

**Guide to the Katharine Hepburn Papers, ca. 1854 – 1997 and undated
(Bulk Dates 1928 – 1994)**

***T-Mss 2007-009**

Billy Rose Theatre Division

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

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Descriptive Summary

Title:	Katharine Hepburn Papers
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Creator:	Hepburn, Katharine
Extent:	30 linear feet (65 boxes)
Repository:	Billy Rose Theatre Division. The New York Public Library for the Performing Arts

Abstract: The Katharine Hepburn papers consist of correspondence, scripts, photographs, scrapbooks, programs, contracts, financial papers, production materials, notebooks, and clippings documenting the theatrical career of the legendary actress. A few items from radio, television, and motion picture performances are also included. There are also a number of materials from her files relating to the theater, such as books, programs for performing arts events she attended, and memorabilia relating to 19th and early 20th century actors.

Administrative Information

Access

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Custodial History

The Katharine Hepburn Papers, gift of Katharine Hepburn, were donated to the Billy Rose Theatre Division in 2007.

Processing Information

The collection was processed and cataloged in 2007.

Biographical Note

Star of stage and screen, and international icon, actress Katharine Houghton Hepburn was born on May 12, 1907 in Hartford, Connecticut to Dr. Thomas N. Hepburn, a distinguished urologist and surgeon specializing in the treatment of venereal disease, and Katharine (Kit) Martha Houghton, an advocate of women's suffrage and birth control. Hepburn's parents devoted themselves to working for social causes in which they believed, as well as to raising their family.

Hepburn was the second of six children. Known as "Kath" and "Kathy" as a child, Hepburn, reputedly a determined tomboy, at one point took the name "Jimmy." In 1921, while visiting their mother's friend Mary (Auntie) Towle in Greenwich Village, Hepburn found her adored older brother, Tom, dead, a possible suicide.

She was admitted to her mother's alma mater, Bryn Mawr College, in 1925. In her junior year (1927), she performed in *The Truth About Blayds* by A.A. Milne (although there are no materials in the papers on this production) and in her senior year (1928), she played Pandora in *The Woman in the Moone* by John Lyly (a.k.a. Lilly) in the college's May Day celebration.

Around the time of her 1928 graduation from Bryn Mawr, Hepburn was hired by Edwin H. Knopf for his stock company in Baltimore. She played small parts in *The Czarina* and *The Cradle Snatchers*. Also in the company were Mary Boland, Kenneth MacKenna, Dudley Digges, and Robert Montgomery. Through Kenneth MacKenna (who wrote a letter of introduction), Hepburn began studying with acting teacher Frances Robinson-Duff.

Later that summer, Knopf's company produced *The Big Pond* by George Middleton and A.E. Thomas in Great Neck, New York. Hepburn was fired after only one performance. She made her Broadway debut as a hostess under the name "Katherine [sic] Burns" in *Night Hostess* by Philip Dunning, which opened at the Martin Beck Theatre on September 12, 1928. That same year, Hepburn also understudied Hope Williams in the role of Linda Seton in Philip Barry's play, *Holiday*. (Hepburn would later play the role in the film.) She also played Veronica Sims in *These Days* by Katharine Clugston, opening at the Cort Theatre on November 12, 1928. On December 12th, Hepburn married Ludlow Ogden Smith, from whom she was divorced in 1934.

Between 1929 and 1931, Hepburn toured and performed in several plays such as *Death Takes a Holiday* by Alberto Casella (from which she was fired in 1929), *Art and Mrs. Bottle* by Benn Levy (1930), and *The Animal Kingdom* by Philip Barry (1931). She also understudied Eunice Stoddard as Katia in *A Month in the Country* (1930), and performed in summer stock in Stockbridge, Massachusetts in 1930 (although there are no materials in the papers on these productions), as well as in Ivoryton, Connecticut in 1931.

Hepburn's success as Antiope in *The Warrior's Husband* by Julian F. Thompson, which opened Mar. 11, 1932 at the Morosco Theatre won her a screen test in Hollywood,

leading her to her first role in *A Bill of Divorcement* and movie stardom. The film was directed by George Cukor, who became one of Hepburn's closest friends. (Also around this time, Hepburn was represented by noted agent Leland Hayward.) However, throughout her career, Hepburn would always return to the legitimate stage.

After winning her first (of four) Academy Awards for *Morning Glory* (1933), Hepburn returned to the stage in the Jed Harris production of *The Lake* by Dorothy Massingham and Murray MacDonald at the Martin Beck Theatre. The play was lambasted by the critics and Hepburn did not return to the stage until she toured in Helen Jerome's adaptation of *Jane Eyre* by Charlotte Brontë in 1936-1937. The tour was produced by the Theatre Guild. In 1939, *The Philadelphia Story* triumphantly reunited Hepburn with both Philip Barry and the Theatre Guild. Shirley Booth, Joseph Cotten, and Van Heflin co-starred. Hepburn next returned to the stage in another Philip Barry play, *Without Love*, which opened on Nov. 10, 1942 at the St. James Theatre and co-starred Elliot Nugent and featured Audrey Christie. The 1942 film *Woman of the Year* also marked the beginning of Hepburn's professional (and personal) partnership with Spencer Tracy.

At the urging of the Theatre Guild's Lawrence Langner, Hepburn took on the challenge of playing Rosalind in Shakespeare's *As You Like It*, which opened at the Cort Theatre on Jan. 26, 1950. William Prince and Cloris Leachman were also in the cast. After playing to sold out houses, Hepburn took the play on tour and kept a record (sometimes humorous) of her travels throughout the U.S. After filming *The African Queen*, she toured England in *The Millionairess* by George Bernard Shaw, opening at London's New Theatre on June 27, 1952 and then at Broadway's Shubert Theatre on Oct. 17 of that same year. Hepburn's costumes were by Pierre Balmain. Cyril Ritchard and Robert Helpmann were also in the cast directed Michael Benthall. Benthall and Helpmann began a close friendship with Hepburn that lasted until their deaths.

In 1955, with Robert Helpmann, she toured Australia with the Old Vic Company in three Shakespeare plays: *The Merchant of Venice*, *The Taming of the Shrew*, and *Measure for Measure*. Several scrapbooks in the papers document the tour.

For two summers (1957 and 1960), Hepburn performed at the fledgling American Shakespeare Festival Theatre in Stratford, Connecticut. In 1957, she appeared with Morris Carnovsky in *The Merchant of Venice* and with Alfred Drake in *Much Ado About Nothing*, the latter production touring after the summer season. She performed in *Twelfth Night* and in *Antony and Cleopatra* with Robert Ryan as Antony (1960).

Despite her initial reluctance, Hepburn made her musical debut as Coco Chanel in *Coco*, the musical by Alan Jay Lerner and André Previn in 1969, at the age of sixty-two. She also toured with the show after its Broadway run. Hepburn would repeat this process for her last two Broadway productions—*A Matter of Gravity* by Enid Bagnold (1976) and *The West Side Waltz* by Ernest Thompson (1981)—but also doing pre-Broadway tours for these two shows. Her work in *Coco* and *The West Side Waltz* earned her two Tony nominations.

In her later years, Hepburn continued to perform in films and on television, but she returned to the stage once more to introduce celebrity cast members at an Irish Repertory Theatre benefit performance of *Yeats: A Celebration!* at the Booth Theatre, June 6, 1994.

Katharine Hepburn died at her home in Old Saybrook, Connecticut on June 29, 2003 at the age of ninety-six.

Sources

Contemporary Theatre, Film, and Television, Volume 5. Detroit, MI : Gale Research, Co., 1988.

James, Caryn. "Katharine Hepburn, Spirited Actress, Dies at 96." *New York Times* [New York, N.Y.] 30 June 2003, A1.

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Reproduced in *Biography Resource Center*. Farmington Hills, Mich.: Thomson Gale. 2007. <http://galenet.galegroup.com/servlet/BioRC>

Chronology of Selected Events in the Life of Katharine Hepburn

- 1907 Katharine Houghton Hepburn born May 12, Hartford, Connecticut
- 1928 Performs in *The Woman in the Moone* and receives degree from Bryn Mawr College
- Performs with Edwin H. Knopf Stock Company, Baltimore, Maryland
- Performs in *The Big Pond* for Knopf in Great Neck, New York and is fired after one performance
- Makes Broadway debut under "Katherine Burns" in *Night Hostess*, Sept. 12, Martin Beck Theatre
- Performs in *These Days*, Nov. 12, Cort Theatre
- Understudies Hope Williams in *Holiday*, Plymouth Theatre
- Marries Ludlow Ogden Smith, Dec. 12
- 1929 Tours in *Death Takes a Holiday* and is fired before Broadway opening

- 1930 Understudies Eunice Stoddard in *A Month in the Country*, Guild Theatre

Performs in summer stock at The Berkshire Playhouse, Stockbridge, Massachusetts

Performs in *Art and Mrs. Bottle*, Nov. 18, Maxine Elliott's Theatre
- 1931 Performs in summer stock in Ivoryton, Connecticut

Performs in *The Animal Kingdom* and is fired before Broadway opening
- 1932 Opens in *The Warrior's Husband*, Mar. 11, Morosco Theatre

Performs in *The Bride the Sun Shines On*, summer stock, Ossining, New York
- 1933 Opens in *The Lake*, Dec. 26, Martin Beck Theatre
- 1934 Divorces Ludlow Ogden Smith
- 1936 Tours in *Jane Eyre*, Dec. – Apr. 1937
- 1939 Opens in *The Philadelphia Story*, Mar. 28, Shubert Theatre, New York, then tours (1940)
- 1942 Opens in *Without Love*, Nov. 10, St. James Theatre, New York
- 1950 Performs in *As You Like It*, Jan. 26, Cort Theatre, then tours
- 1952 Opens in *The Millionairess*, June 27, New Theatre, London; then Oct. 17, Shubert Theatre, New York
- 1955 Tours Australia with Old Vic Theatre Company in *The Merchant of Venice*, *The Taming of the Shrew*, and *Measure for Measure*
- 1957 Performs in *The Merchant of Venice* and *Much Ado About Nothing*, American Shakespeare Festival, Stratford, Ct., then tours with *Much Ado About Nothing* (1958)
- 1960 Performs in *Twelfth Night* and *Antony and Cleopatra*, American Shakespeare Festival, Stratford, Connecticut
- 1969 Opens in *Coco*, Dec. 18, Mark Hellinger Theatre, then tours (1970-1971)

- 1976 Opens in *A Matter of Gravity*, Feb. 3, Broadhurst Theatre (after pre-Broadway tour), then tours (1976-1977)
- 1981 Opens in *The West Side Waltz*, Nov. 19, Ethel Barrymore Theatre (after pre-Broadway tour), then tours (1982)
- 2003 Katharine Houghton Hepburn dies, June 29, Old Saybrook, Connecticut

Scope and Content Note

The Katharine Hepburn papers consist of correspondence, scripts, photographs, scrapbooks, programs, promptbooks, contracts, financial papers, production materials, notebooks, sheet music, and clippings documenting the theatrical career and related activities of the legendary actress from the late 1920s through the mid-1990s. A few items from radio, television, and motion picture performances are also included, as well as several awards, costume designs, window cards, and books.

There are also a number of materials from her files relating to the theater, such as programs for performing arts events she attended, and memorabilia relating to 19th and early 20th century actors such as Maude Adams and Julia Dean. Copies of Frances Robinson-Duff's acting lessons, Alfred Dixon's vocal drills (kept in a leather folio with the initials "S.T." engraved on it), as well as extensive research materials for productions, attest to Hepburn's professionalism.

The star-studded correspondence is mostly related to productions in which Hepburn appeared, but also includes general correspondence and solicitations regarding potential appearances, as well as correspondence from fans and aspiring theater professionals. There is a significant amount of correspondence from Hepburn's close friends and theatrical associates Constance Collier, Michael Benthall, and Robert Helpmann. Although there are numerous letters and drafts of letters from Hepburn, many of her replies are handwritten directly on the correspondence.

Post-1950 productions are more thoroughly documented than earlier shows. Hepburn's handwritten notes and notebooks on blocking, script changes, casting, and other aspects of production provide valuable insight into her work process. There are also a number of sketches by Hepburn done on scripts and notes. Of particular note is her often-humorous history of the *As You Like It* tour (1950-1951) giving details for each venue played, as well as Hepburn's impressions.

Congratulatory telegrams, notes, and floral cards abound from theater and film notables and other celebrities such as Lauren Bacall, Stephen Vincent Benet, Humphrey Bogart, George Cukor, Nancy Davis [Reagan], John Ford, Judy Garland, Charlton Heston, Joan Crawford, Lillian Gish, Ruth Gordon and Garson Kanin, Helen Hayes, Van Johnson, Corliss Lamont, Vivien Leigh and Laurence Olivier, Ethel Merman, Peter O'Toole, Michael Redgrave, and Ralph Richardson, to name only a few.

The Production files also contain several telegrams and floral cards from Spencer Tracy (using the alias "Pot") sent to Hepburn during the London run of *The Millionaire* (1952). Hepburn's *As You Like It* (1950) fan mail contains a handwritten note from "Howard" [Hughes], probably; throughout the papers, several other telegrams and floral

cards sent under aliases such as “The Boss,” “Dan,” and “Stephen” are possibly also from Hughes. A number of telegrams are “Unsigned.”

The papers are rich in numerous versions of scripts for productions in which Hepburn appeared. There are also scripts sent to her by professional colleagues such as Zöe Akins, Philip Barry, and Chester Erskine. Several of the scrapbooks in the papers document Hepburn’s Australian tour with the Old Vic Company in 1955; one other, a gift from the Theatre Guild, contains historical lithographs of *As You Like It*.

Most of the photographs are production-related, but a small number of candid photos of Hepburn, as well as photos of her friends and associates, such as Michael Benthall, Constance Collier, and Robert Helpmann, are also found in the papers.

Oversized materials include artwork, photographs, research materials, window cards for *A Matter of Gravity* and *The West Side Waltz*, costume designs, and a 1906 souvenir of a British production of *Cymbeline*. Of special note are proclamations of appreciation by the American Shakespeare Festival cast of *Much Ado About Nothing* (1957-1958), and the *Coco* orchestra members (ca. 1970).

Organization

The collection is organized into seven series series and two sub-series.

They are:

- Series I: Correspondence
 - Sub-series 1 – General
 - Sub-series 2 – Solicitations
- Series II: Productions
- Series III: Scripts
- Series IV: Subject Files
- Series V: Photographs
- Series VI: Scrapbooks
- Series VII: Oversized

Series Descriptions

Series I: Correspondence, 1932 – 1994 and undated

10.5 boxes

This series is comprised of correspondence unrelated to a specific production and includes correspondence from friends, fans, and professional associates and organizations. The correspondence is mostly to Hepburn, but often contains her handwritten reply on the letter or envelope. Production-related correspondence from individuals and organizations is filed with the specific production.

Sub-series 1 – General

Sub-series 2 - Solicitations

Sub-series 1 – General, 1932 – 1994 and undated

7 boxes

Arrangement: Alphabetical

Included in this series is general correspondence from many notables (past and present), such as Eileen Atkins, Hugh (“Binkie”) Beaumont, Zöe Caldwell, Glenn Close, Betty Comden and Adolph Green, Joan Crawford, Philippe de Rothschild, Lynn Fontanne, Meriel Forbes-Robertson, John Gielgud, Leland Hayward, Arthur Hopkins, John Houseman, Josh Logan, Ralph Richardson, Cyril Ritchard, Patricia Routledge, Kevin Spacey, Robert Whitehead, Ella Winter, and Stephanie Zimbalist. Many of these are brief notes. There is one telegram ca. Mar. 13, 1959 probably from Spencer Tracy using the nickname “Pot.”

Correspondence from several of Hepburn’s close friends such as Michael Benthall, Constance Collier, and Robert Helpmann, spans several decades and is often filled with news of the performing arts world. Several letters from the three mention Spencer Tracy. Letters and papers relating to Benthall’s and Helpmann’s deaths (such as obituaries and memorial service programs) are also included. Of particular note is a letter from Collier, sometime in 1954, discussing dinner with “The Chaplins.”

Professional organizations and associations include Actors’ Equity Association, the Actors’ Fund of America, and the Actors Studio. Theatre Guild general correspondence spans the years 1938 through 1994. Of note is an Aug. 28, 1991 letter from Philip Langner containing a photocopy of a 1939 letter from Phyllis Langner stating how Hepburn had saved the Theatre Guild. Also of note is correspondence from the American Academy of Dramatic Arts regarding the Spencer Tracy Scholarship, including letters from the recipients.

Sub-series 2 – Solicitations, 1933 – 1994 and undated

2.5 boxes

Arrangement: Alphabetical

This series includes a variety of requests ranging from letters seeking Hepburn's participation in productions to those asking her to serve as an honorary board member of a regional theater. There are also several requests regarding possible awards, which Hepburn usually declined.

Correspondents range from aspiring playwrights to established theater professionals such as Guy Bolton, Hume Cronyn, A.R. Gurney, director Jules Dassin, Daniel Frohman, James Goldman, producers Richard Barr, Frederick Brisson, Alexander Cohen, Ellis Rabb, and Diana Rigg.

Theaters represented include the Cleveland PlayHouse [sic], Goodspeed Opera House, Ivoryton Playhouse, Westport Country Playhouse, and several British theaters and producers.

At the request of the Eugene O'Neill Foundation at Tao House, Hepburn wrote to the San Francisco department store, Gumps, which was in possession of the bed. Her letter to Gumps succeeded in obtaining the bed (a Chinese opium table) for the foundation in northern California. Of particular note is a handwritten letter (ca. 1959-1960) from Pamela Travers, telling Hepburn that she was the author's only choice to play Mary Poppins on television.

Series II: Productions, 1928 – 1994 and undated

31.5 boxes

Arrangement: Alphabetical

This series comprises both productions (including a few for motion pictures and television) on which Hepburn worked, and several projects which never came to fruition. Included are correspondence, scripts, promptbooks, contracts, financial papers, Hepburn's notes on various aspects of production, production materials, research materials, music, programs, and clippings covering some forty productions and projects.

With few exceptions, virtually Hepburn's entire career in the theater is encompassed, from one of her first performances as Pandora in *The Woman in the Moone* at Bryn Mawr in 1928, to her 1994 appearance introducing the all-star cast of *Yeats: A Celebration!* at an Irish Repertory Theatre benefit. Productions following Hepburn's 1932 success as Antiope in *The Warrior's Husband* by Julian F. Thompson, are (predictably) the most thoroughly-documented.

Throughout the Production Files, there is a large number of congratulatory telegrams, letters, and floral cards from theater and film stars, as well as other notables including Lauren Bacall, Stephen Vincent Benet, Jack Benny, Irving Berlin, Humphrey Bogart, Elizabeth [Taylor] and Richard Burton, George Cukor, Nancy Davis [Reagan], Margot Fonteyn, Meriel Forbes-Robertson, John Ford, Judy Garland, Betsy [Drake] and Cary Grant, Charlton Heston, Joan Crawford, Lillian Gish, Ruth Gordon and Garson Kanin, Helen Hayes, George Jessel, Van Johnson, Corliss Lamont, Vivien Leigh and Laurence Olivier, Ethel Merman, Dina Merrill, Peter O'Toole, Cole Porter, Michael Redgrave, Ralph Richardson, and Cliff Robertson. There are also letters from Hepburn's numerous fans. Hepburn's replies are usually handwritten on the letter or telegram.

The Millionairess London correspondence files contain several telegrams and floral cards from Spencer Tracy under the alias "Pot." Also of note in *The Millionairess* correspondence is a letter from Lawrence Langner relating a conversation between George Bernard Shaw and Armina Marshall on Katharine Hepburn (June 27, 1950). There is also a handwritten note, probably from Howard Hughes, in the *As You Like It* (1950) fan mail. The *Jane Eyre* tour correspondence (and other production correspondence) contains several other telegrams and floral cards from "The Boss," "Dan," and "Stephen," possibly also from Hughes.

The American Shakespeare Festival correspondence illuminates how fundamental Hepburn's performances there in 1957 and 1960 were to the theater's development. Of special interest is a letter (Sept. 2, 1959) from the American Shakespeare Festival's Acting Company protesting John Houseman's resignation; the actors included Edward Asner, Barbara Barrie, Sada Thompson, Pirie MacDonald, Morris Carnovsky, Nancy Marchand, Dino Narizzano, and Inga Swenson. Also of note is a costume design by Rouben Ter-Arutunian for *Antony and Cleopatra* (1960).

Hepburn's handwritten notes and notebooks offer a unique insight into her working process as an actress, as well as her opinions. Her "History of the *As You Like It* Tour" (1950-1951) documents specifics, such as stage dimensions and financial figures, for each tour stop, but also chronicles Hepburn's sometimes humorous exploits and impressions. (For example, Hepburn's description of her arrest for speeding in Kansas.) There is also a number of research materials, especially on Coco Chanel. Papers for later productions, including *Coco* (1969), *A Matter of Gravity* (1976), and *The West Side Waltz* (1981) include correspondence to from the authors and numerous versions of scripts, providing a window into a production's evolution.

Numerous telegrams, cards, and letters from Hepburn's fellow cast members and her crews give testament to the great regard they had for her. Some twenty years after *Coco*, members of the chorus requested a reunion (held at Hepburn's home) and thanked her for treating them as equals. (These two letters are filed with General Correspondence.)

The papers contain a number of items for projects with which Hepburn was associated, but in which she probably never performed, including *Divorce Me, Dear* by Katherine Roberts (1931), *The Loved and Envied* by Enid Bagnold (ca. 1970s), *A Man and His Wife*

(a.k.a. *Winston and Wife*) by Guy Bolton (1972-1974), the musical *Miss Moffat* (1973) and the motion picture *The Tudor Wench* by Elswyth Thane Beebe (1934).

There are also a few papers relating to Hepburn's radio work on the *Theatre Guild on the Air*, as well as to her television appearance on *Night of 100 Stars III* (1990). It is unclear if background material (1961 and undated) for *The Corn Is Green* is related to Hepburn's 1979 television film directed by George Cukor.

Series III: Scripts, 1940 – 1995 and undated

2.25 boxes

Arrangement: Alphabetical

This series contains scripts presumably sent to Hepburn. There are several scripts by colleagues such as *The Human Element* (ca. 1948) and *I Am Different* (adaptation) (undated) by Zöe Akins, *Liberty Jones* (ca. 1940) and *Second Threshold* (ca. 1951) by Philip Barry, and *But When All's Said and Done* (1983) by Penelope Gilliatt. *Catalina on a Clear Day* (one of four plays found in the papers by Chester Erskine) appears to have been intended as a vehicle for Hepburn, as described by Erskine in his letter of May 27, 1958 (filed in General Correspondence).

There is also a script for a one-woman show about Hepburn, *Kate: A Celebration* by Don Hayes (1993).

Series IV: Subject Files, ca. 1854 – 1997 and undated

5 boxes

Arrangement: Alphabetical

This series spans materials from awards and related correspondence, to theatrical memorabilia and includes numerous programs, mostly for theater productions presumably attended by Hepburn. There are copies of acting and vocal lessons by Alfred Dixon and Frances Robinson-Duff. Awards (unrelated to a production) include Hepburn's induction to the Theater Hall of Fame (1974 and 1979), and the Uptown Musicians Citation of Honor (1970). Among several books included in the papers are *Harlequinade: The Story of My Life* by Constance Collier (1929), *The American Shakespeare Festival: The Birth of a Theatre* by John Houseman and Jack Landau (1959), and *The Importance of Wearing Clothes* by Lawrence Langner (1959).

There is also a letter of introduction for Hepburn written to George C. Tyler by Dave Wallace (ca. 1928-1930), as well as a poem, "Kate," by Steven Honig (1982). Hepburn's own writings include the tribute to Lawrence Langner read by Cyril Ritchard at Langner's memorial service Jan. 10, 1963, as well as the manuscript of her plea to save the Morosco Theatre (ca. 1982). The numerous programs include a Ballet Russe de Monte Carlo souvenir program inscribed by Sol Hurok to "the greatest actress of today –

and tomorrow!” Theatrical memorabilia includes programs and souvenirs for actresses Maude Adams, Constance Collier, Julia Dean, and Ellen Terry.

Of particular note is the program for the Spencer Tracy Tribute at the Majestic Theatre, Mar. 3, 1986.

Series V: Photographs, 1908 – 1995 and undated

5.25 boxes

Arrangement: Alphabetical

This series contains photographs, slides, and negatives mostly from Hepburn’s theatrical productions, from *The Big Pond* (1928), one of her earliest ventures, to *The West Side Waltz* (1981), her last major stage performance. Most of the photos are production and publicity shots taken by noted theatrical photographers such as White Studio, Vandamm Studio, Friedman-Abeles, Angus McBean, Martha Holmes, Will Rapport, and Richard Tucker, but there are also some snapshots and candid.

In addition to production and publicity photos, negatives from the Old Vic Australian tour (1955) document Hepburn’s and Robert Helpmann’s travels. (Additional photos may be found in the three scrapbooks of the tour.) Photos from the American Shakespeare Festival include numerous production and publicity photos, but also several candid of Hepburn, and snapshots of “Kate’s Cottage” and the surrounding area. *Coco* photos (1969-1970) include production and rehearsal photos, as well as photos documenting the recording of the original cast album.

There are also some general publicity photos of Hepburn, as well as photos of other projects such as the album covers of *Ben Bagley’s Cole Porter Revisited, Vol. IV* (ca. 1979) and *Ben Bagley’s Contemporary Broadway Revisited* (1985).

