and producer, primarily of musicals, but also of plays, operas and, occasionally, films. His Broadway career, which began in the 1950s and continues to the present day, has earned him 21 Tony Awards, more than any other individual. The Harold Prince papers (1954-1999) consist of administrative files and production files documenting his professional life as a director and producer, and a small amount of personal papers. Administrative files illustrate the day-to-day operations of Prince's production office. Production files contain detailed information on virtually all of Prince's shows from *The Pajama Game* (1954) to *Parade* (1999). Materials include business records, subject files, ledgers, contracts, professional and personal correspondence, scripts and drafts, photographs, programs, publicity materials, awards, costume sketches, set designs, lighting plots, and scrapbooks.

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Related collections

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Harold Prince scores.Music Division, New York Public Library for the Performing Arts

Creator history

Harold Prince is an American director and producer, primarily of musicals, but also of plays, operas and, occasionally, films. His Broadway career, which began in the 1950s and continues to the present day, has earned him 21 Tony Awards to date, more than any other individual.

Harold Prince was born in New York City on January 28th, 1928 to an upper-middle class family. As a child he regularly attended the theater. At age 16, he enrolled in the University of Pennsylvania, where he pursued a standard liberal arts curriculum and read and wrote plays in his spare time. He graduated at age 19 and returned to New York, where he came to the notice of the legendary musical comedy director/producer George Abbott. Prince submitted a play to Abbott's office and, at age 20, found himself working there as a general assistant and later as Production Stage Manager. During his early years with Abbott, he made valuable connections with Robert Griffith, who would later become his producing partner, and Ruth Mitchell, who would be his lifetime assistant and production supervisor.

After spending two years in the army, stationed in Germany, Prince returned to the Abbott office to work on the original production of *Wonderful Town* (1953) and to launch his career, with Robert Griffith, as a producer, under Abbott's patronage. In their first project, *The Pajama Game*, (1954) Griffith and Prince scored a huge success and introduced to Broadway a new song-writing team, Richard Adler and Jerry Ross, and a new choreographer, Bob Fosse. Over the course of the next several years, Griffith and Prince, sometimes with Frederick Brisson, produced such shows as *Damn Yankees*, (1955) *New Girl in Town*, (1957) *West Side Story*, (1957) *Fiorello*, (1959) *Tenderloin*, (1960) and *A Call On Kuprin* (1961).

Soon after the death of Robert Griffith in 1961, Prince moved on to directing when he was called to Philadelphia to fix *A Family Affair* (1962) during its out of town tryout. For the next few years he continued to produce shows, often directed by Abbot, which would establish his relationships with some of the principal collaborators of his career, such as Stephen Sondheim, Jerry Bock and Sheldon Harnick, and John Kander and Fred Ebb. During this period Prince also directed such productions as *She Loves Me* (1963) *Baker Street*, (1965) and *It's A Bird... It's A Plane...It's Superman* (1966). After producing the critical and commercial megahit, *Fiddler on the Roof* (1964), success as a serious director came with Kander and Ebb's *Cabaret* (1966). This show has been heralded as a landmark in the history of musical theater, paving the way for the new generation of thought-provoking, serious musicals, with which Prince's named would be constantly associated.

Starting in 1970, Prince embarked on a collaboration with Sondheim that produced a series of ground-breaking musicals covering a wide range of subjects and styles, which have subsequently reached legendary status, *Company*, (1970) with a book by George Furth; *Follies*, (1971) with a book by James Goldman and which Prince co-directed with renowned choreographer, Michael Bennett; *A Little Night Music* (1973) with a book by Hugh Wheeler; *Pacific Overtures* (1976) with a book by John Weidman; *Sweeney Todd: The Demon Barber of Fleet Street*, (1979) with a book by Wheeler; and *Merrily We Roll Along* (1981) with a book by Furth. During this period of intense collaboration with Sondheim, Prince also directed other original musicals, such as Cy Coleman and Betty Comden and Adolph Green's *On the Twentieth Century* (1978) and Andrew Lloyd Webber and Tim Rice's *Evita* (1979) as well as revivals of Leonard Bernstein's *Candide*, (1974) and straight plays, such as Frederich Dürrenmatt's *The Visit* (1973).

During the 1980s, 1990s and 2000s, Prince re-united with some former collaborators and formed ties with many new ones. He directed two shows with scores by composer Larry Grossman, *A Doll's Life*, (1982) with book and lyrics by Comden and Green and *Grind* (1985), with lyrics by Ellen Fitzhugh and book by Fay Kanin. Other original musicals Prince directed include Gilbert Becaud and Julian More's *Roza*, (1987) Andrew Lloyds Webber's blockbuster, *The Phantom Of the Opera*, (1988) Kander and Ebb's *Kiss Of The Spider Woman* (1993) and Jason Robert Brown and Alfred Uhry's *Parade* (1998). Prince also directed a major revival of Jerome Kern and Oscar Hammerstein II's *Show Boat* in 1994. In 2003 Prince directed Sondheim and Weidman's *Bounce* which was produced in Chicago and Washington D.C. In 2007 he directed the Broadway production, *Lovemusik*, a musical biography of Kurt Weill and Lotte Lenya. *Paradise Found* opened in London in May 2010.

In addition to musicals and plays, Prince has also directed operas and two feature films, and appeared in many documentaries and tributes. In 1974 he published an autobiography, *Contradictions: Notes on Twenty-Six Years in the Theatre*.

Prince married Judy Chaplin, the daughter of composer Saul Chaplin, in 1962. They have two children, director Daisy Prince and conductor Charlie Prince.

Scope and content note

The Harold Prince papers (1954-1999) consist of administrative files and production files documenting his professional life as a director and producer, and a small amount of personal papers. Administrative files illustrate the day-to-day operations of Prince's production office. Production files contain detailed information on virtually all of Prince's shows from *The Pajama Game* (1954) to *Parade* (1999).

The administrative files consist of general correspondence and subject files documenting the interactions of the Prince office with theatre companies, agents, writers, actors and directors and general business not pertaining to specific productions. These materials cover all aspects of how a multi-million dollar production company started out: what organizations and individuals they corresponded with, how they handled contractual negotiations, investments, profits and losses and which records they considered important enough to retain. The files cover the years he was in partnership with Robert Griffith, from 1955-1961, and the years after Griffith's death.

The production files most often concern the business rather than the artistic aspects of productions, although some of these files deal with the creative process of directing and producing a musical. Types of materials include scripts, scrapbooks of correspondence, programs and publicity materials, photographs; stage manager's calendars, cue logs, and set and costume designs; financial records, bills, payrolls and royalty statements; production and casting notes, headshots and resumes; business correspondence; contracts and legal negotiations with the Actors' and Musicians' unions; publicity materials including clippings, reviews and press releases.

Additional files document Prince's involvement in an administrative and/or artistic capacity with: the National Opera Institute (later known as the National Institute for Music Theatre) and the Phoenix Theatre. Materials include correspondence, financial records, internship applications, clippings, reports on trustees meetings and publicity materials.

Personal files include drafts, galleys, correspondence and publicity materials pertaining to Prince's autobiography, *Contradictions: Notes on Twenty-Six Years in the Theatre*, as well as personal correspondence, photographs, and other personal ephemera.

Arrangement

The Harold Prince papers are organized into the following series:

Series I: Administrative Files, 1955-1987

 General Correspondence, 1963-1986

 Subject Files, 1955-1986

 1955-1974

 1974-1986

Series II: Production Files, 1954-1999

Series III: Other Organizations, 1972-1987

Series IV: Personal Files, 1962-1981

Key terms

Subjects

Musical theater -- United States -- 20th century

Musicals

Theatre -- United States -- 20th century

Occupations

Theatrical producers and directors -- United States
-- 20th Century

Names

Abbott, George, 1887-1995

Actor's Equity Association

Bock, Jerry

Ebb, Fred

Furth, George, 1932-2008

Griffith, Robert E.

Grossman, Larry

Harnick, Sheldon

Kander, John

League of New York Theatres and Producers

National Opera Institute

Phoenix Theatre

Prince, Harold, 1928-

Sondheim, Stephen

Wheeler, Hugh, 1912-1987

Special formats

Awards

Ledgers

Photographs

Posters

Scrapbooks

Scripts

Sound recordings

Video recordings

Container list

Series I: Administrative Files, 1955-1987 (34 boxes)

This series consists of two alphabetical sequences of subject files maintained by the Prince office over two different time spans. These files consist of correspondence, script submissions, programs, legal and financial documents and reports and publicity materials. Also included are two groups of separated general correspondence files, arranged in alphabetical and chronological sequences.

Box 356 contains restricted correspondence and is closed to researchers until 2020.

General Correspondence, 1963-1986

Alphabetical, 1969-1985

b.1 f.1	A, general, 1969-1985
b.1 f.2-3	Abbott, George, 1969-1985
b.1 f.4	American Music Theater Festival, 1983-1985
b.1 f.5	Angermayer, Evschen, 1980-1985
b.1 f.6	Annenberg Center, 1978-1985
b.1 f.7	Aronson, Boris, 1971
b.1 f.8	The Authors Guild, Inc., 1978
b.1 f.9	Awards, 1977-1985
b.1 f.10	B, general, 1968-1985
b.1 f.11	Baxley, Barbara, 1981-1985
b.1 f.12	Bernstein, Leonard, 1985
b.1 f.13	Bicentennial Commission, 1969-1976
b.1 f.14	The Broadway Association, Inc., 1975-1976
b.1 f.15	Bryant, Mary, 1969-1985
b.1 f.16	Burnett, Carol, 1983
b.1 f.17	C, general, 1969-1986
b.1 f.18	Chelsea Theater Center, 1985-1986
b.1 f.19	The City at 42nd Street, Inc., 1979-1980
b.1 f.20	City Center, 1969
b.1 f.21	Clark, George, 1985-1986
b.1 f.22	Cohen, Alexander, 1982
b.1 f.23	Colton, Weissberg, Harnick & Yamin
b.2 f.1	D, general, 1969-1985
b.2 f.2	D' Orsay, Fifi, 1983-1984
b.2 f.3	Duncan, Sandy, n. d.
b.2 f.4	E, general, 1969-1985
b.2 f.5	Ebb, Fred, 1969-1985
b.2 f.6	Ephron, Nora, 1969
b.2 f.7	Exxon, 1977
b.2 f.8	F, general, 1969-1985
b.2 f.9	Family Business, 1969-1985

Series I: Administrative Files, 1955-1987 (cont.)

General Correspondence, 1963-1986 (cont.)

Alphabetical, 1969-1985 (cont.)

- b.2 f.10 Fairbanks, Douglas, Jr., 1979
- b.2 f.11 Fan Mail, 1974-1985
- b.2 f.12 Ferris, Judy, 1975-1985
- b.2 f.13 *Follies*, 1971
- b.2 f.14 Fonda, Jane, 1980
- b.2 f.15 Friends of the Theatre Collection, 1979-1981
- b.2 f.16 Furth, George, 1969-1982
- b.2 f.17 G, general, 1969-1985
- b.2 f.18-19 Garson, Greer, 1981
- b.2 f.20 Gingold, Hermione, 1976
- b.2 f.21 Glass, Joanna M., 1984-1986
- b.2 f.22 The Goodman Theatre, 1980-1985
- b.3 f.1-3 Greetings
 - b.3 f.4 Grey, Joel, 1969-1980
 - b.3 f.5 The Guthrie Theater, 1980-1985
 - b.3 f.6 H, general, 1969-1985
 - b.3 f.7 Hambleton, T. Edward, 1969-1985
 - b.3 f.8 Havoc, June, 1983-1985
 - b.3 f.9 Heltau, Michael, 1980-1981
 - b.3 f.10 Hodge Taylor Associates, Inc., 1985
 - b.3 f.11 Hooks, Frances, 1981
 - b.3 f.12 Houston Grand Opera, 1978-1983
 - b.3 f.13 I, general, 1969-1985
 - b.3 f.14 International Theatre Institute, 1980-1984
 - b.3 f.15 Investments, 1977-1982
 - b.3 f.16 J, general, 1980-1985
 - b.3 f.17 Javits, Jacob, 1980-1985
 - b.3 f.18 K, general, 1969-1985
 - b.3 f.19 Kazantzaki, Eleni, 1969-1985
 - b.3 f.20 Kennedy Center Honors, 1978-1980
 - b.3 f.21 The Kurt Weill Foundation for Music, 1980-1985
- b.4 f.1 Kutschera, Rolf, 1970-1982
- b.4 f.2 L, general, 1969-1983
- b.4 f.3 Land, David, 1980-1985
- b.4 f.4 Lansbury, Angela, 1983
- b.4 f.5 Laurents, Arthur, 1969

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General Correspondence, 1963-1986 (cont.)

Alphabetical, 1969-1985 (cont.)

