

Guide to the Richard and Edith Barstow Papers, ca. 1907-1980

***T-Mss 1981-001**

Billy Rose Theatre Collection

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

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Descriptive Summary

Title:	Richard and Edith Barstow Papers
Collection ID:	*T-Mss 1981-001
Creator:	Barstow, Richard and Edith
Extent:	17 linear feet (28 boxes)
Repository:	Billy Rose Theatre Collection. The New York Public Library for the Performing Arts

Abstract

The Richard and Edith Barstow Papers document the careers of the sister and brother, both as dancers, then as choreographers and directors, for stage, screen, television, the Ringling Brothers Barnum and Bailey Circus, nightclubs, and industrial shows.

Administrative Information

Access

Collection is open to the public. Photocopying prohibited. Advance notice may be required.

Publication Rights

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Preferred Citation

Richard and Edith Barstow Papers, *T-Mss 1981-001, Billy Rose Theatre Collection, The New York Public Library for the Performing Arts.

Custodial History

The Richard and Edith Barstow Papers were donated to the Billy Rose Theatre Collection in 1981 by Richard and Edith Barstow.

Processing Information

The collection was originally processed sometime in the 1980s. The original finding aid indicates the classmarks MWEZ + N.C. 26 392 – 26 408 were assigned. The collection was reprocessed in April 2005 in order to integrate materials stored in different locations.

Related Materials

Richard Barstow Papers, 1927–1977 and Undated (Bulk Dates 1940–1977), JPB 04-37, Music Division, The New York Public Library for the Performing Arts.

Richard Barstow Correspondence to Morgan James, 1958-1977, *T-Mss 1981-013, The Billy Rose Theatre Collection, The New York Public Library for the Performing Arts.

Biographical Note

Choreographer, director, dancer, and composer Richard Barstow was born in Ashtabula, Ohio on April 1, 1908, the youngest of seven children of British immigrants. He began his varied show business career as a dancer, going on to direct and choreograph for the Ringling Brothers Barnum and Bailey Circus, industrial shows, and for stage, film, and television productions.

Born with a clubfoot, Richard Barstow was pronounced fully "cured" by the age of six, after surgery and a determined course of physical therapy (including writing with his toes). During his convalescence, Barstow's older sister and future professional partner, Edith, born in 1907, would show him dance steps she was learning in ballet class at a dance school across the street from the family's home, by then in Seattle. (Thomas Barstow, Richard and Edith's father, had been killed in a railroad accident while Richard was still an infant.)

Richard Barstow attended school only through the second grade. By the time Barstow was seven, he and Edith were appearing in a vaudeville dance act with their sisters, called "The Five Barstows." The group played the Pantages vaudeville circuit on the west coast. After several years, only Richard and Edith remained in the act. The two continued to dance together in such places as Al Capone's saloons in Chicago, in vaudeville, on Broadway, and in Europe and Australia, until Edith left the act planning to be married. (It is unclear if the marriage ever took place.) Edith and Richard Barstow would continue to work together on numerous projects, such as the circus and industrial shows, throughout their careers.

Richard Barstow settled in Chicago and found work at the Palmer House with Eddie Duchin's revue, learning choreography and directing. Both Barstows also choreographed for the Merriel Abbott dancers. Barstow also served in the U.S. Army during World War II, where he played the drums and wrote songs.

Although Richard Barstow had never even seen a circus, he was hired in 1949 by John Ringling North of the Ringling Brothers Barnum and Bailey Circus, to direct and choreograph. He continued in this capacity for twenty-nine years and even wrote a number of songs for the circus. Until her death in 1960, Edith also assisted her brother in staging and directing the circus. Richard Barstow also staged the circus production numbers for Cecil B. DeMille's Oscar winning film *The Greatest Show on Earth* (1952).

Barstow's Broadway credits include the choreography and musical staging for *Barefoot Boy with Cheek* (1947), a musical comedy by Sidney Lippman and Sylvia Dee, Leonard Sillman's revue, *New Faces of 1952*, featuring Robert Clary, Alice Ghostley, Eartha Kitt, Carol Lawrence, and Paul Lynde. (He also worked on the 1954 film version.) Edith Barstow assisted with the choreography for *New Faces of 1952*. Richard Barstow also choreographed Broadway revivals of Noel Coward's *Tonight at 8:30* (1948) with Gertrude Lawrence, and Jerome Kern's *Sally* (1948).

Barstow's other stage work includes choreography for numerous summer theater productions, including a summer (1948) at the Municipal Opera in St. Louis, Missouri, directing several musicals at the Jones Beach Marine Theatre on Long Island, including *Song of Norway* in 1959, and *Annie Get Your Gun* starring Lucie Arnaz in 1978.

The Barstows' work in nightclubs included staging a Latin Quarter nightclub show (1965) and acts for numerous performers such as Janet Blair, George Jessel, and Lisa Kirk. They also staged ice shows as *Champagne on Ice* (1953) for the British skating star Belita, as well as *Icelandia* (1949).

For Judy Garland, Richard Barstow staged and choreographed several of her concerts, including two of her New York appearances: the first at the Metropolitan Opera House in 1959, the second *Judy Garland At Home At the Palace* (1967). He also choreographed and staged the musical numbers for the 1954 version of *A Star Is Born*, considered one of Garland's most important films. Richard Barstow also staged the dances for *The Girl Next Door* (1953), a film with June Haver and Dan Dailey.

Richard and Edith Barstow's extensive work for industrial shows includes producing, directing, staging, choreographing, writing, and composing for several editions of General Motors' *Motorama* in the early 1950s, and *Powerama* in Chicago (1955). Richard Barstow, a non-driver, also wrote a song "I Am Not Dreaming," adopted by Cadillac as its theme. The Barstows also choreographed for *The Best of Broadway*, a television series in 1954, including an episode featuring Ethel Merman in *Panama Hattie* by Cole Porter. Television personalities for whom Richard Barstow worked include Fred Allen, Milton Berle, Eddie Cantor, Dave Garroway, Brenda Lee, Jane Morgan, Ed Wynn, and others.

Edith Barstow's television work included working as choreographer and staging director for *Garroway-at-Large* with Dave Garroway. She also did the choreography for *Frankie Laine Time* (1956).

With Edith, Barstow also produced and directed *M.O.D.* (a.k.a. *The Rainbow Years*), a star-studded event in 1958, marking the twentieth anniversary of the National Foundation for Infantile Paralysis, i.e., the March of Dimes. Performers such as Don Ameche, Eddie Cantor, Lillian Gish, and Rudy Vallee were featured. Richard Barstow also directed and choreographed the *Symphony of Fashion* in 1950 in St. Louis, Missouri.

A number of unusual accomplishments--including walking four and a half miles on his toes in 1928 (winning \$500), and balancing himself with one toe stuck in a bottle--earned Barstow a record number of mentions in Robert Ripley's *Believe It or Not* newspaper column.

After a series of heart attacks, Richard Barstow died at Mount Sinai Hospital in New York City on May 2, 1981.

Scope and Content Note

The collection contains correspondence, production materials, clippings, programs, scrapbooks, photographs, scripts, contracts, plans, and notebooks documenting the careers of Richard and Edith Barstow, both as dancers, and later as directors and choreographers. There are virtually no personal materials in the papers. Much of the material relates primarily to Richard; however, because of Richard and Edith's lifelong professional collaboration, the papers also reflect Edith's work.

Of particular note is the large amount of material on the Ringling Brothers Barnum and Bailey Circus and the General Motors' industrial shows, *Motorama* (1953-1955) and *Powerama* (1955). There are also a number of items relating to the 1954 Judy Garland film *A Star Is Born*, for which Richard Barstow staged the musical numbers.