Photos of some Hepburn friends and associates such as Constance Collier, Robert Helpmann, Arthur Hopkins, Lawrence Langner and Armina Marshall, and Hope Williams can also be found in the papers. Michael Benthall photos include personal childhood photos of him and of his family estate.

Series VI: Scrapbooks, 1950 – ca. 1969

5 boxes

Arrangement: Alphabetical

This series consists of six scrapbooks, three of which document Hepburn's 1955 Old Vic Australian tour. Clippings and photographs in these three scrapbooks cover both the three Shakespeare plays (*The Merchant of Venice*, *The Taming of the Shrew*, and *Measure for Measure*) as well as Hepburn's activities. One clipping (July 18, 1955) mentions Hepburn phoning Spencer Tracy daily.

The *As You Like It* scrapbook contains historical images of other productions; the inscription from "Terry – Lawrence – Armina" and date, Jan. 26, 1950, indicate it was probably an opening night gift to Hepburn from the Theatre Guild.

Of particular note is the boxed photo album of the London production of *The Millionairess* (1952) made (and signed) by noted British photographer Angus McBean for Hepburn. (There are also some loose photos from the album.)

There is also one general scrapbook (ca. 1969) containing mostly clippings of Hepburn, photos, poetry, and captions, but also material from *Coco* and *The Madwoman of Chaillot*.

Series VII: Oversized, 1906 – 1981 and undated

7 boxes

Arrangement: By Format

Included in this series are photographs, costume designs, artwork, testimonials to Hepburn, research materials, window cards, and theatrical memorabilia. There are numerous enlargements of production and publicity photos, as well as photos of costume sketches and research materials. Of particular note is a signed Cecil Beaton photo of Hepburn (ca. 1960s) and Hepburn's annotated sheets of Alfred Dixon vocal exercises housed in a leather folio with "S.T." engraved on it.

Costume designs include one for the 1955 Old Vic Australian tour production of *The Taming of the Shrew* and is signed by Ruth Dolgov (although Peter Rice is listed as scenery and costume designer on the program); the other is by Muriel King for an unidentified production, possibly a film (1936).

Also of note is a caricature of *As You Like It* by cast member Jan Sherwood, as well as a limited edition print of a Hepburn painting for The Fund for Animals. There is also an incomplete *Coco* scrapbook, probably belonging to Michael Benthall (1969–1970).

Katharine Hepburn Papers

Series I: Correspondence, 1932 – 1994 and undated

Sub-series I – General, 1932 – 1994 and undated

Box 1

- F. 1 Actors' Equity Association, 1940 (Includes two copies of form letter to senators to restore Federal Theatre to the APA Appropriations Bill.)
- F. 2 Actors' Fund of America, 1970 – 1994 (See also Production files.)
1970, 1980 – 1990 (Includes handwritten draft of note to Vincent Vitelli from Hepburn, 1990.)
- F. 3 1991 – 1994
- F. 4 Actors Studio, 1952, 1993, and 1994 (Includes thank you letter signed by Paul Newman with program for Celebrity Auction at Christie's, Sept. 20, 1993; solicitation letter signed "Gadge," Aug. 8, 1952, and reply from Dr. Hepburn, Aug. 20, 1952.)
- F. 5 Aherne, Brian (Probably), 1936
- F. 6 American Academy of Dramatic Arts, 1987 – 1991 (Includes letter from George Cuttingham re: Spencer Tracy Scholarship recipients with Hepburn note on bottom, Aug. 25, 1987, letters from recipients, and promotional booklet on AADA.)
American Shakespeare Festival Theatre and Academy, 1963 – 1992
- F. 7 1963 – 1981 (Includes appeal letter from Hepburn.)
- F. 8 1991 – 1992 (See also Burke, Louis correspondence.)
- F. 9 Anhalt, Lawrence J., 1933 – 1935 and ca. 1930s (Includes incomplete clippings on Ivoryton Playhouse, ca. 1935.)
- F. 10 Atkins, Eileen, 1991 Apr. 26 (Contains handwritten thank you from Atkins for Hepburn's attending *A Room of One's Own* twice.)
- F. 11 "A," 1974 - 1976
- F. 12 Bagnold, Enid, 1968 – 1981
1968 – 1974 and undated (Includes copy of note from Lynn Fontanne mentioning Hepburn, Nov. 8, 1974; see also *A Matter of Gravity*.)
- F. 13 Death, 1981 (Includes note from David Eichler with copy and transcript of letter from Laurian [Jones], July 17, 1981, and three items re: memorial service, including note from Irene Mayer Selznick, [1981].)
- F. 14 Bailey, James, 1950 and ca. 1953 (Bailey mentions *The Millionairess* in letter, Apr. 30, 1950.)
- F. 15 Barr, Stephen, 1960 May 28 (Includes letter with handwritten music for madrigal written for Hepburn by Barr.)
- F. 16 Beaumont, Hugh ("Binkie"), 1952 – ca. 1969 (See also *The Millionairess*.)
1952 – 1953
- F. 17 1954 – 1958
- F. 18 1967 – ca. 1969
- F. 19 Benthall, Michael, 1950 - 1975
1950 Mar. – 1950 May (Mentions *As You Like It* and *The Millionairess* in several letters.)
1951
- F. 20 Sept. – 1951 Oct.

Katharine Hepburn Papers

- F. 21 Nov. and undated 1951 (Includes telegrams from Benthall and Robert Helpmann, Nov. 29, 1951.)
- 1952
- F. 22 Oct.
- F. 23-24 Nov. (Includes letter from "Ruth," Nov. 24, 1952.)
- F. 25-26 Dec.
- F. 27 ca. 1952 – 1953 (Includes pencil sketch (on foolscap) of trees with Benthall's name.)
- 1953
- F. 28 Jan.
- F. 29 Feb.
- F. 30 Mar.
- F. 31 Apr. – May
- F. 32 June – Aug. (Includes two clippings on Edinburgh Festival opening, July 1953.)
- F. 33 Oct. – Dec.
- Box 2**
- 1954
- F. 1 Jan. – Sept. (Includes telegram from Benthall and Robert Helpmann, Sept. 22, 1954.)
- F. 2 Nov. – Dec. and undated 1954
- 1955
- F. 3 Jan. - May
- F. 4 June
- F. 5 July – Aug.
- F. 6 Oct. – Nov. and undated 1955
- F. 7 1956
- F. 8 1957
- F. 9 1958
- F. 10 1959 – 1961 (Includes letter from Sheila Stead, Mar. 28, 1960.)
- F. 11 1963
- F. 12 1964 (Includes Royal Academy of Dramatic Art "Entrance Test by Tape Recording" requirements with letter mentioning "Kathy Grant," Dec. 9, 1964.)
- F. 13 1965
- F. 14-15 1966
- F. 16 1967
- F. 17-18 1968
- 1970 and ca. 1970
- F. 19 Jan. (Mentions *Coco* and *The Trojan Women* in correspondence.)
- F. 20 Apr. – June (Mentions *Coco* in correspondence.)
- F. 21 Sept. – Oct. and ca. 1970 (Mentions *Coco* in correspondence.)
- F. 22 1971 (Mentions *Coco* in correspondence.)

Katharine Hepburn Papers

- F. 23 1972 (Contains two items.)
- F. 24 1973 (Includes two letters from Benthall; other correspondence from Sheila Stead (Benthall's assistant), holiday card from Benthall family with photo of unidentified child.)
- F. 25 ca. 1973 – 1974 (Includes letter from Benthall family member (signature illegible) and *Punch* clipping, Nov. 14, 1923.)
- F. 26 1974 and ca. 1974 (Includes two letters and telegram from Benthall; other correspondence from Sheila Stead.)
- Death, 1974 - 1975
- F. 27-28 1974 (Includes correspondence from Sheila Stead, Jane Edgeworth, obituaries, correspondence re: memorial service and program, Dec. 17, 1974, handwritten draft of Hepburn condolence note.)
- F. 29 1975 (Includes correspondence from Sheila Stead.)
- Box 3**
- F. 1 Bittner, Jack, 1957 Sept. 10
- F. 2 Brooks, David (Photographer), 1992 Aug. 2 (Includes letter with anecdote re: photo shoot for American Shakespeare Festival production of *Twelfth Night*, 1957.)
- F. 3 Butterfield, Catherine, 1992 Dec. 1 (Includes letter, envelope with Hepburn's handwritten reply and clippings re: *Joined at the Head*.)
- "B," 1933 - 1994
- F. 4 Baker – Beary, 1940 – 1982 (Includes note from Margaret Barker, 1940.)
- F. 5 Blaker, - Bovet, 1933 – 1993 (Includes two notes from Robert L. Borod; see also Productions.)
- F. 6 Brandman – Burbage, 1933 – 1994 (Includes correspondence from Andreas Brown with Hepburn's handwritten reply on letter, Jan. 28, 1983; Joseph Bryan III telegram re: "story," Dec. 6, 1933.)
- F. 7 Caldwell, Zöe, 1982 Mar. (See also Robert Whitehead correspondence and Production files.)
- F. 8 Chard, Liam, 1994 Sept. 11
- F. 9 Clarke, David U., 1975, 1978
- F. 10 Close, Glenn, 1984 Feb. 29
- F. 11 *Coco* Chorus, 1992 (Includes letters from Karin Baker and Maralyn [sic] Miles re: reunion with Hepburn.)
- Collier, Constance, 1935 – 1955 and undated (See also Production files.)
- F. 12 1935
1950
- F. 13 Jan. – Oct. (Includes letter to Hepburn's mother, Feb. 21, 1950.)
- F. 14 Nov. – Dec.
- F. 15 ca. Nov. – Dec.
- 1951
- F. 16 Jan.
- F. 17 Feb.
- F. 18 May (Includes letter dated May 29-June 1; mentions Spencer Tracy in correspondence.)
- F. 19 June (Mentions Spencer Tracy in correspondence.)

Katharine Hepburn Papers

- F. 20 July
F. 21 Oct. (Includes correspondence mentioning Judy Garland at the Palace and many other theater and film notables.)
F. 22 Nov. (Includes letter from Michael Benthall; "To Constance from Michael Benthall" handwritten by Hepburn on letter of Nov. 5, 1951.)
F. 23 Dec. (Mentions Spencer Tracy in correspondence.)
1952
F. 24 Jan. – Mar.
F. 25 Apr. (Includes reviews of *Candida* with Olivia de Havilland.)
F. 26 May – Oct. and 1952 undated
F. 27 1953 and ca. 1953 (Includes letter from Michael Benthall, Feb. 16, 1953; mentions Spencer Tracy in correspondence.)
1954
F. 28 Feb.
F. 29 Mar. ca. 6 - 14
F. 30 Mar. 18 – 31 (Includes *New York Times* clipping re: Corliss Lamont.)
F. 31 Apr.
undated
F. 32. General
F. 33 Letter to Spencer Tracy (Includes handwritten note thanking him and commenting on how well he looks.)
F. 34 1955 Apr. 16 – 17 and undated
F. 35 Collier, Constance and Wilbourn, Phyllis et al, 1951 – 1954
F. 36 Comden, Betty and Green, Adolph, 1970 Apr. 9 (Includes thank you note handwritten by Comden; see also *Coco*.)
F. 37 Compton, Fay, 1954 Apr. 18
F. 38 Crawford, Joan, 1970 Feb. 10 (Includes note inviting Hepburn to lunch; see also *Coco* fan mail, Apr. 23, 1970.)
F. 39 Crenshaw, Lizzie, ca. 1930s (Includes handwritten letter from Hepburn relative.)
F. 40 "C," 1975, 1991 (Includes note from Richard Coe to "My Dears," Aug. 24, 1991; see also Productions.)
F. 41 Davidson, Gordon, 1969, 1994 (Includes typed reply from Hepburn, Nov. 16, 1994; see also Production files.)
F. 42 Davis, Allan, 1973 - 1977
F. 43 De Rothschild, Philippe, 1952 July 4
F. 44 Dixon, Alfred, 1955 Nov. 14
F. 45 "D," 1975 and 1992
F. 46 Erskine, Chester, 1958, 1971 (See also Production files and Scripts.)
F. 47 Evans, Clifford, 1954
F. 48 "E," 1993 Oct. 8
Box 4
F. 1 *A Few Good Men* Company, 1989 Dec. 28 (Includes thank you card signed by company.)

Katharine Hepburn Papers

- F. 2 Fontanne, Lynn, 1952, 1977 (Includes Alfred Lunt obituary, draft of condolence note by Hepburn, note to Lunt from Fortnum & Mason re: parcel from Hepburn, July 23, 1952; see also Production files.)
- F. 3 Forbes, Bryan, 1969
Forbes-Robertson, Meriel, 1952 – 1967 (See also Ralph Richardson correspondence.)
- F. 4 1952 - 1954
- F. 5 1961, 1967
- F. 6 “F,” 1971, 1989 (Includes telegram from Dot Furness, Feb. 24, 1971.)
- F. 7 Gielgud, John, undated (Includes two notes.)
- F. 8 Gielgud, Kate Terry, 1954 Apr. 3 (Includes one notecard.)
- F. 9 G, 1961 – 1980 (Includes correspondence from John Gavin, Will Geer, and Morton Gottlieb.)
- F. 10 Harold Clurman Theatre, 1984, 1985
Harris, Jed, 1933 Apr. – 1933 May
1933
- F. 11 Apr. (Includes telegrams re: *The Green Bay Tree* and possibly *The Lake*, two telegrams signed “Pflugg” and Pflaugg;” see also Production files.)
- F. 12 May (Includes telegram with Hepburn reply on bottom, May 4, 1933.)
- F. 13 Hayward, Leland, 1933 Apr. – 1933 Sept. (Includes several telegrams re: Jed Harris; see also Production files.)
- Helpmann, Robert, 1952 - 1991
- F. 14 1952
- F. 15 ca. 1952 – 1953 (Includes one clipping.)
1953
- F. 16 Jan.
- F. 17 Feb.
- F. 18 Mar. – June
- F. 19 July – Sept. (Includes two clippings re: film of *The Millionairess* and get well telegram from Helpmann and Michael Benthall.)
- F. 20 Oct. – Dec.
1954
- F. 21 Jan.
- F. 22 Aug.
- F. 23 Sept. – Oct. and undated
1956
- F. 24 Jan. – May
- F. 25 June – July
- F. 26 Aug., ca. Dec.
- F. 27 1957
- F. 28 1958
- F. 29 1959 and 1961 – 1962 (Includes letter to Helpmann from Reginald Long, May 27, 1959.)

Katharine Hepburn Papers

- F. 30 1963
F. 31 1963 – 1964 (Mentions Spencer Tracy in undated letter.)
F. 32 1964 (Includes Australian Ballet program and clippings.)
F. 33 1964 – 1965 (Includes 1964 letter with program and description re: *The Display*, ballet by Helpmann dedicated to Hepburn.)

Box 5

- F. 1-2 ca. 1964 - 1965
F. 3-5 1966
F. 6-7 1967 (Includes floral card and letter to Helpmann from Hugh Pickett re: Vancouver Hotel and praise of Hepburn, Mar. 27, 1967; refers to *Guess Who's Coming to Dinner* and *Coco*, undated.)
F. 8-9 1968 (Includes clippings.)
F. 10-11 1969 – 1970
F. 12-13 1970 (Includes letter from Peter Bowen re: *Daisy Bates*, clipping and telegram re: documentary on Helpmann with Hepburn handwritten reply on verso; note from Sheila Helpmann thanking Hepburn for condolences on mother's death, Apr. 18, 1970.)
F. 14 1971
F. 15 ca. 1973 - 1974
F. 16 1974
F. 17 1975 (Includes correspondence re: *This Is Your Life* (Helpmann).)
F. 18 ca. 1975
F. 19 1975 – 1976 (Includes typed poem to Helpmann by Hepburn.)
F. 20 1976 (Includes two notes from Sheila [Stead], probably, July 28, Aug. 10, 1976.)
F. 21 ca. 1976
F. 22 1976 - 1977
F. 23 1977 (Includes clippings for film *The Mango Tree*, June 1977.)
F. 24 Draft of Hepburn Foreword to Helpmann Biography, ca. 1977
F. 25 1978
F. 26 1979 – 1980 (Includes handwritten reply by Hepburn on envelope of Apr. 8, 1980 letter.)
F. 27 1981
F. 28 1983 (Includes flyer for *The Cobra*, Sydney Theatre Company, Oct. 1983.)
F. 29 1984 (Includes clipping and flyer re: Civic Centre renamed for Helpmann Apr. 1984.)
F. 30-31 1986 (Includes correspondence from Sheila Stead and itinerary and clippings re: *Checkmate*; see also Photos.)

Box 6

- F. 1-2 Death, 1986 (Includes condolence notes to Hepburn and obituaries; Donald Smith note Oct. 4, 1986 relates reminiscence of Helpmann's attending Piccolo Teatro di Milano at City Center, 1960; program is in collection.)
F. 3 1987 (Includes correspondence from Sheila Stead, Sheila Helpmann, and "Chris.")
F. 4 *Tales of Helpmann* (Motion picture), 1990

Katharine Hepburn Papers

- F. 5 Interview Audiotapes, 1991 June 1 and undated (Includes letter from Wallace M. Strathdee re: 1971 tapes of interview with Ellis Blaine, Australian Broadcasting Company, mentioning Hepburn, also undated postcard of Helpmann (Theatre Museum).)
- F. 6 Hepburn, Katharine, 1974 (Contains draft of letter to Ellen Geer re: possible play for Hepburn (refused).)
- Hopkins, Arthur, 1943 – 1950
- F. 7 1943 – 1944 (Mentions Spencer Tracy in most letters; see also *Without Love* correspondence, May 26, 1942.)
- F. 8 1945 (Includes correspondence discussing possible vehicle for Hepburn and Tracy; letter of June 12, 1945 alludes to Tracy's problems.)
- F. 9 1946
- F. 10 1947
- F. 11 1949 and ca. 1949 (Includes handwritten note from Hopkins.)
- F. 12 1950 (Includes one letter from Hopkins, Jan. 21, 1950, two obituaries for Hopkins, and letter and piece by Charles O'Brien Kennedy, Apr. 21, 1950.)
- F. 13 Houseman, John, 1973 (Includes handwritten note inviting Hepburn to City Center Acting Company, Nov. 11, 1973.)
- F. 14 Howell, Miriam, 1933 Apr., July (Includes two telegrams; mentions *The Green Bay Tree* and *Dark Victory*.)
- F. 15 "H," 1957 – 1982 (Includes postcard mentioning "Chaillot" signed "Love, Tony" possibly from Anthony Harvey, 1974.)
- F. 16 Irons, Jeremy, 1984 Feb. 28 (Includes thank you note for Valentine's Day candies from Hepburn.)
- F. 17 "I – J," ca. 1949, 1978, and 1990
- F. 18 Keith-Johnston, Colin (Probably), 1933 (Includes handwritten note mentioning *The Warrior's Husband*.)
- F. 19 Killanin, Michael Morris, Baron, 1958 Jan. – Mar. (Includes correspondence re: *Drama at Inish, Or Is Life Worth Living*.)
- F. 20 Knopf, Edwin H. (Office of), 1928 Aug. 28 (Includes telegram from "Jack" to Hepburn in Minneapolis re: job prospect.)
- F. 21 Landau, Jack, 1957 Apr. 18
- F. 22 Larson, Jack, 1991 Dec. 8 (Includes note and program for poetry reading at Harvard.)
- F. 23 Lastfogel, Abe, 1957 – 1958 (Includes letter re: musical version of *Juno and the Paycock* for Hepburn and Spencer Tracy; see also Production files.)
- F. 24 Lauber, Elisabeth, 1976 (Includes letter from fan with photos of her work.)
- F. 25 Lennon, Tom, 1942 Mar. 26
- F. 26 Logan, Joshua and Nedda, 1967 and 1973 (See also Production files.)
- F. 27 League of American Theatres and Producers, Inc., 1994 Feb., Mar. (Includes Susan E. Lee letter requesting message from Hepburn to be read at luncheon celebrating women in theater, Feb. 23, 1994, and draft and typed message from Hepburn, Mar. 10, 1994.)
- F. 28 Lerner, Alan Jay, 1976 and 1979 (See also *Coco*.)
- F. 29 Lewis, Robert, 1979 and 1993
- F. 30 Lindsay, Robert, 1986 Oct. 10
- F. 31 Lortel, Lucille, 1989 – 1993

Katharine Hepburn Papers

- F. 32 McKaig, Alexander, 1932, 1934 – 1935 (See also Production files.)
F. 33 Mather, Aubrey, 1951 – 1952
Miranda Theatre Company, 1990 - 1994
F. 34 1990 (Includes handwritten draft, carbon, and note to Maria St. Just from Hepburn, July 27, 1990.)
1992
F. 35 General
F. 36 *Intensive Care Script*, Apr. (Includes second draft of script (photocopy) by Valentina Fratti and letter, Apr. 28, 1992.)
F. 37 1993 – 1994
F. 38 Museum of the City of New York, 1979, 1986
F. 39 “M,” 1932 – 1992 (Includes Hepburn typed reply, June 24, 1992 to letter from Albert Milano.)
Nielsen, Karl, 1945 – 1963 (See also Production files.)
F. 40 1945 – 1947
F. 41 1951 – 1952
F. 42 1954
F. 43 1957 – 1963 (Includes postcard to Nielsen from Armina [Marshall], ca. Mar. 1957.)
F. 44 Old Fashioned Opera House (East Haddam, Ct.), 1932 Apr. (Includes letter from Charles M. Sheafe, Jr. re: leasing theater with Will Geer and others.)
F. 45 O’Morrison, Kevin, 1971 Oct. 17
F. 46 Orr, Lorraine Bate, 1992 (Includes letter from Orr, Mar. 16, 1992 and copy of Hepburn typed reply, Feb. 27, 1992 to previous letter (not found).)
F. 47 Ocracoke Child Care Center (North Carolina), 1993 Sept. 11 (Includes thank you note for donation.)
F. 48 Palmer, Lilli, 1950 Nov. 15
F. 49 Pape, E. Lionel, ca. 1934 and 1935
F. 50 Parry, Natasha, 1979 (Includes postcard from Parry inviting Hepburn to production at La Mama and undated handwritten reply from Hepburn.)
F. 51 Perry, Kathleen R. (Nephew’s Wife, Probably), 1976 May 8
F. 52 The Players – Edwin Booth Lifetime Achievement Award, 1994 (Includes John Martello letter, June 28, 1994 and copy of typed reply from Hepburn declining, July 7, 1994.)

Box 7

- F. 1 Redgrave, Michael, 1954 Mar. 10
F. 2 Reed, Joseph Verner, 1962 and 1970 (See also American Shakespeare Festival.)
F. 3 Richardson, Ralph, 1961 and 1967 (Includes handwritten thank you note with red pencil drawing of flower; see also Meriel Forbes-Robertson correspondence.)
F. 4 Ritchard, Cyril, 1954 (Includes mention of proposed film version of *The Millionairess*.)
F. 5 Robinson, Jay, 1990 and 1991
F. 6 Robinson-Duff, Frances, 1935 (Includes letter mentioning *Twelfth Night*, July 15, 1935; see also Production files, Photos, and Subject Files.)

Katharine Hepburn Papers

- F. 7 Routledge, Patricia, 1976 May 6 (Includes handwritten thank you note for brownies baked by Hepburn.)
- F. 8 Russell, Michelle, 1994
- F. 9 "R," ca. 1952, 1981, and 1994 (Includes notes from Eugenia Rawls and Yvonne Redgis (in French).)
- F. 10 Selznick, Irene Mayer, 1950 and 1958 (Includes thank you telegram and letter from Irving Schneider re: Selznick; see also Productions and Enid Bagnold correspondence.)
- Shubert Theatre (New Haven, Ct.), 1981 and 1990
- F. 11 1981
- F. 12 75th Anniversary, 1990 (Includes correspondence and carbon of Hepburn's typed reply, Mar. 21, 1990.)
- F. 13 Shute, James, 1933 (Includes correspondence mentioning *The Lake*, Jed Harris, Ludlow Ogden Smith, Laura [Harding], Nancy Hamilton, and others; Shute was Harris's secretary.)
- F. 14 Spacey, Kevin, 1986 May 14
- F. 15 Stage Door Canteen (N.Y.), 1944 Mar. 28 (Includes telegram from Elizabeth Morgan inviting Hepburn to appear.)
- F. 16 Stoddard, Eunice, ca. 1933 June 28
- F. 17 Styne, Jule, 1973
- F. 18 "S," ca. 1930s, 1959, and 1970 (Includes correspondence from Bernard Sabath re: Charlotte Shaw, with Hepburn's handwritten reply on letter, telegram from Arthur Schwartz, Apr. 29, 1959, holiday card from Jennifer and Norton Simon, ca. 1976, and note from William Sauter, ca. 1930s.)
- Theatre Guild, 1938 – 1994 (See also Production files.)
- F. 19 1938 – 1948
- F. 20 1950 – 1952
- F. 21 1954 – 1955 (Includes correspondence from Lawrence Langner mentioning Old Vic tour and American Shakespeare Festival.)
- F. 22 1956 – 1958
- F. 23 1959 (Includes typed synopsis of discussion with Hepburn re: musical of *Captain Brassbound's Conversion*; Lawrence Langner suggests Leonard Bernstein and later Stephen Sondheim as possible composers, Apr. 2, 1959.)
- F. 24 1962 – 1969
- F. 25 1977 – 1979 (Includes correspondence with Mayor of Hartford re: Shubert Theatre.)
- F. 26 ca. 1981 – 1982 and 1990 – 1991 (Includes Philip Langner letter with photocopied section of Phyllis Langner letter (Mar. 5, 1939) telling Hepburn how she saved Theatre Guild, Aug. 28, 1991.)
- F. 27 Triton Gallery Exhibition, 1992 Nov. (Includes note from Philip Langner, invitation, and postcard featuring Hepburn in *As You Like It*.)
- F. 28 75th Anniversary Gala, 1994 Mar. – Apr. (Includes two notes from Philip Langner, one-sheet program for event at The Players, Apr. 19, 1994, and list of plays produced.)
- F. 29 Todd, Ann, 1954
- F. 30 Tracy, Spencer (Probably), 1959 Mar. (Includes telegram to Hepburn in Martinique signed "Pot," ca. Mar. 13, 1959; see also *The Millionairess*.)