- b.4 f.6 League of New York Theatres, 1971-1984
- b.4 f.7 Lenya, Lotte, 1980
- b.4 f.8 Lieber & Co., 1980
- b.4 f.9 Livermore, Reg, 1979-1982
- b.4 f.10 Lloyd Webber, Andrew, 1980-1984
- b.4 f.11 Lyric Opera of Chicago, 1980-1985
- b.4 f.12 M, general, 1969-1985
- b.4 f.13 Mallorca, 1969-1981
- b.4 f.14 Marvin, Blanche, 1983-1984
- b.4 f.15 Mattei, Jacqueline, 1980-1983
- b.4 f.16 Menell, Clive, 1969-1982
- b.4 f.17 Meredith, Burgess, 1985
- b.4 f.18 Milie, Bill, 1981-1984
- b.4 f.19 Miscellaneous, 1963-1969
- b.4 f.20 Montresor, Beni, 1980-1983
- b.4 f.21 N, general, 1969-1985
- National Endowment for the Arts
 - b.4 f.22 1972-1978
- b.5 f.1-3 1979-1985
- b.5 f.4-5 National Music Theater Network, 1984, 1985
 - b.5 f.6 The National Theatre, 1982
 - b.5 f.7 New York City Opera, 1976-1985
 - b.5 f.8 The New York Public Library, 1974-1985
 - b.5 f.9 New York University, Tisch School, 1975-1985
 - b.5 f.10 Nichols, Joy, 1981
 - b.5 f.11 Nichols, Peter, 1980-1985
 - b.5 f.12 North Carolina School of the Arts, 1982-1983
 - b.5 f.13 O, general, 1969-1983
 - b.5 f.14 Odyssey, 1983-1984
 - b.5 f.15 O' Morrison, Kevin, 1980-1981
 - b.5 f.16 The Opera Ensemble of New York, 1981-1982
- b.6 f.1 P, general , 1969-1985
 - b.6 f.2 Peck, Gregory, 1971
 - b.6 f.3 Philadelphia Festival Theatre for New Plays, 1982
 - b.6 f.4 Plumstead Theatre Society, Inc, 1984
 - b.6 f.5 Poppet Puppets, 1969

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General Correspondence, 1963-1986 (cont.)

Alphabetical, 1969-1985 (cont.)

- b.6 f.6 Prince, Blanche, 1969
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- b.6 f.8 The Producers Group, 1985
- b.6 f.9 Q, general, 1979-1985
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- b.6 f.11 Recommendations, 1981-1985
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- b.6 f.16 S, general, 1969-1985
- b.6 f.17 Scripts Returned, 1985
- b.7 f.1 Seff, Richard, 1969
- b.7 f.2 Sills, Beverly, 1983-1984
- b.7 f.3-4 Sondheim, Stephen, 1969-1985 (Includes 1980 birthday party)
- b.7 f.5 Songbook {1979-1981
- b.7 f.6 Soweto, 1978
- b.7 f.7 Springer, John, 1969-1985
- b.7 f.8 Staff Memos, 1969-1981
- b.7 f.9 Stern, Isaac, 1983
- b.7 f.10 Swados, Elizabeth, 1976-1978 (Untitled project)
- b.7 f.11 Stuart, Battista, 1969-1985
- b.7 f.12 T, general, 1969-1985
- b.7 f.13 Tal, Josef, 1976-1985
- b.7 f.14 Taylor, Elizabeth, 1981
- b.7 f.15 Theater an der Wien - Press Notices, 1971
- b.7 f.16-18 Theatre Communications Group, Inc.{1982-1986}, 1982-1986
- b.7 f.19 Theatre Development Fund, 1979-1985
- b.7 f.20 Theatre Projects Limited, 1969-1985
- b.7 f.21 Travel Notes, 1982-1984
- b.7 f.22 U, general, 1969-1980
- b.7 f.23 UNICEF, 1980
- b.7 f.24 University of Pennsylvania, 1979-1985
- b.7 f.25 V, general, 1983-1985
- b.7 f.26 La Vera Storia, 1982-1984
- b.7 f.27 Vereen, Ben, 1985

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General Correspondence, 1963-1986 (cont.)

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- b.7 f.28 Vienna's English Theatre Ltd., 1982-1983
 - b.7 f.29 Von Bonin, Gabriel, 1978-1985
 - b.7 f.30 W, general, 1968-1985
 - b.7 f.31 Weissenberg, Alexis, 1979
 - b.7 f.32 Wheeler, Hugh, 1969-1986
 - b.7 f.33 Wiener Staatsoper, 1982
 - b.7 f.34 X, Y, Z, general, 1979-1982
 - b.356 f.1-18 Restricted
- Chronological, 1978-1987
- b.8 f.1-6 1978-1987 May
 - b.9 f.1-4 1987 May-Aug
 - b.10 f.1-4 1987 Oct-Dec

Subject Files, 1955-1986

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- b.11 f.1 Abbott, George, 1955-1972
- b.11 f.2 Abbott, Tom, 1969
- b.11 f.3-4 The Actors' Fund, 1956-1971
- b.11 f.5 ANTA, 1960, 1961
- b.11 f.6 APA Repertory Company, 1967-1969
- b.11 f.7 Aronson, Boris, 1970
- b.11 f.8 Bankers' Trust Company, 1965-1972
- b.11 f.9 Bicentennial Commission, 1969
- b.12 f.1 *Black Alice*, 1969
- b.12 f.2 Blaine Thompson Company, The, 1969-1972
- b.12 f.3-4 Brach, Roger, 1961-1972
- b.12 f.5 Broadway 1969, 1969
- b.12 f.6 California, Franz-Hartford Company, 1963
- b.12 f.7 City Center, 1969-1972
- b.12 f.8 Cole Porter musical
- b.12 f.9 Contracts and correspondence
- b.12 f.10 Council of the Living Theatre
- b.12 f.11 Creative Producers Corporation
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- b.12 f.13 Dramatists Guild Negotiations
- b.12 f.14 Executor for Griffith estate
- b.13 f.1 Feltenstein, Johannes

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Subject Files, 1955-1986 (cont.)

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- b.13 f.2 Fischer Mitosky Prince Spellman (FMPS) Company
- b.13 f.3 Free Southern Theatre
- b.13 f.4 Future Projects
- b.13 f.5 G, General
- b.13 f.6 Griffith, Robert (Condolences)
- b.13 f.7 H, General
- b.13 f.8 Herman, Irene
- b.14 f.1 Institute of the American Musical
- b.14 f.2-3 Insurance
- b.14 f.4 International Theatrical Enterprise
- b.14 f.5 Investors-Distribution Revisions, Complains
- b.14 f.6 Judson Productions, Inc.
- b.14 f.7 Kraft Music Hall
- b.14 f.7 *Last Resorts, The*
- b.14 f.8 League of New York Theatres, The, folder 1 of 6
- b.15 f.1-3 League of New York Theatres, The, folders 2-4 of 6
- b.16 f.1-2 League of New York Theatres, The, folders 5-6 of 6
- b.16 f.3-6 London correspondence and files
- b.17 f.1 *Man on a Tiger*
- b.17 f.2 Media Enterprises
- b.17 f.3 Miscellaneous
- b.17 f.4 Moonlight File
- b.17 f.5 Movies, William Morris Contracts
- b.17 f.6 New Dramatists
- b.17 f.7 New Game Enterprises
- b.17 f.8 Oceanic Ventures
- b.17 f.9 Otis Enterprises
- b.17 f.10 Phoenix Theatre
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- b.17 f.14 Shubert Award
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- b.18 f.1 Subject file
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- b.18 f.3 Something for Everyone
- b.18 f.4 Sunbeam Music
- b.18 f.5 South Africa Affairs
- Tasco Enterprises, Inc.
- b.18 f.6 Subject file
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- b.18 f.7 Theatre Projects, Ltd.
- b.18 f.8 3065 Corporation
- b.18 f.9 *Time Magazine* Cover
- b.18 f.10 Tony Awards, 1969
- f.11 Workmen's Comp. Board Forms
- b.18 f.12 Wright Brothers

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- b.19 f.1 A, general
- b.19 f.2 Actors Equity negotiations
- b.19 f.3 Agents
- b.19 f.4 American Airlines
- b.19 f.5 American Council for the Arts
- b.19 f.6 American Entertainment
- b.19 f.7 American Federation of Television and Radio Artists (AFTRA) (Contract)
- b.19 f.8-9 Americam Place Theatre
 Includes materials on *Rubber* and *Yanks 3 Detroit 0 Top of the Seventh*
- b.19 f.10 Aronson, Boris
- b.19 f.11 *Ashmedai*
- b.19 f.12 Association for American Achievement, Inc.
- b.20 f.1 Association of Theatrical Press Agents and Managers (ATPAM)
- b.20 f.2 Associations
- b.20 f.3 Australia, Festival of Sydney
- b.20 f.4 B, General
- b.20 f.5 Beecher, Henry Ward
- b.20 f.6 Bicentennial
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1974-1986 (cont.)

- b.21 f.1 *Cabaret, 1977*
- b.21 f.2 *Candide*
- b.21 f.3 Charities
- b.21 f.4 Chelsea Theatre
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- b.21 f.6 *Company 1977*
- b.21 f.7 Congratulations from Hal
- b.21 f.8 *Contradictions: Notes on Twenty-Six Years in the Theatre*
- b.21 f.9 Corporation Investments
- b.21 f.10 D, general
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- b.21 f.12 Dramatists Guild
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- b.21 f.16 Fan Mail
- b.21 f.17 *Fiddler on the Roof, 1977*
- b.21 f.18 *Fiorello*
- b.21 f.19 First American Congress of Theatre
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- b.22 f.1 xxFlora The Red Menacexx-TV and Film
- b.22 f.2 *Follies 1977*
- b.22 f.3 Foster child
- b.22 f.4 *A Funny Thing Happened on the Way to the Forum*
- b.22 f.5 G, General
- b.22 f.6 Governmental
- b.22 f.7 Grosses--Miscellaneous weekly
- b.22 f.8 H, General
- b.22 f.9 Haines, Howard
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- b.22 f.12 I, General
- b.22 f.13 Inquiry follow-ups
- b.23 f.14 International Alliance of Theatrical Stage Employes (I.ATSE)
- b.23 f.1 International Theatre Institute of the United States (ITI)
- b.22 f.2 Interviews-TV Inquiries
- b.22 f.3 International Theatre Institute of the United States (ITI)

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Subject Files, 1955-1986 (cont.)

1974-1986 (cont.)

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- b.23 f.5 K, General
- b.23 f.6 L, General
- b.23 f.7 Lancaster Hotel
- b.23 f.8 Lasser, J. K.
- b.23 f.9-11 League of New York Theatre and Producers, folders 1-3 of 8
- b.24 f.1-5 League of New York Theatre and Producers, folders 4-8 of 8
- b.24 f.6 Library & Museum of the Performing Arts, New York Public Library
- b.24 f.7 Lincoln Center for the Performing Arts
- b.24 f.8 Lindsay, John
- b.24 f.9 London Weekend TV
- b.24 f.10 M, General
- b.25 f.1 Mathtech
- b.25 f.2 Media
- b.25 f.3 Merlin, Joanna
- b.25 f.4 Mermaid Theatre
- b.25 f.5 Mexico Trip 1977
- b.25 f.6-9 Miscellaneous
- b.25 f.10 More, Sheilia and Julian
- b.25 f.11 N, General
- b.26 f.1-2 National Corporate theatre Fund, Inc
- b.26 f.3 New Dramatists, Inc.
- b.26 f.4 New Game
- b.26 f.5 New material (Inquiries)
- b.26 f.6 New Theatre
- b.26 f.7 New York Citizen Lobby
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- b.27 f.5 New York Times
- b.27 f.6 New York University, David Oppenheimer
- b.27 f.7 Notary papers
- b.27 f.8 O, General
- b.27 f.9 Opening nights
- b.27 f.10 P, General

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Subject Files, 1955-1986 (cont.)

1974-1986 (cont.)

- b.27 f.11 *Pacific Overtures*
- b.27 f.12 Palladium proposal
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- b.27 f.14 Phoenix Theatre
- b.226 Prince, Harold (Special Account)
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- b.28 f.5 S, General
- b.28 f.6 Savoy Hotel
- b.28 f.7 SCM Business Equipment (Smith, Corona, Marchant)
- b.29 f.1-5 Script submissions, folders 1-5 of 8
- b.30 f.1-3 Script submissions, folders 6-8 of 8
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- b.30 f.5 Show Data
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- b.31 f.1 Steinway & Sons
- b.31 f.2 *Summer on a Mountain of Spices*
- b.31 f.3 University correspondence
- b.31 f.4 University of Pennsylvania
- b.31 f.5 *Upstairs, Downstairs*
- b.31 f.6 W, General
- b.31 f.7 Western Union Confirmations
- b.31 f.8 X, Y, Z, General

Series II: Production Files, 1954-1999 (296 boxes)

This series contains materials pertaining to theatrical productions directed and/or produced by Harold Prince from the 1950s-1980s and covers all aspects of production, including creative, technical and financial. In addition to productions directed and/or produced by Prince, there are also files on many shows for which he acted as an official or unofficial advisor. There are also files for proposed works, which never came to fruition, including projects by Prince's most notable collaborators, such as Stephen Sondheim, Bock and Harnick, and Kander and Ebb. This series also contains materials related to some of Prince's film projects including *A Little Night Music* and *Something for Everyone*.