A number of oversized scrapbooks of clippings and programs contain additional materials documenting the Barstows' professional activities.

Organization

The Richard and Edith Barstow Papers are organized in the following series:

- Series I: Personal Papers
- Series II: Circus
- Series III: Productions
 - Sub-series 1 – Nightclubs
 - Sub-series 2 – Summer Theater
 - Sub-series 3 – Automobile Shows
 - Sub-series 4 - General
- Series IV: Photographs
- Series V: Oversized
- Series VI: Scrapbooks

Series Descriptions

Series I: Personal Papers, 1916–1980 and undated

1 box

Arrangement: Alphabetical by Topic, then Chronological

This series contains correspondence, programs, publicity materials, and clippings relating to Richard and Edith Barstow. The correspondence concerns professional activities and includes letters to and from the Barstows, both together and individually. There are notes from Fred Allen, Vivian Blaine, Dave Garroway, Arthur Godfrey, Phyllis McGuire, Eileen and Ole Olsen, and Harry Ruby.

The programs and clippings span the Barstows' careers: from their earliest days in the family vaudeville act, The Five Barstows, then as a dance team touring the U.S., Europe, and Australia, to directing and choreographing in the 1960s. (Specific productions in which Richard and Edith Barstow appeared are filed in the Productions series.) Of particular note is the two-part profile of Richard Barstow in *The New Yorker* (April 20 and April 27, 1957).

Included in this series are a number of papers on Richard Barstow, such as writings, drawings and sketches by and of Richard Barstow, awards, a list of music copyrights, a transcript of a radio interview with Ruth Moss in 1937, and papers from Barstow's U.S. Army tour of duty at Camp McCoy, Wisconsin. At Camp McCoy, Barstow co-authored a newspaper column, as well as a radio program, *It's the McCoy*, that helped raise money during World War II.

Series II: Circus, 1951–1977 and undated

4.5 boxes

Arrangement: Chronological

This series includes mostly production materials, programs, and clippings for the Red and Blue Units of the Ringling Brothers and Barnum and Bailey Circus, which Richard Barstow staged with Edith's assistance. Richard Barstow's production notes often include diagrams and written notes on the various circus routines, such as the Opening, "Spec," "Menage," "Web," and Finale. There are several notebooks with copies of costume designs, including some by Miles White, published sheet music with songs by John Ringling North and Henry Sullivan, and a folder of memorabilia, including a publicity brochure autographed by aerialist Philippe Petit. Additional circus materials may be found in the Photographs, Oversized, and Scrapbooks series.

Series III: Productions, 1919–1979 and undated

4.5 boxes

This series consists of scripts, programs, clippings, production, and publicity materials for stage, screen, nightclubs, and industrial shows on which the Barstows worked. Most of the productions in this series are those they staged and choreographed, but several specific productions in which they appeared are also included.

- Sub-series 1: Nightclubs
- Sub-series 2: Summer Theater
- Sub-series 3: Automobile Shows
- Sub-series 4: General

Sub-series 1: Nightclubs, 1939–1964 and undated

.5 boxes

Arrangement: Alphabetical

This series contains programs, publicity materials, scripts, lyrics, and clippings for nightclub shows staged, choreographed, and sometimes written, mostly by Richard Barstow. There is a significant amount of material on the Merriel Abbott Dancers, both at the Palmer House in Chicago and at the Bal Tabarin in San Francisco. Other nightclub performers include Janet Blair, Tommy Dorsey and his orchestra, George Jessel, Lisa Kirk, Olsen and Johnson, and Dorothy Shay. A number of handbills for performers appearing at the Palmer House can also be found in this series.

Sub-series 2: Summer Theater, 1948–1978

.5 boxes

Arrangement: Alphabetical

This series consists of production materials, schedules, programs, and clippings for musicals staged or choreographed in summer theaters by Richard Barstow. There are programs for a number of productions, including *Rio Rita* by Harry Tierney and Joseph McCarthy, *Venus in Silk* (Opera) by Robert Stolz, and *White Eagle* (Operetta) by Rudolf Friml, for the 1948 season at the Municipal Opera in St. Louis, Missouri.

Other venues included Jones Beach Marine Theater, Long Island Westbury Music Fair, Westbury, Long Island, Storrowton Music Fair, West Springfield, Massachusetts, and the Guber, Ford, Gross circuit. Stars appearing in these productions include Lucie Arnaz, Jean-Pierre Aumont, Eva Gabor, Linda Lavin, Harvey Lembeck, Jane Morgan, Brock Peters, Molly Picon, Harve Presnell,

William Tabbert, and Earl Wrightson. Of particular interest is a copy of *Buffalo Bill's Wild West Route-Book*, compiled by George H. Gooch, 1899 for the Jones Beach Marine Theater production of *Annie Get Your Gun* (1978).

Sub-series 3: Automobile Shows, 1953–1957

2 boxes

Arrangement: Alphabetical

This series contains scripts, production materials, schedules, publicity materials, and clippings primarily relating to General Motors' *Motorama* from 1953 through 1955 and *Powerama (More Power to You)* 1955, but also includes a script for G.M.'s *Golden CARnival Celebration* (1954), and the Ford Car and Truck Show (1957). With Edith assisting, Richard Barstow wrote, produced, staged, and choreographed these shows. *Powerama* was a promotional event on Chicago's lakefront organized by General Motors to exhibit their current and future plans including the world's first solar-powered automobile.

Sub-series 4: General, ca. 1919–1979

1.5 boxes

Arrangement: Alphabetical

This series consists of scripts, production materials, programs, clippings, and correspondence for individual productions that the Barstows appeared in, staged, or choreographed. The productions range from the *19-20 Revue* in which the Barstows danced, to an episode of *The Mike Douglas Show* in 1970, staged by Richard Barstow.

Some notable theater productions staged by the Barstows include the musical *Barefoot Boy with Cheek* by Sidney Lippman (1946), *New Faces of 1952*, and *Tonight at 8:30* by Noel Coward (including a television version with Ginger Rogers in 1954).

Of particular note are the projects Richard Barstow did for Judy Garland, such as the musical numbers for the film *A Star Is Born* (1954), and staging *Judy Garland at the Chicago Opera House* (1959), *Judy Garland at the Metropolitan Opera House* (1959), and *Judy Garland at Home at the Palace* (1967).

There are also materials for the proposed American Youth Exposition (1958-1959) and *Product of the U.S.A.*, projects that may not have been produced.

Series IV: Photographs, 1907–1980 and undated

1.5 boxes

Arrangement: By Topic

This series includes early portraits and publicity photographs of Richard and Edith Barstow, including their tours of the U.S. and abroad, and several photographs of The Five Barstows. Circus photos include photos of animals, clowns, performers, and personnel. Of particular interest are two benefit performances: one for the Arthritis and Rheumatism Foundation (March 1955), and *UNICEF Night at the Greatest Show on Earth* (March 23, 1970). A few of the celebrities photographed include Louis Armstrong, Sid Caesar, Marlene Dietrich, Henry Fonda, Gypsy Rose Lee, Danny Kaye, and Ed Sullivan.

There are also photos of nightclub shows, automobile shows, stage and film productions such as *Symphony of Fashion*, St. Louis, Missouri (1950), *Panama Hattie* by Cole Porter for television's *The Best of Broadway* (1954), and the film *A Star Is Born* (1954). Additional photographs can be found in the Oversized and Scrapbooks series.