Katharine Hepburn Papers

- F. 31 "T," 1982, 1994 (Includes note from Howard Teichmann, Feb. 27, 1982.)
- F. 32 Walpole, Hugh, 1936
- F. 33 Whitehead, Robert, ca. 1977 – 1990 and undated (Includes holiday card from "The Whiteheads," ca. 1977 and thank you card from "Charlie," Jan. 11, 1981; see also Production files and Zöe Caldwell correspondence.)
- F. 34 Wilbourn, Phyllis, 1951, 1954, and 1972 (Includes note from Sheila Stead re: false eyelashes; see also Constance Collier correspondence.)
- F. 35 Williams, Hope, undated
- F. 36 Winter, Ella, 1954 and 1955
- F. 37 Whitehead, O.Z. ("Zebby"), ca. 1932 – 1933 (See also Production files.)
- F. 38 "W," 1952 – 1978 (Includes note from Hugh Whitmore, Apr. 4, 1978.)
- F. 39 Yamamoto, Ihiro, 1950 Jan. 10 (Includes fan letter from Japan with *Nikkatsu Weekly* enclosed.)
- F. 40 Zimbalist, Stephanie, 1992 – 1993 (Includes handwritten note from Zimbalist, program for *The Philadelphia Story* Cleveland PlayHouse [sic], Nov. 24, 1992 – Jan. 3, 1993.)
- F. 41 "Y – Z," 1935 – 1981 (Includes correspondence from Dorothy Yost, Aug. 5, 1935 and Sam Zolotow re: Hepburn plans, Feb. 12, 1936.)
- F. 42 First Name Only, 1952 – 1980
Unidentified, 1934 - 1975
- F. 43 1934 Mar. 8 (Includes "Unsigned" telegram to Hepburn from Albany.)
- F. 44 1940 – 1975 (Includes letter Apr. 23, 1959 possibly from Dick Hepburn.)
- Sub-series 2 – Solicitations, 1933 – 1994 and undated

Box 8

- F. 1 *The Actor's Day Book*, 1994 Jan. - 1994 Feb. (Includes note from Anne Meacham, Jan. 23, 1994, letter and project description from Paul Boynton, Feb. 8, 1994.)
- F. 2 Adams, Charles, 1955 and 1968
- F. 3 "A," 1956 – 1981 (Includes replies by Hepburn on some letters.)
- F. 4 Bachmann, Lawrence P., 1977 Apr. 1
- F. 5 Barr, Richard, 1973 and 1978
- F. 6 Bedford, Brian, 1973
- F. 7 Bengis, Jerome, 1970 – 1974 (Includes Hepburn reply Sept. 19, 1974.)
- F. 8 Bolton, Guy, 1976 and ca. 1976 (Includes handwritten draft of reply by Hepburn re: *The Star*, ca. 1976; see also Production files – *A Man and His Wife* and *Winston and Wife*.)
- F. 9 Brisson, Frederick, 1979 Oct. 8 (Includes letter re: *The Chalk Garden*.)
- F. 10 Bunnell Theatre Company, 1992 (Includes letter from high school students re: reviving American Shakespeare Festival and Hepburn's handwritten reply on envelope.)
- F. 11 Burke, Louis, 1989 – 1992 (Includes correspondence re: reviving American Shakespeare Festival and two typed replies (one with handwritten draft) from Hepburn, Oct. 10, 1991 and June 4, 1992.)
- The Bushnell (Hartford, Ct.), 1990 and 1994
- F. 12 1990 (Includes Hepburn replies.)

Katharine Hepburn Papers

- F. 13 Lifetime Achievement Award, 1994 (Includes correspondence re: award in Hepburn's name and two copies of her note declining.)
- "B," 1934 – 1985
- F. 14 Ba – Be, 1952 – 1985 (Includes correspondence from Baldwin Bergersen, Vera Beringer, and Alexis Bernier; also includes Hepburn's handwritten replies on some letters.)
- F. 15 Bl – Bu, 1934 – 1979 (Includes correspondence from Maurice Browne re: Hayland Wilson play, June 19, 1934 and Hepburn's handwritten replies on two letters.)
- F. 16 Citadel Theatre, 1973 (Includes Hepburn's handwritten reply on verso of Oct. 26, 1973 letter.)
- F. 17 Cleveland Play House, 1980 (Includes Hepburn's handwritten reply (declining) on one letter.)
- F. 18 Cohen, Alexander H., 1967 – 1992 (See also *Night of 100 Stars*.)
- F. 19-20 Crabtree, John, 1974
- F. 21 Cronyn, Hume, 1978 (Includes correspondence re: *The Gin Game* film.)
- "C," 1950 – 1980
- F. 22 Ca – Chevy Chase, 1950 – 1980 (Includes correspondence from Carnegie-Mellon Theatre re: *On Golden Pond*, Jan. 30, 1980; Cheryl Crawford Productions, and Chevy Chase Summer Theatre.)
- F. 23 Choate – Coss, 1956 – 1979 (Includes correspondence from Edward Choate re: *The Chalk Garden*, Apr. 10, 1956; includes Hepburn's handwritten replies on letters.)
- F. 24 Dassin, Jules, 1966 (Includes correspondence re: unnamed play and Hepburn's typed and signed reply declining, July 4, 1966.)
- F. 25 Dexter, John, 1978 (Includes correspondence re: *Ghosts*.)
- F. 26 Drake, Alfred, 1967 (Includes note from Drake re: *A Shade Too Lively* for Genesis Productions; includes Hepburn's handwritten reply on verso of Oct. 4, 1967 letter.)
- F. 27 "D," 1935 – 1980 (Includes correspondence from Jean Dalrymple re: *Elizabeth the Queen*, Jan. 19, 1966; Harold Daniels, Mar. 17, 1945; Tamara Daykarkhanova, June 17, 1935; and Gordon Dryland, 1979.)
- F. 28 Edward, Arthur III, 1979 (Includes correspondence re: Trey Hall's work and letter from Hall.)
- F. 29 Employment, 1952 (Includes two letters re: secretarial work.)
- F. 30 English Stage Company Ltd., 1957
- F. 31 Epstein, Alvin, 1986 Jan. 22
- Eugene O'Neill Foundation, Tao House, 1988 - 1994
- F. 32 1988
- F. 33 1990
- F. 34-35 1992 (Includes correspondence re: Hepburn's assistance in obtaining O'Neill's bed (a Chinese opium table) from Gumps, San Francisco; includes two color snapshots of bed.)
- F. 36 1994 (Includes invitation to Tao House and note from Sharon Powers declining for Hepburn, Dec. 8, 1994.)
- F. 37 Eugene O'Neill Memorial Theater Center, Inc., 1974 – 1991
- F. 38 Faber, Max, 1953 Sept. 21
- F. 39 Frohman, Daniel, 1940 Jan. 1 (Includes letter re: Actor's Fund Benefit.)

Katharine Hepburn Papers

- F. 40 “E – F,” 1952 – 1978 (Includes correspondence from Falmouth Playhouse, Feb. 28, 1956; Irving Fineman, Nov. 30, 1952; Burry Fredrik re: *The Chalk Garden*, May 10, 1972; and Robert Fryer re: *The Cherry Orchard*, Oct. 6, 1978.)
- F. 41 Gifford, Thomas, 1980 Nov. 24 (Includes correspondence re: *Wings* by Arthur Kopit.)
- F. 42 Goldman, James, 1978 Dec. 10 (Includes correspondence re: stage version of *The Lion in Winter*.)
- F. 43 Goodspeed Opera House, 1978, 1980, and 1990
- F. 44 Gregory, Paul, 1965 and 1980 (Includes Hepburn’s handwritten reply.)
- F. 45 Gurney, A.R., 1978 – 1989 (Includes typed reply re: *Love Letters* from Hepburn, June 27, 1989.)
- F. 46 “G,” 1952 – 1993 (Includes correspondence from Lee Guber re: *Painting Churches*, Feb. 13, 1984 and Hepburn’s handwritten reply on letter.)
- F. 47 Hanson, Philip, 1974 Apr. 27 (Includes draft of Hepburn’s reply.)
- F. 48 Hartford Stage Company, 1973 and 1977 (Includes Hepburn’s handwritten reply on June 30, 1977 letter.)
- F. 49 Hayes, Helen, 1951 Feb. 12 (Includes telegram re: ANTA; see also Production files.)
- F. 50 Helen Hayes/Tappan Zee Performing Arts Center, 1990 (Includes letter from James A. Figg III, Sept. 17, 1990 and Sharon Powers’s typed reply, Sept. 27, 1990; form letter from Pat Carroll re: Helen Hayes Awards, 1990.)
- F. 51 Holliman, Earl, 1979 Mar. 22 (Includes request for Hepburn artwork for Actors and Others for Animals greeting cards, and Hepburn handwritten reply on letter; see also Oversized.)
- “H,” 1938 – 1987
- F. 52 Ha, 1938 – 1987 (Includes correspondence from Samuel B. Harrison, Apr. 14, 1960 and Harry Haun, 1981.)
- F. 53 He – Hy, 1952 – 1982 (Includes correspondence from Darryl Hickman, Sept. 29, 1967; C.J. Higgins re: *The Marriage of a Career* by Dwight Smith, July 12, 1957; telegram re: S. Hurok *The Taming of the Shrew* from “Laura” [Harding?], June 16, 1959; also includes Hepburn’s handwritten replies on some letters.)
- Ivoryton Playhouse Foundation, Inc., 1979 - 1994
- F. 54 1979 – 1980 (Includes letter re: preserving playhouse and handwritten draft of Hepburn reply, Jan. 24, 1980, appeal letter (undated), and foundation-related materials.)
- F. 55 1987
- F. 56 1990
- F. 57 1991
- F. 58 1993 – 1994 (Includes Hepburn letter of support, Aug. 18, 1994.)
- F. 59 Ivoryton Playhouse – River Rep, 1991
- F. 60 James, Hal, 1967 (Includes letter and Hepburn reply re: *Portrait of a Queen*.)
- F. 61 “I – J,” 1956 – 1985 and undated (Includes correspondence from Maximilian Ilyin re: *The Fourth Dimension*, Sept. 19, 1956 and Jules Irving re: *Ghosts*, July 26 (no year given).)
- Box 9**
- F. 1 Knightsbridge Theatrical Productions Ltd., 1971 and 1977 (Includes

Katharine Hepburn Papers

correspondence re: *The Shattering*, Oct. 11, 1971 and *The Royal Family*,
Dec. 14, 1977.)

Katharine Hepburn Papers

- F. 2 Koch, Howard, 1987 (Includes correspondence re: *Nightshade* with Hepburn's handwritten reply on letter, May 13, 1987.)
- F. 3 "K," 1955 – 1977 (Includes correspondence from Michael Kanin, July 14, 1960; Ronald Kinnoch, Jan. 28, 1977; Hepburn's handwritten replies on some letters.)
- F. 4 Larangeira, Crispin, 1981 – 1982 (Includes Hepburn's handwritten reply on holiday card, Jan. 9, 1982.)
- F. 5 Laurence Olivier Awards, 1986 Sept. 9 (Includes request re: major award presentation and Hepburn's handwritten reply on letter declining.)
- F. 6 Lawrence, Russell Lee, 1973 (Includes request for Hepburn's comments re: Corinne Bishop and photocopy of Angela Lansbury note re: Bishop.)
- F. 7 Lefkowitz, Nat, 1977 – 1982
- F. 8 Leider, Jerry, 1959
- F. 9 Light, Robert, 1980 (Includes correspondence re: *Right of Way* by Richard Lees.)
- F. 10 Lincoln Center Theater, 1993 – 1994 (Includes handwritten notes from Bernard Gersten.)
- F. 11 Live Bait Theatrical Company, 1993 (Includes correspondence and two photocopies of Hepburn sketch of herself.)
- "L," 1952 – 1993 and undated
- F. 12 La – Le, 1933 – 1986 (Includes correspondence from Andy Lawler, May 20, 1956; Jack Lenny re: *A Walk Out of Water* by Donald Driver, Feb. 7, 1986; Maurice Lever re: *Hamlet* tour, July 10, 1933; also includes Hepburn's handwritten replies on some letters.)
- F. 13 Li – Lo, 1979 – 1993 and undated (Includes correspondence from Miller Lide with pages from script, and note from Kermit Love, both undated.)
- F. 14 McCann, Thomas P., 1985 (Includes correspondence re: *Handy Dandy* by William Gibson.)
- F. 15 MacDonald, Mary Ella, 1975 (Includes reply from Phyllis Wilbourn, Dec. 1, 1975.)
- F. 16 MacLeod, Angus, 1951 – 1954
- F. 17 Manchester Musical Players, 1994 June and July (Includes typed copy of Hepburn's reply.)
- F. 18 Martin, Elliot, 1967 and 1977 (Includes Hepburn's handwritten reply on letter, Nov. 17, 1967.)
- F. 19 Martin, Ralph G., 1975 and 1979
- F. 20 Meredith, Burgess, 1957 and 1978 (Includes telegram re: Robert Joseph's work, two letters from Joseph, and letter from Meredith re: *The Magenta Moth* with Hepburn's handwritten reply on letter, Dec. 6, 1978.)
- F. 21 Michael Edgley International Pty. Ltd., 1978 and 1979 (Includes correspondence re: *The Gin Game*.)
- F. 22 Milton Stiefel Memorial Fund, 1983
- F. 23 Mirror Theatre, 1984 – 1985 (Includes correspondence from Sabra Jones and Hepburn's replies.)
- F. 24 "M," 1952 – 1984 (Includes correspondence from Marc Mantell, Oct. 24, 1984.)
- F. 25 National Actors Theatre, 1991 Sept. 7 (Includes handwritten letter from Tony Randall.)
- F. 26 National Arts Club Gold Medal Award, 1983 (Includes Hepburn's handwritten reply (declining) on letter.)

Katharine Hepburn Papers

- F. 27 National Theatre – Laurence Olivier’s 80th Birthday, 1987 Feb. 17
- F. 28 National Theatre of the Deaf, 1987 – 1990 (Includes Hepburn’s replies.)
- F. 29 NBC Opera Company, 1956 and 1957 (Includes correspondence from Chandler Cowles re: *The Prime of Life* by Lionel Wiggam with Hepburn’s handwritten reply on letter, July 19, 1956.)
- F. 30 New York University, 1977 (Includes Hepburn’s handwritten reply on letter, Mar. 8, 1977.)
- F. 31 Newcombe, Martin, 1988 (Includes correspondence re: *Mrs. Palfrey at the Claremont*, Oct. 3, 1988 and copy of Hepburn’s typed reply.)
- F. 32 Newell, Michael, 1965 Apr. 29 (Includes correspondence re: Globe Theatre, London.)
- F. 33 “N,” 1952 and 1981 (Includes correspondence from *New York Magazine* re: Hepburn photo on cover.)
- F. 34 Old Vic, 1976 and 1978 (Includes Hepburn’s handwritten replies on some letters.)
- F. 35 Permanent Charities Committee – Actors As Artists, 1992
- F. 36 Peterson, Lou, 1976 (Includes note re: Hepburn playing Lillian Smith and reply, Oct. 6, 1976.)
- F. 37 Phoenix Theatre, 1954 and 1993 (Includes Hepburn’s handwritten reply on letter, June 23, 1993.)
- F. 38 Poultney, Sherman K., 1992 (Includes revised version of *Home at Last* (9pp.) and note.)
- F. 39 Preminger, Hope Bryce, 1981 (Includes letter and Hepburn’s handwritten reply re: *‘In the Beginning,’ Said Great Aunt Jane.*)
- F. 40 “P,” 1952 – 1982 (Includes correspondence from: Milton Parsons, May 1, 1959; The People’s Light and Theatre Company re: renaming theater for Hepburn; The Playhouse re: *I Knock at the Door*, May 9, 1957; Princeton Summer Theatre, Apr. 22, 1952; includes Hepburn’s and Dr. Hepburn’s replies.)
- F. 41 Rabb, Ellis, 1976 – 1989
- F. 42 Raucher, Herman, 1982 Sept. 28 (Includes letter and typed outline of untitled play based on *Surgery Is Indicated* by Joseph Kesselring.)
- F. 43 Redick, Charlene, 1984 – 1985 (Includes Hepburn’s handwritten replies re: plays.)
- F. 44 Rigg, Diana, 1980 Dec. 22 (Includes request re: *No Turn Unstoned* with Hepburn’s handwritten reply on letter.)
- F. 45 Rose Theatre (London), 1989 (Includes correspondence from Irene Worth, May 18, 1989 and Save the Theatres, Inc., June 7, 1989.)
- F. 46 Rowland, Toby, 1967 (Includes correspondence re: *A Delicate Balance* in London.)
- F. 47 “R,” 1956 – 1980 (Includes correspondence from Radcliffe College re: Hepburn’s papers, Feb. 21, 1979; Flora Roberts re: Ira Levin untitled play, May 15, 1956.)
- F. 48 Save the Theatres, Inc., 1989 Jan. 6 (See also Rose Theatre (London).)
- F. 49 Seattle Repertory Theatre, 1977 and 1982 (Includes Hepburn’s handwritten reply on letter, Feb. 4, 1977.)
- F. 50 Sergel, Christopher, 1956 (Includes letter from Sergel and Bert Allenberg re: *Winesburg, Ohio.*)
- F. 51 Sharkey, Thomas M., 1978 (Includes Hepburn’s handwritten reply on letter, Feb. 17, 1978.)
- F. 52 Shaw Festival, 1978 Oct. 18 (Includes letter from Leslie Yeo re: *The Corn Is Green.*)

Katharine Hepburn Papers

- F. 53 Shea, David, 1992 (Includes letter and copy of Hepburn's typed reply.)
F. 54 Sheehy, Helen, 1991 and 1992 (Includes Hepburn's typed reply, Jan. 16, 1992, to request for interview re: Eva Le Gallienne biography.)
F. 55 Smith, Peter, 1986 Apr. 26 (Includes letter re: Wilfred Lawson biography and Hepburn's handwritten reply on envelope.)
F. 56 "S," 1950 – 1977 (Includes correspondence from Colgate Salsbury, Aug. 25, 1957; Gerald Savory, Oct. 19, 1957; Joel W. Schenker re: Margaret Sanger, July 31, 1974; Carol Schild re: *The Duchess of Pasadena* by George Tibbles, Feb. 11, 1977; Stephen M. Silverman, Jan. 28, 1991; also includes Hepburn's handwritten replies on some letters.)

Box 10

- F. 1 Tanrydoon Productions, Ltd., 1981 (Includes correspondence re: musical version of *The Shop on Main Street* with Hepburn reply on letter, July 14, 1981.)
F. 2 Theatre for a New Audience – Robert Whitehead Evening, 1990 (Includes carbon of Hepburn note, Oct. 15, 1990 and envelope with Hepburn handwritten draft.)
F. 3 Theatre Newington – Statesperson of the Arts Award, 1989 (Includes letter re: Hepburn receiving award and Hepburn typed reply declining.)
F. 4 Theatre Royal Chatham Trust, 1993 (Includes typed reply form Hepburn.)
F. 5 Thompson, Rudi, 1977 (Includes Hepburn handwritten reply on envelope.)
F. 6 Tierney, Mary (a.k.a. Kelly, Mary Tierney), 1988
F. 7 Tony Awards, 1990 and 1991 (Includes letter from Steve Forrest, Cates Films, Inc. re: Hepburn appearance on telecast.)
F. 8 Travers, Pamela, ca. 1959 – 1960 Aug. 20 (Includes re: Hepburn playing Mary Poppins on television.)
F. 9 Tunney, Kieran, 1984 (Includes Hepburn handwritten replies on letters.)
F. 10 Tute, Warren, 1952 (Includes Hepburn reply on letter July 9, 1952.)
F. 11 "T," 1959, 1979 (Includes correspondence from Norman Twain re: *And So Farewell*, Sept. 11, 1959, and Walter Tyszka, Aug. 10, 1979.)
F. 12 Walker, Charles R., 1936 (Includes Hepburn typed reply.)
F. 13 Walnut Street Theatre, 1989 – 1994 (Includes typed reply from Sharon Powers for Hepburn to serve as Honorary Board member.)
F. 14 Wanamaker, Sam, 1983 Mar 9 (Includes letter re: Hepburn participation in benefit.)
F. 15 Westport Country Playhouse, 1965 – 1978 (Includes Hepburn's handwritten replies on two letters.)
F. 16 Whittaker, Herbert (80th Birthday Celebration), 1990 (Includes carbon of Hepburn note, Sept. 17, 1990 and note from Whittaker, ca. Sept. 1990.)
F. 17 Williamson, Susan G.E., 1976
F. 18 Wilson, Morrow, 1993 Apr. (Includes copies of two replies from Hepburn.)
F. 19 Wilson, Nicki, 1982 (Includes Hepburn handwritten replies on letters.)
F. 20 Wood, Audrey, 1950 – 1977 (Includes four letters; Dec. 2, 1952 letter includes Hepburn handwritten reply.)

Katharine Hepburn Papers

- F. 21 “V – Y,” 1934 – 1982 (Includes correspondence from Henry T. Weinstein re: *Eleanor*, Oct. 31, 1978; Major W. Hayland Wilson, Aug. 19, 1934; Eugene V. Wolsk re: *The Chalk Garden*, Mar. 18, 1974; also includes Hepburn handwritten replies on some letters.)
- F. 22 Zimring, Mike, 1977 (Includes Hepburn handwritten reply on Feb. 22, 1977 letter.)
- F. 23 First Name Only, 1975

Series II: Productions, 1928 – 1994 and undated

- American Shakespeare Festival Theatre and Academy, 1954 – 1960 and undated
- F. 24 Correspondence, 1954 – 1955 (Includes two brochures.)
1955
- F. 25 Brochures
- F. 26 Programs
- F. 27 *Measure for Measure* Brochure, 1956 – 1957 (Includes Phoenix Theatre publicity brochure for 1956 ASF production.)
- Correspondence, 1957
- General
- F. 28 Feb. – Apr.
- F. 29 May – Aug.
- F. 30 Sept. and undated (Includes correspondence from John Houseman, Sept. 13, and Lincoln Kirstein, undated.)
- F. 31 “Dear Founder” Note and Newsletter”
- F. 32 Invitations (Includes note from Shakespeare Guild inviting Hepburn to supper and flyer for “Old Fashioned Shore Dinner.”)
- F. 33 Opening Night Wishes, 1957 (Includes wishes from Morris [Carnovsky], Theresa Helburn, Jack Landau, and Lawrence [Langner].)
- Fan Mail, 1957
- F. 34 May – June (Includes correspondence from Joe Heaphy with Hepburn reply on letter, June 18.)
- F. 35-36 July (Includes telegram from “CL,” probably Corliss Lamont, July 6.)
- F. 37 Aug. (Includes correspondence from Corliss Lamont, Aug. 9 and Edgar Scott, Aug. 20, Aug. 26, and Aug. 29.)
- F. 38 Sept. and undated (Includes letter from Chester Erskine, undated and Hepburn thank you to “Miss A,” undated.)
- F. 39 Bell, Stanley (Transcripts of Correspondence re: Katharine Hepburn), 1957 – 1958 (“Stanley’s letters; excerpts For Miss Hepburn and Phyllis Lest you forget...” typed on first page; one excerpt mentions Hepburn shopping for watch for Spencer Tracy.)
- 1957
- F. 40 Brochure and Season Schedules
- F. 41 Contracts
- F. 42 Financial (Includes list of season previews sold and Hepburn list of tickets for family, friends, etc.)
- F. 43 Programs (Includes two souvenir programs, one with Hepburn notations and one missing *Much Ado About Nothing* section.)
- F. 44 Publicity (Includes letter from Frank Goodman re: publicity.)

Katharine Hepburn Papers

Scripts

The Merchant of Venice

Box 11

- F. 1 #2 (Includes some revisions and annotations.)
F. 2 #47 (Includes several inserts "Miss Hepburn – New" written on first page.)