Though not listed in this finding aid, this series includes audio/visual materials, including sound recording of demos, backers' auditions, rehearsals, live performances (some of foreign productions) and advertising spots. Shows that have sound recordings include *Ashmendaixx*, *xxDiamondsxx*, *xxA Doll's Lifexx*, *xxEvitaxx*, *xxGrindxx*, *xxA Little Night Musicxx*, *xxRozaxx*, *xxSide by Side by Sondheim* and *xxSweeney Toddy*. Also included are film reels of publicity spots from the film version of *A Little Night Music*. Inquiries regarding audio and video materials in the series may be directed to the Billy Rose Theatre Division (theatrediv@nypl.org). Audio/visual materials may be subject to preservation evaluation and migration prior to access.

- b.32 f.1 *A for Adult*, 1954
- b.32 f.2 *Always Go First Class (Women and Children Last)*, 1961-1963
- b.32 f.3 *Angela*, 1969 (Press release)
Arsenic and Old Lace, 1972-1973
A proposed musical adaptation, with Music by Richard Rodgers, Lyrics by Sheldon Harnick and book by Michael Stewart.
- b.32 f.4 Correspondence
- b.32 f.5 Script
Ashmendai, 1976-1977
- b.32 f.6-7 Production files
Includes correspondence, clippings, notes, photographs, reviews ant telegrams.
Scrapbook
Baker Street, 1965
- b.32 f.8 Agent Recommendations
- b.32 f.9 Auditions
- b.33 f.1-2 Box office
- b.33 f.3-4 Correspondence, areements, programs, photographs, etc.
- b.34 f.1 London (Correspondence)
- b.34 f.2 Opening night wires
- b.231 Scrapbook
- b.34 f.3-4 Scripts
- b.34 f.5 *Beggar's Opera, The*, 1968-1969
Budgets, profit and loss forms, house receipts, etc.

Series II: Production Files, 1954-1999 (cont.)

- b.34 f. 6 *Billy Liar*, 1966-1967
Correspondence, areements, script exerpts, etc.
- b.34 f.7 *Broadway in the Streets*
- b.34 f.8 *Bully*
Cabaret, 1966-69?
- b.35 f.1-2 Advertising
- b.35 f.3-6 Bios
Broadway company, national company and replacements.
- b.36 f.1-3 Bios
Broadway principals and staff; London production with Judi Dench
- b.36 f.4 Capitalization, 1966
- b.36 f.4 Cast List
- b.36 f.6-10 Contracts
Actors. musicians, artistic staff, theaters
- b.37 f.1-4 Correspondence
- b.37 f.5 Fashion Sketches
- b.37 f.6-10 Headshots, folders 1-5 of 20
- b.38 f.1-15 Headshots, folders 6-20 of 20
- b.38 f.16 Investors
- b.222 Ledger
- b.38 f.17 Program
- b.39 f.1-8 Publicity materials, folders 1-8 of 9
Includes ad mats, press releases, promotional photographs, features, newsletters, etc.
- b.40 f.1 Publicity materials, folder 9 of 9
- b.40 f.2-3 Royalties
- b.232-233 Scrapbooks
- b.40 f.4 Script, 1966 May 19
- b.40 f.5-6 Taxes
- b.40 f.7 Tony Awards
Other productions
- b.40 f.8 Germany
- b.40 f.9-10 Los Angeles
- b.40 f.11-13 National Company, folders 1-3 of 13 (Contracts and stage manager's books)
- b.41 f.1-10 National Company, folders 4-13 of 13 (Technical plots)
- b.41 f.11 Scandanavia
- b.41 f.12 South Africa
- b.41 f.13 *La Cage Aux Folles*, 1983-1984
- b.41 f. 14-15 *A Call on Kuprin* -Contracts{1959-1961}, 1959-1961

Series II: Production Files, 1954-1999 (cont.)

Candide, 1974--1986

- b.42 f.1 A, general
- b.42 f.2-3 Actors' Equity
- b.42 f.4 Actors' Federal Credit Union
- b.42 f.5 Actors' Fund, The
- b.42 f.6 Advertising
- b.42 f.7 Agents, managers, etc.
- b.42 f.8 Association of Theatrical Press Agents and Managers (ATPAM)
- b.42 f.9 B, general
- b.42 f.10 Bad checks
- b.42 f.11 Bank papers
- b.42 f.12 Bernstein, Leonard
- b.42 f.13 Bills
- b.42 f.14 Birch, Patricia
- b.42 f.15-16 Blaine-Thompson
- b.42 f.17 Boyar, R. A. (Insurance)
- b.42 f.18-19 Box office (Broadway Theater)
- b.43 f.1 Broker Sales Reports
- b.43 f.2 C, general
- b.43 f.3-5 California productions (Los Angeles, San Francisco)
- b.43 f.6 Capitalization
- b.44 f.1-2 Cast, casting
- b.44 f.3 Chelsea Theatre Centre
- b.44 f.4 Colton Law Office
- b.44 f.5 Commercial
- b.44 f.6-8 Compliments and complaints, folders 1-3 of 5
- b.45 f.1-2 Compliments and complaints, folders 4-5 of 5
- b.45 f.3 Conacts sheets
- b.45 f.4-8 Contracts
- b.46 f.1 Correspondence
- b.46 f.2 Costume Inventories
- b.46 f.3 D, general
- b.46 f.4 Damaz & Weigel
- b.46 f.5 Dramatists' Guild
- b.46 f.6 E, general
- b.46 f.7 Efron, Kal

Series II: Production Files, 1954-1999 (cont.)

Candide, 1974--1986 (cont.)

- b.46 f.8 Electric Bills
- b.46 f.9 F, general
- b.46 f.10 Feller, Peter
- b.46 f.11 Financial records
- b.46 f.12 Foreign productions
- b.46 f.13 Foreign rights
- b.46 f.14 G, general
- b.46 f.15 Grosses
- b.46 f.16 Group sales
- b.46 f.17 H, general
- b.46 f.18 Haines, Howard
- b.46 f.19 Hellman, Lillian
- b.46 f.20 Hermann, Irene
- b.46 f.21 House seats
- b.46 f.22 I, general
- b.46 f.23 Independent booking office
- b.46 f.24 International Alliance of Theatrical Stage Employe (IATSE)
- b.47 f.1-2 Investors (Correspondence)
- b.47 f.3 Jones, Jeffrey
- b.47 f.4 K, general
- b.47 f.5 Kalfin, Robert
- b.47 f.6 L, general
- b.47 f.7 Lantz, Robert
- b.47 f.8 Latouche, Effie
- b.47 f.9 Lawsuit
- b.47 f.10 Lee, Eugene and Frannie
- b.47 f.11 Library and Museum of the Performing Arts
- b.47 f.12-13 London
- b.47 f.14 Lyrics
- b.47 f.15 M, general
- b.47 f.16 MacMillan
- b.47 f.17-18 Miscellaneous
- b.48 f.1 Movie
- b.48 f.2 Music Theatre Inc.
- b.48 f.3 Musicians' Payroll
- b.48 f.4 N, general

Series II: Production Files, 1954-1999 (cont.)

Candide, 1974--1986 (cont.)

- b.48 f.5 National/Second companies
- b.48 f.6 New York City Opera production, 1982-1983
- b.48 f.7 O, general
- b.48 f.8-10 Opening night
- b.48 f.11 Opening night telegrams
- b.48 f.12 Orchestrations and copyists
- b.48 f.13 Payroll Info
- b.48 f.14 Photographs
- b.48 f.15 Contact sheets
- b.48 f.16-18 Headshots, casting
- b.49 f.1-10 Production shots
- b.49 f.11 Set shots
- b.49 f.12 Wilbur, Richard
- b.49 f.13 Pre-production
- b.49 f.14 Program
- b.49 f.15-17 Publicity materials, folders 1-3 of 5
- b.50 f.1-2 Publicity materials, folders 4-5 of 5
- b.50 f.3 R, general
- b.50 f.4 Recording
- b.50 f.5 Reviews, articles, etc.
- b.50 f.6 Roberts, Flora
- b.50 f.7-9 Royalties
- b.50 f.10 S, general
- b.234-237, 352 Scrapbooks
- b.50 f.11 Script, folder 1 of 3
- b.50 f.1-3 Scripts, folders 2-3 of 3
- b.51 f.4 Sets and costumes
- b.51 f.5 Shady Grove
- b.51 f.6 Second company
- b.51 f.7 Shubert office
- b.51 f.8-10 Stage managers' books
- b.52 f.1-6 Statements
- b.52 f.7 Strike (Musicians' Union)
- b.52 f.8 Stock and amateur productions
- b.52 f.9 T, general
- b.52 f.10 T-Shirts

Series II: Production Files, 1954-1999 (cont.)

Candide, 1974--1986 (cont.)

- b.52 f.11 Technical plots
- b.52 f.12 Telegrams
- b.52 f.13 Theatre Development Fund
- b.52 f.14 Theatre parties
- b.52 f.15 Theatres
- b.52 f.16 Theatrical Wardrobe Attendants Union
- b.52 f.17 Ticket requests
- b.52 f.18 Tony Awards
- b.52 f.19 Touring
- b.52 f.20 U, general
- b.52 f.21-22 Union forms
- b.52 f.23 United Scenic Artists
- b.52 f.24 W, general
- b.52 f.25 Waiver and continuation agreements
- b.53 f.1 Weekly check schedule
- b.53 f.2 Weekly running costs
- b.53 f.3 Weekly statements
- b.53 f.4 Wheeler, Hugh
- b.53 f.5 Wilbur, Richard
- b.53 f.6 Workmens' Compensation
- b.53 f.7 *Carte Blanche*, Undated
- b.53 f.8 *Comfort Me with Apples*, Undated (Script)
- Company*, 1969-1978
- b.53 f.9-30 Bios and headshots. folders 1-22 of 31
- b.54 f.1-9 Bios and headshots, folders 23-31 of 31
- b.54 f.10 Capitalization
- b.54 f.11 Clippings
- b.54 f.12-17 Contracts
- b.55 f.1-2 Correspondence
- b.55 f.3 Costume designs
- b.55 f.4 Focus charts
- b.55 f.5 Investors
- b.222 Ledger
- b.55 f.6 Limited partnership
- b.55 f.7 Photographs
- b.55 f.8 Press releases

Series II: Production Files, 1954-1999 (cont.)

Company, 1969-1978 (cont.)

- b.55 f.9 Royalties
- b.238-243 Scrapbooks
- b.55 f.10 Scripts
Includes scripts for other Goerge Furth projects.
- b.55 f.11 Staff and cast lists
Stage magagers files
Files maintained by Ben Strobach, a replacement stage manager on Broadway and various touring versions.
- b. 55 f.12 Costume plots
- b. 55 f.13-19 General
Includes caprenter cues, stage managers' scripts and advance sheets.
- b. 56 f.1-6 Lighting cues
- b.56 f.7 Props plot
- b.56 f.8 Scenery inventory
- b.56 f.9-10 Set plans
- b.56 f.11 Sound cues
- b.56 f.12 Telegrams
Touring Productions
- b.56 f.13-16 General tour/National company
- b.57 f.1-2 General tour/National company
- b.57 f.3-7 Los Angeles/West Coast
- b.57 f.8 Washington and Chicago (Press releases and program copy)

Damn Yankees, 1955-1984

- b.57 f.9 Assignments
- b.57 f.10 Bankers Trust
- b.57 f.11 Baseball Ballet
American Federation of Television and Radio Artists
- b.57 f.12 Capitalization
- b.57 f.13 Clippings
- b.57 f.14-18 Contracts
- b.57 f.19 Correspondence
- b.57 f.20 Investors
- b.58 f.1 L, General
Includes lighting plots and limited players cast list.
- b.223 Ledger
- b.58 f.2-3 Movie version (Includes script and Blue Ribbon Award.)
- b.58 f.4 Payroll register
- b.58 f.5 Photographs

Series II: Production Files, 1954-1999 (cont.)

Damn Yankees, 1955-1984 (cont.)

