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.

Access: Collection is open to the public. Library policy on photocopying will apply. Advance notice may be required. Box 356 contains restricted correspondence and is closed to researchers until 2020. 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.

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Related collections

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.


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 Frederick Dürrenmatt's The Visit (1973).

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

Key terms
Subjects
Musical theater -- United States -- 20th century
Musicals
Theatre -- 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

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

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b.29 f.1-5 Script submissions, folders 1-5 of 8
b.30 f.1-3 Script submissions, folders 6-8 of 8
b.30 f.4 Selling of the President, The
b.30 f.5 Show Data
b.30 f.6 Shubert Organization
b.30 f.7-9 Some of My Best Friends
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, xxDiamondsxxx, xxA Doll's Lifexx, xxEvitaxx, xxGrindxx, xxA Little Night Musicxx, xxRozaxx, xxSide by Side by Sondheim and xxSweeney Toddyx. 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

b.32 f.4 Correspondence
b.32 f.5 Script
Ashmendaixx, 1976-1977

b.32 f.6-7 Production files
Includes correspondence, clippings, notes, photographs, reviews and 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, agreements, 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, agreements, script excerpts, 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

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

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

Candide, 1974--1986

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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 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
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  b.46 f.1 Correspondence
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Series II: Production Files, 1954-1999 (cont.)
Candide, 1974–1986 (cont.)

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b.46 f.9  F, general
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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)
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b.47 f.4  K, general
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b.47 f.12-13 London
b.47 f.14 Lyrics
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b.48 f.2  Music Theatre Inc.
b.48 f.3  Musicians' Payroll
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| b.48 f.6 | New York City Opera production, 1982-1983 |
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| b.48 f.11 | Opening night telegrams |
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| b.51 f.5 | Shady Grove |
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Candide, 1974--1986 (cont.)

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Company, 1969-1978 (cont.)

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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 carprenter cues, stage managers' scripts and advance sheets.
b. 56 f.1-6 Lighting cues
b.56 f.7 Props plot
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b.57 f.10 Bankers Trust
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Damn Yankees, 1955-1984 (cont.)

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- b.59 f.7 Script
- b.59 f.8 Summary Statement
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- 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
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- 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
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- b.61 f.1 Rejected material
- b.61 f.2 Script notes
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- b.61 f.6 Actors' Equity Association
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b.63 f.12  Ilro Productions, Inc.
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b.64 f.6  Lincoln Center film collection (New York Public Library, Theatre on Film and Tape archive)

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

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

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

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

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Evita, 1977-1985

   Broadway/General show

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Evita, 1977-1985 (cont.)

Broadway/General show (cont.)

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Evita, 1977-1985 (cont.)

London

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Series II: Production Files, 1954-1999

Evita, 1977-1985
Sit down productions
Chicago (cont.)

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Evita, 1977-1985 (cont.)
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Los Angeles (cont.)

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| 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 |
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*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 |
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| b.194 f.25 | Chicago |
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| b.194 f.27 | Clippings |
| b.194 f.28 | Colton law office |
| b.357 f.1-6 | Contracts |
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| b.195 f.1  | Financial records |
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| b.223, 229 | Ledgers |
| b.195 f.4-7 | London |
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| 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 xxThe Visitxx, 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
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
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
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
b.213 f.8-14 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