Much Ado About Nothing, 1957 - 1958

1957

- F. 3 Script (Includes some pencil annotations.)
F. 4 Promptbook (Includes production information and Hepburn stationery with "*Much Ado*" and "*Anthony [sic] and Cleopatra*" written, probably by Hepburn; Bernard Gersten was a stage manager.)
F. 5 Cast List (Includes gifts listed next to names, probably from Hepburn.)
F. 6 Check-In Sheet
F. 7-8 Notes (Includes Hepburn handwritten notes.)
F. 9 Potential Productions

Tour, 1958 and ca. 1958

1958

- F. 10 Company Roster
F. 11-12 Financial
F. 13 Programs, 1958 and ca. 1958

1958

- F. 14 Correspondence – General
F. 15 Season Programs and Brochure

1959

- Correspondence – General
F. 16 July – Aug.
F. 17 Sept. – Oct.
F. 18 Nov. – Dec.
F. 19 List of Characters by Play (Includes typed lists for *Antony and Cleopatra*, *Love's Labour's Lost*, *Richard II*, *Troilus and Cressida*, and *Twelfth Night*.)
F. 20 Season Programs and Publicity Material
F. 21 Company and Personnel Lists, ca. 1959 – 1960

1960 and ca. 1960

- F. 22 Correspondence - General
F. 23-24 Brochures (Includes 1955 – 1960 brochure, 1960 – 1961 sessions brochure, and season brochures and schedules.)

Box 12

- F. 1 -2 Company Rosters (Includes rosters with gifts from Hepburn listed.)
F. 3 Costume Sketches, ca. 1960 (Includes pen sketches (by unidentified person) of costumes from 19th century French publications.)
F. 4 Katharine Hepburn Notebook (Includes casting notes, rehearsal notes by Hepburn and others for *Antony and Cleopatra* and *Twelfth Night*.)

Katharine Hepburn Papers

- F. 5 Performance Schedules (Includes typed schedule and handmade calendar with Hepburn family and friends pencilled in to attend.)
- F. 6 Program Bio (Includes three typed pages with Hepburn handwritten revisions; fragile condition.)
- F. 7 Programs (Includes souvenir booklet.)
Antony and Cleopatra
Correspondence
- F. 8 Opening Night Telegrams, July 22 (Includes telegrams from Marion and Ellsworth [Grant] and [Jane] Loring.)
- F. 9 Fan Mail, Aug. – Sept. and undated (Includes correspondence from Herbert Machiz, Aug. 1; Philip Langner, Aug. 9; Ben Hecht Aug.; Basil Langton, Sept. 7; Jean Dalrymple, undated.)
- Scripts
- F. 10 Red Cover (Includes some pencil annotations by Hepburn.)
- F. 11 “1 Rev.” (Includes some pencil annotations by Hepburn.)
- F. 12 Manila Folder (Script begins on p. 2; includes some pencil annotations by Hepburn, some revisions, Mar. 19, 1960; also includes small sheet of notes; “White Mexican Coat Extra Large” written by Hepburn on folder.)
- Box 13**
- F. 1 In Binder (Includes acting edition pasted on loose leaf sheets, Act IV, Scenes 1-9 and Act V, Scenes 1-2.)
- F. 2 Revisions (Includes some pencil annotations by Hepburn.)
- F. 3-4 Promptbook (Prepared especially for Hepburn by William Woodman, a stage manager.)
- F. 5 Costume Design (Contains watercolor mounted costume design by Rouben Ter-Arutunian for Cleopatra and inscribed to Hepburn.)
- F. 6-7 Notes (Includes Hepburn’s handwritten notes.)
- F. 8 Production Materials (Includes drawings of Kalimpong chair with dimensions.)
- Research
- F. 9-10 General (Includes correspondence from “Gibby” (Robsjohn-Gibbings Ltd., Hepburn handwritten notes on envelope re: Cleopatra’s religion, clippings, and illustrations.)
- Box 14**
- F. 1-2 Costumes (Includes fabric samples.)
- Twelfth Night*
- F. 3 Correspondence – Opening Night Telegrams, June 7 – 8 (Includes telegrams from “Betty” (Lauren Bacall, probably), Barbara Barrie, Betty Comden and Adolph Green, Bernard Gersten, and “Inga” [Swenson], probably.)
- Scripts
- F. 4 “26” (Includes some annotations; “K. Hepburn” written on front cover.)
- F. 5 “27”
- F. 6 Incomplete (Includes some annotations.)

Katharine Hepburn Papers

- F. 7 Promptbook (Includes production information on title page; prepared for Hepburn by William Woodman, a stage manager.)
- Casting
- F. 8 General
- F. 9 Katharine Hepburn Notes
- F. 10 Notes (Includes three small pads of Hepburn notes and sketches of costumes, as well as personal notes to herself; also includes two sheets with sketches and notes.)
- F. 11 Production Materials (Includes music cues, correspondence re: wigs; also includes list of characters and script page numbers for their appearances.)
- F. 12 Clippings
- F. 13 Miscellaneous, undated (Includes note from Lawrence Langner on envelope.)
- The Animal Kingdom, 1931*
- Box 15**
- F. 1 Script (Revised) (Includes note from Lucy (sp.?) Mitchell re: script, Nov. 16, 1931.)
- F. 2 Contract (photocopy)
- F. 3 *Art and Mrs. Bottle, or, The Return of the Puritan 1931* and undated (Includes programs and photocopies for Forrest Theatre (Philadelphia) with note from Helen Bork, and Broad Street Theatre.)
- As You Like It, 1949 - 1951*
- Correspondence, 1949 – 1950
- General
- F. 4 1949 (Includes pre-Broadway tour telegram from Main Bocher, Dec. 28, 1949; see also *The Millionairess* correspondence – Lawrence Langner letter, July 17, 1951.)
- F. 5 1950 (Includes correspondence from Robert Edmond Jones, May 8, 1950 and closing night telegrams from Constance Collier and James [Bailey], probably.)
- Opening Night Telegrams
- Shubert Theatre (New Haven, Ct.)
- F. 6 “B – H,” Dec. 8 – 10 (Includes telegrams from Nancy Davis, David Eichler, Peter Glenville, Robert Helpmann, Walter Huston, Margot [Fonteyn], and Arthur [Hopkins].)
- F. 7 “J – L,” Dec. 8 (Includes telegrams from Ruth [Gordon] and Garson [Kanin], Anita Loos, Lynn [Fontanne] and Alfred [Lunt].)
- F. 8 “M – N,” Dec. 7 – 8 (Includes telegrams from William Morris and “Leween” [sic], probably Leueen McGrath.)
- F. 9 “P – W,” Dec. 7 – 10 (Includes telegrams from Dore Schary, Nicholas Schenck, and Benny Thau.)
- F. 10-11 First Name Only, Dec. 6 – 9 (Includes telegrams from George [Cukor], possibly, Noel [Coward], possibly, two notes: one signed “Bill,” probably from William Prince, the other signed “James,” probably Bailey; also includes two floral cards.)
- F. 12 Colonial Theatre (Boston, Ma.), Dec. 12 (Includes two telegrams and one floral card.)

Katharine Hepburn Papers

Cort Theatre

- F. 13 "A – B," Jan. 26 – 20 (Includes telegrams from Richard Aldrich, Fannie [Brice], probably, and Audrey Christie (Briggs).)
- F. 14 "C – D," Jan. 25 – 27 (Includes telegrams (some with replies) from James Cagney, Nancy Davis, Diana Douglas, and Alfred Drake.)
- F. 15 "E – F," Jan. 25 – 26 (Includes telegrams (some with replies) from Tom Ewell, Edna Ferber, Nina Foch, Dorothy and Herbert Fields, and John Ford.)
- F. 16 "G," Jan. 25 – Feb. 3 (Includes telegrams (some with replies) from Betsy [Drake] and Cary Grant and Edmund Gwenn.)
- F. 17 "H," Jan. 25 – Feb. 3 (Includes telegrams (some with replies) from Kitty [Carlisle] and Moss Hart, Signe Hasso, Robert Helpmann, Arthur Hopkins, and Walter Huston.)
- F. 18 "J – K," Jan. 25 – 27 (Includes telegrams (some with replies) from Fay and Michael Kanin and Betsy and Gene Kelly.)
- F. 19 "L," Jan. 26 (Includes telegrams (some with replies) from Bob [sic] Lewis, Nedda and Josh Logan, and Anita Loos.)
- F. 20 "M," Jan. 25 – 26 (Includes telegrams from Louis B. Mayer, Joseph Mankiewicz, Jean Muir, and Patricia Morison.)
- F. 21 "P – R," Jan. 26 (Includes telegrams (some with replies) from Lilli Palmer and Elmer Rice.)
- F. 22-23 "S," Jan. 26 (Includes telegrams (some with replies) from Dore Schary, Arnold Stang, Meta Stern, and Milton Stiefel.)

Box 16

- F. 1 "T – V," Jan. 26 (Includes telegrams (some with replies) from Benny Thau, Carroll Tracy, and John Van Druten.)
- F. 2 "W," Jan. 26 (Includes telegrams (some with replies) from Phyllis Wilbourn and Robert and Pat Wise.)
- F. 3 First Name Only, Jan. 25 – 26 (Includes telegram from "Dan," possibly Howard Hughes.)

- F. 4-5 Floral Cards, 1950 and ca. 1950 Jan. (Includes cards from Joan [Bennett] and Walter [Wanger], Main Bocher, Constance [Collier], George Cukor, Nancy Davis, Sally and Chester Erskine, Lynn [Fontanne] and Alfred [Lunt], Judy [Garland] and Vincente Minnelli, Ruth [Gordon] and Garson [Kanin], Cole Porter, William Prince, Irene Mayer Selznick, and Lee Shubert.)

Fan Mail, 1950, ca. 1950, and undated

- F. 6 Jan. (Includes correspondence from Main Bocher, Jan. 27, 1950; Constance Collier, Jan. 28, 1950; Lillian Gish, Jan. 14, 1950.)
- F. 7 Feb. 5 – 17 (Includes correspondence from David Eichler, Feb. 5, Feb. 23, 1950; Howard Dietz, Feb. 16, 1950.)
- F. 8 Feb. 23 – Feb. undated (Includes correspondence from David Eichler, Feb. 23, 1950.)
- F. 9 Mar. (Includes correspondence from Anita Loos, Mar. 2, 1950 and Corliss Lamont, Mar. 8, 1950.)
- F. 10 Apr. – May 16 (Includes correspondence from José Ferrer, Apr. 10, 1950 and Aldous Huxley, May 6, 1950.)
- F. 11 May 17 – July (Includes correspondence from Robert Edmond Jones, May 29, 1950.)
- F. 12 ca. 1950 (Includes correspondence from Ali [Barbour], probably, Edna Best, Constance Collier, Peter Glenville, and Margot Fonteyn.)

Katharine Hepburn Papers

- F. 13 [Hughes], Howard (Probably) (Includes handwritten note signed "Howard.")
- F. 14 undated
Scripts, Copyright 1907 – 1949 and undated
- F. 15 Nielsen, Karl Script, ca. 1949
Acting Editions, Copyright 1907 and undated
- F. 16 Banner Play Bureau, undated (Copyright 1907)
- F. 17 Samuel French, undated ("Katharine Hepburn" written on cover by [Karl] Nielsen; published in London.)
- F. 18 *New Readers' Shakespeare* 1937 Feb. (Includes some annotations.)
- F. 19 Artwork by Jan Sherwood, 1950 (Probably opening (unidentified) night gift to Hepburn; includes ink drawings on 3 ½ by 5-inch cards of cast with lines from play and jokes as captions.)
Casting, 1949 and ca. 1949
- F. 20 General, 1949 (Includes telegram from Michael Benthall, audition lists, material on Circle Players (Hollywood), and David Diamond resumé.)
- F. 21 Katharine Hepburn Lists, ca. 1949 (Includes names of possible actors on slips of paper.)
- F. 22 Notepad, 1949 (Includes notepad listing actors seen, as well as comments by Hepburn on some actors listed, including Charlton Heston.)

Box 17

- F. 1 Contact Sheet, 1949 – 1950
Financial, 1949 – 1951
- F. 2 1949 – 1950
- F. 3-4 1950
- F. 5-6 1951
- F. 7 Itinerary – Pre-Broadway, 1949 Aug. 31
Programs, ca. 1949 and 1949 - 1950
- F. 8 Colonial Theatre (Boston, Ma.), 1949
- F. 9 Cort Theatre (New York, N.Y.), 1950
- F. 10 Souvenir Programs, ca. 1949
- F. 11 Clippings, ca. 1949 - 1950
Tour, 1950 - 1951
Correspondence, 1950 - 1951
General, 1950 – 1951
1950
- F. 12 July – Oct. (Includes telegram from James [Bailey], probably; see also Michael Benthall correspondence.)
- F. 13 Nov. – Dec. (Includes correspondence from Corliss Lamont, Nov. 6, 1950.)
1951
Opening Night Telegrams, 1950
- F. 14 Community Theatre (Hershey, Pa.), Sept. 22 – 25 (Includes telegrams from Ruth [Gordon] and Garson [Kanin], [Alice] Palache, Carroll [Tracy], Jane [Loring], possibly, and note

Katharine Hepburn Papers

from Lawrence [Langner].)

Katharine Hepburn Papers

- F. 15 Biltmore Theatre (Los Angeles, Ca.), Dec. 4 – 13 (Includes telegrams from M.G.M. Studio drivers, Betsy [Drake] and Cary [Grant], and Frank Whitbeck.)
- F. 16 Floral Cards, ca. 1950 - 1951
- F. 17 Closing Night Telegrams (Rochester, N.Y.), 1951 Mar. 2 – 3 (Includes telegrams from Constance Collier, Cloris Leachman, probably, and Phyllis [Wilbourn], probably.)
- F. 18 Fan Mail, 1950 – 1951
1950 Oct. – Dec. (Includes poem “In Praise of Katharine Hepburn’s Voice” by Ralph Marcus, Oct. 28, 1950 and Helen Palache Lansdale, with Hepburn’s reply on letter, Dec. 29, 1950.)
1951
Jan. 1 – 14
Jan. 18 – 25
Jan. 26 – 29
Feb.
Contact Sheet, 1950
Hepburn, Katharine – History of the *As You Like It* Tour, 1950 – 1951 (Includes fact sheets on theaters, advertising grosses, etc., as well as Hepburn’s comments.)
- Box 18**
- F. 1 Itinerary (Revised), 1950 – 1951
- F. 2 Program and Ad Copy, ca. 1950
- F. 3 Publicity, 1950 – 1951
Programs, 1950 - 1951
1950
1951
- F. 6 Souvenir Program, 1950
- F. 7 Miscellaneous, 1950 – 1951 (Includes note on Olympic Hotel (Seattle) stationery and *Greenfield Village Guide Book* (Edison, Institute, Dearborn, Mich.).)
- F. 8 Clippings, 1950 Sept. – 1950 Dec.
- F. 9 *The Bride the Sun Shines On*, Croton River Playhouse (Harmon, N.Y.), 1932 June – 1932 July (Includes letter from Ann Ayres and review.)
- F. 10 *The Cat and the Canary*, Comstock-Cheney Theatre (Ivoryton, Ct.), 1931 (Includes two programs and photocopy of program for the New York Players production; Henry Hull and Will Geer also in cast.)
Coco (Musical), 1967 – 1971 and 1973
Correspondence, 1967 – 1971 and 1973 (See also General Correspondence re: reunion with chorus members, 1992.)
General, 1967 – 1971 and ca. 1971
1967
July – Sept. (Includes correspondence from Alan Jay Lerner.)
Nov. – Dec. (Includes correspondence re: contract terms.)

Katharine Hepburn Papers

- F. 13 undated (Includes correspondence from Alan Jay Lerner, André Previn, two envelopes to Alan Jay Lerner marked "Never Sent," and handwritten drafts of letters from Hepburn re: her reservations on doing *Coco*.)
- F. 14 1968 (Includes typed transcript of phone conversation with Alan Jay Lerner.)
- 1969
- F. 15 Jan. – May (Includes correspondence from Alan Jay Lerner.)
- F. 16 June – Sept. (Includes correspondence from Cecil Beaton, July 9 and ca. Sept. 1969.)
- F. 17 Oct. – Dec. (Includes correspondence from André Previn, Oct. 11, 1969 and Alan Jay Lerner, Dec. 2, 1969.)
- 1970
- F. 18 Feb. – May (Includes correspondence from André Previn, Apr. 29, 1970.)
- F. 19 July – Sept. and ca. 1970 (Includes telegram from Cye Landy Advertising re: Woman of the Year Award.)
- F. 20 1971 and ca. 1971
- F. 21 Chanel, Coco, 1969 Dec. (Includes telegram from Chanel and handwritten draft of Hepburn letter to her.)
Hepburn, Katharine, 1969 and ca. 1969 (See also all *Coco* correspondence.)
- F. 22 Letter (Draft) to Gale Dixon, 1969 Oct. 8
- F. 23 Thank You Notes (Drafts), ca. 1969
- F. 24-26 Lerner, Alan Jay, ca. 1969 – 1970 (See also *Coco* General correspondence.)
- Opening Night Telegrams and Wishes, 1969 - 1970
- 1969 Nov.
- F. 27 "B – N," Nov. 11 – 12 (Includes wishes from Frederick [Brisson], probably, Mia [Farrow], John Gavin, Eileen Heckart, Abe and Frances Lastfogel, and Patricia Neal.)
- F. 28 "P – W," Nov. 12 - 15 (Includes wishes from James Prideaux, Ben Thau, and Robert and Pat Wise.)
- F. 29 First Name Only, Nov. 12 (Includes wishes from "Betty," probably Lauren Bacall; "George" [Cukor], probably; "Irene" [Selznick], probably; "Rosalind" [Russell], probably; "Kath.")
- 1969 Dec.
- F. 30 "A," Dec. 18 (Includes wishes from Michael Allinson, Sheilah and Dickie Attenborough, and René Auberjunois.)
- F. 31 "Be – Bl," Dec. 18 (Includes wishes from Binkie [Beaumont], Joan [Bennett], probably, and Joan Blondell.)
- F. 32 "Bo – Bu," Dec. 18 (Includes wishes from Main Bocher, Leslie Bricusse, Freddie [Brisson], probably, and Richard and Elizabeth Burton.)
- F. 33 "C," Dec. 17 – 18 (Includes wishes from Michael Cacoyannis, Richard Chamberlain, Carol Channing, and Joan Copeland.)
- F. 34 "D – E," Dec. 15 – 19 (Includes wishes from Robert Dolan, Alfred Drake, Phoebe and Henry [Ephron], probably, and Mimi [Doyle] and Wells [Root].)
- F. 35-36 "F – G," Dec. 17 – 19 (Includes wishes from Douglas Fairbanks

Katharine Hepburn Papers

Jr., Greer Garson, Bernard Gersten, Brendan Gill, Peter
Glenville, James and Marie Goldman, and Cary Grant.)

Katharine Hepburn Papers

- F. 37 “H – J,” Dec. 18 – 19 (Includes wishes from Gusti Huber and Van Johnson.)
- F. 38 “K,” Dec. 14 – 18 (Includes wishes from Edwin and Mildred Knopf.)
- F. 39 “L,” Dec. 18 – 25 (Includes wishes from Abe and Frances Lastfogel.)
- F. 40 “M,” Dec. 9 – 19 (Includes wishes from Shirley MacLaine, Liza Minnelli, and Vincente [Minnelli].)
- F. 41 “N – O,” Dec. 18 (Includes wishes from Jean Negulesco, Barry Nelson, and Maureen Farrow [O’Sullivan].)
- F. 42 “P – R,” Dec. 18 – 19 (Includes wishes from Larry Parks and Betty Garrett, Martin and Lee Poll, André Previn, James Prideaux, Joseph [Verner] Reed, and Rosalind [Russell], probably.)
- F. 43 “S,” Dec. 17 – 19 (Includes wishes from Dore and Miriam Schary, Tonio Selwart, Daniel M. Selznick, Tom Skelton, Sam and Bella Spewack, Ray Stark, Rod Steiger, Meta Stern, and Jule Styne.)
- F. 44 “T – U,” Dec. 18 (Includes wishes from Rouben Ter-Arutunian.)
- F. 45 “W – Z,” Dec. 18 – 19 (Includes wishes from Hal and Martha Wallis, John F. Wharton, Jock and Betsy Whitney, Phyllis Wilbourn, and Nicol Williamson.)

Box 19

- F. 1-2 First Name Only, Dec. 17 – 19
- F. 3-4 Floral Cards, 1970 (Includes cards from Lauren Bacall, Frederick Brisson, George Cukor, Martha Graham, Tony [Harvey], probably, Leland Hayward, Danny Kaye, Abe and Frances Lastfogel, Irving Lazar, Jo Mielziner, Robert Ryan, Irene Mayer Selznick, Constance Towers and John Gavin, and Robert and Pat Wise.)
- F. 5 Holiday Wishes and Gifts, ca. 1969 Dec. (Includes correspondence and gift cards from “Betty,” probably Lauren Bacall, Frederick Brisson, Karen Lerner, Josh and Nedda Logan, Sidney and Gail Lumet, and [Alice] Palache and Russ [Jones].)
- Closing, 1970
- F. 6 July 29 – 31 (Includes note from Ethel Merman, July 29, 1970.)
- F. 7 Aug. 1 (Includes note from Ann Reinking.)
- F. 8 ca. Aug. 1 (Includes note from André Previn.)
- F. 9 Cast and Crew
- F. 10 Floral Cards (Includes cards from Lauren Bacall, probably, Ethel Merman, and Rosalind Russell and Frederick Brisson.)
- F. 11
- Cast and Crew, 1969 and ca. 1969 – 1973
- F. 12 1969 and ca. 1969 (Includes note from Joan Copeland and thank you note from crew for opening night party; see also Opening and Closing Night Wishes.)
- 1970
- F. 13 Feb. – May
- F. 14 July
- F. 15 Aug.

Katharine Hepburn Papers

- F. 16 Sept. – Oct. (Includes note from Joan [Copeland], probably, Sept. 22, 1970, and letter to Robert Emmett Dolan from “Judy,” Sept. 21, 1970.)
- F. 17 ca. 1970
- F. 18 ca. 1970 and 1973 (Includes two cards signed by cast and floral cards from Frederick Brisson and Danielle Darrieux; also includes letter from Vicki Allen re: possible *Coco* film, Mar. 17, 1973.)
- Fan Mail, 1969 – 1970 and ca. 1969 - 1970
- 1969
- F. 19 Nov. 3 – 19 (Includes correspondence from Peg Murray, Nov. 11, 1969; Armina Marshall, Nov. 14, 1969; Phoebe and Henry Ephron, Nov. 19, 1969.)
- F. 20 Nov. 24 – 30 (Includes correspondence from Ellis Rabb, Nov. 27, 1969; Arthur Laurents, Nov. 28, 1969; Meta [Stern], Nov. 30, 1969.)
- F. 21 Dec. 1 - 8 (Includes correspondence from Shepard Traube, Dec. 1, 1969; Cyril Ritchard, Dec. 2, 1969; Audrey [Christie], probably, Dec. 7, 1969; Frank Capra, Dec. 8, 1969.)
- F. 22 Dec. 11 – 15 (Includes correspondence from James Prideaux, Dec. 12, 1969 and Corliss [Lamont], Dec. 12, 1969.)
- F. 23 Dec. 16 – 27 (Includes correspondence from Ella [Winters] and Donald [Odgen Stewart], Dec. 16, 1969; Bob Thomas, Dec. 16, 1969; Petula Clark, ca. Dec. 16, 1969, Van [Heflin], probably, Dec. 17, 1969; Joshua Logan, Dec. 24, 1969; Joseph Cotten, Dec. 27, 1969.)
- 1970
- F. 24 Jan. (Includes correspondence from Blanche Yurka, Jan. 8, 1970; Al Hirschfeld, Jan. 18, 1970; Anne Bancroft, Jan. 27, 1970.)
- F. 25 Feb.
- F. 26 Mar. (Includes correspondence from John Houseman, Mar. 9, 1970.)
- F. 27 Apr. (Includes correspondence from Joan Crawford, Apr. 23, 1970 and Penelope Gilliatt, ca. Apr. 3, 1970.)
- F. 28 May (Includes correspondence from Lillian Hellman, May 1970 and Christopher Hewett, May 20, 1970.)
- F. 29 June (Includes correspondence from U.S. Rep. Stewart Bledsoe, June 22, 1970.)
- F. 30 July 1 – 15 (Includes correspondence from James Prideaux, July 1, 1970; Cliff Robertson, July 10, 1970; Dina Merrill, ca. July 1970.)
- F. 31 July 18 – 30
- F. 32 Aug. (Includes correspondence from Irving Berlin, Aug. 6, 1970.)
- ca. 1969 - 1970
- F. 33 “A – C” (Includes correspondence from Rae [Allen], probably, Kenneth Battelle, and Katharine Cornell.)
- F. 34 “D – H” (Includes correspondence from Chester Erskine, Lillian Gish, Anthony Harvey, and Signe Hasso.)
- F. 35 “J – T” (Includes correspondence from Van Johnson (two notes), Ely Landau, Armina [Marshall], and Sada [Thompson], probably.)
- F. 36 First Name Only

Katharine Hepburn Papers

Scripts, 1967 – 1970 and undated (See also Oversized materials.)

Box 20

- F. 1 1967 Aug.
F. 2 1968 July (Paramount logo on cover.)
1969
F. 3 July 24 and Oct. 20 (Includes Hepburn's handwritten annotations, revisions, and sketch on last page; also includes discarded pages, Oct. 20, 1969.)
F. 4 Sept. 11 (Includes some handwritten annotations by Hepburn and cast list.)
F. 5 "Last Script," Sept. 11 (Written in pencil on first page, probably by Hepburn.)