- b.58 f.6 Playbills and programs
- b.59 f.1 Prop plots
- b.59 f.2-6 Royalties
- b.244 Scrapbook
- b.59 f.7 Script
- b.59 f.8 Summary Statement
- b.59 f.9 Television movie
- b.59 f.10 Timing, running time
- b.59 f.11-15 Tours
 - Includes national tours and international productions
- b.60 f.1 *Dark, The*, 1968
- b.60 f.2 *Day in the Life of Henry II*, 1964-1965
- b.60 f.3 xxDead Man Bluesxx-Script, Undated
- b.60 f.4-6 *Dear Janet Rosenberg, Dear Mr. Kooning*, 1970 (Publicity materials and bios)
- b.60 f.7 *Deathtrap*, 1981
- Diamonds*, 1982-1985 (Circle in the Square Downtown)
 - b.60 f.8 Background material
 - b.60 f.9 Clippings
 - b.60 f.10 Correspondence
 - b.60 f.11 Expenses
 - b.60 f.12-13 Lyrics
 - b.60 f.14 Notes and meetings
 - b.60 f.15 Outline notes and plots
 - b.60 f.16 Quotes and one-liners
- b.61 f.1 Rejected material
- b.61 f.2 Script notes
- b.61 f.3 Sketches
- b.61 f.4 Telegrams
- b.61 f.5 *Divorce Italian Style*, 1963
- Doll's Life, A*, 1981-1984
 - b.61 f.6 Actors' Equity Association
- b.61 f.7-8 Advertising
- b.61 f.9 Agreements
- b.62 f.1 Ahmanson Theatre
- b.62 f.2 American Federation of musicains
- b.62 f.3 Apprentices
- b.62 f.4 Billing (credits)

Series II: Production Files, 1954-1999 (cont.)

Doll's Life, A, 1981-1984 (cont.)

- b.62 f.5 Bills
- b.62 f.6-8 Box office
- b.62 f.9 Capitalization
- b.62 f.10 Cast attendance log
- b.62 f.11 Casting
- b.62 f.12 Children
- b.62 f.13 Clippings
- b.62 f.14-15 Complaints and compliments
- b.62 f.16 Contact sheet
- b.62 f.17-23 Contracts
- b.63 f.1-2 Correspondence
- b.63 f.3-4 Costumes
- b.63 f.5 Equipment and costume rental agreements
- b.63 f.6 Financial
- b.63 f.7 Flameproof certificate
- b.63 f.8 Foreign productions
- b.63 f.9 Hotels
- b.63 f.10 House seats
- b.63 f.11 International Alliance of Theatrical Stage Employees (IATSE)
- b.63 f.12 Ilro Productions, Inc.
- b.64 f.1 Investors
- b.64 f.2-5 Limited partnership
- b.64 f.6 Lincoln Center film collection (New York Public Library, Theatre on Film and Tape archive)
- b.64 f.7-8 Los Angeles production, folders 1-2 of 5
- b.65 f.1-3 Los Angeles production, folders 3-5 of 5
- b.65 f.4 Memorandum
- b.65 f.5 Million dollar agreement
- b.65 f.6 Negotiations
- b.65 f.7 *Nora*
Another musical continuation of xxA Doll's Housexx, by Barry Abbott, William Dorsey Blake and Joseph Treviso
- b.65 f.8 Notes
- b.65 f.9 Oak Communications
- b.65 f.10 Opening night
- b.65 f.11 Orchestra
- b.65 f.12 Orpheum Theatre

Series II: Production Files, 1954-1999 (cont.)

Doll's Life, A, 1981-1984 (cont.)

- b.65 f.13 Price scale
 - b.65 f.14-17 Production (Operating costs and expenses)
 - b.65 f.18 Program copy
 - b.65 f.19 Props
 - b.65 f.20 Prospectus
 - b.66 f.1 Publicity materials
 - b.66 f.2 Royalties
 - b.245-246 Scrapbooks
 - b.66 f.3-5 Scenery
 - b.66 f.6 Schedules
 - b.66 f.7-8 Scripts
 - b.66 f.9 Society of Stage Directors and Choreographers (SSDC)
 - b.66 f.10 Stage managers' reports
 - b.66 f.11 Stock and amateur productions
 - b.66 f.12 Telegrams
 - b.67 f.1 Theatre Development Fund (TDF)
 - b.67 f.2 Theatre parties
 - b.67 f.3-5 Theatres
 - b.67 f.6 Ticket charges
 - b.67 f.7 Ticket requests
 - b.67 f.8 United Scenic Artists
 - b.67 f.9 Warbrobe
 - b.67 f.10 Weissberg et al
 - b.67 f.11 *Eleanor Roosevelt, 1965*
- The End of the World, 1982-1985*
- b.67 f.12-14 Actors' Equity Association
 - b.67 f.15-16 Advertising
 - b.67 f.17 Association of Theatrical Press Agents and Managers (ATPAM)
 - b.67 f.18 Bank accounts
 - b.67 f.19 Bills
 - b.68 f.1-3 Box office
 - b.68 f.4 Budget and operating costs
 - b.68 f.5 Capitalization
 - b.68 f.6-7 Cast lists, casting
 - b.68 f.8 Children-Work permits
 - b.68 f.9 Clippings

Series II: Production Files, 1954-1999 (cont.)

The End of the World, 1982-1985 (cont.)

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b.68 f.11	Contact sheets
b.69 f.1-4	Contracts
b.69 f.5	Correspondence
b.69 f.6	Costumes
b.69 f.7	Crew
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b.69 f.9	Figures (Financial statements)
b.69 f.10	Group sales
b.70 f.1	Hotel information
b.70 f.2	House seats
b.70 f.3	Insurance
b.70 f.4	Lighting
b.70 f.5	Memos
b.70 f.6	Music Box Theatre
b.70 f.7	Notes
b.70 f.8	Opening night
b.70 f.9	Payroll
b.70 f.10	Press
b.70 f.11	Program
b.70 f.12	Props
b.70 f.13	Publicity
b.70 f.14	Scenery
b.70 f.15	Schedules
b.247	Scrapbook
b.70 f.16	Scripts
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b.70 f.18	Tax exempt certificates
b.70 f.19	Telegrams
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b.70 f.22	Theatre parties
b.70 f.23	Ticket charges
b.70 f.24	Ticket requests
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Series II: Production Files, 1954-1999 (cont.)

The End of the World, 1982-1985 (cont.)

- b.70 f.27 United Scenic Artists
- Evita*, 1977-1985
 - Broadway/General show
 - b.71 f.1 Actors' Equity Association
 - b.71 f.2 Actors Federal Credit Union
 - b.71 f.3 Actors' Fund
 - b.71 f.4 Advance sales
 - b.71 f.5-6 Advertising, folders 1-2 of 5
 - b.72 f.1-3 Advertising, folders 3-5 of 5
 - b.72 f.4 American Federation of Musicians
 - b.72 f.5 Bank accounts
 - b.72 f.6-7 Bills
 - b.73 f.1-2 Box office
 - b.73 f.3 Budgets and operating costs
 - b.73 f.4-7 Cast, casting, character breakdowns
 - b.73 f.8 Children (Work permits)
 - b.74 f.1-2 Clippings
 - b.74 f.3-6 Complaints
 - b.75 f.1-3 Compliments
 - b.75 f.4 Contact sheet
 - b.76 f.1-7 Contracts
 - b.77 f.1-3 Contracts
 - b.77 f.4-7 Correspondence3
 - b.77 f.8 Costumes
 - b.78 f.1 Drama Critics' Circle Award
 - b.78 f.2 Equipment
 - b.78 f.3 Fire safety
 - b.78 f.4 Gatchell and Neufeld negotiations
 - b.78 f.5 Grosses
 - b.78 f.6 Group sales
 - b.78 f.7 House seats
 - b.78 f.8 Inquiries
 - b.78 f.9 Insurance
 - b.78 f.10 International Alliance of Theatrical Stage Employees (IATSE)
 - b.78 f.11 Land, David
 - b.78 f.12 League of N. Y. Theatres

Series II: Production Files, 1954-1999 (cont.)

Evita, 1977-1985 (cont.)

Broadway/General show (cont.)

- b.78 f.13 Lighting, David Hersey
- b.78 f.14 Notes
- b.78 f.15 Opening night
- b.78 f.16 Opening statements
- b.78 f.17 Orchestrations
- b.78 f.18 Outs (Absences)
- b.78 f.19 Payroll
- b.78 f.20-21 Photographs
- b.78 f.22 Production costs
- b.78 f.23 Production office
- b.78 f.24 Program
- b.78 f.25 Props
- b.79 f.1 Publicity
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- b.79 f.5 Scenery
- b.80 f.1 Schedules
- b.248-261 Scrapbooks
- b.80 f.2-3 Script, script notes
- b.80 f.4 Second anniversary party
- b.80 f.5 Shubert Organization
- b.80 f.6 Society of Stage Directors and Choreographers (SSDC)
- b.80 f.7 Sound
- b.80 f.8 Stage management
- b.80 f.9 Stigwood Organization
- b.80 f.10 Telecharge
- b.80 f.11 Telegrams
- b.80 f.12-13 Television and radio
- b.80 f.14 TDF sign language interpretation
- b.80 f.15-17 Tickets
- b.81 f.1-2 Tony awards
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- b.81 f.5 United Scenic Artists
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Series II: Production Files, 1954-1999 (cont.)

Evita, 1977-1985 (cont.)

London

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- b.81 f.9 Financial statements
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- b.82 f.1 Stage managers reports

Sit down productions

Chicago

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- b.82 f.3 Actors' Fund, The
- b.82 f.4-6 Advertising, folders 1-3 of 5
- b.83 f.1-2 Advertising, folders 4-5 of 5
- b.83 f.3 Apartment list
- b.83 f.4 Association of Theatrical Press Agents and Managers (ATPAM)
- b.83 f.5 Bank accounts
- b.83 f.6 Bills
- b.83 f.7-9 Box office statements
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- b.83 f.11 Cast
- b.83 f.12 Cast album recording
- b.83 f.13 Cast character breakdown
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- b.84 f.1 Charities/benefits
- b.84 f.2 Company manager's files
- b.84 f.3-4 Complaints and compliments
- b.84 f.5 Consolidated Productions, I nc.
- b.84 f.6 Contact sheets
- b.84 f.7-10 Contracts
- b.84 f.11 Costumes
- b.84 f.12 Ferren, Brian
- b.84 f.13 General
- b.84 f.14 Grosses
- b.84 f.15 Group sales
- b.84 f.16 Hersey, David
- b.84 f.17 International Alliance of Theatrical Stage Employees (IATSE)
- b.85 f.1 Leake, P. D.

Series II: Production Files, 1954-1999 (cont.)

Evita, 1977-1985 (cont.)

Sit down productions (cont.)

Chicago (cont.)

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b.85 f.13	Schedules
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b.85 f.15	Sound
b.85 f.16	Stage manager's files
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b.86 f.1	Statements of operations
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b.86 f.4	United Scenic Artists
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b.86 f.10	Actors Equity
b.86 f.11-13	Advertising
b.86 f.14	American Federation of Musicians
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b.86 f.16	Bills
b.87 f.1	Box office statements
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b.87 f.5	Company manager's files
b.87 f.6	Complaints
b.87 f.7	Consolidated
b.87 f.8	Contact sheets
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Series II: Production Files, 1954-1999 (cont.)

Evita, 1977-1985 (cont.)

Sit down productions (cont.)

Los Angeles (cont.)

- b.88 f.5 Costumes
 - b.88 f.6 Gatchell and Neufeld
 - b.88 f.7 Grosses
 - b.88 f.8 Group sales
 - b.88 f.9 Hersey, David
 - b.88 f.10 International Alliance of Theatrical Stage Employees (IATSE)
 - b.88 f.11 Insurance
 - b.88 f.12 League of New York Theatres
 - b.88 f.13 Leake. P.D.
 - b.88 f.14 Ledger
 - b.88 f.15 Orchestrations
 - b.88 f.16 Production costs
 - b.88 f.17 Program copy
 - b.89 f.1 Publicity materials
 - b.89 f.2 Resumes
 - b.89 f.3 Royalties
 - b.89 f.4 Schedules
 - b.89 f.5 Settlements
 - b.89 f.6 Shubert Organization
 - b.89 f.7 Sound
 - b.89 f.8 Stigwood Organization
 - b.89 f.9 Telegrams
 - b.89 f.10 Television schedules
 - b.89 f.11 United Scenic Artists
- Tours
- Tour 1 (Originated in San Francisco.)
 - b.89 f.12-13 Schedules and weekly reports
 - b.89 f.14-15 City files, tour stops, folders 1-2 of 3
 - b.90 f.1 City files, tour stops, folder 3 of 3
 - Tour 2 (Originated in Washington D.C.)
 - b.90 f.2 Schedules and weekly reports
 - b.90 f.3-8 City files, tour stops, folders 1-6 of 14
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 - Tour 3
 - b.91 f.9-10 Stage Manager's log
 - b.92 f.1 Statement of operations

Series II: Production Files, 1954-1999 (cont.)

Evita, 1977-1985 (cont.)

Tours (cont.)

Tour 3 (cont.)