Series V: Oversized, ca. 1917–1978 and undated

10 boxes

Arrangement: By Format

This series contains photographs, papers, floor plans, and designs. There are early portraits of Richard and Edith Barstow, including several photos from their tours. The circus is especially well-documented with a number of photos, programs from the 1970s, notebooks, plans, and copies of designs. There are floor plans for *Song of Norway* at Jones Beach Marine Theater (1958), of the Coliseum, New York City, *Motorama* (1954, 1955), and *Powerama* (1955). There are also a number of photographs and some papers for the 1954 film *A Star Is Born*.

Series VI: Scrapbooks, 1922 – 1956

6 boxes

Arrangement: Chronological

The scrapbooks contain programs, clippings, some photos, greeting cards, telegrams, productions relating to the Barstows' careers. Loose scrapbook materials have been filed in the appropriate series by topic. Oversized loose clippings have been filed with the scrapbook.

Box/Folder	Description
<u>Series I: Personal Papers, 1916 – 1980 and undated</u>	
Box 1	
	Correspondence – General, 1937 – 1966 and undated
F. 1	A – G, 1938 - 1958; ca. 1973 (Includes correspondence from Fred Allen, Vivian Blaine, Dave Garroway, Arthur Godfrey, and Lew and Leslie Grade.)
F. 2	H – R, 1937 – 1966 and undated (Includes correspondence from Phyllis McGuire, Eileen and Ole Olsen, and Harry Ruby.)
F. 3	Assignments and Project Lists, 1950 – 1954
	Richard Barstow, 1937 – 1980 and undated
F. 4	Awards, 1944 – 1980 (Includes certificate from U.S. Treasury Dept. for Sixth War Loan Tour of <i>It's the McCoy</i> (1944), Boys Town Honorary Citizen Award (1956), Outer Banks Playhouse Mr. Show Business Award (1964), ASCAP membership certificate (1967), Clown College diploma (1969), Fédération Internationale du Cirque "Circus Oscar" (1976), <i>Who's Who in America</i> (1976/1977 and 1980/1981 editions); includes crossword puzzle with "Barstow" as answer.)
	Camp McCoy, Wisconsin, 1943 – 1945, ca. 1940s and undated
F. 5	<i>At Your Service</i> (Revue), 1944 (Includes clippings for U.S. Army show in which Barstow danced.)
	<i>It's the McCoy</i> , 1943 – 1945 and undated
F. 6	Radio Show, 1943, 1944 – 1945 and undated (Includes photocopy of telegram to Col. George M. MacMullin from H. Morgenthau, Jr., Sec. of Treasury, and clippings.)
F. 7	Tour, 1944 – 1945 (Includes ticket and clippings.)
F. 8	<i>Let's Go Places with Mick and Dick</i> , 1945 and ca. 1945 (Includes photocopies of U.S. Army newspaper column co-written by Barstow.)
F. 9	Memorabilia, 1943 – 1944 and undated (Includes menus, Yank's Marching and Spam Club certificate, and two caricatures, and one sketch of Barstow by Sadie Laurie at USO in Superior, Wisc.)
F. 10	Radio Scripts, 1945 (Includes five scripts, at least two of which were written by Barstow.)
F. 11	Clippings, ca. 1940s
F. 12	Drawings and Sketches, 1958 and undated (Includes pencil and charcoal sketches by Barstow, sketch of "Lindy," probably Charles Lindbergh, and work titled "Good-Bye" with incomplete text.)
F. 13	Music Copyrights List, ca. 1977 (Hand printed list of songs by Barstow; songs date from 1953–1977.)
F. 14	Radio City Music Hall, New York City, 1939 (Includes program and publicity brochure for Richard Barstow dance performance.)
F. 15	Radio Interview with Ruth Moss, 1937 (Includes script with note from Ruth Moss for WAAB interview.)
F. 16	Sketches of Richard Barstow, 1955 and undated (Includes sketch by Frank Green and small pencil caricature by Freddie Slating.)
F. 17	Writings by Richard Barstow, undated (Includes two short stories: "Double Talk" and "Wake Up and Give Up;" "Mr. Brown," "Diary of a Circus Director," and one sheet of typed lyrics for <i>I Can Do without These</i> .)
	Richard and Edith Barstow Tours, 1916 – 1934 and undated
F. 18	England, ca. 1926 – 1932 (Includes programs for appearances at Holborn Empire, Kit-Cat Restaurant, Birmingham Grand, Manchester Hippodrome, and London Palladium.)

Box/Folder	Description
F. 19	Europe, ca.1926 and 1920s Publicity Materials, ca. 1926 (Includes publicity materials for appearances in Cannes, France, and Amsterdam, the Netherlands.)
F. 20	Clippings, 1929 and ca. 1920s
F. 21	U.S., 1921 – 1934 and undated Programs, 1921 – 1934 and undated (Includes programs for Oklah [sic] Theatre, RKO Proctor’s Theatre, New York City, Roxy Theatre, New York City, RKO Palace, New York City, Olympia Theatre, and Hotel Tulsa.)
F. 22	Clippings, ca. 1920s – 1934 Clippings, 1916 – 1965 and undated
F. 23	Edith Barstow, ca. 1920s, 1952 – 1954 and undated
F. 24	Richard Barstow, ca. 1920s - 1965
F. 25	Richard and Edith Barstow, 1953 and ca. 1950s
F. 26	Barstow Family, 1916 – 1924, 1952, and undated (Includes Mme. Louisa K. Lepper’s Institute of Physical Arts, Seattle, Wash., <i>Fall Frolics of 1923</i> , and <i>Hello, Cleveland</i> , and one clipping on Frank Barstow.)
F. 27	Miscellaneous, undated (Includes clippings on toe dancing and Richard Barstow pupil, Joanelle.)
F. 28	Scrapbook, 1926 – 1943 (Includes mostly clippings, but also some programs.)

Series II: Circus, 1951 – 1977 and undated

Correspondence, 1953 – 1976 and undated

Box 2

F. 1	1953 – 1955 (Includes correspondence to and from Richard and Edith Barstow.)
F. 2	1965 – 1966 Oct.
F. 3	1966 Nov. – 1966 Dec.
F. 4	1969 – 1970
F. 5	1971 – 1976 and undated
F. 6	Contracts, 1951, 1954, ca. 1967 Productions, 1951 – 1977 and undated
F. 7	1951 (Includes program, notes on “Web,” and list of production routines.)
F. 8	1952 (Includes list for 82 nd edition, “Spec,” “Web,” Finale notes, and program for N.Y. Heart Association benefit performance; designed by Miles White.)
F. 9	1952 – 1953 Cuban Tour (Includes program.) 1953
F. 10	1953 (Includes programs, tour list, “Web” and “Menage” lyrics, and music notes.)
F. 11	Cuban Tour, 1953 (Includes list of production routines, “Spec,” and miscellaneous notes.)
F. 12	1954 (Includes program, list of production routines, “Spec,” “Menage,” Finale, and “Rocket to the Moon” notes.)
F. 13	1955 (Includes list of production numbers, “Spec,” and personnel notes, list of celebrity performers for benefit performance of <i>Michael Todd’s Dream Circus</i> for Arthritis and Rheumatism Foundation.)
F. 14	1956 (Includes list of production numbers, “Spec” and Finale notes, and suggestions for material.)
F. 15	1965 (Includes “Spec” list and notes, and list of production numbers.) 1966