Box 21

- F. 1 1969 Sept. 11 and 1970 Jan. 14 (Includes one page of "Notes on Jan. 14th Performance.")
F. 2 Dec. 18 (Includes pencil diagram by Hepburn on title page; also includes loose page of Alfred Dixon drill.)
F. 3 Katharine Hepburn Working Script, ca. 1969 (Includes loose sheet of music notes and note from "Bett," July 26, 1969; also includes some notes by Hepburn, with casting possibilities on verso of last page, and rudimentary drawing of set on back cover.)
undated
F. 4 Script (Includes some annotations and revisions; also includes note from "Fred" re: films used in show, Mar. 26.)
F. 5 Photocopied Script (Includes some handwritten revisions and contact information written by Hepburn.)
F. 6 Clean Script
F. 7 Extra Pages, ca. 1969

Box 22

- F. 1 "Old Pages Removed From Miss Hepburn's Script," ca. 1969
F. 2-3 Loose Pages (Includes some annotations.)
F. 4 Tony Awards Taping, 1970 (Includes photocopy (7pp.) of *The Money Rings Out Like Freedom*.)
F. 5 Cast Recording, 1969 – 1970 (Includes correspondence from Alan Jay Lerner and handwritten draft of Hepburn reply re: omission of dialogue on recording.)
F. 6 Contact Sheets, 1969 and ca. 1969
F. 7 Contracts, 1969 (Includes Promissory Note to perform in show and contract with Famous Music Corp for cast recording.)
F. 8 Costumes, 1969 and undated (Includes sketch by Hepburn of *Coco* costume and suggested costume plot.)
F. 9 Film Sequences, ca. 1969 (Includes two small sheets of handwritten notes by Hepburn listing film sequences and several short scripts.)
F. 10-11 Financial, 1969 and ca. 1969 – 1970
F. 12 Kent State University Speech, 1970 May 8 (Includes Keir Dullea telegram.)
F. 13 List of Letters, Etc. Sent by Katharine Hepburn, ca. 1969 – 1971
F. 14 Mock Lyrics (Possibly by Dick Hepburn), ca. 1969 (Includes 11pp. typed.)

Katharine Hepburn Papers

- F. 15 Music, ca. 1969 (Includes holograph manuscripts and photocopies of music for *The Money Rings Out Like Freedom*, (Old Copy), *Ohrbach's*, *Bloomingdale's* and *Best and Saks* (also typed lyrics), *The World Belongs to the Young* (Part I), and typed lyrics for *Where Am I Going?*)
- F. 16-21 Notes, 1969 – 1970 (Includes Hepburn's handwritten notes, with drafts of notes to Garson Kanin and director's notes.)
- Box 23**
- F. 1 Orchestra – Speech Transcript, 1970 May 5 (Includes transcript of presentation speech by Tom Parshley representing pit musicians; see also Oversized materials.)
- F. 2 Production Materials, ca. 1969 (Includes list of possible directors, photo call schedule, and sign-in sheet.)
- Research, 1954 – 1971 and undated (See also Oversized materials.)
- Chanel, Coco, 1954 – 1971 and undated
- F. 3 1954 – 1969
- F. 4 1971 and undated (Includes mostly obituaries and original of *Newsday* clipping, Jan. 27, 1971.)
- F. 5 *Coco, The Novel*, undated (Includes pp. 17-44 and 69-78.)
- F. 6 Schedules, 1969 and ca. 1969
- F. 7 Sketches, ca. 1969 – 1970 (Includes photocopies of sketch by Hepburn of herself as Coco; one copy is signed "For Henry Heytens" (sp.?), also sketches of set on "The President Special "stationery.")
- F. 8 Tony Awards, 1970 (Includes three notes from cast re: Hepburn's decision to appear on broadcast, Tony nomination certificate, and floral card from Frederick Brisson.)
- Programs, 1969 – 1970
- F. 9 Mark Hellinger Theatre 1969 – 1970 (Includes program with names and addresses of fans on cover and how many performances seen.)
- F. 10 Souvenir Program, ca. 1969
- Clippings, 1968 – 1970
- F. 11 1968 – 1969 (Includes *Critics Choice*, Nov. 1969 issue.)
- F. 12 *Newsweek*, 1969 Nov. 10
- F. 13 1970, Feb. – 1970 Aug.
- Tour, 1970 – 1971 and ca. 1971
- Correspondence, 1970 – 1971 and ca. 1971
- General, 1970 - 1971
- F. 14 1970 – ca. 1970 (Includes handwritten draft of note by Hepburn.)
- 1971
- F. 15 Jan. (Includes correspondence from Edwin Lester, Jan. 19, 1971 and Alix Jeffry, Jan. 31, 1971.)
- F. 16 Feb. and ca. Feb.
- F. 17 Mar. – Apr.
- F. 18 May – July
- F. 19 Actors' Fund of America, 1971 (Includes Hepburn's handwritten replies on letters and envelopes re: benefit performance.)
- F. 20 Albert, Sidney P., 1971 May (Includes handwritten response by Hepburn on some letters.)

Katharine Hepburn Papers

- F. 21 L.A. Civic Light Opera Controversy, 1971 (Includes correspondence, with some handwritten drafts by Hepburn, re: use of expletive in *Coco*.)
- F. 22 Russell, Rosalind, ca. 1971 (Includes handwritten notes thanking Hepburn for use of dressing room; see also opening night wishes and floral cards.)
- Opening Night Telegrams and Wishes, 1971
- Cleveland, Jan.
- F. 23 “B - H” (Includes telegrams from Michael Bennett, Irving Berlin, Frederick [Brisson], probably, Chester [Erskine], probably, and Leland [Hayward].)
- F. 24 “L - W” (Includes telegrams from Abe and Frances [Lastfogel] and Alan [Jay Lerner], probably.)
- F. 25 First Name Only (Includes telegrams from “Betty,” “George,” Irene,” and “Rosalind.”)
- F. 26 Chicago, Jan. (Includes telegram from Alan [Jay Lerner].)
- F. 27 Hartford, Feb. (Includes note from Teresa Wright.)
- F. 28 Toronto, Mar. (Includes floral card from André Previn.)
- F. 29-30 Los Angeles, Apr. (Includes telegrams from Joan Blondell, Robert Fryer, Frances and Samuel Goldwyn, and Edwin Lester.)
- F. 31-32 Floral Cards, 1971 (Includes cards from Chester and Sally [Erskine], Garson Kanin, Lillie Messinger, and “Louella.”)
- F. 33 Holiday Wishes, 1970 Dec.
- Closing, 1971
- Cast and Crew
- F. 34-35 June
- F. 36 Goodbye Cards, ca. June
- F. 37 July and ca. June – July (Includes note from Frederick Brisson.)
- F. 38 Floral Cards
- F. 39 Cast and Crew, 1971 (Includes correspondence from Jack [Beaber] (N.Y. cast), Gale [Dixon], Easter cards from crew, and floral cards; see also individual city Opening Night Wishes.)
- Fan Mail, 1971 and ca. 1971
- 1971
- Box 24**
- F. 1 Jan. 5 - 21
- F. 2 Jan 25 - 31
- F. 3 ca. Jan.
- F. 4 Feb. 1 – 6 (Includes Hepburn’s handwritten reply on envelope with letter of Feb. 4, 1971.)
- F. 5 Feb. 7 - 28
- F. 6 ca. Feb. (Includes mostly Hartford engagement and Hepburn’s handwritten reply on verso of one letter.)
- F. 7 Mar.
- F. 8 Apr. 2 – 22
- F. 9 Apr. 23 – 28 (Includes Hepburn’s handwritten replies on some

Katharine Hepburn Papers

envelopes.)

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- F. 10 May 1 – 10 (Includes Hepburn’s handwritten replies on two letters.)
- F. 11 May 11 – 30 (Includes note from Janet Leigh Brandt, May 25, 1971 and telegram from Chester and Sally Erskine, May 26, 1971; includes Hepburn’s handwritten replies on some letters.)
- F. 12 June 1 – 11 (Includes Hepburn’s handwritten replies to two letters.)
- F. 13 June 13 – 19 (Includes Hepburn’s handwritten replies on some letters.)
- F. 14 June 21 – 28 (Includes Hepburn’s handwritten replies on two letters.)
- F. 15 ca. June (Includes notes from Nan Martin, Robert Quarry, and Mimi [Doyle]; also includes Hepburn’s handwritten replies on some letters.)
- F. 16 July and ca. 1971 (Includes note from Kay Ballard, July 9, 1971)
- F. 17 Casting – Chorus, ca. 1970 (Includes list of chorus members re: tour participation.)
- F. 18 Contact Sheets, ca. 1970 – 1971 (Includes post-production address list.)
- F. 19 Contract, 1970 – 1972 (Includes photocopy of contract with three handwritten sheets of expenses attached.)
- F. 20 Costume List, 1971 July (Includes two copies of content list of “Box 20 – Miss Hepburn’s Costumes.”)
- F. 21-22 Financial, 1971 (Includes salary list and correspondence, operating statement, and list of income by city.)
- F. 23 Hotel Information, 1971
- F. 24 Itineraries and Schedules, 1970 – 1971 (Some schedules include potential grosses.)
- F. 25 Performance Notes, 1971 Jan. 18 and 1971 Feb. 8 (Includes typed notes from director or stage manager.)
- F. 26 Production Information Notepad, ca. 1970 (Includes Hepburn’s handwritten notes re: cast, salaries, production details, contact information, etc.)
- Programs, ca. 1970 and 1971
- 1971
- F. 27 Auditorium Theatre (Rochester, N.Y.), Feb. 16 - 20
- F. 28 Bushnell Theatre (Hartford, Ct.), Feb. 23 - 27
- F. 29 O’Keefe Centre (Toronto, Ont.), Mar. 28 – Apr. 3
- F. 30 American Theatre (St. Louis, Mo.), Apr. 6 - 17
- F. 31 State Fair Music Hall (Dallas, Texas), Apr. 20 – 24
- F. 32 L.A. Civic Light Opera (Los Angeles, Ca.), Apr. 27
- F. 33 Souvenir Program, ca. 1970
- F. 34-35 Clippings, 1970 Nov. – 1971 Jan.
- F. 36 *The Corn Is Green* (Probably) (Television), 1961 and undated (Includes transcripts of letters (1928 – 1939) from Sara Grace Cooke to Emlyn Williams and of letter to Flora Robson, Dec. 9, 1961; it is unclear if this material is related to Hepburn’s 1979 television film.)
- F. 37 *The Czarina*, Auditorium Theatre (Baltimore, Md.), ca. 1928 (Includes

Katharine Hepburn Papers

program and photocopy for Edwin H. Knopf and William P. Farnsworth
production; Mary Boland and Kenneth MacKenna also in cast.)

Katharine Hepburn Papers

Box 25

- F. 1 *Death Takes a Holiday*, Adelphi Theatre (Philadelphia, Pa.), 1929
(Includes program and photocopies.)
- F. 2 *Divorce Me, Dear*, 1931 (Includes letter from office of S.M. Biddell and unsigned contract.)
- F. 3 *The Game of Love and Death, Theatre Guild on the Air* (Radio), 1948 – 1949 (Includes Theatre Guild contract, Dec. 16, 1948 and M.G.M. agreement, Jan. 5, 1949 for permission for services.)
- Holiday* (a.k.a. *The Dollar*), 1928 - 1929
- F. 4 Side (“Linda”), 1928 (Hepburn was Hope Williams’s understudy.)
Programs, 1928 - 1929
- F. 5 Shubert Theatre (New Haven, Ct.), 1928 Nov. 19 - 21
- F. 6 Shubert Riviera Theatre (N.Y., N.Y.), 1929 Oct. 14 (Includes program and photocopies.)
- Jane Eyre*, 1936 - 1937
- Correspondence – Opening Night Telegrams, 1936 - 1937
- Shubert Theatre (New Haven, Ct.), 1936
- F. 7 “B – K,” Dec. 26 – 28 (Includes telegrams from Tallulah Bankhead, Eric Blore, Van Heflin, and Miriam Howell.)
- F. 8 “L – W,” Dec. 24 – 26 (Includes telegrams from Lynn [Fontanne] and Alfred Lunt, Florence [Eldridge] and Fredric March, Ginger [Rogers], probably, John F. Wharton, and “Zebby” [O.Z. Whitehead].)
- F. 9 First Name Only, Dec. 25 – 26 (Includes two telegrams from “Spoot” and “Stephen,” possibly Howard Hughes.)
- Colonial Theatre (Boston, Ma.), 1936 – 1937
- F. 10 (Includes telegrams from Edna Ferber and “Unsigned,” probably Helen Jerome.)
- F. 11 “M – W,” and First Name Only, 1936 Dec. 28 – 1937 Jan. 4
(Includes telegram from “Stephen,” possibly Howard Hughes.)
- F. 12 Erlanger Theatre (Chicago, Il.), 1937 Jan. 11 – 1937 Jan. 31
(Includes telegrams from Julia Ferber, [Meta] Stern and [John] Ford, Norma Shearer Thalberg, Violet Watkins (Watson), an aspiring playwright, attempting to reach Howard Hughes.)
- F. 13 Shrine Auditorium (Des Moines, Ia.), 1937 Feb. 17 – 1937 Feb. 18
(Includes telegrams from Ward Bond, Aubrey Smith, Meta Stern, Shirley Temple and parents; also includes first names only, such as “Jane,” [Loring], probably, “Dudley [Nichols], probably and “Jack” [Ford], possibly, and “Lionel.”)
- F. 14 Various Tour Stops, 1937 Feb. 6 – 1937 Mar. 9 (Includes telegrams from “Lawrence,” probably Langner, “Stephen,” possibly Howard Hughes, and “Terry,” probably Helburn.)
- Scripts, 1935 - 1937
- F. 15 1935 (Script is stamped “The Theatre Guild” on first page.)
- F. 16 1935 and 1937 (Includes silhouette of Hepburn (?) in period costume by Wetherbee, 1937.)
- F. 17 Contract, 1937 – 1938 (Includes related memo from Leland Hayward to Laura Harding, Mar. 4, 1937.)
- Programs, 1936 – 1937

Katharine Hepburn Papers

- F. 18 Colonial Theatre (Boston, Ma.), 1936 Dec. 28 and 1937 Jan. 9
F. 19 Hartman Theatre (Columbus, Oh.), 1937 Mar. (Includes incomplete, unidentified letter on "A. L. S." stationery describing Hepburn's performance, Mar. 8, 1937.)

The Lake, 1933 - 1941

Correspondence, 1933 - 1941

General, 1933 - 1934

1933

Box 26

- F. 1 Apr. – July (Includes telegrams from Jed Harris, one from Miriam Howell, and telegram from Alexander McKaig probably re: *The Lake*, May 18, 1933; see also Leland Hayward, Jed Harris, and James Shute correspondence.)
F. 2 Aug. – Nov. (Includes telegram with unidentified handwritten reply, Sept. 22, 1933 re: Hepburn and cast salaries and unsigned telegram.)
F. 3 Dec. and ca. 1933 (Includes telegram From Frank Crowninshield and note from Howard [Green] re: costumes.)
F. 4 1934 Jan. 19
F. 5 "Roland," 1933 Dec. 20 – 1934 Jan. 2 (Includes telegrams from "Roland;" see also Opening Night Telegrams – First Name Only and Floral Cards.)

Opening Night Telegrams and Wishes, 1933 and ca. 1933

1933

National Theatre (Washington, D.C.), Dec. 17 - 18

- F. 6 "B – G" (Includes telegram from William Farnsworth.)
F. 7 "H – W" (Includes telegrams from "Dad," Henry Hull, Jr., Nancy H. [Hamilton], probably, and "Douglass" [Montgomery], probably.)
"P – W" and First Name Only (Includes telegrams from Frances Robinson-Duff, "Tony" [Miner], probably, "Jimmy," "Eunice" [Stoddard], possibly, and "Miriam" [Howell], probably.)
F. 9 Martin Beck Theatre (N.Y., N.Y.), Dec. 26 – 30
"A – C" (Includes telegrams from Ralph Bellamy, Alan Campbell, and Noel Coward.)
F. 10 "D – L" (Includes telegrams from Irene Dunne, John Farrow, Arthur Hopkins, Jessie and Besse Lasky, and handwritten note from Daniel Frohman.)
F. 11 "M – N" (Includes telegrams from Alexander McKaig, Kenneth [MacKenna] and Jo [Mielziner], Douglass Montgomery, and W[ard] Morehouse.)
F. 12 "O – W" (Includes telegrams from Laurence Olivier and Jill Esmond, Frances Robinson-Duff, and John F. Wharton.)
F. 13 First Name Only (Includes telegrams from "Fernando," "Howard," "Neva Barry and others," "Kingie," "Sister Joanna of the Cross," "José," and "Roley.")

- F. 14 Floral Cards, ca. 1933 (Includes two cards from "Roley.")

- F. 15 Jed Harris Demand Note, 1935 – 1941 (Includes correspondence

Katharine Hepburn Papers

from Laura Harding, Leland Hayward, and Dr. Thomas Hepburn re: \$15,000 demand note signed by Harris favoring Hepburn, June 18, 1935; also includes 1936 certificate of auto ownership for Ford V-8 in Louis Pryssing's name for Hepburn.)

Katharine Hepburn Papers

- F. 16 Fan Mail, 1933 – 1934 (Includes telegram from George Jessel, Jan. 9, 1934 and letter from Molly Zashen (sp.?) with brooch containing Hepburn's photo.)
- F. 17 *Let Us Be Gay*, Comstock-Cheney Theatre (Ivoryton, Ct.), 1931 (Includes two programs for New York Players production.)
- F. 18 *Little Women, Theatre Guild on the Air* (Radio), 1945 – 1947 (Includes copies of Theatre Guild contract, Dec. 12, 1945 and letter of agreement, Nov. 25, 1947.)
- F. 19 *Long Day's Journey Into Night* (Motion picture), 1960 (Includes published volume of script (Yale University Press, 1960) with some markings and one clipping of Hepburn.)
The Loved and Envied by Enid Bagnold, ca. 1951, 1976, 1979, and undated

Box 27

- F. 1 Correspondence and Book Jacket, ca. 1951, 1976, and 1979 (Includes one note from Bagnold, July 1979 and copy of Bagnold letter to David Eichler, May 16, 1976.)
- Scripts, undated
- F. 2-5 Handwritten Dialogue (Includes legal pads with dialogue mostly in Hepburn's handwriting; also includes some photocopied pages and notes.)
- F. 6 Typescript
- F. 7 Sketchbook, undated (Includes Hepburn Aquarelle sketchbook with notes, sketches, and watercolor painting; "Les Arts Reunis" with Antibes address stamped on back cover.)
A Man and His Wife (a.k.a. *Winston and Wife*) by Guy Bolton, 1972 – 1977 and undated
- Correspondence, 1974 – 1977 and ca. 1977
- F. 8 1974 and 1976 (Includes draft of Hepburn reply.)
- F. 9 1977 and ca. 1977 (Includes correspondence to Hepburn and two handwritten replies on letter and envelope.)
- Scripts, 1972 – 1974 and undated
- F. 10 *A Man and His Wife*, 1972 – 1974 and undated (Includes transcribed note from Aidan Evans to Richard Osborne re: play, June 9, 1974 and reviews of play abroad, 1972-1974; script includes some handwritten revisions by unknown person.)
- F. 11 *Winston and Wife*, 1974 Aug. 15

Box 28

- F. 1 *The Man Who Came Back* Comstock-Cheney Theatre (Ivoryton, Ct.), 1931 (Includes program and photocopy of program.)
A Matter of Gravity, 1974 - 1979
Correspondence, 1974 - 1979
General, 1974 – 1979
- F. 2 1974 (Includes two letter from Noel Willman to Phyllis Wilbourn, Apr. 22 and Apr. 29, 1974 and note from Robert Whitehead to Hepburn, Aug. 26, 1974.)
- F. 3 1975 (Includes letters, some with handwritten replies by Hepburn, from "Joan," [Copeland] possibly, May 21, 1975; Ali [Barbour], Oct. 27, 1975; Rep. Charles J. Carney, Nov. 7, 1975; Roger L. Stevens, Nov. 19, 1975; Yale University, Nov. 25, 1975.)

Katharine Hepburn Papers

- F. 4 1976 Jan. – June (Includes correspondence from The Actors' Fund; Joan [Copeland], probably, Jan. 19, 1976; Gerald Schoenfeld, Feb. 11, 1976.)
- F. 5 ca. 1976 (Includes notes from Robert Whitehead and Noel Willman re: script.)
- Bagnold, Enid, 1974 - 1979 (Includes some Hepburn replies.)
- F. 6 1974 (Includes photocopies of Bagnold letter to "Dame Judith," June 22, 1974.)
- F. 7 1975
1976
- F. 8 Feb. – July (Includes note sent to Bagnold by fan, Jan. 17, 1976 and reply, May 19, 1976; also includes photocopies of draft of Hepburn letter to Bagnold, Feb. 21, 1976.)
- F. 9 Aug. – Dec. (Includes letter with new dialogue for ending, Aug. 25, 1976.)
- 1977
- F. 10 Jan. – Mar. (Includes letter with dialogue for new ending, Feb. 18, 1977 and Bagnold letter to "Robert" [Whitehead], probably, Mar. 12, 1977.)
- F. 11 Aug. – Dec. (Includes copies of letters from Bagnold to Della Becker, Sept. 2, 1977 and clipping of Lady Diana Cooper, undated.)
- F. 12 1978 (Includes photocopy of letter to "David" [Eichler], probably, Sept. 11, 1978.)
- 1979
- F. 13 Mar. – July
- F. 14 Aug. – Nov. (Includes change of address card for Bagnold and photocopies of letters to "Robert and Zoe" [Whitehead], probably.)
- Eichler, David, 1975, ca. 1975, and 1976
- F. 15 1975 and ca. 1975
- F. 16 1976 (See also Enid Bagnold General Correspondence - Death, 1981.)
- Hepburn, Katharine, ca. 1974 – 1976
- F. 17 ca. 1974 – 1975 (Includes two handwritten drafts of notes re: doing play.)
- F. 18 ca. 1976 (Includes handwritten (by Hepburn) transcript of unidentified thank you note to her.)
- Opening Night Telegrams and Wishes, 1975 - 1976
- 1975
- F. 19 Walnut Street Theatre (Philadelphia, Pa.), Oct. (Includes telegrams from Chester and Sally Erskine, Abe and Frances Lastfogel, and Audrey Wood.)
- F. 20 National Theatre (Washington, D.C.), Nov. (Includes note from Pamela Harriman.)
- F. 21 Colonial Theatre (Boston, Ma.), Dec. (Includes telegram from Edwin and Mildred Knopf, and "George" [Cukor], probably.)
- 1976
- F. 22 Broadhurst Theatre, Feb.
"A – C" (Includes telegrams from Enid Bagnold, "Betty")

Katharine Hepburn Papers

[Lauren Bacall], probably, Michael Bennett, Frederick
Brisson, and Elizabeth and Richard Burton.)

Katharine Hepburn Papers

- F. 23 “D – O” (Includes telegrams and wishes from Jules Dassin, Alfred de Liagre, Jr., “Mimi” [Doyle], “Radie” [Harris], probably, Ruth [Gordon] and Garson [Kanin], Eli Landau, and Armina Marshall.)
- F. 24 “P – Y” “Rosalind” [Russell], probably, Hope and Edgar [Scott], Hal and Martha Wallis, and Irene Worth.)
- F. 25 First Name Only (Includes telegrams and wishes from “Angela” [Lansbury] and “Peter” [Shaw], possibly and “Betsy” [Drake], possibly.)
- F. 26 undated 1976 (Includes holiday cards from “Noel” [Willman], probably, and note from “Robert.”)
- Floral Cards, 1975 - 1976
- F. 27-30 1975 – 1976 (Includes cards for New Haven and New York from Barry Diller, Marion and Ellsworth Grant, Alix Jeffry, Katharine [Houghton] and Ken, Dina Merrill, Ludlow Ogden Smith, Sam Spiegel, Roger L. Stevens, and Zöe [Caldwell] and Robert Whitehead.)
- F. 31 1976
- F. 32 Closing, 1976 Apr. (Includes cards signed by cast and crew and two floral cards.)
- Cast and Crew, 1975 – 1976
- F. 33 1975 Nov. – 1975 Dec. (Includes birthday card from Barclay Hotel staff (Philadelphia, probably) and two notes from Robert Whitehead.)
- 1976
- F. 34 Mar. – June (Includes mostly thank you notes to Hepburn.)
- F. 35 ca. Mar. - June
- Fan Mail, 1975 – 1976
- 1975
- F. 36 Oct. (Includes correspondence from Hume [Cronyn], Oct. 21, 1975.)
- F. 37 Nov. 1 – 13 (Includes correspondence from Bryn Mawr College, Nov. 13, 1975.)
- F. 38 Nov. 21 – 27 and undated (Includes correspondence from Irene Worth, Nov. 24, 1975, and Rosemary Harris, Nov. 27, 1975.)
- F. 39 Dec. and ca. Nov. – Dec. (Includes correspondence from Jeffrey P. Eves, Director, White House Conferences, Dec. 2, 1975 and Nancy Milford, ca. Nov. – Dec. 1975.)
- 1976
- F. 40 Jan. (Includes note from Donald Smith, Jan. 27, 1976.)
- F. 41 Feb. 4 – 15 (Includes correspondence from Henry Ephron, Feb. 6, 1976; Ella Winters, Feb. 7, 1976; Betsy Drake, Feb. 10, 1976, John Davis Lodge, Feb. 12, 1976.)
- F. 42 Feb. 17 – 28 (Includes correspondence from Armina Marshall, Feb. 17, 1976, and James Cagney, Feb. 25, 1976.)
- Box 29**
- F. 1 Mar. 1 – 14 (Includes correspondence from Diana Vreeland, Mar. 9, 1976, and Anita Loos, Mar. 14, 1976.)
- F. 2 Mar. 16 – 30 (Includes correspondence from Sheila Horan (FBI Special Agent and fan), Mar. 16, 1976, and Sam Spiegel, Mar. 23, 1976.)