- b.92 f.2-37 City files, tour stops, folders 1-36 of 61
- b.93 f.1-25 City files, tour stops, folders 37-61 of 61

Tour 4

- b.93 f.26 Schedules
- b.93 f.27-44 City files, tour stops, folders 1-17 of 71
- b.94 f.1-54 City files, tour stops, folders 18-71 of 71

National tours, subject files

- b.95 f.1-3 Accounting
- b.95 f.4-10 Actors' Equity Association
- b.96 f.1-3 Advertising
- b.96 f.4-7 American Federation of Musicians
- b.96 f.8 Associated Theatrical Designs
- b.96 f.9 Association of Theatrical Press Agents and Managers (ATPAM)
- b.96 f.10-11 Bank accounts
- b.96 f.12-16 Bankers' trust
- b.96 f.17-18 Bills
- b.96 f.19 Breakdown
- b.96 f.20-21 Budget and operating costs
- b.97 f.1 Bus logs
- b.97 f.2-4 Cast, casting
- b.97 f.5 Children (Work permits)
- b.97 f.6 Clippings
- b.97 f.7-8 Columbia Artists Management, Inc. (CAMI)
- b.97 f.9-10 Company manager
- b.97 f.11-12 Complaints
- b.97 f.13 Contact sheet
- b.97 f.14-15 Contracts, folders 1-2 of 13
- b.98 f.1-7 Contracts, folders 3-9 of 13
- b.99 f.1-4 Contracts, folders 10-13 of 13
- b.99 f.5-6 Costumes
- b.99 f.7 Crew members
- b.99 f.8 Detroit
- b.99 f.9 Equipment
- b.99 f.10 Expenses
- b.99 f.11 Four Star Stage Lighting
- b.99 f.12 Freedman & Slater

Series II: Production Files, 1954-1999 (cont.)

Evita, 1977-1985 (cont.)

Tours (cont.)

National tours, subject files (cont.)

b.99 f.13-15	Garber, Goldberg and Schwartz (Insurance)
b.99 f.16	Gatchell & Neufeld
b.99 f.17	Grosses/figures
b.100 f.1	Headshots
b.100 f.2	Hersey, David
b.100 f.3-6	International Alliance of Theatrical Stage Employees (IATSE)
b.100 f.7	Internal Revenue Service
b.100 f.8	Inventory
b.100 f.9	Jump set
b.100 f.10	Land, David
b.100 f.11-13	Leake, PD
b.100 f.14	Lighting equipment
b.100 f.15	Minority breakdowns
b.100 f.16	Motion Picture
b.100 f.17	Nederlander
b.100 f.18-20	Notes
b.100 f.21-22	Orchestra
b.100 f.23	Orchestrations
b.100 f.24	Payroll
b.100 f.25	Possible cities, theatres, presentors
b.101 f.1	Production costs
b.101 f.2	Program
b.101 f.3-4	Props
b.101 f.5-6	Publicity
b.101 f.7-8	Resumes
b.101 f.9	Recoupment and net profits
b.101 f.10	Rental package
b.101 f.11	Route sheet
b.101 f.12-14	Royalties
b.101 f.15	Salaries
b.101 f.16-17	Scenery
b.101 f.18-21	Schedules
b.101 f.22	Slide and film cues
b.101 f.23	Society-League and Welfare Funds, The
b.101 f.24-26	Sound
b.102 f.1-3	Stage managers' reports

Series II: Production Files, 1954-1999 (cont.)

Evita, 1977-1985 (cont.)

Tours (cont.)

National tours, subject files (cont.)

- b.102 f.4-5 Statements of operations
- b.102 f.6-8 Stigwood Organization
- b.102 f.9 Study guide
- b.102 f.10 Taxes
- b.103 f.1 Technical specification sheet
- b.103 f.2 Telegrams
- b.103 f.3 Tour management
- b.103 f.4 Transportation
- b.103 f.5 Trucking and hauling
- b.103 f.6 Wig list
- b.103 f.7 Workmens' Compensation
- b.103 f.8 United Scenic Artists

Foreign Productions

- b.103 f.9 Possible locations
- b.103 f.10-11 Australia
- b.103 f.12-14 Germany

Latin American Tour

- b.103 f.15 General
- b.103 f.16 Spanish translation
- b.103 f.17 Mexico City
- b.103 f.18 Puerto Rico
- b.103 f.19 Rio de Janeiro
- b.104 f.1 Paris
- b.104 f.2 New Zealand
- b.104 f.3-4 South Africa
- b.104 f.5 Spain
- b.104 f.6-7 Stockholm
- b.104 f.8 Vienna
- b.104 f.9 *Family Affair, A*, 1962

Fiddler on the Roof, 1963-1986

- b.104 f.10 A, general
- b.105 f.1-2 Actors' Equity Association
- b.105 f.3 Advertising
- b.105 f.4 Agreements
- b.105 f.5 American Theatre Productions
- b.105 f.6 Authors

Series II: Production Files, 1954-1999 (cont.)

Fiddler on the Roof, 1963-1986 (cont.)

- b.105 f.7 B, general
- b.105 f.8 Box office
- b.105 f.9 C, general
- b.106 f.1-2 California
- b.106 f.3-4 Capitalization
- b.106 f.5--6 Cast and crew, casting, folders 1-2 of 9
- b.107 f.1-5 Cast and crew, casting, folders 3-7 of 9
- b.108 f.1-2 Cast and crew, casting, folders 9-9 of 9
- b.108 f.3 Clippings
- b.108 f.4 Closing
- b.108 f.5 Coe, Fred
- b.108 f.6 Colton law office
- b.109 f.1-4 Complaints and compliments
- b.110 f.1-7 Contracts
- b.110 f.8 Correspondence
- b.111 f.1 Costumes, scenery and wigs
- b.111 f.2 D, general
- b.111 f.3 E, general
- b.111 f.4 F, general
- b.111 f.5-7 Foreign productions and rights
- b.111 f.8 G, general
- b.111 f.9 Garber, Miriam (Pianist)
- b.111 f.10 Glasgow
- b.111 f.11 H, general
- b.111 f.12 House seats
- b.112 f.1 I, general
- b.112 f.2 Independent booking
- b.112 f.3-6 Insurance, R. A. Boyar
- b.113 f.1-4 Investors
- b.113 f.5 J, general
- b.113 f.6 K, general
- b.113 f.7 L, general
- b.113 f.8-11 Las Vegas
- b.224 Ledger
- b.114 f.1 Lighting plot and equipment
- London Production

Series II: Production Files, 1954-1999 (cont.)

Fiddler on the Roof, 1963-1986 (cont.)

London Production (cont.)

- b.114 f.2-3 Cast album
- b.114 f.4 Casting
- b.114 f.5-7 Correspondence
- b.115 f.1 Correspondence
- b.115 f.2-4 Financial statements
- b.115 f.5 Touring company
- b.115 f.6 Los Angeles production
- b.115 f.7 Lyrics
- b.115 f.8 M, general
- b.116 f.1 M, general
- b.116 f.2 Movie
- b.116 f.3 N, general
- National company, bus and truck tours
- b.116 f.4 Agent recommendations
- b.116 f.5-6 Auditions
- b.116 f.7 Box office
- b.116 f.8-10 Cast lists, casting
- b.117 f.1 Civic Light Opera Association
- b.117 f.2-3 Cohen, Abe and Jill Mimmer
- b.117 f.4-5 Contracts
- b.118 f.1-5 Correspondence (Also includes agreements.)
- b.119 f.1 Insurance
- b.119 f.2-15 Technical cues, charts, etc.
- b.119 f.16 Tech script
- b.120 f.1 Tickets and theatre parties
- b.120 f.2 Travel arrangements
- b.120 f.3 Nevada
- b.120 f.4-5 Opening night
- b.120 f.6 Operating statements
- b.120 f.7 P, general
- b.120 f.8-9 Party, record night
The 2845th performance made *Fiddler on the Roof* the longest running Broadway musical to date. *Fiddler's* run has been surpassed by many shows and the record is currently held by another Prince production, *The Phantom of the Opera*.
- b.121 f.1-3 Party, record night
- b.121 f.4 Pearce, Jan
- b.121 f.5 Photographs

Series II: Production Files, 1954-1999 (cont.)

Fiddler on the Roof, 1963-1986 (cont.)

- b.121 f.6-7 Program and credits
- b.121 f.8 Property plots
- b.122 f.1-2 Publicity materials
- b.122 f.3 R, general
- b.122 f.4 Record Company
- b.123 f.1 Re-writes
- b.123 f.2-10 Royalties, folders 1-9 of 17
- b.124 f.1-5 Royalties, folders 10-14 of 17
- b.125 f.1-3 Royalties, folders 15-17 of 17
- b.125 f.4 Schedules
- b.262-269 Scrapbooks
- b.125 f.5-6 Scripts
- b.126 f.1 Sound equipment
- b.126 f.2 South Africa
- b.126 f.3 T, general
- b.126 f.4 Tech cues
- b.126 f.5 Telegrams
- b.126 f.6-8 Theatres
- b.127 f.1 Theatre parties
- b.127 f.2-5 Tickets, folders 1-4 of 7
- b.128 f.1-3 Tickets, folders 5-7 of 7
- b.128 f.4 Tony awards
- b.128 f.5 U, general
- b.128 f.6 United Scenic Artists, folder 1 of 3
- b.129 f.1-2 United Scenic Artists, folders 2-3 of 3
- b.129 f.3 V, general
- b.129 f.4 W, general
- b.129 f.5 Westbury
- b.129 f.6 William Morris Agency
- b.129 f.7 X-Z, general

Fiorello, 1959-1979

- b.129 f.8 A, general
- b.129 f.9 B, general
- b.129 f.10 C, general
- b.129 f.11 Capitol Records
- b.129 f.12 Capitalization

Series II: Production Files, 1954-1999 (cont.)

Fiorello, 1959-1979 (cont.)

- b.129 f.13 Contract
- b.130 f.1 Correspondence
- b.130 f.2 D, general
- b.130 f.3 E, general
- b.130 f.4 F, general
- b.130 f.5 Financial records
- b.130 f.6 G, general
- b.130 f.7 H, general
- b.130 f.8-9 Investors
- b.130 f.10 J, K, L, general
- b.130 f.11 Lighting plot
- b.130 f.12 M, general
- b.130 f.13 Movie
- b.130 f.14 N-P, general
- b.131 f.1 Programs, publicity
- b.131 f.2 R, general
- b.131 f.3 Reviews
- b.131 f.4 Royalties
- b.131 f.5 S, general
- b.131 f.6 Sale of Griffin and Prince interest
- b.265 Scrapbook
- b.131 f.7 Scripts
- b.131 f.8 Sheet music
- b.131 f.9 Statements of operations
- b.131 f.10 Stock and amateur rights
- b.131 f.11 T, general
- b.131 f.12 Theatres
- b.131 f.13 Touring
- b.131 f.14 W, general

Flora the Red Menace, 1965

- b.132 f.1 A, general
- b.132 f.2-3 Actors Equity Association
- b.132 f.4 Agents
- b.132 f.5 Audition notes and correspondence
- b.132 f.6 Authors, correspondence
- b.132 f.7 Box office

Series II: Production Files, 1954-1999 (cont.)

Flora the Red Menace, 1965 (cont.)

- b.132 f.8 Capitalization
- b.132 f.9-10 Cast, casting
- b.132 f.11 Colton law office
- b.132 f.12 Complaints and compliments
- b.132 f.13 Contracts
- b.133 f.1 Correspondence
- b.133 f.2 Costumes and scenery
- b.133 f.3 D, general
- b.133 f.4 Designers and choreographer
- b.133 f.5 G, general
- b.133 f.6 Headshots of cast
- b.133 f.7 House seats
- b.133 f.8 I, general
- b.133 f.9 Insurance, R. A. Boyar
- b.133 f.10 Investors
- b.133 f.11 Lyrics
- b.133 f.12 M, general
- b.133 f.13 Opening night
- b.133 f.14 Operating statements
- b.133 f.15 Plots
- b.133 f.16 Prince's personal file, correspondence
- b.133 f.17 Program and credits
- b.133 f.18 Publicity
- b.133 f.19 R, general
- b.133 f.20 Recording
- b.133 f.21 Royalties
- b.133 f.22 S, general
- b.133 f.23-25 Scripts
- b.134 f.1-2 Scripts
- b.134 f.3-4 Telegrams
- b.134 f.5 Theatre parties
- b.134 f.6 Theatres
- b.134 f.7 Ticket requests
- b.134 f.8 Weser Piano Company
- b.134 f.9 Workmen's Compensation

Follies, 1969-1985

Series II: Production Files, 1954-1999 (cont.)

Follies, 1969-1985 (cont.)