Box/Folder	Description
F. 16	1966 (Includes "Spec" lists and list of production numbers.)
F. 17	Roy Rogers and Dale Evans NBC-TV, 1966 (Includes photocopy of script and rundown.)
F. 18	1967 (Includes "Spec" sketches, Opening outline, and list of production numbers.)
	1968
F. 19	1968 (Includes information sheet and list of production numbers.)
F. 20	Mike Douglas (Television), 1968 (Includes script and lists of routines.)
	1969
F. 21	Blue Unit, 1969 (Includes list of production numbers and notes on Opening and "Menage.")
F. 22	Red Unit, 1969 (Includes list of production numbers and "Spec.")
	1970
F. 23-24	Blue Unit (100 th Anniversary), 1970 (Includes tour list, list of production numbers and notes, lists of performers, and sketches.)
F. 25	Red Unit, 1970 (Includes tour list and list of production numbers.)
	1971
Box 3	
F. 1	Blue Unit, 1971 (Includes notes on production, list of production numbers, rehearsal schedule; one sheet appears to be sheet for NBC broadcast.)
F. 2-4	Red Unit, 1971 (Includes list of production numbers, Opening, "Web," "Ménage," "Spec," and Finale, production notes, and costume, props, and casting material.)
	1972
F. 5-7	Blue Unit, 1972 (Includes list of production numbers, production notes, and notes on casting, props, costumes, and clowns.)
F. 8	Red Unit, 1972 (Includes list of production numbers, house rules, cast lists, and rehearsals.)
	1973
F. 9	Blue Unit, 1973 (Includes list of production numbers, casting notes, and rehearsal schedules.)
F. 10-11	Red Unit, 1973 (Includes list of production numbers, Opening, "Spec," "Web," "Menage," production overview, rehearsal schedules, house rules, and costume notes.)
	1974
F. 12-15	Blue Unit, 1974 (Includes schedules, costume and music notes, acts, Opening, "Spec," "Menage, and Finale.)
F. 16	Red Unit, 1974 (Includes notes on Opening.)
	1975
Box 4	
F. 1	Blue Unit, 1975 (Includes schedules, list of personnel, and list of placement in rings.)
F. 2-3	Red Unit, 1975 (Includes schedules and notes on Opening, "Spec," "Menage," "Web," Finale, and casting.)
	1976
F. 4-8	Blue Unit, 1976 (Includes schedules and notes on Opening, "Menage," "Web," "Spec," Finale, music, and lyrics.)
F. 9-12	1976 – 1977 Red Unit (Includes schedules, sketches, and notes on Opening, "Menage," "Web," "Spec," Finale, and casting.)
F. 13	1977 Blue Unit (Includes rehearsal schedules and casting notes.)

Box/Folder	Description
	Costume Designs, 1955 – ca. 1970s and undated
F. 14	1955 (Includes black and white copies of Miles White designs.)
F. 15	1972, 1973, ca. 1970s (Includes black and white copies of designs from 1972 Blue Unit and 1973 Red Unit.)
F. 16	ca. 1970s (Includes black and white copies.)
F. 17-19	Undated
Box 5	
F. 1-4	Undated
F. 5	Essays by Richard Barstow, ca. 1954 – 1957 and undated (Includes typed essays and several loose sheets on directing and choreographing the circus.)
F. 6	<i>The Great Christmas Circus Party</i> (Television), 1955 Dec. 16 (Includes production rundown for CBS-TV broadcast from Sarasota, Fla.; Charlton Heston was Master of Ceremonies.)
F. 7	List of Production Routines, 1949 – 1964 (Includes photocopies; 1954, 1958, 1959 missing.)
F. 8	Lyrics, undated (Includes handwritten and typed song lyrics by Richard Barstow.)
F. 9	Miscellaneous Notes on “Spec” and “Web,” ca. 1960s – 1970s
F. 10-11	Notes on Music and Lyrics, ca. 1960s, 1970s (Includes handwritten notes.)
F. 12	Sheet Music, 1950 – 1955 (Includes published sheet music for circus songs by John Ringling North and Henry Sullivan.)
F. 13	Memorabilia, ca. 1975 – 1977 and undated (Includes publicity brochure with autographed note by Philippe Petit and pencil sketch possibly by Richard Barstow.)
	Clippings, 1952 – 1977 and undated
F. 14	1952 – 1961 (Includes clippings on Sarasota, Fla. and Brazil; <i>Mechanix Illustrated</i> article (Jan. 1953) contains photo of Richard Barstow with “Spec” designs.)
F. 15	1964 – 1968
F. 16	1970, 1971 (Includes clippings on California and Ottawa, Canada.)
	1972
F. 17	Jan. – July (Includes clippings on National Tour and Canada.)
F. 18	Aug. – Dec. and ca. 1972 (Includes clippings on National Tour and Canada.)
	1973 National Tour
F. 19	Jan. – June
F. 20	July – Nov. and ca. 1973
	1974 National Tour
Box 6	
F. 1	Mar. – June
F. 2	July – Dec. and ca. 1974
	1975 National Tour
F. 3	Jan. – Apr.
F. 4	May – Dec. and ca. 1975
	1976 National Tour
F. 5	Jan. – May
F. 6	June – Dec. and ca. 1976
F. 7	1977 National Tour
F. 8	Undated
	<u>Series III: Productions, 1919 – 1979 and undated</u>
	Sub-series 1 – Nightclubs, 1939 – 1964 and undated

Box/Folder	Description
F. 9	Billy Rose's Diamond Horseshoe (New York City), 1950 (Includes program and script for <i>Banjo on My Knee</i> .)

Box/Folder	Description
F. 10	The Boulevard Room (Hilton Hotel, Chicago, Ill.), undated (Includes original score and lyrics by Richard Barstow; choreography by Barstow and Bob Frellson.)
F. 11	Dorsey, Tommy and His Orchestra, 1939 (Includes press material and clippings for Palmer House (Chicago, Ill.) engagement.)
F. 12	Jessel, George, 1947 Nov. 7 (Includes Richard Barstow contract for producing and staging dances at Nicky Blair's Carnival Restaurant, New York City.)
F. 13	<i>Lady Bouncer</i> , undated (Includes typescript (four pages) by Richard Barstow for unidentified nightclub.)
F. 14	Latin Quarter (New York City), 1964 (Includes program, notes, lyrics, and copies of Erté designs.)
F. 15	Merriel Abbott Dancers, ca. 1938 – 1950s and undated List of Routines by Richard Barstow, 1945 and undated (Includes two sheets.)
F. 16	Press Sheets, ca. 1951 and undated (Includes press sheets for <i>All Star Revue</i> and <i>Shooting High</i> .)
F. 17	<i>This Is the Show That Is</i> , undated (Includes outline by Richard Barstow.)
F. 18	Nightclub Appearances, ca. 1938 – ca. 1950s and undated Bal Tabarin (San Francisco, Calif.), ca. 1940 - 1942 (Includes clippings.) Palmer House (Chicago, Ill.), ca. 1943 – ca. 1953
F. 19	Lyric Sheets, ca. 1950s (Includes words and music by Hessie Smith.)
F. 20	<i>What's My Act?</i> , 1953 July 30 (Includes scripts and lists of routines; words and music by Hessie Smith.)
F. 21-22	Clippings, ca. 1938 – 1946 and ca. 1940s
F. 23	Olsen and Johnson, 1959 (Includes script treatment for <i>Be My Guest</i> , rundown of numbers for <i>Hell'z-a-splashin'</i> , and clippings for show at Nicky Blair's Carnival Restaurant, New York City.) Palmer House Empire Room (Chicago, Ill.), 1943 – 1954 and undated
F. 24	Handbills, 1943 - 1945, ca. 1953 – 1954 and undated (Includes handbill for Griff Williams, 1943 and undated, <i>Summertime Stars</i> : Griff Williams, Larry Adler, and John Hoysradt, 1943, <i>George Hamilton Summertime Revue</i> , 1944, Mary Raye and Naldi, 1945, Lisa Kirk, 1950, Janet Blair and The Blackburn Twins, ca. 1950, Georgie [sic] Gobel, 1953-1954, Dorothy Shay, Eddy Duchin, Carmen Cavallero, , John Hoysradt, Ray Noble, and <i>Boast of the Town</i> , starring Will Jordan.)
F. 25	Clippings, 1943 – 1945, 1955 and undated
F. 26	Shay, Dorothy, 1952 (Includes outline and lyrics for Mark Hopkins Hotel (San Francisco, Calif.) engagement.)
F. 27	Miscellaneous, undated (Includes lists of numbers produced and written by Richard Barstow, one pencil costume sketch, and one handbill for <i>Boast of the Town</i> , starring Gilbert Becaud and Will Jordan, Bali Room, Beverly Hilton Hotel.)
	Sub-series 2 – Summer Theater, 1948 – 1978