Katharine Hepburn Papers

- F. 3 Apr. 1 – 10 (Includes correspondence from N. Y. City Mayor Abraham D. Beame, Apr. 8, 1976, and Helen Hayes, Apr. 10, 1976.)
- F. 4 undated 1976 and ca. 1976
- F. 5 McGann, Michael J., 1976 Feb. 3 (Includes drawing of Hepburn.)
- Scripts, 1976 – 1977 and undated
- F. 6 Untitled, undated (Includes photocopied pages; script titled *A Comedy*.)
ca. 1976
- F. 7 “#1” (“#1” on title page.)
- F. 8 “#7” (Includes some annotations and notes.)
- F. 9 “Katharine Hepburn” (Cover signed by Hepburn.)
- Box 30**
- F. 1 “Phyllis Wilbourn” (“Phyllis Wilbourn” written on title page.)
- F. 2 Yellow Cover (Includes some annotations and revisions, and postcard used as bookmark; also includes many names and phone numbers handwritten by Hepburn on front and back covers.)
- Revisions, 1976, ca. 1976, and 1977
- 1976
- F. 3 Aug. (Includes correspondence re: script from Noel Willman and correspondence from Enid Bagnold to Willman.)
- F. 4 Sept. (Includes note from Robert Whitehead.)
ca. 1976
- F. 5 Act I (Includes handwritten revisions by Hepburn.)
- F. 6 Act II (Includes handwritten revisions by Hepburn.)
- F. 7 Act III (Includes handwritten revisions by Hepburn.)
- F. 8 Act III Scenes (Includes handwritten revisions by Hepburn.)
- F. 9-12 Miscellaneous Pages (Includes handwritten revisions by Hepburn.)
- 1977
- Box 31**
- F. 1 Apr. 6 (Includes three pages; “Copy of what I sent to Van Nostrand on Apr. 6, 1977” typed on top of first page.)
- F. 2 “Final End Rec. 1977,” undated 1977 (Includes pp. 1-8; p. 6 missing.)
- F. 3-9 undated
Casting, 1975 July – Sept. (Includes Hepburn’s handwritten comments and notes.)
- F. 10 July
- F. 11 Aug.
- F. 12 Sept.
- F. 13 Contact Sheets, ca. 1975
- F. 14 Contracts, 1975 - 1976 13 (Includes unsigned letter of agreement, Aug. 11, 1975, and photocopies of Sept. 13, 1976 document.)
- F. 15 Financial, 1975 Nov. 18 and undated

Katharine Hepburn Papers

- F. 16 Gifts Received List, ca. 1976
- F. 17 Itinerary and Performance Schedule, 1975 - 1976
- F. 18 Notes, 1975 and ca. 1975
- F. 19 Post-Performance Speech, 1976 Apr. 10
Publicity, 1975 - 1976
- F. 20 General (Includes note and manuscript of article by Bernard Carragher.)
Correspondence, 1975 - 1976
- F. 21 1975
- F. 22 1976
- Programs, 1975 - 1976
- 1975
- F. 23 Forrest Theatre (Philadelphia, Pa.), Oct. (Includes one program
and Theatre Guild American Theatre Society subscriber letter
(with Hepburn's name misspelled).)
- F. 24 Colonial Theatre (Boston, Ma.), Dec.
- 1976
- F. 25 Royal Alexandra Theatre (Toronto, Ont.), Jan.
- F. 26 Broadhurst Theatre (N.Y., N.Y.), Apr.
- Clippings, 1975 - 1976
- F. 27 1975 Dec. 30 – 1976 Feb. 4
1976
- F. 28 Feb. 5 - 15
- F. 29 Feb 16 – undated 1976
- Tour, 1976 - 1977
- Correspondence, 1976 – 1977
- General, 1976 - 1977
- 1976
- F. 30 July and ca. July (Includes letter from Christopher Reeve, ca.
July.)
- F. 31 Oct. – Dec. and undated 1976 (Includes correspondence
from Sam Spiegel (New Year' Eve invitation and Jane
Greenwood; also includes Hepburn's handwritten replies
on some letters.)
- F. 32 1977 (Includes correspondence from Robert Whitehead, Feb. 14,
Mar. 25, and undated 1977; Alexander Cohen, Mar. 25,
1977; also includes Hepburn's handwritten reply on letter
from Art Squires, Feb. 16, 1977.)
- Opening Night Telegrams and Wishes, 1976 - 1977
- 1976
- F. 33 Denver Auditorium, Sept. (Includes wishes from Broadhurst
Theatre crew, Chester and Sally [Erskine], and George
[Cukor], probably, David Eichler, and Miller Lide.)
- F. 34 Ahmanson Theatre (Los Angeles, Ca.), Oct. (Includes
wishes from Mimi [Doyle], "Susie" [Tracy], probably and
Susan Moon.)

Katharine Hepburn Papers

- F. 35 Spreckels Theatre (San Diego) and Curran Theatre (San Francisco, Ca.), 1976 Dec. – 1977 Jan.
- Floral Cards, 1976 and ca. 1977
- F. 36-37 1976 (Includes cards from Dorothy Arzner, Lucie Arnaz, William Ball, “George” [Cukor], probably, Betsy Drake, Ben Edwards, Mrs. Edwin H. Knopf, James Nederlander, and “Betty and Sam,” probably Lauren Bacall and Sam Robards.)
- F. 38 ca. 1977 (Includes card from Irene Mayer Selznick.)
- Cast and Crew, 1976 - 1977
- F. 39 1976 Dec.
- F. 40-41 1977
- Fan Mail, 1976 - 1977
- 1976
- F. 42 Apr. 13 – 28
- F. 43 May
- F. 44 Oct. – Nov. (Includes correspondence from James Prideaux, Oct. 31, 1976 and Lon McCallister, Nov. 11, 1976; also includes Hepburn’s handwritten replies on some letters.)
- F. 45 Dec. (Includes correspondence from William Ball, ca. Dec. 1976 and Dorothy Chandler, ca. Dec. 1976.)
- F. 46-47 undated 1976 and ca. 1976 (Includes correspondence from Paulette Goddard, Max Gordon, Dina [Merrill], Stephen [Sondheim], and Hal and Martha Wallis.)
- 1977
- F. 48 Jan. – Mar.
- F. 49 Apr. – undated 1977
- Box 32**
- F. 1 Get Well Cards, 1976 (Includes card from Maggie Smith.)
- F. 2 Contact Sheets 1976 – 1977
- F. 3 Hotel Accommodations, 1977
- F. 4 Itineraries, 1976 – 1977
- F. 5 Notes, ca. 1977 (Includes Hepburn’s handwritten notes and drawing of ground plan.)
- F. 6 Tickets (Lyric Theatre, Kansas City, Mo.), 1977 Mar. 5
- Programs, 1976 – 1977
- 1976
- F. 7 Ahmanson Theatre (Los Angeles, Ca.), Nov.
- F. 8 Symphony Hall (Phoenix, Az.), Dec. 13 – 18
- 1977
- F. 9 Curran Theatre (San Francisco, Ca.), Jan.
- F. 10 Queen Elizabeth Theatre (Vancouver, B.C.), Jan.
- F. 11 Portland Auditorium (Portland, Or.), Jan. – Feb.
- F. 12 Seventh Avenue Theatre (Seattle, Wa.), Feb. 1- 6
- F. 13 Lyric Theatre (Kansas City, Mo.), Mar 1 – 5

Katharine Hepburn Papers

- F. 14 Morris A. Mechanic Theatre (Baltimore, Md.), May
- F. 15 Souvenir Programs, 1976 – 1977 (One program includes company contact information on inside front cover.)
- F. 16 Clippings, 1976 – 1977 (Includes transcript of Claudia Cassidy radio program commentary.)
- The Millionairess*, 1950 – 1953 and 1981
- Correspondence, 1950 – 1952 and 1984
- General, 1950 - 1952
- F. 17 1950 – 1951 (Includes June 27, 1950 letter relating conversation between Lawrence Langner and Armina Marshall with George Bernard Shaw re: Hepburn; see also *As You Like It* correspondence, Dec. 1950.)
- 1952
- F. 18 Feb. (Includes note from Hepburn re: postponement of N.Y. engagement and hiring Karl Nielsen, ca. Feb. 1952; see also Constance Collier and Michael Benthall correspondence.)
- F. 19 Mar. - Apr.
- F. 20 May 6 – 10 (Includes telegram from “George” [Cukor], probably.)
- F. 21 May 13 - 15
- F. 22 May 19 - 31
- F. 23 June (Includes letters re: hotel for Constance Collier and Phyllis Wilbourn, May-June.)
- F. 24 July
- F. 25 Aug. (Includes letter from Lawrence Langner with Hepburn’s name misspelled and her reply on bottom, Aug. 13, 1952.)
- F. 26 Sept.
- F. 27 ca. Aug. – Sept. (Includes notes from Hugh (“Binkie”) Beaumont and postcard from Jessie Royce Landis.)
- F. 28 Oct. – Nov. (Includes Theatre Guild letter with Hepburn grocery list on verso; also includes two notes from “Lynn” [Fontanne], probably, Oct. 28 and ca. Oct. 1952.)
- F. 29 Dec.
- F. 30 Peters, Margot, 1984 Aug. (Includes request for Hepburn’s reactions to playing in *The Millionairess*, Aug. 4, 1984, Hepburn’s draft of reply, Aug. 14, 1984, and two pages of Hepburn’s recollections.)
- F. 31 Tracy, Spencer (Probably), 1952 May (Includes several telegrams and floral cards signed “Pot” and “Tot.”)
- Opening Night Telegrams and Wishes, 1952
- Royal Court Theatre (Liverpool), May 3 - 6
- F. 32 “B – C” (Includes telegrams from “Binnie” [Barnes], probably, Richard Burton, Constance [Collier], and Gladys Cooper.)
- F. 33 “D – G” (Includes telegrams from Chester [Erskine], Edith Evans, Margot Fonteyn, Peter Glenville, Betsy [Drake] and Cary [Grant].)
- F. 34 “K – L” (Includes telegrams from Ruth Gordon and Garson Kanin, Jessie Royce Landis, Margaret Leighton, and Lynn [Fontanne] and Alfred [Lunt].)
- F. 35 “M – O” (Includes telegrams from Aubrey Mather, “Old Vic” (John Blatchley, Leo McKern and “Cooper,” and Vivien [Leigh] and

Laurence Olivier.)

Katharine Hepburn Papers

- F. 36 "P – R" (Includes telegrams from Rachel [Kempson] and Michael Redgrave, and Cyril [Ritchard].)
- F. 37 "S – W" (Includes telegrams from Irene [Selznick], probably, Sam and Bella Spewack, Sam Spiegel, Ben Thau, Emlyn Williams, and Ella [Winters] and Donald [Ogden Stewart].)
- F. 38 First Name Only
- Box 33**
- F. 1 Theatre Royal (Newcastle on Tyne), June 6 and 17 (Includes telegram from [Alice] Palache.)
- New Theatre (London), June 24 - 27
- F. 2 "B – D" (Includes wishes from "Betty" [Lauren Bacall], James [Bailey], Cecil Beaton, [Theodore] Bikel, "Charlie" [Humphrey Bogart], and Peter Brook.)
- F. 3 "E – H" (Includes telegrams from Chester and Sally [Erskine], "Jack" [John Ford], Joan Greenwood, Alec Guinness, Radie Harris, Helen Hayes (two telegrams, one dated May 27, 1952), one of Hepburn's brothers, and Wendy Hiller.)
- F. 4 "I – O" (Includes wishes from Ruth [Gordon] and Garson [Kanin], Aubrey Mather, Louis B. Mayer, John and Mary Mills, Vivien [Leigh] and Laurence Olivier, and Cathleen Nesbitt.)
- F. 5 "P – R" (Includes telegrams from Cole Porter, Anthony Quayle, Rachel [Kempson] and Michael Redgrave, and Margaret Rutherford.)
- F. 6 "S – T" (Includes wishes from Irene [Selznick], probably (two telegrams), Sam and Bella Spewack, Ben Thau, and Carroll [Tracy].)
- F. 7 "U – W" (Includes telegram from Peter Ustinov.)
- F. 8 First Name Only (Includes wishes from "Dick," "Dudley," "Emily," and "Fran.")
- F. 9-10 Floral Cards (All Productions), ca. 1952 (Includes cards from Noel Coward, Philippe de Rothschild, John Gielgud, Cyril and Madge Ritchard, Sam Spiegel, and the Theatre Guild.)
- Fan Mail, 1952
- F. 11 May – June
- F. 12 July (Includes correspondence from Aubrey Mather, July 5, 1952; John Gielgud, July 15, 1952; Gertrude Macy, July 23, 1952.)
- F. 13 Aug. (Includes correspondence from Hans Zeisel, Aug. 11, 1952 and Horace Wilbourn, Aug. 13, 1952.)
- F. 14 Sept.
- F. 15 undated 1952 (Includes correspondence from Jack Benny and Chester [Erskine].)
- F. 16 Casting, 1952 Feb. 11
- F. 17 Costumes, 1952 May and ca. 1952 (Includes Pierre Balmain ink sketch, letter from Balmain's office, and Hepburn's handwritten description of gloves needed for production.)
- F. 18 Financial, 1952 – 1953
- F. 19 Publicity, 1952
- Clippings, 1952
- F. 20 Jan. – July

Katharine Hepburn Papers

- F. 21 *New York Times Magazine*, July 13
Shubert Theatre (N.Y., N.Y.), 1952 and ca. 1952
Correspondence, 1952
Opening Night Telegrams, Oct. 16 - 17
- F. 22 "A – C" (Includes telegrams from Cleveland Amory, Humphrey Bogart and Lauren Bacall, Yul Brynner, and George Cukor; includes Hepburn's handwritten replies on most.)
- F. 23 "D – E" (Includes telegrams with Hepburn's handwritten replies from Jean Dalrymple, Diana Douglas, and Chester Erskine.)
- F. 24 "F – G" (Includes telegrams with Hepburn's handwritten replies from Dorothy and Herbert Fields, Harold Freedman, Betsy [Drake] and Cary Grant, and Meta [Stern] and "Pappy" [John Ford].)
- F. 25 "H" (Includes telegrams with Hepburn's handwritten replies from Radie Harris, Rex [Harrison] and Lilli [Palmer], Signe Hasso, Hurd Hatfield, Helen Hayes, "Dad" and Santa, and Gusti Huber.)
- F. 26 "I – K" (Includes telegrams with Hepburn's handwritten replies from Ruth [Gordon] and Garson [Kanin].)
- F. 27 "L – M" (Includes telegrams and wishes with Hepburn's handwritten replies from Abe and Frances Lastfogel, Bea Lillie, Dorothy [Stickney] and Howard Lindsay, Jinx Falkenberg McCrary, Alicia Markova, Elsa Maxwell, Louis B. Mayer, and Jo Mielziner.)
- F. 28 "N – P" (Includes telegrams with Hepburn's handwritten replies from Barry Nelson, and Vivien [Leigh] and Laurence Olivier.)
- F. 29 "R" (Includes telegrams with Hepburn's handwritten replies from Cyril Ritchard and Jay Robinson.)
- F. 30 "S" (Includes telegrams with Hepburn's handwritten replies from Vincent Sardi, Jr., Tonio Selwart, Madeleine and Bob Sherwood, and Lee Shubert.)
- F. 31 "T – Y" (Includes telegrams with Hepburn's handwritten replies from Carroll Tracy and Blanche Yurka.)
- F. 32 First Name Only (Includes telegrams with Hepburn's handwritten replies from "Dick and Estelle," "Frank," and "Jack and Natasha.")

Fan Mail, 1952 and ca. 1952

1952

Box 34

- F. 1 Oct.
- F. 2 Nov. (Includes correspondence from Robert Ryan, Nov. 8, 1952.)
- F. 3 Dec.
- F. 4 ca. Oct. – Dec. (Includes correspondence from Judy Garland and Jane [Loring], probably.)
- F. 5 Contract, 1952 (Includes letter from Theatre Guild.)
- F. 6 Publicity, 1952 Aug. 6 (Includes letter from Jo Heidt re: working on publicity.)
- F. 7 Programs, 1952
- F. 8 Clippings, 1952 Dec. and 1981 (Includes Dec. 1952 issue of *Theatre*)

Katharine Hepburn Papers

Arts magazine with letter from fan who sent it to Hepburn during *The West Side Waltz*, Mar. 26, 1981.)

Katharine Hepburn Papers

- Miss Moffat* (Musical), 1973
- F. 9 Jan. – Nov. (Includes correspondence from Josh Logan.)
- F. 10 Dec. and undated 1973 (Includes correspondence from Josh Logan.)
- F. 11 *Night Hostess*, 1928 Aug. 22 (Includes contract with John Golden, Inc.)
Night of 100 Stars and *Night of 100 Stars III* (Television), 1981 – 1990
- F. 12 1981 – 1982 (Includes two letters from Alexander H. Cohen and one from Nedda Logan; Hepburn did not appear.)
- F. 13 1989 Dec. – 1990 Mar. (Includes form letter from Helen Hayes, draft of Hepburn solicitation letter, and Hepburn typed response to John Springer letter of Mar. 9, 1990.)
- F. 14 1990 May (Includes fan letters from Liz Smith, May 7, 1990; Daniel Mayer Selznick, May 25, 1990; Noel Taylor, May 25, 1990.)
- Old Vic Australian Tour (*Measure for Measure*, *The Merchant of Venice*, and *The Taming of the Shrew*) 1954 – 1955 and ca. 1955
- Correspondence, 1954 - 1955
- General, 1954 – 1955
- F. 15 1954 (See also Michael Benthall correspondence.)
- F. 16 1955 (Includes Hepburn's handwritten transcript of Robert Helpmann telegram, Jan. 1, 1955 and undated telegram from Richard Avedon re: photo.)
- F. 17 Hepburn, Katharine – Draft of Letter, ca. 1955 (Includes letter from Hepburn to Michael Benthall and Alfred Francis re: poor business.)
- Opening Night Telegrams and Wishes, 1955
- Tivoli Theatre (Sydney), Apr. – May
- F. 18 (Includes telegrams from Sally and Chester Erskine, Ruth [Gordon] and Garson [Kanin], Vivien [Leigh] and Laurence [Olivier] (two telegrams), and "Sean Aloysium Sterne" [John Ford].)
- F. 19 "R – W" (Includes telegrams from Cyril and Madge [Ritchard], Irene [Mayer Selznick], probably, Carroll [Tracy], and Pat and Robert Wise.)
- F. 20 First Name Only
- F. 21 Her Majesty's Theatre (Perth), Nov. 12 (Includes telegram from Michael [Benthall], probably.)
- F. 22 Floral Cards, 1955 (Includes cards and notes from Robert Helpmann and family, and "No Signature" from Beverly Hills.)
- F. 23 Fan Mail, 1955 (Includes letter from *The Sunday Advertiser* drama critic, H. Stafford Northcote, Oct. 14, 1955.)
- F. 24 Cast List, ca. 1955
- F. 25 Itineraries (Proposed), ca. 1955
- 1955
- F. 26 Hepburn, Katharine – Actors & Announcers' Equity Association of Australia Card
- F. 27 Publicity – Photo Calls
- F. 28 Program, May – Nov. (Program is autographed by company.)
- Scripts (Promptbooks), 1955
- F. 29 *Measure for Measure*
- F. 30 *The Merchant of Venice* and *The Taming of the Shrew*

Box 35

- F. 1 *The Taming of the Shrew* – Script Fragment and Notes (Includes Hepburn’s handwritten notes.)
- F. 2 Clippings, 1955 July – 1955 Oct. (See also Scrapbooks.)
The Philadelphia Story, 1938 - 1940
1939
- Correspondence
- F. 3 General (Includes two letters re: publicity photograph, memo re: ticket prices, and two Shubert Theatre (N.Y.) ticket envelopes.)
- Opening Night Telegrams, Feb. – Mar.
- Shubert Theatre (New Haven, Ct.)
- “A – W” (Includes telegrams from Vera [Allen], [Philip] Barry, Marc Connolly, “Sean” [John Ford], Meta [Stern], and Valentina.)
- F. 4 First Name Only (Includes telegram from “Jane” [Loring], probably.)
- F. 5 Philadelphia, Pa. (Includes telegrams from Garson Kanin, “Toledo Tom,” and “Guess Whom.”)
- F. 6 Shubert Theatre (N.Y., N.Y.)
- “A – D” (Includes telegrams from Vera [Allen], Tallullah [Bankhead], Jane Cowl, Laura Hope Crews, and Joan Crawford.)
- F. 7 “F – L” (Includes telegrams from Edna Ferber, “Sean” [John Ford], Philip Foster, Leland [Hayward], Van [Heflin], probably, and Dennis Hoey.)
- F. 8 “L – W” (Includes telegrams from Lenore [Lonergan], Victor Moore, Mark Sandrich, Hope and Edgar Scott, and Herbert Bayard Swope.)
- F. 9 First Name Only (Includes telegrams from “Stephen” and “Stephens,” possibly Howard Hughes.)
- F. 10 Telegrams with Replies in Pencil on Verso
- “A – B” (Includes telegrams from Richard Aldrich, Fay Bainter, Margaret Barker, and Rosemary and Stephen Vincent Benet.)
- F. 11 “D - H” (Includes telegrams from Eddie Dowling, Philip Dunning, Moss Hart, Arthur Hopkins, and Miriam Howell.)
- F. 12 “J – L” (Includes telegrams from “Bobby” [Robert Edmond] Jones, Elissa [Landi], Melchior and Mrs. Lengyel, Jane Loring, Lynn [Fontanne] and Alfred Lunt.)
- F. 13 “M” (Includes telegrams from Florence [Eldridge] and Fredric March, George Middleton, and “Tony” [Worthington Miner].)
- F. 14 “S” (Includes telegrams from Shepperd Strudwick and Meta [Stern].)
- F. 15 “T - W” (Includes telegrams from Franchot [Tone], probably and Orson [Welles], probably.)
- F. 16 First Name Only (Includes telegrams from “Elsie,” “Muriel,” and “Patsy.”)
- F. 17
- Floral Cards, ca. 1939

Katharine Hepburn Papers

- F. 18-19 (Includes floral cards from "Hobe" [Philip Barry], probably, Laura [Harding], probably, Leland [Hayward], Van [Heflin], Theresa Helburn and Lawrence Langner, George Stevens, "Tom," and "Zebby" [O.Z. Whitehead].)
- F. 20 Hughes, Howard (Probably) (Includes two floral cards (one with note written) from "Boss.")
- Fan Mail, 1939
- F. 21 Mar. – July and Dec. (Includes correspondence from Ralph Marcus (with poems), Apr. 3 and Apr. 8, 1939; Jimmy Shute, July 8, 1939; Laura Hope Crews, Dec. 28, 1939.)
- F. 22 undated, 1939 (Includes correspondence from Irene Dunne, Lillian Gish, and Ruth Gordon.)
- Scripts, ca. 1939
- F. 23 "Final Version Prompt Copy" (Includes Karl Nielsen's script.)
- F. 24 "Final Copy" (Includes Karl Nielsen's script.)
- F. 25 Unmarked Copy
- F. 26 Contracts, 1938 – 1939
- F. 27 Insurance, 1939
- Programs, 1939 – 1940
- F. 28 (Includes Apr. 10 (photocopy), Aug. 7, Oct. 12, 1939 and Mar. 25, 1940 programs.)
- F. 29 Souvenir Program, ca. 1939
- F. 30 Clippings, 1939 - 1940
- Tour, 1939 - 1940
- Box 36**
- F. 1 Correspondence, 1940 (Includes three telegrams signed "Phil" [Barry], probably.)
- F. 2 Production Materials, 1939 – 1940 (Includes itineraries with possible grosses, additional stops after St. Louis, and company roster.)
- These Days*, 1928
- F. 3 Script – Sides ("Veronica"), 1928 (Includes sides for Act II and Act II, Sc. 4.)
- 1928
- F. 4 Parsons Theatre (Hartford, Ct.), Oct. 25 – 27 (Includes letter from David Wallace, program without cover, and photocopy of program.)
- F. 5 Cort Theatre, Nov. (Includes program without cover and photocopy of program.)
- F. 6 *The Tudor Wench* (Motion picture), 1934 (Includes correspondence from Elswyth Thane Beebe and photos of London production and Derrick de Marney.)
- The Warrior's Husband*, 1932 and 1934
- Correspondence, 1932
- F. 7 General, 1932 and 1934 (Includes two telegrams from Harry Moses re: possible road tour and London production.)
- Opening Night Telegrams and Wishes, Mar. 11
- F. 8 "B – K" (Includes telegrams from Edward Chodorov, Jane Cowl, Arthur Hopkins, and Colin [Keith-Johnston].)
- F. 9 "L - W" (Includes telegrams from Frances Robinson-Duff.)