- b.134 f.10-13 California
- b.134 f.14 Capitalization
- b.135 f.1-3 Clippings
- b.135 f.4 Concert version
- b.135 f.5-10 Contracts
- b.135 f.11 Correspondence
- b.136 f.1 Cue sheets
- b.136 f.2 Financial files
- b.136 f.3 Focus charts
- b.136 f.4 Follow spots
- b.136 f.5 Lighting plot
- b.136 f.6 Out of town
- b.136 f.7 Royalties
- b.266-269 Scrapbooks
- b.136 f.8-10 Scripts

A Funny Thing Happened on the Way to the Forum, 1962-1977

- b.136 f.11 A, general
- b.136 f.12-13 Actors' Equity Association
- b.136 f.14 Authors, correspondence
- b.136 f.15 Bankers' Trust Company
- b.137 f.1 Box office
- b.137 f.2 C, general
- b.137 f.3 Capitalization
- b.137 f.4-6 Cast, casting
- b.137 f.7 Colton law office
- b.138 f.1 Complaints
- b.138 f.2-4 Contracts
- b.138 f.5 Costumes and scenery
- b.138 f.6 D-F, general
- b.138 f.7 Foreign rights
- b.138 f.8 G, general
- b.138 f.9 Grosses
- b.139 f.1 H, general
- b.139 f.2 House seats
- b.139 f.3 I, general
- b.139 f.4 Insurance, R. A. Boyar

Series II: Production Files, 1954-1999 (cont.)
A Funny Thing Happened on the Way to the... (cont.)

b.139 f.5-7	Investors
b.139 f.8	J, general
b.139 f.9	Las Vegas
b.223	Ledger
	London
b.139 f.10	Agreements
b.139 f.11-12	Correspondence
b.140 f.1-2	Correspondence
b.140 f.3-4	Royalites
b.140 f.5-7	Statements
b.141 f.1	Los Angeles
b.141 f.2	Lyrics
b.141 f.3	M, general
b.141 f.4	Movie
b.141 f.5	N, general
b.141 f.6-7	National company
b.141 f.8	O, general
b.141 f.9	Opening night
b.141 f.10-11	Operating statements
b.141 f.12	P, general
b.141 f.13	Paris
b.142 f.1	Plots
b.142 f.2	Program and credits
b.142 f.3	Props
b.142 f.4	Publicity materials
b.142 f.5	R, general
b.142 f.6	Recording
b.142 f.7	Reviews
b.142 f.8	Royalties
b.142 f.9	S, general
b.270	Scrapbook
b.142 f.10	Stock and amateur rights
b.142 f.11	T, general
b.142 f.12	Telegrams
b.142 f.13	Theatres
b.142 f.14	Theatre parties

Series II: Production Files, 1954-1999 (cont.)

A Funny Thing Happened on the Way to the... (cont.)

- b.143 f.1 Ticket requests
- b.143 f.2 Touring
- b.143 f.3 U, general
- b.143 f.4 V, general
- b.143 f.5 W, general
- b.143 f.6 X-Z, general
- b.143 f.7 *Girl in a Freudian Slip*, 1967
xx*Girl of the Golden West*xx/xx*La Fanciulla del West*xx{1976-1983}, 1976-1983
- b.143 f.8 Clippings
- b.143 f.9-10 Correspondence
- b.143 f.11-12 Photographs
- b.354 f.1 Poster
- b.143 f.13 Publicity materials
- b.143 f.14 Rehearsal schedules
- b.144 f.1 *Godbye Ava*, Undated
- b.144 f.2 *Goodbye I Guess*, 1962
- b.144 f.3 *Great God Brown, The*, 1972
- b.271 *Grandchild of Kings, The*, 1991-1992
Written by Prince, produced at the Irish Repertory Theatre. Scrapbook
- Grind*, 1982-1985
- b.144 f.4 Assignments
- b.144 f.5 Budgets
- b.144 f.6 Capitalization
- b.144 f.7 Clippings
- b.144 f.8-9 Contracts
- b.144 f.10-12 Correspondence
- b.145 f.1 Investors
- b.145 f.2-5 Limited partnership
- b.145 f.6 Miscellaneous
Includes agreements, contact sheets, Tony Awards information and correspondence
- b.145 f.7 Production notes
- b.145 f.8-9 Prospectus
- b.272 Scrapbook
- b.145 f.10 Script
- b.146 f.1 Telegrams
- b.146 f.2-3 Tony Awards

Series II: Production Files, 1954-1999 (cont.)

- b.146 f.4 *Happily Ever After*, Scripts, 1959
A Musical Comedy for television, Produced by Griffith & Prince, Book by Joseph Stein, Sondheim and Bock & Harnick were both considered for writing the score.
- b.146 f.5 *How to Be a Jewish Mother*, 1968
- b.146 f.6 *The Ice Break*, 1976
It's a Bird!...It's a Plane!...It's Superman!, 1966
- b.146 f.7 A, general
- b.146 f.8-9 Actors' Equity Association
- b.146 f.10 Agent recommendations
- b.146 f.11-13 Audition notes and sides
- b.146 f.14 Authors, correspondence
- b.147 f.1 B, general
- b.147 f.2 Bios, creative staff, cast and crew
- b.147 f.3-4 Box office
- b.147 f.5 C, general
- b.147 f.6 Capitalization
- b.147 f.7-8 Cast, casting
- b.147 f.9 Colton law office
- b.147 f.10 Complaints and compliments
- b.148 f.1-5 Contracts
- b.148 f.6 Correspondence
- b.148 f.7 Costumes and scenery
- b.148 f.8 E-F, general
- b.148 f.9 Film clip
- b.148 f.10-14 Head shots
- b.148 f.15 House seats
- b.148 f.16 I-J, general
- b.148 f.17 Insurance, R. A. Boyar
- b.148 f.18 Investors
- b.148 f.19 Job seekers
- b.148 f.20 K-L, general
- b.148 f.21 Lyrics
Includes cut reprise of "You've Got Possibilities"
- b.148 f.22 M, N, general
- b.149 f.1-2 Opening night
- b.149 f.3 Operating statements
- b.149 f.4 P-Q, general

Series II: Production Files, 1954-1999 (cont.)

It's a Bird!...It's a Plane!...It's Supe... (cont.)

- b.149 f.5 Philadelphia
- b.149 f.6 Program and credits
- b.149 f.7-8 Publicity
- b.149 f.9 R, general
- b.149 f.10 Record album
- b.149 f.11 Royalties
- b.150 f.1 Run-through
- b.150 f.2 S, general
- b.273 Scrapbook
- b.150 f.3 Script
- b.150 f.4 Stock and amateur rights
- b.150 f.5 Superman Play Co.
- b.150 f.6 T, general
- b.150 f.7 Telegrams
- b.150 f.8 Television special
- b.150 f.9 Theatre parties
- b.150 f.10 Theatres
- b.150 f.11 Tickets
- b.150 f.12 W, general
- b.150 f.13 *Journey*, Script, Undated
- b.274-280 *Kiss of the Spider Woman*, 1993 (Scrapbooks)
- b.150 f.14-15 *Life on the Mississippi*
A Little Night Music, 1969-1982
Stage version
 - b.151 f.1 Box office
 - b.151 f.2 California
 - b.151 f.3 Capitalization
 - b.151 f.4 Clippings
 - b.151 f.5-9 Contracts
 - b.151 f.10 Correspondence
 - b.152 f.1-3 Costumes
 - b.152 f.4 Expenses
 - b.152 f.5 Houston
 - b.152 f.6 Investors
 - b.225 Ledger
 - b.152 f.7-12 London

Series II: Production Files, 1954-1999 (cont.)

A Little Night Music, 1969-1982 (cont.)

Stage version (cont.)

- b.153 f.1-2 National company, contracts
- b.153 f.3 Programs
- b.153 f.4-6 Royalties
- b.281-285 Scrapbooks
- b.153 f.7 Set notes
- b.153 f.8 South Africa
- b.153 f.9 Stage managers' books
- b.153 f.10 Vienna

Film version

- b.154 f.1-2 Casting
- b.154 f.3-6 Continuity reports
- b.154 f.7-9 Correspondence
- b.155 f.1-4 Costumes
- b.155 f.5-8 Expenses
- b.155 f.9 Job seekers
- b.155 f.10 Kastner, Elliott
- b.155 f.11 Location book
- b.155 f.12 Miscellaneous
Includes correspondence, agreements, schedules, cast lists and photographs
- b.156 f.1 Miscellaneous
- b.156 f.2 Notes
- b.156 f.3 Photographs
- b.156 f.4 Post-production
- b.156 f.5 Production personnel
- b.156 f.6 Production reports
- b.156 f.7 Publicity
- b.156 f.8 Sets
- b.156 f.9 Scrips
- b.157 f.1-4 Scrips
- b.157 f.5 Story board
- b.157 f.6 Vienna
- b.157 f.7 *Love for Love*, 1974 (Script)
- Madama Butterfly*, 1985
- b.157 f.8 Clippings
- b.157 f.9 Correspondence and notes
- b.354 f.2 Poster
- b.286 Scrapbook

Series II: Production Files, 1954-1999 (cont.)

- b.157 f.10 *Man on a Tiger*, Undated (Script)
- b.157 f.11 *The Matchmaker*, 1962
Merrily We Roll Along, 1980-1982
- b.158 f.1 Actors' Equity Association
- b.158 f.2 Advertizing
- b.158 f.3 American Federation of Musicians
- b.158 f.4 Association of Theatrical Press Agents and Managers (ATPAM)
- b.158 f.5 Auditors' reports
- b.158 f.6 Billing
- b.158 f.7-8 Box office
- b.158 f.9 Budget and operation costs
- b.158 f.10 Cable deal
- b.158 f.11 Capitalization
- b.158 f.12 Cast/casting and character breakdowns
- b.158 f.13 Cast album
- b.158 f.14 Cast newsletter
- b.158 f.15 Clippings
- b.159 f.16 Colton law office
- b.159 f.1 Compliments and complaints
- b.159 f.2 Contact sheets
- b.159 f.3-7 Contracts
- b.159 f.8-11 Correspondence
- b.160 f.1 Costume sketches and correspondence
- b.160 f.2 Creative personell
- b.160 f.3 Critiques
- b.160 f.4 Electronics
- b.160 f.5 General
- b.160 f.6 Group sales
- b.160 f.7 Hersey, David
- b.160 f.8 House seats
- b.160 f.9 International Alliance of Theatrical Stage Employees (IATSE)
- b.160 f.10 Insurance
- b.160 f.11 Investors
- b.160 f.12 Leage of New York Theatres
- b.160 f.13-17 Limited partnership agreement
- b.161 f.1 Opening night

Series II: Production Files, 1954-1999 (cont.)

Merrily We Roll Along, 1980-1982 (cont.)

- b.161 f.2 Orchestrations
- b.161 f.3-5 Playbill/program
- b.161 f.6 Props
- b.161 f.7 Publicity
- b.161 f.8 Reading
- b.161 f.9-10 Rehearsals
- b.161 f.11 Resumes
- b.161 f.12 Scenery
- b.161 f.13 Schedules
- b.287 Scrapbook
- b.161 f.14 Script changes
- b.161 f.15 Set models, photographs of
- b.161 f.16 Society of Stage Directors and Choreographers (SSDC)
- b.161 f.17 Sound
- b.161 f.18 Souvenir book
- b.161 f.19 Stock and amateur
- b.161 f.20 Telegrams
- b.161 f.21 Television and radio
- b.161 f.22 Theatre grosses
- b.161 f.23 Theatre negotiations
- b.162 f.1-3 Tickets
- b.162 f.4 Tony awards
- b.162 f.5 Workmen's comp
- b.162 f.6 United Scenic Artists
- b.162 f.7 *The Merry Widow, Script, 1985*
New version of xxThe Merry Widowxx, libretto by Hugh Wheeler, directed by Prince.
- Music Is, 1976*
- b.162 f.8-9 Headshots and resumes
- b.162 f.10 Opening night party
- b.162 f.11 Production information
- b.163 f.12-13 Program , credits and biographies
- b.163 f.1-6 Publicity materials
- New Girl in Town, 1956, 1975*
- b.163 f.7 Capitalization
- b.163 f.8 Cast album
- b.163 f.9 Contracts
- b.163 f.10 Investors

Series II: Production Files, 1954-1999 (cont.)

New Girl in Town, 1956, 1975 (cont.)

- b.163 f.11 Lyrics
- b.163 f.12 Music Theatre Incorporated
- b.163 f.13 Playbills
- b.163 f.14 Plots (costumes and lighting)
- b.163 f.15 Record of scripts
- b.163 f.16 Royalties
- b.163 f.17 *Nighttime Naughties*, 1983

On the Twentieth Century, 1977-1980

- b.163 f.18 Box office
- b.163 f.19 Clippings
- b.163 f.20 Correspondence
- b.164 f.1 Expenses
- b.164 f.2 London
- b.164 f.3 Photographs
- b.164 f.4 Press kit
- b.288 Scrapbook
- b.164 f.5 Script notes
- b.164 f.6 Stage managers' books
- b.164 f.7 Telegrams
- b.164 f.8 Tony Awards
- b.164 f.9 *One World at a Time*, 1964

Pacific Overtures, 1975-1976, 1984

- b.164 f.9 Actors' Equity
- b.164 f.10 Award
- b.164 f.11 Box office
- b.164 f.12 Capitalization
- b.165 f.1-2 Clippings
- b.165 f.3-6 Contracts
- b.165 f.7-8 Correspondence
- b.165 f.9 Cue books
- b.165 f.10 House seats
- b.166 f.1 insurance
- b.166 f.2 Investors
- b.226 Ledger
- b.166 f.3-4 London
- b.166 f.5-9 Los Angeles, California

Series II: Production Files, 1954-1999 (cont.)