Box 7

Box/Folder	Description
F. 1	Season Schedules, 1956 - 1965 and undated (Includes schedules for Westbury Music Fair (Westbury, N.Y.) and Storowton Music Fair (West Springfield, Mass.) and one newspaper cartoon.) <i>Annie Get Your Gun</i> (Musical) by Irving Berlin, 1978
F. 2-3	Production Notes, 1978 (Includes notes for Jones Beach Marine Theater production with Lucie Arnaz, Harve Presnell; also includes note from Jay Blackton.)
F. 4	Memorabilia, 1978 (Includes Annie Oakley publicity bio signed by Lucie Arnaz and a copy of <i>Buffalo Bill's Wild West Route-Book</i> , compiled by George H. Gooch, 1899.)
F. 5	<i>Bells Are Ringing</i> (Musical) by Jule Styne, 1959 (Includes casting notes for production with Jane Morgan.)
F. 6	<i>Fanny</i> (Musical) by Harold Rome, 1957 (Includes casting notes for Guber, Ford, Gross Circuit; cast included William Tabbert.)
F. 7	<i>Guys and Dolls</i> (Musical) by Harold Rome, 1956 July 23 – 1956 Aug. 4 (Includes program for Westbury Music Fair production.)
F. 8	<i>Milk and Honey</i> (Musical) by Jerry Herman, 1964 (Includes casting, production, and music notes for Valley Forge, Pa. production with Molly Picon and Linda Lavin.)
F. 9	<i>Mr. Wonderful</i> (Musical) by Jerry Bock, Larry Holofcener, and George Weiss, 1957 (Includes casting notes for production with Morty Gunty.)
F. 10	<i>Oklahoma!</i> (Musical) by Richard Rodgers, 1959 (Includes casting notes for production with Harvey Lembeck.)
F. 11	<i>Plain and Fancy</i> (Musical) by Albert Hague, 1956, 1957 (Includes casting notes and schedules for 1957 production and program for 1956 Westbury Music Fair production.)
F. 12	<i>Rio Rita</i> (Musical) by Harry Tierney and Joseph McCarthy, 1948 (Includes program for Municipal Opera, St. Louis, Mo. production with dances by Richard Barstow.)
F. 13	<i>Show Boat</i> (Musical) by Jerome Kern, 1957 (Includes casting notes for production with Brock Peters.)
F. 14	<i>Silk Stockings</i> (Musical) by Cole Porter, 1957 (Includes casting notes for production with Earl Wrightson.)
F. 15	<i>Song of Norway</i> (Musical) by Robert Wright and George Forrest, 1959 (Includes production notes and fan letter from Rev. John J. Green.)
F. 16	<i>South Pacific</i> (Musical) by Richard Rodgers, 1956 Sept. 3 – 1956 Sept. 29 (Includes program for Westbury Music Fair, N.Y. production.)
F. 17	<i>Tovarich</i> (Musical) by Lee Pockriss, 1964 (Includes casting notes for production with Jean-Pierre Aumont and Eva Gabor.)
F. 18	<i>Venus in Silk</i> (Opera) by Robert Stolz, 1948 June 14 – 1948 June 20 (Includes program for Municipal Opera, St. Louis, Mo. with dances by Richard Barstow.)
F. 19	<i>White Eagle</i> (Operetta) by Rudolf Friml, 1948 July 12 – 1948 July 18 (Includes program for Municipal Opera, St. Louis, Mo.)
F. 20	<i>Wish You Were Here</i> (Musical) by Harold Rome, 1956 Aug. 6 – 1956 Aug. 18 (Includes program for Westbury Music Fair production.)
F. 21	Sub-series 3 – Automobile Shows, 1953 - 1957 Ford Car and Truck Show, 1957 June 1 (Includes mimeographed script for Introduction by Tom Byrnes, with some annotations and revisions; “Edythe [sic] Barstow” on cover.)

Box/Folder	Description
F. 22	G.M. <i>Golden CARnival Celebration</i> (50 Millionth Car Celebration), 1954 Nov. (Includes program, script, cast list, seating list, and press material for closed circuit television presentation in Flint, Mich.)
F. 23	G.M. <i>Motorama</i> , 1953 - 1955 Correspondence, 1953-1954 and 1955 1953
F. 24	Scripts by Richard Barstow (Includes scripts for <i>Fashion Firsts</i> and <i>Motorhythms</i> .)
F. 25	Lighting Cues and Prop Checklist (Includes pre-show prop checklist.)
F. 24	Production Notes (Includes one clipping and general notes on production by Richard Barstow, memo regarding clothes and models, display list, and lyrics.)
	1954
Box 8	
F. 1-2	Scripts (Includes rehearsal scripts and scripts dated Jan. 19 and Jan. 26; Barbara Bain listed as one of the models.)
F. 3	Casting Notes
F. 4	Costume Notes
F. 5	Designs (Includes watercolor, pencil, and acetate designs; acetate in poor condition.)
F. 6	Lyrics and Notes (Includes lyrics for <i>Main Street</i> by Richard Barstow, <i>It's a New Future</i> and <i>Mardi Gras</i> lyrics by Richard Barstow, music by Vincent Travers, and untitled lyrics.)
F. 7	Production Notes
F. 8	Publicity (Includes one radio and television script used for publicity, and Richard Barstow's notes.)
F. 9	Schedules (Includes color postcard with show dates.)
	1955
F. 10	Scripts (Includes one loose page of notes and two loose sheets of lyrics.)
F. 11	Casting and Costume Notes
F. 12	Production and Timing Notes (Includes Boston, Mass. and Miami, Fla. rehearsal schedules.)
F. 13	Publicity (Includes press release and clipping.) Television Scripts
F. 14	Jan. 14 (Includes script for NBC-TV broadcast starring Bob Hope.)
F. 15	Mar. 25 and Apr. 11 (Includes two scripts for remote telecasts.)
	G.M. <i>Powerama</i> (<i>More Power to You</i>), 1955
F. 16	Scripts (Includes two scripts.)
F. 17	Script Outlines (Three outlines developed by Richard and Edith Barstow; one dated May 16.)
F. 18	Script Treatments, July 19 and Aug. 15 (Includes two script treatments developed by Richard and Edith Barstow and four loose pages with announcements.)
F. 19	"The Antares" (a.k.a. The Three Antares) (Includes some correspondence and several diagrams for aerialist act.)
F. 20	Cast and Crew Lists
F. 21	Costumes (Includes two simple pencil sketches.)
F. 22	Music and Production Notes (Includes typed lyrics for <i>More Power to You</i> .)