Katharine Hepburn Papers

- F. 10 First Name Only (Includes telegram from "Unsigned," possibly from Ludlow Ogden Smith.)
- F. 11 Floral Cards, ca. 1932 Mar. 11 (Includes floral cards from "Beany" [Margaret Barker], Colin [Keith-Johnston], Frances Robinson-Duff, and "Your Grateful Author" [Julian F. Thompson].)
- Fan Mail, 1932
- F. 12 Mar.
- F. 13 Apr.
- F. 14 May – July and 1934 (Includes one letter re: possible tour.)
- F. 15 Contract (Photocopy), 1932 Feb. 9
- F. 16 Program and Clipping, 1932 and 1938 (Includes Morosco Theatre program and photocopy of program and one clipping.)
- The West Side Waltz*, 1979 – 1984 and undated
- Correspondence, 1979 – 1982 and undated
- General, 1979 - 1982
- F. 17 1979 and 1980 (Includes letter from Robert Fryer, probably re: *The West Side Waltz*, July 31, 1979.)
- 1981 and ca. 1981
- F. 18 Jan. – Apr. (Includes letter from Jack Valenti, Apr. 3, 1981.)
- F. 19 June – Oct. and ca. 1981 (Includes letter of June 16, 1981 from James M. Ryan re: Seattle engagement with Hepburn's handwritten reply on letter.)
- F. 20 1982 (Includes correspondence from Ernest Thompson, Jan. 9 and Sept. 12, 1982.)
- Re: Script, 1980 - 1982
- 1980
- F. 21 Mar. 10 and Apr 8 (Includes Hepburn's typed letter to Thompson, Mar. 10, 1980 and letter from Thompson, Apr. 8, 1980.)
- F. 22 Apr. 15 (Includes memo of Hepburn's telephone conversation with Robert Whitehead and script pages.)
- F. 23-24 1981 – 1982 (Includes correspondence to and from Ernest Thompson and handwritten drafts of several Hepburn letters.)
- Opening Night Telegrams and Wishes, 1980 - 1981
- F. 25-26 Spreckels Theatre (San Diego, Ca.), 1980 Dec. (Includes telegrams from Broadhurst Theatre crew, Robert Helpmann, Irene [Mayer Selznick], probably, Freya [Manston], and "George" [Cukor], probably.)
- 1981
- F. 27 Denver Auditorium Theatre (Co.), Jan.
- F. 28 Ahmanson Theatre (Los Angeles, Ca.), Jan. – Feb.
(Includes telegrams from Jim Bridges and Jack Larson, Anthony Harvey, Susie [Tracy], probably, and Susan Moon.)
- F. 29 Curran Theatre (San Francisco, Ca.), Mar. (Includes telegram from David Eichler.)
- F. 30 Fifth Avenue Theatre (Seattle, Wa.), May 6 (Includes telegram from "Your Proud Creator" [Ernest Thompson], probably.)
- F. 31 Forrest Theatre (Philadelphia, Pa.), Oct. (Includes telegram from Anthony Harvey and list of telegrams received.)

Katharine Hepburn Papers

Ethel Barrymore Theatre, Nov.

- F. 32 "A - G" (Includes telegrams from "Betty" [Lauren Bacall], probably, Broadhurst Theatre crew, Ben Edwards and Jane [Greenwood], "Chelsea" [Jane Fonda], and Peter Glenville; some include Hepburn's handwritten replies.)
- F. 33 "H - M" (Includes telegrams and wishes from Tony [Harvey], probably, and Lena Horne.)
- F. 34 "P - Z" (Includes telegrams from Jule Styne and Robert Whitehead; some include Hepburn's handwritten replies.)

Floral Cards, ca. 1980 - 1981

1980

- F. 35 Spreckels Theatre (San Diego, Ca.) (Probably), ca. Dec. (Includes card from "Tony" [Harvey], probably, and Abe Lastfogel.)
- F. 36 Ahmanson Theatre (Los Angeles, Ca.) (Probably), Jan. 21 (Includes cards from George Cukor, Henry Ephron, Sally and Chester [Erskine], Jane Fonda, "Tony" [Harvey], probably, Louis L'Amour, and Ellis Rabb.)

1981

- F. 37 Curran Theatre (San Francisco, Ca.), Mar.
- F. 38 Forrest Theatre (Philadelphia, Pa.) Oct. and ca. Oct. (Includes cards from David Eichler, Norah Considine Moore, and Ernest Thompson; also includes Hepburn's handwritten list of flowers received.)
- Ethel Barrymore Theatre, Nov. 19 (Cards are arranged by size, then alphabetically.)
- F. 39 "A - S" (Includes floral cards from "Zöe [Caldwell], Sam and Charlie," Ben and Jane [Greenwood] Edwards, Shirlee and Hank [Fonda], Armina [Marshall], Mickey Rooney, Irene Mayer Selznick, and Roger L. Stevens.)
- F. 40 "B - M" (Includes floral cards from Michael Bennett, Lionel Lerner, and Jack Larson.)
- F. 41 "S - W" and First Name Only (Includes floral cards from Jule Styne, Ernest Thompson, and Hal and Martha Wallis.)
- F. 42 undated, 1981 (Includes floral cards from Ben and Jane [Greenwood] Edwards, "David" [Eichler], probably, Martha and Hal [Wallis], Robert [Whitehead], probably, and Barbara Walters.)

Gifts Received, ca. 1980 - ca. 1981 (Includes Hepburn's handwritten list of gifts received.)

- F. 43 ca. 1980 Dec.
- ca. 1981
- F. 44 Jan. 20
- F. 45 Nov.

Cast and Crew, 1981 and ca. 1981 - 1982

1981

Box 37

- F. 1 Jan. - May
- F. 2 June - July (Includes Closing Night wishes for pre-Broadway tour,

Katharine Hepburn Papers

June 7, 1981 and telegram from Robert Whitehead, June 3, 1981.)

Katharine Hepburn Papers

- F. 3 ca. 1981 – 1982 (Includes thank you note from cast and crew, notes from Ludi Claire, cards from Robert Whitehead, and holiday card from Christine and Roger Stevens.)
- Fan Mail, 1980 – 1982
- F. 4-5 1980 Dec. and ca. Dec. (Includes Hepburn's handwritten reply on one letter; also includes handbill and clipping for *The West Side Waltz*.)
- 1981
- F. 6 Jan. 1 – 21 (Includes notecard with Hepburn self-portrait for Actors and Others for Animals, correspondence from Henry Fonda, Jan. 20, 1981, and Peter O'Toole, Jan. 21, 1981.)
- F. 7 Jan. 23 - 29 (Includes correspondence from Emily Torchia, Jan. 24, 1981, and Charlton Heston, Jan. 28, 1981.)
- F. 8-9 ca. Jan. (Includes correspondence from Angela [Lansbury], probably, Jeanne Cagney, Irving Paul Lazar, and Louis J. Lombardo, who helped care for Spencer Tracy.)
- F. 10 Feb. (Includes card from Anthony Harvey, Feb. 25 (?), 1981)
- F. 11 Mar. (Includes watercolor of Hepburn by fan, Foley Mears, Mar. 16, 1981.)
- F. 12 ca. Mar.
- F. 13 Apr. (Includes correspondence from Diane Beaumont, Bryn Mawr alumna re: film of 1928 May Day celebration, Apr. 6, 1981, and Madge Kennedy, Apr. 28, 1981.)
- F. 14 May
- F. 15 June, Nov. and undated
- 1982
- F. 16 Feb.
- F. 17 Mar. 3 – 9
- F. 18 ca. 1981 - 1982
- Scripts, 1981 – 1984 and undated
- 1981
- F. 19-20 Aug. (Includes two scripts from envelope marked "Aug. 1981;" also includes some revised pages dated 1980, Hepburn's self-portrait sketched on first page, some annotations, and six sheets of Hepburn's handwritten revisions.)
- F. 21 Updated Sept. 11 and Oct. 28
- Box 38**
- F. 1 ca. 1982 (Includes note and color snapshot from Milos Buttrick (sp.?) thanking Hepburn for letting him read play; also includes pencil sketch of Hepburn on first page and some annotations and revisions.)
- F. 2 1984 Feb. 17
- undated
- F. 3 (Includes six pages of handwritten (by unknown person) revisions and eleven revised typed pages with some annotations by Hepburn.)
- F. 4 Incomplete
- F. 5 Red Cover (Includes sketch and some notes on title page by unknown person and some revisions.)
- Loose Pages – Act I, undated

Katharine Hepburn Papers

Revisions, 1980 and undated

1980

- F. 7 Act I, Feb. and Apr. 30
Act II, Feb. – Apr.

Box 39

- F. 1 Feb. 23, Mar. 6, and undated
- F. 2 Feb. 23, Mar. 6, and Apr. 28 (Mar. 6 revisions includes two handwritten notes by Hepburn.)
- F. 3 Act II, Sc. 2 (Includes one set of revisions dated Mar. 4, 1980 and note handwritten by Hepburn.)
- F. 4 Act II, Sc. 2 (Includes one set of revisions marked “10/20/80 mailed from California” in Hepburn’s handwriting.)
- F. 5 “Original Pages of New Script,” undated (Includes some pencil annotations by Hepburn.)

Published Version (Dodd, Mead & Company), 1982

- F. 6 (Includes bound volume with dust jacket.)
- F. 7 Introduction (Includes correspondence and Hepburn’s typed manuscript.)

Awards, 1981 - 1982

- F. 8 Charlotte Cushman Award, 1981 Oct. 22 (Includes letter from Charlotte Cushman Club nominating Hepburn, and her refusal handwritten on letter.)
- F. 9 Drama-Logue Critics’ Award, 1981 (Includes certificate to Hepburn for Ahmanson Theatre production.)

- F. 10 Tony Nomination Letter, 1982 May 10

- F. 11 Casting, 1980 – 1981 (Includes Hepburn’s handwritten comments.)

Contact Sheets, 1981

- F. 12 Pre-Broadway

- F. 13 Ethel Barrymore Theatre

- F. 14 Costumes/Wardrobe, 1981 (Includes Hepburn’s handwritten list of costumes and letter of recommendation for dresser.)

- F. 15 Financial, ca. 1981 Feb. – 1981 Dec. (Includes handwritten sheet re: bonus schedule and two ledger sheets re: Hepburn’s income for Forrest Theatre and tickets paid by Hepburn.)

- F. 16 Itinerary (Pre-Broadway), 1980 – 1981

- F. 17 Music, ca. 1981 (Includes typed list of selections for Act I, Scenes 1 and 2, and Hepburn’s handwritten notes on music; also includes card with Hepburn’s graphic “doodles” for *On Golden Pond*.)

- F. 18 Notes, ca. 1980 (Includes Hepburn’s handwritten notes.)

- F. 19 Potential Tours and Productions, 1980 – 1983

- F. 20 Production Staff, ca. 1981 (Includes list possibly for Los Angeles or San Francisco.)

- F. 21 Venture Fund Benefit – Episcopal Diocese of N.Y., 1981 Nov. 17 (Includes program.)

Programs, 1981 – 1982

1981

- F. 22 Denver Center for the Performing Arts, 1981 (Includes two

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programs autographed by Hepburn.)

Katharine Hepburn Papers

- F. 23 Ahmanson Theatre (Los Angeles, Ca.), Jan. and Mar.
(Includes two programs; Jan. program is autographed by Hepburn.)
- Box 40**
- F. 1 Curran Theatre (San Francisco, Ca.), Mar. – Apr. (Includes one program (Mar.) autographed by Hepburn and two others.)
- F. 2 5th Avenue Theatre (Seattle, Wa.), May
- F. 3 Forrest Theatre (Philadelphia, Pa.), Oct.
- F. 4 Ethel Barrymore Theatre, 1982 Jan. – 1982 Mar.
Tour, 1982 and ca. 1982
Correspondence, 1982
- F. 5 **General** (Includes correspondence from Richard Coe, May 28, 1982; Ernest Thompson, Aug. 31, 1982; Robert Whitehead, Sept. 23, 1982; also includes message with *A Matter of Gravity* rehearsal photos printed on it from Len Tavares (photographer), undated 1982.)
- F. 6 **Opening Night Floral Cards, 1982 and ca. 1982**
Kennedy Center (Washington, D.C.), ca. Mar. (Includes floral cards from Carol Lawrence, Ernest Thompson (two), and Robert [Whitehead].)
- F. 7 Shubert Theatre (Chicago, Il.), ca. May (Includes floral cards from “Dustin H.,” and Ernest [Thompson], probably.)
- F. 8 ca. 1982
- F. 9 1982
Closing, June (Includes telegrams from Robert Whitehead and David [Eichler].)
- F. 10 Cast and Crew (Includes cards from company, notes from “Dot” [Dorothy Loudon], Sept. 25, 1982, and Regina Baff, July 11 and Oct. 29, 1982.)
- F. 11 Hepburn, Katharine – Drafts of Letter Re: Kennedy Center Backstage Conditions, 1982 Apr. – 1982 May (Includes several typed drafts of letter to Roger L. Stevens, Apr. 10, 1982 and Stevens’s reply, May 4, 1982.)
- F. 12 **Photo Incident, 1982 Apr.** (Includes correspondence re: Boston performance stopped by Hepburn when flash photo was taken by an audience member; includes Hepburn’s handwritten replies on some.)
- Fan Mail**
- F. 13 Mar. 17 – 30 and ca. Mar. (Includes correspondence from Sen. Edward Zorinsky, Mar. 17, 1982; Anthony Shriver, ca. Mar.; Mark Shriver, ca. Mar.)
- F. 14 Apr. (Includes Hepburn’s handwritten replies on some letters.)
- F. 15 May (Includes Hepburn’s handwritten replies on some letters.)
- F. 16 June (Includes one card Hepburn’s handwritten reply on envelope.)
- F. 17 Contact Sheet, 1982
- F. 18 Hotel Accommodations, ca. 1982
- F. 19 Itinerary, 1982

Katharine Hepburn Papers

- F. 20 Publicity, ca. 1981
Programs, 1982
- F. 21 Kennedy Center (Washington, D.C.), Mar. – Apr.
- F. 22 Shubert Theatre (Boston, Ma.), Apr.
- F. 23 Shubert Theatre (Chicago, Il.), May
Clippings, 1982
- F. 24 Mar. 31
- F. 25 Apr. 12 and Apr. 19 (Includes two copies of *Panorama*.)
- Television and Motion picture, 1982 – 1983
- F. 26 Correspondence, 1982 Mar. – Nov. and ca. 1982 (Includes several letters re: possible productions, some with Hepburn's handwritten replies, and handwritten note from Ernest Thompson, ca. 1982.)
- F. 27 Script (Television), 1983 (Revised May 13) (Includes several loose sheets of Hepburn's handwritten comments.)

Without Love, 1942 and ca. 1942 – 1943

Correspondence, 1942 and ca. 1942

General

Box 41

- F. 1 May – Aug (Includes letter from Arthur Hopkins, May 26, 1942.)
- F. 2 Sept. – Oct. and ca. 1942
- F. 3 Hepburn, Katharine – Letter re: Not Doing Play, ca. Aug.
(Includes incomplete handwritten letter to “Terry, Laurence [sic], and Philip.”)
- Opening Night Telegrams, Mar. 4 – 23
- McCarter Theatre (Princeton, N.J.), Mar. 4 - 5
- F. 4 “A – O” (Includes telegrams from David Eichler, Leland [Hayward], Robert Edmond Jones, and Gilbert Miller.)
- F. 5 “P – S” and First Name Only (Includes telegrams from [Alice] Palache and “Rus” [Jones], Otto Preminger, and Lee Shubert.)
- F. 6 Baltimore, Md., Mar. 12 – 14 (Includes telegrams from “Jane” [Loring], probably, and “Dan,” possibly Howard Hughes.)
- F. 7 Walnut Street Theatre (Philadelphia, Pa.), Mar. 23 (Includes telegram from “Hobe Phil” [Barry], probably, and floral card, also probably from Barry.)
- Script, ca. 1942 (Includes some handwritten revisions by Hepburn.)
- F. 8 Act I
- F. 9 Act II
- F. 10 Act III
- F. 11 Contracts (Photocopies), 1942 and 1943 (Includes copy of Jan. 5, 1943 letter to Lawrence Langner, probably from Dr. Hepburn.)
- Programs, 1942 – 1943 and ca. 1942
- 1942
- F. 12 Nixon Theatre (Pittsburgh, Pa.), May (Includes program and flyer.)
- F. 13 Cass Theatre (Detroit, Mi.), 1942

Katharine Hepburn Papers

- F. 14 St. James Theatre, 1943 Jan. – 1943 Feb. (Includes programs and ticket stubs.)
- F. 15 Souvenir Program, ca. 1943 (Includes pencil notes by unidentified person, mostly re: costumes; also includes notebook sheet with sketch and notes re: costumes.)
- F. 16 Clipping, 1942 Nov. 8
- F. 17 *The Woman in the Moone* [sic] – Script, ca. 1928 (Includes carbon copy with “Pem West Not To be Taken Away” printed on cover.)
- F. 18 *Yeats: A Celebration!* (Irish Repertory Theatre Benefit), 1994 (Includes program and thank you note for benefit production at Booth Theatre, June 6, 1994; Hepburn introduced celebrity performers.)
- F. 19-20 Unidentified Production Costume Research, 1956 (Includes portion of book on French tapestries, *From Medieval to Modern: The Metropolitan Museum Brings a Great Tradition to America* [1956], clippings of artworks, illustrations, hairstyles, and other visuals.)

Series III: Scripts, 1940 – 1995 and undated

Box 42

- F. 1 *All But One* by Jolly Taylor, 1995 (Includes letter from Taylor, Nov. 9, 1995.)
- F. 2 *But When All's Said and Done* by Penelope Gilliatt, 1983 and 1984 (Script is marked “Version C,” Nov. 17, 1983; includes short note from Joseph Papp submitting script to Hepburn, Feb. 7, 1984.)
- F. 3 *Catalina On a Clear Day* by Chester Erskine, ca. 1958 (See also Chester Erskine correspondence.)
- F. 4 *The Circle* by Somerset Maugham (Samuel French Acting Edition), 1948
- F. 5 *Cookin' with Gus* by Jim Brochu (Samuel French Acting Edition), 1982 (Includes inscription by author to Hepburn.)
- F. 6 *Double Murder* by Chester Erskine, undated
- F. 7 *The Human Element* by Zöe Akins, from the story of the same title by W. Somerset Maugham, ca. 1948
- F. 8 *I Am Different* by Lili Hatvany, undated
- F. 9 *I Would Be Called John* by Eugene Kennedy, [1986] (“In Memory of Spencer Tracy” on second page.)

Box 43

- F. 1 *Into Thin Air* (Rehearsal Copy) by Chester Erskine, ca. 1955
- F. 2 *Kate: A Celebration* by Don Hayes, 1993 (Includes script with some revisions, program for Chicago production, and publicity materials; see also Photographs.)
- F. 3 *Lady in the Corner* by Allan Leicht, ca. 1989
- F. 4 *The Lady of the Camellias* adapted by Isobel Strachey from the novel and the play ‘*La Dame aux Camellias*’ by Alexandre Dumas Fils, 1956 (Includes note from Strachey submitting play, July 12, 1956.)
- F. 5 *Liberty Jones* by Philip Barry, ca. 1940 (Title handwritten by Hepburn on cover.)
- F. 6 *Man in the Moon* (Motion picture Treatment) by Reza Royce, 1956 Aug. (Includes letter with treatment from Royce to “Dear George,” Aug. 3, 1956, and handwritten note, probably from George Cukor to Hepburn explaining Royce letter.)
- F. 7 *Portrait of a Lady* by Alexander King and Chester Erskine, ca. 1941 (Includes Dec. 1941 production information on cover and title page.)

Katharine Hepburn Papers

- F. 8 *Second Threshold* by Philip Barry, ca. 1951 (Script is coverless.)
F. 9 *This Little Realm* by Phyllis Smith Webster, 1987 (Includes thank you note from author, Feb. 3, 1987.)

Box 44

- F. 1 *The Visit* by Friedrich Duerrenmatt, adapted by Maurice Valency (Samuel French Acting Edition), 1984
Manuscripts (Found with *The West Side Waltz* Script), undated and 1972
F. 2 *An Ablution for Spring* (Novella?), undated (No author listed.)
F. 3 "The Silver Medallion" (Essay?) by Richard Savage, 1972 (Includes 4 pp. manuscript.)

Series IV: Subject Files, ca. 1854 – 1997 and undated

- Acting, undated
F. 4 Dixon, Alfred – Speech Notes, undated (Includes page of handwritten notes by Hepburn; see also Oversized materials.)
Robinson-Duff, Frances, undated
F. 5 Lessons (Black Ring Binder) (Includes a few annotations by Hepburn.)
F. 6-7 Decomposing Exercises (119 pp.) (Includes photocopy of sheet marked "Unbound Copy of Miss Robinson-Duff 'Delsarte' – Hold for Miss Hepburn.")
F. 8 Vocal Exercises ("For K. H. H." on cover of Schirmer's Manuscript Book; exercises are handwritten.)
Awards, 1970 – 1988 (See also Production files.)

Box 45

- F. 1 Lawrence Langner Award, 1976 Feb. 26 (Includes letter from Isabelle Stevenson and Richard Barr re: Hepburn receiving first Lawrence Langner Award.)
F. 2 Theater Hall of Fame, 1973 – 1988 (Includes correspondence and programs; Hepburn is listed on 1974 roster, but her name was inscribed in 1979.)
F. 3 Uptown Musicians Citation of Honor, 1970 May 3 (Includes certificate in bound case, presented at Third Town Hall Benefit Concert; Hepburn's name is misspelled on case.)
F. 4 Berlin, Irving, 1970 May 10 (Includes copy of letter from Leonard Gershe to Berlin with envelope addressed to Robert E. Dolan.)
Books, 1909 – ca. 1983
F. 5 Botto, Louis. *At This Theatre* (Page Proofs and Galley Fragments), ca. 1983 (Includes portion of envelope with Donald Smith Promotions, Inc. address label.)
F. 6 Collier, Constance. *Harlequinade: The Story of My Life*, 1929
F. 7 Houseman, John. *The American Shakespeare Festival: The Birth of a Theatre* (with Jack Landau), 1959 (Inscribed by authors; includes notes from authors and 1959 ASF season listing.)
F. 8 Langner, Lawrence. *The Importance of Wearing Clothes*, 1959 (Inscribed "To Phyllis..." [Wilbourn], probably; includes dust jacket.)

Box 46

- F. 1 *The Modern Readers* [sic] *Shakespeare, Vol. I*, 1909 (Includes "The Life of Shakespeare" and *King Henry VI, Parts I, II, and III.*)
Exhibitions, 1939 and 1958

Katharine Hepburn Papers

- F. 2 *The Stage*, 1939 Apr. 3 – 1939 Apr. 22 (Includes catalog with Alexander Brook portrait of Hepburn; exhibition was benefit for The Public Association.)
- F. 3 Jones, Robert Edmond, 1958 (Includes correspondence and signed loan form for two set designs from *The Philadelphia Story*.)
- Hepburn, Katharine, ca. 1982 – 1982
- F. 4 Letter of Introduction to George C. Tyler from Dave Wallace, ca. 1928 - 1930
- F. 5 Notes and Ephemera, ca. 1952 - ca. 1974 and undated (Includes two small sheets of handwritten notes found with Michael Benthall correspondence; one note re: the flower “diosma,” a business card for “Henri Boeuf,” Paris, typed list of 1936 grosses for *Idiot’s Delight* on Gilbert Miller stationery, clipping with reproduction of photo of *The Late Christopher Bean* set, and postcard of Chartwell, Kent, England.)
- F. 6 Poem – “Kate” by Steven Honig, 1982
- F. 7 Telegrams Sent, [1952] Nov. 20 (Includes file copy of typed list of two telegrams sent by Hepburn.)
- F. 8 Travel, 1954 Nov. 13 (Includes *S.S. Independence* receipt for \$758.00 for one steamer fare from Naples to N.Y. and brochures for Great Britain historic sites.)
- F. 9-10 Lawrence Langner Tribute, 1962 – 1963 (Includes correspondence, program, drafts of Hepburn’s speech delivered by Cyril Ritchard at memorial service, and obit.)
- F. 11 Morosco Theatre – Speech, ca. 1982? (Includes Hepburn’s manuscript and drafts of speech protesting demolition.)
- Music (Published), 1915 - 1935
- F. 12 *Chopin’s Complete Works for the Piano – Book Nine – Preludes* (Schirmer’s Library, Vol. 34), 1915
- F. 13 *Cole Porter Song Album* (Harms, Inc.), 1935 (Includes a few annotations; fragile condition.)
- F. 14 *The Vocal Music to Shakespeare’s Plays – Hamlet* (Samuel French, Ltd.), 1922
- Programs, 1902 – 1992 and undated
- Theatre, 1902 – 1992 and undated
- F. 15 “A – B,” 1928 – 1977 (Includes programs for *The Age of Innocence*, 1928; *All’s Well That Ends Well*, 1953; *Antony and Cleopatra*, 1951; *Bedroom Farce*, 1977.)
- “C,” 1928 – 1977
- F. 16 General, 1928 - 1977 (Includes programs for *Cause Célèbre*, 1977; *The Cenci*, 1959; *Coquette*, 1928; *Crown Matrimonial*, 1972.)
- F. 17 *Caesar and Cleopatra* (St. James Theatre, London), 1951
- F. 18 “D,” 1952 – 1972 (Includes programs for *The Day Is Light Enough*, 1954; *The Day After the Fair*, 1972; *Dial ‘M’ for Murder*, 1952; *A Doll’s House*, 1953; *Duel of Angels*, 1958.)
- F. 19 “E – F,” 1977 – 1992 (Includes programs for the Elliot Norton Award, 1992; *Filumena*, 1977; *Foxfire*, 1982.)
- F. 20 “G,” 1945 and 1978 (Includes programs for *The Glass Menagerie*, 1945, “With Joe October 20/45” written by unknown person on credits page; *Gymanfa Ganu*, 1978.)