Pacific Overtures, 1975-1976, 1984 (cont.)

- b.166 f.10 Reviews
- b.166 f.11-12 Royalties
- b.289-292 Scrapbooks
- b.166 f.13 Seating
- b.166 f.14 Stage inventory
- b.166 f.15 Statements
- b.166 f.16 Videotape rights

The Pajama Game, 1954-1984

- b.167 f.1 Assignments
- b.167 f.2 Australia
- b.167 f.3 Biographies
- b.167 f.4 Capitalization
- b.167 f.5 Clippings
- b.167 f.6-7 Cast album, Columbia Records
- b.167 f.8-12 Contracts
- b.168 f.1 Correspondence
- b.168 f.2-3 Costumes
- b.168 f.4 Electrics
- b.168 f.5 Equipment
 Includes props, costumes, set pieces etc.
- b.168 f.6 Hanging plot
- b.168 f.7 Investors
- b.168 f.8 Las Vegas
- b.223 Ledger
- b.227-228 Ledgers
- b.168 f.9 Lighting plot
- b.168 f.10 Lyrics
- b.168 f.11-13 Movie
- b.169 f.1 Programs
- b.169 f.2-4 Plots (Costumes, lights, props)
- b.169 f.5-7 Royalties
- b.293-294 Scrapbooks
- b.169 f.8-9 Scripts
- b.169 f.1 Summary statements
- b.170 f.2 Time plots
- b.295-297 *Parade*, 1998-1999 (Scrapbooks)
- b.298 *Petrified Prince, The*, 1994 (Scrapbook)

Series II: Production Files, 1954-1999 (cont.)

- b.299-311 *Phantom of the Opera, The* (Scrapbooks)
- b.170 f.3 *Phonograph, The*, 1968 (Script)
Play Memory, 1982-1984
- b.170 f.4 Actors' Equity Association
- b.170 f.5 Association of Theatrical Press Agents and Managers (ATPAM)
- b.170 f.6 Atlas Scenic Studio
- b.170 f.7 B, general
- b.170 f.8 Bank accounts
- b.170 f.9 Billing
- b.170 f.10 Box office
- b.170 f.11 Budgets and operating costs
- b.170 f.12 C, general
- b.170 f.13 Cast
- b.170 f.14 Clippings
- b.170 f.15 Cohen, Alexander
- b.170 f.16 Contacts sheets
- b.170 f.17-19 Contracts
- b.171 f.1-4 Contracts
- b.171 f.5-6 Correspondence
- b.171 f.7 Costumes
- b.171 f.8 D, general
- b.171 f.9 Expenses
- b.171 f.10 Federal Express
- b.171 f.11 G, general
- b.171 f.12 Group sales
- b.171 f.13 H, general
- b.171 f.14 Hair and make-up
- b.171 f.15 House seats
- b.171 f.16 I, general
- b.171 f.17 International Alliance of Theatrical Stage Employees (IATSE)
- b.171 f.18 K, general
- b.171 f.19 League of New York Theatres and producers
- b.171 f.20 Lighting
- b.172 f.1 Longacre Theatre
- b.172 f.2 M, general
- b.172 f.3 Manager's accounts

Series II: Production Files, 1954-1999 (cont.)

Play Memory, 1982-1984 (cont.)

- b.172 f.4 McCarter Theatre Company
- b.172 f.5 Music agreements
- b.172 f.6 Musicians
- b.172 f.7 N, general
- b.172 f.8 Notes
- b.172 f.9 O, general
- b.172 f.10 Opening night
- b.172 f.11 P, general
- b.172 f.12 Payments
- b.172 f.13 Payroll
- b.172 f.14 Photographs
- b.172 f.15 Press
- b.172 f.16 Program copy
- b.172 f.17 Props
- b.172 f.18 Q, general
- b.172 f.19 R, general
- b.172 f.20 S, general
- b.173 f.1 Scenery
- b.173 f.2 Schedules
- b.247 Scrapbook
- b.173 f.3 Society of Stage Directors and Choreographers (SSDC)
- b.173 f.4 Sonjud Theatrical Enterprises, rights
- b.173 f.5 Sound
- b.173 f.6 Stage managers' reports
- b.173 f.7-8 Statements
- b.173 f.9 T, general
- b.173 f.10 Taxes
- b.173 f.11 Telegrams
- b.173 f.12 Theatre Development Fund
- b.173 f.13 Theatrical Wardrobe Union
- b.173 f.14 U, general
- b.173 f.15 United Scenic Artists
- b.173 f.16 W, general
- b.173 f.17 Void checks
- Poor Bitos, 1964*
- b.174 f.1 A, general

Series II: Production Files, 1954-1999 (cont.)

Poor Bitos, 1964 (cont.)

- b.174 f.2 Actors' Equity
 - b.174 f.3 Auditions
 - b.174 f.4 Authors, correspondence
 - b.174 f.5 B, general
 - b.174 f.6 Capitalization
 - b.174 f.7 Cast, casting
 - b.174 f.8 Codron, Michael
 - b.174 f.9 Colton law office
 - b.174 f.10 Complaints
 - b.174 f.11 Contracts
 - b.174 f.12 Costumes, scenery and lights
 - b.174 f.13 D, general
 - b.174 f.14 House seats
 - b.174 f.15 Investors
 - b.174 f.16 London
 - b.174 f.17 M, general
 - b.174 f.18 Movie
 - b.174 f.19 O, general
 - b.174 f.20 Opening night
 - b.174 f.21 P, general
 - b.174 f.22 Pleasence, Donald
 - b.174 f.23 Plots
 - b.175 f.1 Program and credits
 - b.175 f.2 Publicity
 - b.175 f.3 R, general
 - b.220 f.1-2 Tech plots
 - b.175 f.4 Telegrams
 - b.175 f.5 Theatres
 - b.175 f.6 Theatre parties
 - b.175 f.7 Ticket requests
 - b.175 f.8 U-W, general
 - b.175 f.9 Workmen's Compensation
 - b.175 f.10 *The Private Life of Henry VIII*, 1964
- Rex*, 1975-1976
- b.175 f.11 Correspondence
 - b.175 f.12 Programs

Series II: Production Files, 1954-1999 (cont.)

Rex, 1975-1976 (cont.)

b.175 f.13 Royalties

b.175 f.14 Script

Roza, 1983-1984

b.175 f.15 Correspondence and agreements

b.175 f.16 Script

b.175 f.17 *Rubbers, 1975* (Script)

b.175 f.18 *The Selling of the President, Royalties, 1972*

She Didn't Say Yes (Falmouth Theatre, Massachusetts)

b.175 f.19 Script

b.176 f.1-3 Unsorted

Includes correspondence, script revisions, programs, photographs, agreements, head shots, financial records, cast lists, etc.

She Loves Me, 1962-1964

b.176 f.4 A, general

b.176 f.5 Actors' Equity Association

b.176 f.6 B, general

b.176 f.7 C, general

b.176 f.8 Capitalization

b.176 f.9-10 Cast, casting

b.177 f.1 Colton law office

b.177 f.2 Complaints

b.177 f.3-5 Contracts

b.177 f.6-7 Correspondence

b.177 f.8 Costumes, scenery and lighting

b.177 f.9 D-F, general

b.177 f.10 Foreign rights

b.177 f.11 G-H, general

b.177 f.12 House seats

b.177 f.13 Insurance

b.177 f.14 Investors

b.177 f.15 K-M, general

b.178 f.1 Limited partnership

b.178 f.2-7 London

b.179 f.1-2 London

b.179 f.3 Lyrics

b.179 f.4 Movie

b.179 f.5 N-O, general

Series II: Production Files, 1954-1999 (cont.)

She Loves Me, 1962-1964 (cont.)

- b.179 f.6-7 Opening night
- b.179 f.8 P, general
- b.179 f.9 Plots
- b.179 f.10 Program and credits
- b.179 f.11 Publicity materials
- b.179 f.12 R, general
- b.179 f.13 Record company
- b.180 f.1-2 Royalties
- b.180 f.3 S, general
- b.312 Scrapbook
- b.180 f.4 Stock and amateur rights
- b.180 f.5 T, general
- b.180 f.6-7 Telegrams
- b.180 f.8 Theatre parties
- b.180 f.9 Theatres
- b.180 f.10 Ticket requests
- b.180 f.11 Touring
- b.180 f.12 U, V, W, general

b.313-319 *Show Boat*, 1994-1997 (Scrapbooks)

Side by Side by Sondheim, 1977-1979

- b.181 f.1 A, general
- b.181 f.2 Actors' Equity
- b.181 f.3 Actors' Fund
- b.181 f.4 Agents
- b.181 f.5 Arbitration
- b.181 f.6 Association of Theatrical Press Agents and Managers (ATPAM)
- b.181 f.7 B, general
- b.181 f.8 Bankers' Trust Company
- b.181 f.9 Bills
- b.181 f.10-12 Box office
- b.181 f.13-15 Bus and truck tours
- b.182 f.1 C, general
- b.182 f.2 Capitalization
- b.182 f.3 Cast and crew
- b.182 f.4 Casting
- b.182 f.5-6 Chicago

Series II: Production Files, 1954-1999 (cont.)

Side by Side by Sondheim, 1977-1979 (cont.)

- b.182 f.7 Clippings
- b.182 f.8 Colton law office
- b.182 f.9-10 Compliments and complaints
- b.182 f.11-14 Contracts
- b.182 f.15 Correspondence
- b.182 f.16 Costumes and sets
- b.182 f.17 Cronshaw, Bill, Incomes
- b.182 f.18 D-F, general
- b.182 f.19 Florida
- b.183 f.1-2 Focus charts
- b.183 f.3 Grosses
- b.183 f.4 Group sales
- b.183 f.5 H, general
- b.183 f.6 H. M. Tennant, Ltd.
- b.183 f.7 Haines, notes
- b.183 f.8-10 House seats, folders 1-3 of 4
- b.184 f.1 House seats, folder 4 of 4
- b.184 f.2 I, general
- b.184 f.3 International Alliance of Theatrical Stage Employees (IATSE)
- b.184 f.4 Insurance
- b.184 f.5-9 Investors
- b.184 f.10 L, general
- b.184 f.11 Lanz, Robby
- b.184 f.12 League of New York Theatres
- b.185 f.1-2 Lighting
- b.185 f.3 London
- b.185 f.4-5 Los Angeles
- b.185 f.6 Miscellaneous
- b.185 f.7-8 Opening night
- b.185 f.9 P, general
- b.185 f.10 Photographs
- b.185 f.11 Posters
- b.185 f.12 Props
- b.185 f.13-14 Publicity/ materials
- b.186 f.1 Roberts, Flora
- b.186 f.2-3 Royalties

Series II: Production Files, 1954-1999 (cont.)

Side by Side by Sondheim, 1977-1979 (cont.)

- b.186 f.4 S, general
- b.186 f.5-7 San Francisco
- b.186 f.8 Schedule
- b.320 Scrapbook
- b.186 f.9 Society of Stage Directors and Choreographers (SSDC)
- b.186 f.10 Sondheim, Stephen
- b.186 f.11 T, general
- b.186 f.12 Taxes
- b.186 f.13 Telegrams
- b.186 f.14 Theatre
- b.186 f.15 Theatre Guild
- b.186 f.16 Theatre Parties
- b.186 f.17-21 Tickets
- b.187 f.1 Tony Awards
- b.187 f.2 U, V, W, general
- b.187 f.3 United Scenic Artists
- b.187 f.4-5 Weekly reports and statements
- b.187 f.6 Weekly union payments
- b.187 f.7 *The Sign in Sidney Brustein's Window, 1963*
Includes correspondence, agreements, contracts, salary lists, contact sheets, etc.
- Silverlake, 1980*
- b.187 f.8 Clippings and program
- b.187 f.9 Correspondence
- b.355 f.1 Poster
- b.321 Scrapbook
- b.187 f.10 *Smiles, correspondence, 1978*
- b.187 f.11 *A Soft Touch, script, Undated (By Claude Binyon and Mac Edwards)*
- b.187 f.12 *Solid Gold Cadillac, Correspondence, 1965*
- b.187 f.13 *Some of My Best Friends, clippings, 1977*
- Something for Everyone (film), 1968-1979*
- b.187 f.14 Castle Hopferau
- b.187 f.15 Clippings
- b.187 f.16 Correspondence
- b.187 f.17 *Sunset Boulevard, 1980-1981 (Correspondence, contracts, etc.)*
- Sweeney Todd, 1976-1986*
- b.188 f.1 Box office
- b.188 f.2 Clippings

Series II: Production Files, 1954-1999 (cont.)

Sweeney Todd, 1976-1986 (cont.)