Box/Folder	Description
F. 23	Production Notes
F. 24	Props and Scenery (Includes prop lists and list of scenery needed.)
F. 25	Publicity Materials (Includes brochures, list of celebrities attending, and booklets on G.M. Diesel and Euclid equipment.)
	Clippings, Aug. – Oct. Aug.
Box 9	
F. 1	11 - 27
F. 2	28 – 31 (Includes <i>Chicago Sun-Times</i> G.M. <i>Powerama</i> section.)
	Sept.
F. 3	1 - 13
F. 4	16 – Oct.
	Sub-series 4 – General, ca. 1919 - 1979 American Youth Exposition, 1958 - 1959
Box 10	
F. 1	Correspondence and Contract Draft, 1958, 1959 (Includes one letter and handwritten draft of agreement.)
F. 2	Executive and Sales Meeting Minutes, 1959 (Minutes for first and sixth meetings are missing; “Jerry Orbach” is listed as present at second meeting.)
F. 3	Exhibitor Manual, ca. 1959 (Includes sample booklets from Hulton’s Boys and Girls Exhibition (England) and Boy Scouts of America show in New York City.)
F. 4-5	Production Notes, 1959 (Includes ideas for production, preliminary outline, sketches, ideas for “thinking caps,” and miscellaneous notes.)
F. 6	Publicity, 1958 – 1959 (Includes press kit, sample form letter, copies of correspondence, brochure, and marketing booklet; Vice-President Richard M. Nixon was Advisory Council Honorary Chairman.)
F. 7	<i>Barefoot Boy with Cheek</i> (Musical) by Sidney Lippman, 1946 Dec. 26 (Includes contract signed by George Abbott, handbill for Colonial Theatre, Boston, and clippings for Broadway production.)
F. 8	<i>Betty Lee</i> (Musical) by Louis Hirsch and Con Conrad, 1926. (Includes clippings for Australian production.) <i>Champagne on Ice</i> (Ice show), 1953 – 1954
F. 9	Correspondence, 1953 – 1954
F. 10	Production Materials and Press, 1953 (Includes Stage Running Plot, production notes, press excerpts, clippings, and program fragment for London Hippodrome production.)
F. 11	<i>Colgate Comedy Hour</i> (Television), 1951 Sept. 17 (Includes contract signed by Eddie Cantor and Edith Barstow.)
F. 12	<i>Funny Girl</i> (Motion picture) Premiere Block Party, 1968 (Includes two budgets, proposal, and Rockefeller Center plan for premiere event proposed by Richard Barstow.)
	Garland, Judy, 1956 – 1979
F. 13	Programs, 1956 – 1970 (Includes programs for Judy Garland at RKO Palace Theatre, Sept. 26, 1956; Dominion Theatre, London, Oct./Nov., 1957; Storrowton Theatre, West Springfield, Mass., June 26, 1967; see also specific show titles.)
F. 14	Clippings, 1959 - 1979 (Includes several clippings for Stanley Theatre, Baltimore, Md. Appearance, 1959, article by William Goldman, <i>Esquire</i> , Jan. 1969, and Richard Barstow quotation on Garland’s death, <i>Variety</i> , June 20, 1979.)

Box/Folder	Description
F. 15	<i>Ginger Snaps</i> (Variety show), ca. 1920s (Includes clippings.)
F. 16	<i>The Girl Next Door</i> (Motion picture), 1953 (Includes correspondence, production layouts, and lyrics.)
F. 17	<i>The Greatest Show on Earth</i> (Motion picture), 1952 (Includes opening sequence and one clipping.)
F. 18	<i>Icelandia</i> (Ice show), 1949 (Includes program for Las Palmas Theatre, Los Angeles, Calif. production.)
F. 19	<i>Judy Garland at Home at the Palace</i> , 1967 (Includes program and clipping.)
F. 20	<i>Judy Garland at the Chicago Opera House</i> , 1959 June (Includes program and two clippings.)
F. 21	<i>Judy Garland at the Metropolitan Opera House</i> , 1959 (Includes <i>Sponsor's Journal for 5th Annual Parade of Stars</i> and production notes.)
F. 22	Lamour, Dorothy, 1952 Feb. 22 (Includes program for Roxy Theatre act produced by Richard Barstow.)
F. 23	<i>Make Mine Music</i> (Motion picture), ca. 1946 (Includes clippings.)
F. 24	<i>Mercenary Mary</i> (Musical) by Hugh J. Ward, 1926 and ca. 1926 (Includes clippings for Australian productions.)
F. 25	<i>The Mike Douglas Show</i> (Television), 1970 (Includes production notes.) National Foundation for Infantile Paralysis 20 th Anniversary Celebration, 1958
F. 26	Correspondence (Includes letter from Edith Barstow to Eddie Cantor and telegram and note from Eddie Cantor for benefit for organization that became the March of Dimes; celebrity performers include Lillian Gish, Don Ameche, Peggy Lee, Rudy Vallee, Erin O'Brien, and Geoffrey Holder.)
F. 27	Scripts and Ephemera (Includes scripts for program also known as <i>The Rainbow Years</i> , program, seating list, and clipping.)
F. 28	<i>New Faces of 1952</i> (Musical revue), 1953 (Includes program for Great Northern Theatre, Chicago, Ill., production.)
F. 29	<i>New Hellzapoppin'</i> (Revue), ca. 1939 (Includes one clipping for Nixon Theatre, Pittsburgh, Pa. production.)
F. 30	<i>19-20 Revue</i> , ca.1919-1920 (Includes programs for American Theatre, Cozy Theatre, and unidentified theater, and one clipping.)
F. 31	<i>Panama Hattie</i> (Television) by Cole Porter, 1954 Nov. 17 (Includes letter from William Morris Agency regarding contract.)
F. 32	<i>Product of U.S.A.</i> , ca. 1970s (Includes proposals and treatment outlines for probably unproduced television show.) <i>A Star Is Born</i> (Motion picture), ca. 1953 - 1983
F. 33	Correspondence, 1953 – 1954 (Includes five pages of correspondence.)
F. 34	<i>Born in a Trunk</i> Sequence, ca. 1953 (Includes pencil drawings by Richard Barstow.)
F. 35	Contract and Production Notes, 1953 and ca. 1953 (Includes white on black copy of contract.)
F. 36	Program for Restored Version, 1983
F. 37	Clippings, 1954
Box 11	
F. 1	Stix, Baer and Fuller 75 th Anniversary - St. Louis Symphony Benefit, 1967 (Includes scripts and production notes for benefit at Diamond Horseshoe, St. Louis, Mo.) <i>Symphony of Fashion</i> , 1948, 1950 Wichita, Kansas, 1948