Box 47

Katharine Hepburn Papers

- F. 1 “H - J,” 1972 – 1978 (Includes programs for *Half-Life*, 1978; *John Gabriel Borkman*, 1975; *Jumpers*, 1972.)
- F. 2 “K,” 1951 and 1977 (Includes programs for *King Henry the Fourth, Part I*, 1951; *King Richard the Second*, 1951; *The Kingfisher*, 1977.)
- F. 3 “L,” 1950 and 1972 (Includes programs for *Lace on Her Petticoat*, 1950 and *Lloyd George Knew My Father*, 1972.)
- F. 4 “M – N,” 1952 – 1975 (Includes programs for *Montserrat* with some annotations by Hepburn, 1952; *Much Ado About Nothing* (two), 1952; *No Man’s Land*, with phone number written by Hepburn on back cover, 1975; *The Norman Conquests*, 1974.)
- F. 5 “O,” 1952 and ca. 1971 (Includes programs for *Old Times*, ca. 1971; *The Other Heart* (two programs, one with Hepburn’s annotations), 1952.)
- F. 6 “P,” 1950 and 1954 (Includes programs for *Point of Departure*, 1950; *The Prisoner*, 1954.)
- F. 7 “R,” 1935 – ca. 1973 (Includes programs for *Relative Values* with Hepburn’s annotations, 1951; *Romeo and Juliet* - New Theatre, 1935; Broadhurst Theatre, 1951; Fifty-First St. Theatre souvenir program, 1940; *The Royal Hunt of the Sun*, ca. 1973.)
- F. 8 “S,” 1951 – 1978
General, 1960 – 1978 (Includes programs for *St. Mark’s Gospel*, 1978 and two Mermaid Theatre brochures; *The Servant of Two Masters*, City Center (probably) souvenir program, 1960; *State of Revolution*, 1977 with theater schedule.)

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- F. 9 Shakespeare Memorial Theatre (Stratford-Upon-Avon), 1951 and 1956 (Includes two small season programs – Mar. 24 – June 30, 1951 and July 2 – Sept. 1, 1951; souvenir program with Stratford Montage 1949 – 1956; individual productions are filed alphabetically by title.)
- F. 10 Stratford Festival (Ontario, Canada), 1957 (Includes souvenir season program.)
- “T,” 1952 – 1975
- F. 11 (Includes programs for *A Taste of Honey*, 1959; *The Tempest* - Stratford-Upon-Avon (two), 1952; *Old Vic*, 1954; *A Touch of Spring*, 1975.)
- F. 12 *Two Gentlemen of Verona*, 1972 (Includes program and handmade thank you card signed by the company.)
- F. 13 “W – Y,” 1951 – 1952 and 1980 (Includes programs for *Waters of the Moon*, 1951; *Whose Life Is It Anyway*, 1980; *Winter Journey*, 1952; *The Young Elizabeth*, 1952.)
- F. 14-15 Historical, 1902 – 1923 and undated (Includes programs for *Adrea*, 1905; *Bella Donna*, 1912; *La Citta Morta*, 1923; *DuBarry*, ca. 1902 – 1905; *Hamlet*, undated; *The Marionettes*, ca. 1911; *The Merry Wives of Windsor*, 1916; *Romeo and Juliet*, undated; *Twelfth Night*, 1919; *When Knighthood Was in Flower*, undated; *Zaza*, ca. 1905.)
- Dance, 1933 - 1972
- F. 16 General, 1951 – 1972 (Includes programs for Sadler’s Wells Ballet, 1952; Royal Ballet, May 8, 1958; *Cinderella* (two), Dec. 16, 1972 with Hepburn’s “hangman” game on back cover; *The Tales of Hoffmann* (Motion picture), 1951.)
- F. 17 Ballet Russe de Monte Carlo, 1933 Dec. 24 (Includes souvenir program inscribed by Sol Hurok, Dec. 24, 1933.)
- F. 18 Music, 1951 and 1985 (Includes programs for Eileen Joyce concert, May 6, 1951; Garden State Concert Band, July 2, 1985 sent by Emily Zierold.)
- F. 19-20 Solowey, Ben – Portfolios 1 and 2 of Sketch Reproductions, 1963 and ca. 1963 (Includes brochure, 1963; “Erik P.,” handwritten in pencil on folders; brochure has illustration of Hepburn, but there is no print in either portfolio.)
- Theaters, 1931 – 1957 and undated
- F. 21 Commonwealth Theatre, Inc. (N.Y., N.Y.) Brochure, ca. 1931 – 1932
- F. 22 Dock Street Theatre (Charleston, S.C.), 1938 Jan. (Includes reprint of DuBose Heyward article in *Magazine of Art*.)
- Box 48**
- F. 1 Nixon Theatre, 1950 (Includes letter and clipping re: backstage iron hooks; also includes clippings on theater and program for final production, *Diamond Lil*.)
- F. 2 Shakespearean Festival (Stratford, Can.), 1957 and undated (Includes two postcards.)
- F. 3 Touchstone Theatre - Prospectus (Philadelphia, Pa.), undated
- F. 4 Walnut Street Theatre – Tickets (Philadelphia, Pa.), 1948 Nov. (Includes two tickets for unidentified production.)
- Theatrical Memorabilia, ca. 1854 – 1997 and undated
- Adams, Maude, 1899 – 1916 and undated
- L’Aiglon* Pictorials, ca. 1900 and 1901

Katharine Hepburn Papers

- F. 5 ca. 1900
- F. 6 1901 (Includes two program fragments.)
The Little Minister, 1899, 1916, and undated
- F. 7 Edition–de-Luxe Souvenir (R.H. Russell), 1899
- F. 8 Program (Empire Theatre), 1916
- F. 9 Photo Reprints, undated
- F. 10 *Quality Street Souvenir*, 1901
- F. 11 Programs, Miscellaneous, ca. 1905 – 1916 (Includes programs for *Chantecler*, 1911; *A Kiss for Cinderella*, 1916; *Peter Pan*, ca. 1905.)
- F. 12-13 Barrymore, Ethel, 1902 – 1919 and 1938 (Includes programs for *Cousin Kate* (two); *Déclasse*, 1919; *The Off Chance*, 1918; *Our Mrs. McChesney*, 1915; *The Twelve Pound Look*, 1911; *Whiteoaks*, 1938; also includes clippings.)
- F. 14 Collier, Constance, 1913 – 1997 and undated
General, 1906 – 1997 and undated (Includes postcards with images of Collier, Lawrence Langner speech at Collier memorial service, 1955. and letter from Collier family member.)
- F. 15 *Shakespeare's Women* by Constance Collier, 1913 (Includes two copies of reprint from *University of California Chronicle*, Vol. XLI, No. 1 with some annotations by Hepburn.)
- F. 16 Dean, Julia – *Much Ado About Nothing*, ca. 1854 (Includes illustration.)
- F. 17 “Instructions from Mr. Mansfield, Oct. 24, 1906, Grand Opera House, Chicago, Ill.,” undated (Includes carbon copy of typed transcript with “From: Bill Doll & Co.” with address typed on top.)
- F. 18 Terry, Ellen, 1915 and 1929 (Includes programs for *Shakespeare's Birthday Celebration*, 1915; Ellen Terry Memorial Fund, 1929.)
- F. 19 *Theatre Arts*, 1942 June (Includes issue of magazine.)
- F. 20 Tracy, Spencer – Tribute (Majestic Theatre), 1986 Mar. 3 (Includes three programs; see also American Academy of Dramatic Arts correspondence.)
- Clippings, 1938 – 1994
- F. 21 Hepburn, Katharine, 1938 – 1944
- F. 22 General, 1950 – ca. 1970 (Includes clippings of G.B. Shaw, Cecil Beaton, Katharine Houghton, *I Knock at the Door*, and *The Golden Years Caper*.)

Series V: Photographs, 1908 – 1995 and undated

- American Shakespeare Festival, 1957 – 1960 and 1992 - 1995
- F. 23 General, 1957 - 1992
1957, 1960, and undated (Includes exterior photos of theater and surrounding area.)
- F. 24 ca. 1957 and 1960 (Includes black and white snapshots of dock; “View of public dock from bed” handwritten by Hepburn on one photo; also includes some photos of lighthouse and unidentified woman with cat.)
- F. 25 1995 Feb. (Includes color exterior photos taken by Eleanor C. Winkel and note.)
- F. 26 “Kate’s Cottage,” 1960 and 1992 Jan. (Includes note from MarJo Takach who photographed cottage exterior.)
- Publicity, 1957

Katharine Hepburn Papers

- F. 27 General
F. 28 Old Vic Australian Tour Photos
1957 Season
- Box 49**
- F. 1 *The Merchant of Venice* (Includes Friedman-Abeles photos, color transparencies, and color snapshot.)
Much Ado About Nothing
- F. 2 General (Includes Friedman-Abeles photos and color snapshot.)
F. 3-4 Costume Research (Includes photos of Los Angeles County Museum materials.)
F. 5 Publicity (Includes photos by Friedman-Abeles, Ira F. Doud, Jr., and Michael Kurtz.)
F. 6-9 Rapport, Will Photos (Possibly Tour)
- 1960 Season
- Antony and Cleopatra*
- F. 10-12 General (Includes print with “Heavier than the *Christopher Strong* moth dress” and “No more Shakespeare-Stratford – What a loss!” written on verso.)
F. 13-14 Holmes, Martha Photos
F. 15-18 *Twelfth Night* (Includes Martha Holmes photos.)
F. 19 *Art and Mrs. Bottle*, 1931
As You Like It, ca. 1949 – 1951
- Box 50**
- F. 1-3 Rapport, Will Photos (Boston, Probably), ca. 1949
Cort Theatre, 1950
- F. 4 General (Includes Vandamm prints and color print, probably Mar. 1950 by unknown photographer.)
F. 5 Contact Sheets (Includes Vandamm contact sheets.)
F. 6 Rehearsals, ca. 1949 – 1950
F. 7 Tour, 1950 – 1951 (Includes note from Mary C. Sullivan with photos of Cincinnati performances and exteriors; also includes four faded color candid snapshots of Hepburn in costume and at event in Detroit.)
F. 8 Unknown Venue, ca. 1950 – 1951
F. 9 *The Big Pond*, 1928 (Includes contact sheet fragment, probably White Studio photos.)
Coco, 1953 – 1969 and ca. 1969
ca. 1969
- F. 10 Backstage Photos
F. 11-12 Closeups,
F. 13 Costume Sketches and Research
F. 14 Pike Paintings of Coco Chanel, undated
ca. 1969
- F. 15 Color Prints and Transparencies
F. 16-17 Production and Publicity Photos (Includes Friedman-Abeles photos.)

Katharine Hepburn Papers

- F. 18-21 Recording Studio
- F. 22-23 Rehearsal Photos
- F. 24 Research - Chanel, Coco, 1953 and undated (Includes prints of photos by Cecil Beaton and Wide World Photos.)
- F. 25 Sketches by Katharine Hepburn of Herself as Coco, ca. 1969
- F. 26 Theater Exteriors (N.Y.), 1969
Slides, ca. 1969
- Box 51**
- F. 1 General
- F. 2 Marked "Kills"
- F. 3 Tour and Miscellaneous, undated
- F. 4-5 *The Lake*, 1933 (Includes Vandamm photos and photo of Hepburn clipping.)
A Matter of Gravity, 1976
- F. 6-10 Friedman, Sy - Photos (Includes two prints of Robert Whitehead with Hepburn, contact sheet and head shots of several cast members.)
- F. 11 Color (Includes prints, transparencies, and slides; also includes one snapshot of Hepburn with cast, and turkey on platter.)
- F. 12 Tour (Includes head shots of Hepburn and Paddy Croft.)
The Millionairess, 1952
- F. 13 London (Includes Angus McBean photos, color dressing room shot, and theater exterior.)
- F. 14 New York, Dec. 16 (Includes Eliot Elisofon photos for *Life* magazine.)
- F. 15 *Night of 100 Stars III* (Television), 1991 (Includes color snapshot with Robert Borod; also includes note.)
Old Vic Australian Tour, 1955
- F. 16-19 General
- F. 20-26 *Measure for Measure* (Includes Allan Studios Photos.)
- Box 52**
- F. 1 *The Merchant of Venice* (Includes Allan Studios Photos.)
- F. 2-5 *The Taming of the Shrew* (Includes Allan Studios Photos.)
Negatives
- F. 6 Adelaide (Includes negatives of Hepburn and Robert Helpmann outdoors and of countryside.)
- F. 7 Brisbane (Includes negatives of troupe on plane en route to Sydney; see also Sydney for negatives of Hepburn and Robert Helpmann.)
- F. 8 Heyman Island (Includes several negatives of Robert Helpmann as King Lear.)
- F. 9 Melbourne (Includes negatives of Hepburn at Sherbrooke Forest feeding swans with Robert Helpmann and in lounge chair.)
- F. 10-11 Sydney (Includes negatives of Hepburn and Robert Helpmann in Brisbane and Sydney.)
The Philadelphia Story, 1939 – 1945 and 1982
1939
- F. 12 Shubert Theatre (New Haven, Ct.), Feb. 17
- F. 13-14 Colonial Theatre (Boston, Ma.), Mar. (Includes Richard Tucker photos.)

Katharine Hepburn Papers

- F. 15 Vandamm Photos, ca. Mar.
F. 16 ca. 1939 – 1940 (Includes photo of Gloria Strong drawing of Hepburn, 1940 and snapshot of curtain call.)
F. 17 Publicity, ca. 1939 and 1945 (Includes two reproduction prints from Museum of Modern Art identified as stage production and M.G.M. head shot by Clarence S. Bull, probably for film.)
F. 18 Tour, 1940 Nov. and 1982 (Includes snapshot taken by Hope Jordan of photo of Hepburn and Viola Roach in Angola, Indiana restaurant; also includes note and envelope.)
F. 19 *The Warrior's Husband*, 1932 (Includes White Studio photos, possibly.)
The West Side Waltz, ca. 1981
F. 20 General (Includes two Steve Schapiro photos.)
F. 21 Color (Includes prints and snapshots.)
F. 22 Slides
Without Love, 1942
F. 23 Walnut Street Theatre (Philadelphia, Pa.), Feb. – Aug. (Includes candid photos; also includes photos with Alice Palache, Emily Perkins, and Charles Newhill.)
F. 24-25 Colonial Theatre (Boston, Ma.), Apr. (Includes Richard Tucker photos.)
F. 26 St. James Theatre (N.Y., N.Y.) (Includes Vandamm photos and head shots of Audrey Christie.)
F. 27 Unidentified Productions, undated (Includes photo of Hepburn with unidentified crew, and some candid photos; some photos possibly American Shakespeare Festival.)
Hepburn, Katharine, ca. 1930s – 1993 and undated
- Box 53**
- F. 1 Publicity, ca. 1930s – 1990s (Includes fragments of photos of Hepburn in aviator costume and others, Hepburn landing in Jordan, ca. 1950s, a Museum of Modern Art composite photo, 1969, a color photo of Hepburn in *The Madwoman of Chaillot* costume with text, and two color slides, probably from the 1990s.)
F. 2 Graffiti, undated (Includes photo of “Hepburn Forever” incised on sidewalk at Highland and Franklin in Hollywood.)
F. 3 “A Scene in Whitbeck’s Office,” 1952 Sept. 2 (Includes note with black and white photo of painting of Hepburn in *The African Queen* on top of cabinet in Frank Whitbeck’s (M.G.M.) office.)
F. 4 *Ben Bagley’s Cole Porter Revisited, Vol. IV* and *Ben Bagley’s Contemporary Broadway Revisited*, ca. 1979 and 1985 (Includes photos of album covers.)
F. 5 *Kate: A Celebration*, 1993 (Includes photos of Cissy Conner as Hepburn; see also Scripts.)
F. 6 Old Vic - *A Midsummer Night’s Dream* (English Speaking Union Benefit), 1954 (Includes two publicity photos of Hepburn and others.)
F. 7-8 Benthall, Michael, 1920 – 1964 and undated
F. 9 Collier, Constance, 1908 and ca. 1950s (Includes one photo with Hepburn and one with Phyllis Wilbourn; see also Subject Files – Theatrical Memorabilia.)
F. 10 Cotts, Campbell, 1952 (Includes autographed photo with dog.)
Helpmann, Robert, 1964 and 1986

Katharine Hepburn Papers

- F. 11 *The Display* (Ballet), 1964 (Includes James Robinson photos of dancer in costume and Ron Protas photo of Helpmann.)
- F. 12 1986 (Includes photos of Queen Elizabeth II and Prince Philip at unveiling of sculpture of Helpmann, Mar. 10, 1986 and photo of Helpmann as the Red King in *Checkmate*, 1986; clipping also included.)
- F. 13 Hopkins, Arthur, undated
- F. 14 Langner, Lawrence and Marshall, Armina, undated (Includes Martha Holmes photo.)
- F. 15 Lenya, Lotte, 1981 and 1982 (Includes letter from Ted Mitchell, Apr. 14, 1982 with color snapshots of Lenya taken May 21, 1981; includes Hepburn's handwritten reply on letter.)
- F. 16 Robinson-Duff, Frances, undated (Includes photos of advertisements, one with reproduction of Kenneth MacKenna's note introducing Hepburn.)
- F. 17 Stevens, George, 1974 Apr. (Includes color snapshot of Stevens with wife, Joan, and Ruth Warner.)
- F. 18 Terry, Ellen, undated (Includes cabinet photo of Terry "As Queen Henrietta Maria;" see also Subject Files – Theatrical Memorabilia.)
- F. 19 Williams, Hope, undated (Includes Herbert Mitchell photo.)
- F. 20 Unidentified, 1958 and ca. 1960s (Includes color snapshot of man in front of palm trees and black and white photo of two actors in period costume with holiday greetings on verso from "We Three.")

Series VI: Scrapbooks, 1950 – ca. 1969

Box 54

- F. 1 *As You Like It*, 1950 Jan. 26 (Includes leather bound and engraved scrapbook of *As You Like It* historical illustrations; inscribed with passage from play "To Our Kat With Love – Terry – Lawrence - Armina.")

Box 55

The Millionairess – Angus McBean Photo Scrapbook, 1952 (Scrapbook was prepared and signed by McBean; includes box.)

- F. 1 Loose Photos
- F. 2 Album

Box 56-57

Old Vic Australian Tour, 1955 (Includes clippings and photos; scrapbook in Box 57 contains July 18, 1955 clipping mentioning daily calls from Hepburn to Spencer Tracy.)

Box 58

General Scrapbook, ca. 1969 (Includes material from *Coco* and *The Madwoman of Chaillot*, poetry, and clippings.)

Series VII: Oversized, 1906 – 1981 and undated

Photos, 1928 - 1976

American Shakespeare Festival, 1957, ca. 1957, and 1960

Box 59

- F. 1 Publicity, ca. 1957
Much Ado About Nothing, 1957 and ca. 1957
- F. 2 (Includes Friedman-Abeles photos.)

Katharine Hepburn Papers

- F. 3 Costume Research, ca. 1957 (Includes Los Angeles County
Museum materials.)
- F. 4-10 *Twelfth Night* Costume Designs, 1960 (Includes photos of Rouben
Ter-Arutunian designs.)
- F. 11-13 *Art and Mrs. Bottle*, 1930 (Includes White Studio photos; fragile
condition.)
- As You Like It*, 1950

Box 60

- F. 1-9 Vandamm Photos (Cort Theatre)
- F. 10 Rapport, Will – Photos (Tour, Probably)
- F. 11-14 *The Big Pond*, 1928 (Includes White Studio photos; fragile condition.)
- Coco* (Musical), 1969 and ca. 1969
1969
- F. 15-18 McElroy, Robert R. (*Newsweek* Photos), Oct. 7
Color Photos

Box 61

- F. 1 Unmounted Prints
- F. 2-6 Mounted Prints
- F. 7-9 Recording, ca. 1969

Box 62

- F. 1 *The Lake*, 1933 (Includes one Vandamm photo.)
- A Matter of Gravity*, 1976
- Friedman, Sy – Photos
- F. 2-5 Contact Sheets
- F. 6 Publicity (Includes mounted photo of Hepburn outside stage door.)
- F. 7 Tour – Blackstone Theatre (Chicago, Il.) (Includes color mounted
“Marks On” photo.)
- F. 8 *The Millionairess*, 1952 (Includes Brian Seed photograph for *Time-Life*;
fragile condition.)
- F. 9-10 *The Philadelphia Story*, 1939 (Includes Vandamm portraits of Hepburn.)
- F. 11-12 *The Warrior’s Husband*, 1932 (Includes White Studio photos.)
- Hepburn, Katharine - Portraits, ca. 1920s and ca. 1960s
- F. 13 Early Theatre, ca. 1920s
- F. 14 Beaton, Cecil, ca. 1960s (Photo is signed by Beaton.)
- F. 15 Collier, Constance, 1954 Apr. 29 (Includes photo of “A Message to
American Shakespeare Festival, April 29, 1954 by Constance Collier.”)

Miscellaneous Materials, 1906 – 1981 and undated

Coco, 1954 – 1971

Box 63

- F. 1 Orchestra Testimonial, ca. 1970 (Includes “letter” on parchment
signed by pit orchestra telling Hepburn she can’t quit.)
- Research, 1954 - 1971
- Life* Magazine, 1954 - 1969
- F. 2 1954 Mar. 1

Katharine Hepburn Papers

- F. 3 1957 Aug. 19 (Fragile condition.)
F. 4 1969 Dec. 19
F. 5 *Paris Match*, 1971 Jan. (Includes two copies of article and one entire issue.)
F. 6 Tour – Stage Manager’s Script (Probably), ca. 1970 (Includes binder with gold letters affixed (some missing); “To Kate From Ed, Mike, and Mark” on cover; clean photocopied script with lists of production materials at end.)

Box 64

- F. 1 *Cymbeline* (Queen’s Theatre, Manchester) – Souvenir, 1906 Jan. (Includes souvenir of “Mr. Richard Flanagan’s Eleventh Shakesperian [sic] Revival;” inscribed by publisher; fragile condition.)
F. 2 *Much Ado About Nothing* (*Life Magazine Clipping*), 1957
F. 3 Hepburn, Katharine, - Alfred Dixon Vocal Exercises, undated (Includes loose worksheets with Hepburn’s handwriting in leather folio with initials “S.T.” engraved on cover; also includes two sheets of clippings re: *The Lake*.)

Costume Designs, 1936 and 1955

Box 65

- F. 1 Old Vic Australian Tour – *The Taming of the Shrew*, 1955 (Includes sketch by Ruth Dolgov.)
F. 2 Unidentified Production by Muriel King, 1936 (“Mrs. Knox” and other information on verso; possibly film design.)
F. 3 American Shakespeare Festival – Award and Proclamation, 1957 – 1958 (Includes Fifth Annual Shakespeare Award, Apr. 1958; also includes company expression of gratitude to Hepburn “Our Beatrice,” signed by Jacqueline Brookes, Will Geer, Sada Thompson, Alfred Drake, and others.)
F. 4 *As You Like It* Caricature by Jan Sherwood, 1950 (Includes ink caricature, “Hepburn Takes *As You Like It* into Unchartered Territory;” see also *As You Like It* Production files.)
Photos, 1939 – ca. 1969
F. 5 *Coco* – Recording, ca. 1969 (Includes one photo.)
F. 6 *The Millionairess*, 1952 (Includes Angus McBean signed, mounted portrait of Hepburn.)
F. 7 *The Philadelphia Story* (Colonial Theatre, Boston, Ma.), 1939 (Includes one Richard Tucker photo of Hepburn; matting is torn.)
F. 8 Hepburn, Katharine – Print of Painting for The Fund for Animals, undated (Limited edition print.)
Window Cards, 1976 and 1981
F. 9 *A Matter of Gravity* (Ahmanson Theatre, Los Angeles, Ca. and National Theatre, Washington, D.C.), 1976
F. 10 *The West Side Waltz* (Forrest Theatre, Philadelphia, Pa. and Ethel Barrymore Theatre, N.Y., N.Y.), 1981
F. 11 Scrapbook Fragment – *Coco* (Michael Benthall, Probably), 1969 – 1970 (Includes clippings, photos, correspondence from Alan Jay Lerner, André Previn, and telegrams; also includes note from Hepburn telling Benthall “I hope I did you proud.”)
F. 12 Programs – Photocopies, 1928 - ca. 1950 (Includes photocopies of programs for *As You Like It*, Orpheum Theatre, Baltimore, Md., ca. 1950; *The Dollar (Holiday)*, Shubert Theatre, New Haven, Ct., 1928; *The Lake*, Martin Beck

Katharine Hepburn Papers

Theatre – National Council of Jewish Women, N.Y. Section benefit, Dec. 25, 1933; *The Philadelphia Story*, Shubert Theatre, N.Y., Oct. 2, 1939.)