- b.188 f.3-7 Correspondence
- b.188 f.8 Expenses
- b.188 f.9 Financial statements
- b.188 f.10-12 London
- b.188 f.13 Los Angeles
- b.188 f.14-15 National tour
- b.189 f.1 Operating statements
- b.189 f.2-3 Royalties
- b.322-324 Scrapbooks
- b.189 f.4-5 Tony Awards
- b.189 f.6-7 *A Swim in the Sea*, Contracts, 1957-1958

Take Her She's Mine, 1961-1974 (Alternate title *The Age of Consent*)

- b.189 f.8 A, general
- b.189 f.9 Actors' Equity
- b.189 f.10 Auditions
- b.189 f.11 Box office
- b.190 f.1 C, general
- b.190 f.2 Capitalization
- b.190 f.3 Cast
- b.190 f.4 Casting
- b.190 f.5 Colton law office
- b.190 f.6 Complaints
- b.190 f.7-15 Contracts
- b.191 f.1 Costumes and scenery
- b.191 f.2 D-E, general
- b.191 f.3 Ephron, Henry and Phoebe
- b.191 f.4 Foreign rights
- b.191 f.5 G-H, general
- b.191 f.6 House seats
- b.191 f.7 Insurance
- b.191 f.8-9 Investors
- b.191 f.10 J-M, general
- b.191 f.11 Movie
- b.191 f.12 N, O, general
- b.191 f.13-14 Opening night
- b.192 f.1 Plots

Series II: Production Files, 1954-1999 (cont.)

Take Her She's Mine, 1961-1974 (cont.)

- b.192 f.2 Program and credits
- b.192 f.3 Publicity
- b.192 f.4 R-S, general
- b.192 f.5 Royalties
- b.192 f.6 Stock and amateur rights
- b.192 f.7 T, general
- b.192 f.8 Theatre parties
- b.192 f.9 Theatres
- b.192 f.10 Ticket requests
- b.192 f.11-12 Touring productions, folders 1-2 of 3
- b.193 f.1 Touring productions, folder 3 of 3
- b.193 f.2 U-W, general

Tenderloin, 1958-1985

- b.193 f.3 A, general
- b.193 f.4 Actors' Equity
- b.193 f.5 B, general
- b.193 f.6 Capitalization
- b.193 f.7 Cast
- b.193 f.8 Colton law office
- b.193 f.9 Complaints
- b.193 f.10-15 Contracts
- b.193 f.16-17 Correspondence
- b.193 f.18 Costumes
- b.193 f.19 F, general
- b.193 f.20 Foreign rights
- b.193 f.21 House seats
- b.193 f.22 I, general
- b.193 f.23 Investors
- b.194 f.1 Las Vegas
- b.194 f.2 London
- b.194 f.3 Operating statements
- b.194 f.4 Plots
- b.194 f.5 Press agents
- b.194 f.6 Program and credits
- b.194 f.7 Record of scripts
- b.194 f.8 Recordings

Series II: Production Files, 1954-1999 (cont.)

Tenderloin, 1958-1985 (cont.)

- b.194 f.9 Royalties
- b.194 f.10 Scenery
 - b.325 Scrapbook
- b.194 f.11 Stock and amateur rights
- b.194 f.12 Theatres
- b.194 f.13 Ticket requests
- b.194 f.14 Touring
- b.194 f.15 *They Might Be Giants, 1960* (Royalties)
- b.194 f.16 *Trafalgar, 1964*
- b.194 f.17 *Tourandot, 1986*
- b.194 f.18 *Unsung Cole, 1978*

West Side Story, 1957-1979

- b.194 f.19 A, general
- b.194 f.20 Actors' Equity
- b.194 f.21 B, general
- b.194 f.22 Budget, expenses
- b.194 f.23 Capitalization
- b.194 f.24 Cast
- b.194 f.25 Chicago
- b.194 f.26 City Center production, 1964
- b.194 f.27 Clippings
- b.194 f.28 Colton law office
- b.357 f.1-6 Contracts
 - b.357 f.7 Correspondence
- b.194 f.29 European tour
 - b.195 f.1 Financial records
 - b.357 f.8 Financial statements
 - b.195 f.2 Foreign rights
 - b.195 f.3 Investors, folder 1 of 2
 - b.357 f.9 Investors, folder 2 of 2
- b.223, 229 Ledgers
- b.195 f.4-7 London
 - b.196 f.1 M, general
 - b.196 f.2 Movie
 - b.196 f.3 Paris
 - b.196 f.4 Playbills (Program and credits)

Series II: Production Files, 1954-1999 (cont.)

West Side Story, 1957-1979 (cont.)

- b.196 f.5-6 Plots (Props, costumes, lighting, etc.)
- b.196 f.7 Press agent
- b.196 f.8 Publicity (Includes photographs)
- b.196 f.9 Record of scripts
- b.196 f.10 Re-opening
- b.196 f.11 Revival, 1977
- b.197 f.1-6 Royalties, folders 1-6 of 14
- b.198 f.1-3 Royalties, folders 7-9 of 14
- b.357 f.10-14 Royalties, folders 10-14 of 10
- b.198 f.4 Russia
- b.326 Scrapbook
- b.198 f.5 Summer stock
- b.357 f.15 Tax forms
- b.327 *Whistle Down the Wind*, 1996 (London)
- Willie Stark*, 1980-1981 (Scrapbook)
- b.198 f.6 Clippings
- b.198 f.7 Correspondence
- b.198 f.8-9 Photographs
- b.355 f.1 Poster
- b.328 Scrapbook
- b.198 f.10 *Yanks 3 Detroit 0 Top of the Seventh*, Script, 1974 (By Jonathan Reynolds)
- b.199 f.1 *You Be the Mother*, Script, Undated (By Robert Soderberg)
- Zorba*, 1968-1976
- b.199 f.2 Accident reports
- b.199 f.3 Actors' Equity
- b.199 f.4 Auditions
- b.199 f.5-19 Bios (Headshots and program copy)
- b.199 f.20 Box office
- b.199 f.21 Casting, cast lists
- b.200 f.1 Colton law office
- b.200 f.2-3 Contracts
- b.200 f.4 Correspondence
- b.200 f.5 Hotels
- b.200 f.6-7 Los Angeles
- b.200 f.8 New York State inquiry
- b.200 f.9-10 Program

Series II: Production Files, 1954-1999 (cont.)

Zorba, 1968-1976 (cont.)

- b.200 f.11-14 Publicity materials
- b.201 f.1 Research
- b.201 f.2 Road tours
- b.201 f.3-4 Royalties
- b.201 f.5-17 Scenes
- b.329 Scrapbook
- b.201 f.18-21 Scripts
- b.202 f.1-5 Scripts
- b.202 f.6 Tech plots, cues and scripts
- b.203 f.1-8 Tech plots, cues and scripts
- b.203 f.9 Telegrams
- b.203 f.10 Tony Awards
- b.203 f.11 Various and unidentified productions
- b.330 Various operas (Scrapbook)

Series III: Other Organizations, 1972-1987 (18 boxes)

This series consists of files concerning two organizations for which Prince served as an artistic administrator. Prince served as Chairman of the National Institute for Music Theatre, which was established in 1969, (then called the National Opera Institute) as a not-for-profit foundation dedicated to the support and advancement of opera, operetta, American musicals, and related experimental works.

Prince served as Artistic Director of the Phoenix Theatre, founded by Norris Houghton and T. Edward Hambleton in 1953 to provide theatre of high quality that would attract both artist and theatergoer, and would be available at reasonable prices. Materials pertaining to specific Phoenix Theatre productions, such as *The Visit*, can also be found in Production Files.

National Opera Institute/ The National Institute for Music Theater, 1982-1987

- b.203 f.12-16 Board of Trustees meetings, folders 1-4 of 6
- b.204 f.1-2 Board of Trustees meetings, folders 5-6 of 6
- b.204 f.3 Clippings
- b.204 f.4 *Commentary*
- b.204 f.5-7 Correspondence, folders 1-3 of 5
- b.205 f.1-2 Correspondence, folders 4-5 of 5
- b.205 f.3-6 Executive Committee meetings
- b.205 f.7 Financial statements
- b.205 f.8 Internship applications
- b.205 f.9 National Artistic Advisory Council
- b.206 f.1 Photographs
- b.206 f.2 Press releases

Series III: Other Organizations, 1972-1987 (cont.)

National Opera Institute/ The National I... (cont.)

- b.206 f.3 Printed materials
- b.206 f.4-7 Reports and form letters
- b.206 f.8-9 Sixth National Colloquim

Phoenix Theatre, 1972-1975

- b.207 f.1 Articles
- b.207 f.2 Auditions
- b.207 f.3 Benefit
- b.207 f.4-5 Board of directors
- b.207 f.6 Budget
- b.207 f.7 Clippings
- b.207 f.8 Colton law office
- b.207 f.9 Comments
- b.207 f.10 Contracts
- b.207 f.11 Correspondence
- b.208 f.1 Fund-raising
- b.208 f.2 *Great God Brown*
- b.208 f.3 Hambleton, T. Edward
- b.208 f.4 House seats
- b.208 f.5 Job requests
- b.208 f.6 *Love for Love*
- b.208 f.7 Parker, Carolyn
- b.208 f.8 Plays
- b.208 f.9 Professional theatre companies
- b.208 f.10-11 Publicity
- b.209 f.1 Schedules
- b.209 f.2 Second Stage Development Company
- b.209 f.3 Side shows
- b.209 f.4 Souvenir booklet
- b.209 f.5 Subscription
- b.209 f.6 Touring
- Visit, The* {1973-1974}
- b.209 f.7-9 General
- b.331-332 Scrapbook

Series IV: Personal Files, 1962-1981 (19 boxes)

Personal files include materials dealing with honors and awards given to Prince, his travels, his family and civic matters in which he took an interest and his 1974 autobiography, *Contradictions; Notes On Twenty-Six Years In The Theatre*. Materials include personal correspondence, manuscript drafts and galleys, award certificates, photographs and publicity materials.

Though not listed in this finding aid, this series includes audio and visual materials, such as recordings of publicity pertaining to Prince, such as the BBC's American Showmen radio program on Prince. Inquiries regarding audio and video materials in the series may be directed to the Billy Rose Theatre Division (theatrediv@nypl.org). Audio/visual materials may be subject to preservation evaluation and migration prior to access.

- b.209 f.10 Abbott, George
- b.209 f.11 Arts council
 - Awards and honors
- b.353 f.1 Long Island University
- b.353 f.2 University of Pennsylvania
- b.333-334 Scrapbooks
- b.209 f.12 Bissell, Richard
- b.209 f.13 Brach, Roger
- b.210 f.1-2 Brach, Roger
- b.210 f.3 Bulletin board
- b.210 f.4 City Planning Commission
 - Contradictions: Notes on Twenty-Six Years in the Theatre*, by Hal Prince
- b.210 f.5 Bills and charges
- b.210 f.6 Contracts, statements, etc.
- b.210 f.7-9 Correspondence
- b.211 f.1-6 Drafts, galleys, outlines and manuscripts, folders 1-6 of 17
- b.212 f.1-11 Drafts, galleys, outlines and manuscripts, folders 7-17 of 17
- b.212 f.12-13 Notes
- b.213 f.1 Photographs
- b.213 f.2 University of Pennsylvania
- b.213 f.3 Costume Institute, Metropolitan Museum of Art
- b.213 f.4-7 Family, Prince's children's education
 - General personal files
- b.213 f.8-14 1960-1971
- b.214 f.1-6 1972-1977
- b.215 f.1-5 1977-1985
- b.215 f.6-7 Guevara, Nacha (Correspondence and notes)

Series IV: Personal Files, 1962-1981 (cont.)

- b.215 f.8-10 International Theatre Institute of the United States
- b.216 f.1 Interviews, speeches, papers and articles
- b.216 f.2 League of New York Theatres
- b.216 f.3 Lloyd Webber, Andrew
- b.216 f.4 Meeting notes
- b.216 f.5 National Council on the Arts
- b.216 f.6 Photograph of Prince
- b.335-351 Scrapbooks, general
- b.216 f.7 Smith, Harold, estate of
- b.216 f.8-9 Sondheim, Stephen
- b.216 f.10-13 Summers, travels, folders 1-4 of 15
Includes materials on summer vacations to Malorca, Moscow, Helsinki, France, etc.
- b.217 f.1-10 Summers, travels, folders 5-14 of 15
- b.218 f.1 Summers, travels, folder 15 of 15
- b.218 f.2 T, general
- b.218 f.3 Theatre Communications Group
- b.218 f.4 Theatre Critics Review
- b.218 f.5 The Theatre Guild
- b.218 f.6 Theatre groups
- b.218 f.7 Theatre projects
- b.219 f.1-2 Theatres (Touring)
- b.219 f.3 Tony Awards
- b.219 f.4 Triton Gallery
- b.219 f.5-6 University of Pennsylvania
- b.219 f.7 Xerox Corporation
- b.219 f.8 Youth programs