Box/Folder	Description
F. 2	Scripts, Telegram, Production Notes, 1948
F. 3	Program and Clippings, 1948 (Includes promotional brochure.) St. Louis, Missouri, 1948, 1950
F. 4	Thank You Note, 1948 (Includes invitation to St. Louis, Mo. benefit.)
F. 5	Script, 1950
F. 6	Program, 1950 Feb.
F. 7	<i>Tonight at 8:30</i> by Noel Coward, 1947, 1948, 1954 (Includes handbill for National Theatre, New York City, program for McCarter Theatre, Princeton, N.J., and program for NBC-TV version with Ginger Rogers.)
F. 8	Unidentified Productions, ca. 1940 – 1950 (Includes handwritten notes.)
	<u>Series IV: Photographs, 1907 – 1980 and undated</u>
	Edith Barstow, ca. 1915 – ca. 1950s
F. 9	Dance Portraits and Publicity Photos, ca. 1915 – 1940s
F. 10	ca. 1950s (Includes photo with Dave Garroway.)
	Richard Barstow, ca. 1915 – ca. 1950s
F. 11	Caricatures, 1953 and undated (Includes one caricature by Barstow and one with circus acts by unknown artist.)
F. 12	Dance Portraits, ca. 1915 – 1928 (Includes photos taken in Melbourne, Australia.)
F. 13	ca. 1940s – 1950s (Includes two Army publicity photos, and one photo with Harpo Marx.)
	Richard and Edith Barstow, ca. 1910 - 1953
F. 14	ca. 1910 – 1914 (Includes one photo of Edith with Ann and Claire Barstow.)
F. 15	Dance Portraits, ca. 1915 – 1930 (Includes photo of first appearance at Palace Theatre, ca. 1921.)
F. 16	Tours, U.S.A. and England, ca. 1920s (Includes photos of Billy and Marie Maine in <i>Old Folks</i> ; Holborn Empire (England) theater marquee; unidentified group, possibly Billy Maine group, with Richard Barstow in last row; also includes photo of the Barstows dancing on boat to Europe, 1926.)
F. 17	1952 and ca. 1950s (Includes photo with Pinito del Oro.)
F. 18	Caricature, 1953 June 21 (Includes photo of “Short Slants on Entertainers” by PAP [sic]; includes Spike Jones, Buddy Baer, and Barry Valentino.)
F. 19	Barstow Family, ca. 1907 – 1915 (Includes one photo with Mrs. Barstow, photos of The Five Barstows, and Claire and Ann Barstow.)
	Circus, ca. 1940 - 1980
	Box 12
F. 1	Animals, undated (Includes photos of the Barstows with animals.)
F. 2	Richard Barstow, 1964 – ca. 1980 and undated
F. 3-4	Celebrities, ca. 1950s – 1960s (Includes photos of Alan Arkin, Milton Berle, James Cagney, Carol Channing, Sammy Davis, Jr., Marlene Dietrich, Dale Evans, Henry Fonda, Dave Garroway, Arthur Godfrey, Van Johnson, Emmett Kelly, Julius LaRosa, Mercedes McCambridge, Terry Moore, Jane Morgan, Martha Raye, Dale Robertson, Roy Rogers, Penny Singleton (fragment), Gwen Verdon, and unidentified; includes contact sheet for Arthritis and Rheumatism Foundation benefit, Mar. 1955 with photos of Gabby Hayes, Imogene Coca, Gypsy Rose Lee, Jane Pickens Langley, and Sid Caesar.)
F. 5	Clowns, ca. 1950s – 1970s (Includes photos of Richard Barstow dressed as a clown; Irvin Feld also in several photos.)
F. 6	Performances, undated

Box/Folder	Description
F. 7	Performers, ca. 1940 – 1970 (Includes photos of “Dolly,” Gunther Gebel-Williams, The Goanas, Joe and Monique, Martells and Mignon, Myrna, Tami Roché, Ingeborg Rhodino (sp.?), and unidentified.)
F. 8	Personnel/Management, ca. 1940s – 1970s (Includes photos of Bob Dover, John Murray Anderson, Antoinette Concello, Pat Valdo, Merle Evans, Irvin Feld, and the Barstows.)
F. 9	Rehearsals, ca. 1950s – 1970s (Includes photos of the Barstows.)
F. 10-11	UNICEF Night at The Greatest Show on Earth, 1970 Mar. 23 (Includes contents of binder and loose photos, with photos of Joanne Carson, Danny Kaye, Ed and Sylvia Sullivan, Louis and Lucille Armstrong, Bennett Cerf, Alan King, “Suzy Knickerbocker,” Celeste Holm, Soupy Sales, Godfrey Cambridge, William B. Williams, Rodney Dangerfield, Jerry Stiller, Anne Meara, Emmett Kelly, and unidentified.)
	Nightclubs, 1925 – ca. 1964
F. 12	<i>Educated Feet</i> , ca. 1932 (Includes photos possibly for Hamilton Club production, Chicago, Ill.)
F. 13	Merriel Abbott Dancers, ca. 1940s (Includes two photos with Richard Barstow.)
F. 14	Performers, 1925; 1941 – ca. 1960s (Includes autographed photos of Elaine and Fred Barry, “The Cabots,” Rick Daniels, Magid Triplets, Mary Raye and Naldi, Estelle Sloan, Carmene and Ennis (sp.?), and unidentified.)
F. 15	<i>Tonight’s the Night</i> , ca. 1964 (Includes photo of marquee, and Szony and Claire for Latin Quarter, New York City production.)
	Automobile Shows, 1953 – 1958
F. 16	Ford Car and Truck, 1958 (Includes one photo of male dancers; Michael Callan in photo.)
F. 17	G.M. <i>Motorama</i> , 1953 (Includes two photos of performance and one photo of model set for show.)
F. 18	G.M. <i>Powerama</i> , 1955 (Includes two photos of The Three Antares.)
	General, ca. 1924 - 1967
F. 19	<i>The Girl Next Door</i> (Motion picture), ca. 1953 (Includes one photo of cast with Dan Dailey and June Haver; other photos are of production designs.)
F. 20	<i>Hellzapoppin’ 42</i> , ca. 1942 (Includes one photo of Kim Loo Sisters.)
F. 21	<i>Icelandia</i> (Ice show), 1949 (Includes one photo for Las Palmas Theatre, Los Angeles, Calif. production.)
F. 22	Judy Garland “ <i>At Home at the Palace</i> ,” 1967 (Includes publicity photos; some photos marked “Feb. 19, 1975.”)
F. 23	<i>Make Mine Music</i> (Motion picture), ca. 1946 (Includes photo with Louise Kelly (Gene’s sister), the Barstows dancing, and photos of animation figures dancing.)
F. 24	<i>Panama Hattie</i> (Television) by Cole Porter, 1954 (Includes two mounted photos: Ethel Merman with Richard Barstow and Edith Barstow with dancers on set.)
F. 25	<i>A Star Is Born</i> (Motion picture), 1954 (Includes film stills and publicity photos, and rehearsal photos.)
F. 26	<i>Symphony of Fashion</i> , 1950 Feb. (Includes performance photos by Eugene Taylor.)
F. 27	<i>The Toy Shop</i> by Joseph E. Howard, ca. 1924 – 1925 (Includes postcard for Orpheum Circuit tour.)

Box/Folder	Description
F. 28	Unidentified, ca. 1926 – 1940s (Includes one film still, and the Barstows dancing in unidentified productions.)
Series V: Oversized, ca. 1917 – 1978 and undated	
Box 13	
	Photos, ca. 1917 - 1927
F. 1	Edith Barstow, ca. 1917 – 1927 (Includes portraits.)
F. 2-3	Richard Barstow, ca. 1917 – 1927 (Includes portraits.)
F. 4-5	Richard and Edith Barstow, ca. 1920s (Includes portraits.)
	Circus, ca. 1940s – 1970s
F. 6	ca. 1950 (Includes rehearsal, performance, and candid photos of clowns with showgirls.)
F. 7-8	Scrapbook, ca. 1940s – 1970s (Includes loose pages of photos, some with the Barstows; also includes drawings by Richard Barstow, costume sketch by Don Foote for Gunther Gebel-Williams, several photos of Barstow family, clippings of Marilyn Monroe at benefit for Arthritis and Rheumatism Foundation, Mar. 1955, snapshots of staff, performers, and memorabilia.)
	Productions, ca. 1920s – 1953 and undated
F. 9	<i>Ginger Snaps</i> , (Variety show), ca. 1920s (Includes two publicity photos for tour.)
F. 10	<i>Mercenary Mary</i> by Hugh J. Ward, 1926 (Includes one publicity photo for Australian production.)
	<i>A Star Is Born</i> (Motion picture), ca. 1953
F. 11-13	Loose Photos, ca. 1953 (Includes rehearsal and publicity photos; also includes two photos with nurse, Liza Minnelli, and Lorna Luft.)
Box 14	
F. 1	Scrapbook, ca. 1953 (Includes publicity and rehearsal photos and designs for film <i>The Girl Next Door</i> , ca. 1953.)
F. 2	Unidentified, undated (Includes one photo with Edith Barstow.)
	Papers, Floor Plans, and Designs, 1950 – 1978 and undated
F. 3	<i>Annie Get Your Gun</i> Production Notes, 1978 (Includes contact sheet and production notes by Richard Barstow for Jones Beach Marine Theater production.)
	Circus, 1950 – 1976 and undated
	“Spec” Designs, 1950, 1952
Box 15	
F. 1	<i>When Dreams Come True</i> devised by John Murray Anderson, 1950 (Includes thirteen copies of panoramas by Thomas Farrar; designed by Miles White.)
Box 16	
F. 1	“Spectacle” devised by Richard Barstow, 1952 (Includes twenty copies of panoramas by Marjorie R. Sprague; designed by Miles White.)
Box 17	
	Costume Notebooks, 1975, 1976
F. 1	1975 (Includes copies of costume designs for “Spec,” probably Blue Unit.)
F. 2	1975 Blue Unit (Includes copies of costume designs for Opening, “Web,” and “Menage.”)
Box 18	
F. 1	1976 Blue Unit (Includes copies of costume designs.)

Box/Folder	Description
	Diagrams, 1976 and undated
F. 2	Opening, 1976
F. 3	"The Air" ("Web"), 1976
F. 4	"Spec," 1976
	Miscellaneous Loose Pages, 1976 and undated
F. 5	1976
F. 6	Undated
	Notes, ca. 1973 – 1976 and undated
F. 7	"Air" and "Spec," ca. 1973 (Notes indicate "created March – Finalized Apr. 18 to May 11, 1973.")
F. 8	1973 Red Unit
F. 9	1974 Blue Unit (Includes song lyrics.)
	Miscellaneous Loose Pages, 1976 Mar. 24 and ca. 1976
F. 10	1976 Mar. 24 (Includes song lyrics and sketches.)
F. 11	ca. 1976 (Includes note from Richard Barstow to unidentified person relating concerns with management.)
F. 12	1977 Red Unit
F. 13	"Air" Olympics, undated
F. 14-15	Undated
F. 16	Set Design, undated (Includes watercolor, sketch with numbers.)
	Notebooks, 1969 – ca. 1974 and undated
Box 19	
F. 1	1969 (Includes one loose pencil costume sketch.)
F. 2	1973
F. 3	ca. 1974 (Includes loose pages.)
F. 4-5	Undated (Includes loose pages.)
Box 20	
	Programs, 1970 - 1978
F. 1	1970 (Program for 100 th Anniversary Edition.)
F. 2-3	1971 (Programs for 100 th Anniversary Edition and 101 st Edition.)
F. 4-5	1972 (Programs for 101 st and 102 nd Editions.)
F. 6	1975 (Program for Bicentennial Edition.)
F. 7	1976 (Includes program for 106 th Edition.)
F. 8	1978 (Program for 108 th Edition.)
F. 9	<i>A Star Is Born</i> (Motion picture), 1954 (Includes souvenir supper menu for <i>Night of Stars</i> reception, Sept. 29, 1954, and <i>Life</i> magazine article.)
Box 21	
F. 1	Album of Circus Memorabilia, undated (Includes mostly greeting cards.)
	Plans, 1953 – 1955, 1965
Box 22	
F. 1	Circus, 1953, ca. 1965 (Includes grandstand and tent floor plan; also includes Houston Astrodome plan.)
F. 2	Summer Theater, 1958, 1959 (Includes general floor plan for <i>Song of Norway</i> , Jones Beach Marine Theater, 1958; also includes two floor plans of the Coliseum, New York City, for proposed American Youth Exposition, 1959.)
	Auto Shows, 1954, 1955
F. 3	<i>Motorama</i> , 1954, 1955 (Includes display staging plans for 1954 show at Waldorf Astoria Hotel, New York City, with Ballroom Balcony Plan, Ballroom Main Floor Plan, and Orchestra Layout; also includes Waldorf Astoria Hotel First Balcony Plan and details for 1955 show, and layout of 1955 show in Miami, Fla.)
F. 4	<i>Powerama</i> , 1955 (Includes two Stage Plan blueprints by Albert

Box/Folder	Description
	Johnson, and exhibit and blueprint for Chicago show.)
	<u>Series VI: Scrapbooks, 1922 - 1956</u>
Box 23	
F. 1	1922 – 1948 (Includes clippings and programs for the Barstows' vaudeville appearances in the U.S., England, and Australia, Palmer House, <i>Tonight at 8:30</i> , and <i>Symphony of Fashion</i> , St. Louis, Mo., 1948.)
Box 24	
F. 1	1928 – 1933 (Includes clippings and programs for the Barstows' vaudeville appearances in the U.S. and Europe, <i>New Hellzapoppin'</i> , Palmer House and Merriel Abbott Dancers; fragile condition.)
F. 2	1940 – 1942 (Includes clippings, programs, and critics' cue sheets for Palmer House, Merriel Abbott Dancers, and Bal Tabarin, San Francisco, Calif.; fragile condition.)
Box 25	
F. 1	1945 – 1946 (Includes clippings, programs, and photographs for Camp McCoy, Wisc., Palmer House, and <i>Make Mine Music</i> .)
F. 2	1946 – 1947 (Includes clippings, programs, and telegrams for Palmer House, Merriel Abbott Dancers, <i>Jerkz – Bezerk</i> with Olsen and Johnson, and <i>Barefoot Boy with Cheek</i> .)
Box 26	
F. 1	1948 – 1955 (Includes clippings, programs for St. Louis Municipal Opera, <i>Symphony of Fashion</i> , Wichita, Kansas, <i>Sally</i> , 1948, <i>Icelandia</i> , 1949, circus, <i>The Greatest Show on Earth</i> , and G.M. <i>Motorama</i> .)
Box 27	
F. 1	1949 – 1950 (Includes clippings, programs, photos, and greeting cards for Palmer House, circus, <i>Symphony of Fashion</i> , St. Louis, Mo., Plaza Hotel, <i>Banjo on My Knee</i> (Billy Rose's Diamond Horseshoe); includes Christmas card from Billy Rose.)
Box 28	
F. 1	1952 – 1956 (Includes clippings and programs for the circus, including Havana, 1954, <i>New Faces of 1952</i> , <i>The Girl Next Door</i> , <i>Champagne on Ice</i> , <i>A Star Is Born</i> , and Westbury Music Fair; also includes loose oversized clippings on <i>Motorama</i> , 1955.)
F. 2	G.M. <i>Powerama</i> Clippings, 1955 Aug. – 1955 Sept. (Includes loose pages of oversized clippings; one clipping includes dress by Herbert Sondheim.)