

Guide to the Boris Aronson Papers and Designs, 1923-2000

***T-VIM 1987-012**

Billy Rose Theatre Division

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

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Date Completed: April 2006

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Descriptive Summary

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| Title: | Boris Aronson Papers and Designs |
| Collection ID: | *T-VIM 1987-012 |
| Creator: | Aronson, Boris |
| Extent: | 134.5 linear feet (153 boxes) |
| Repository: | Billy Rose Theatre Division. The New York Public Library for the Performing Arts |

Abstract: Boris Aronson was primarily a set designer. He is best known for his work on *The Diary of Anne Frank* (1955), *Bus Stop* (1957), *Fiddler on the Roof* (1964), *Cabaret* (1966), *Zorba* (1968), *Company* (1970), *Follies* (1971), and *Pacific Overtures* (1976). Aronson won eight Antoinette Perry (Tony) Awards for Best Scenic Design. The collection is made up mainly of designs, but also includes production materials, scripts, and other papers.

Administrative Information

Access

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

Publication Rights

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Preferred Citation

Boris Aronson Papers and Designs, *T-VIM 1987-012, Billy Rose Theatre Division, The New York Public Library for the Performing Arts.

Custodial History

The Boris Aronson Papers and Designs were donated to the Billy Rose Theatre Division in 1987 by Lisa Aronson.

Biographical Note

Boris Solomon Aronson was a scenic designer, occasional costume designer, painter and sculptor. He was born around 1900 in Kiev (currently the independent Ukraine), the son of a rabbi, and came of age during the Russian Revolution. He studied art and design at the School of Modern Painting in Moscow, as well as studying with the avant-garde painter and stage designer Alexandra Exter. He continued his education in Paris and Berlin, and in 1923 wrote a book about his friend, the artist Marc Chagall. (Chagall's cubist-fantastic paintings based on Aleichem's stories would later inspire Aronson's sets for *Fiddler on the Roof*.) In 1923 he emigrated to the United States and began designing sets for New York's Jewish theaters, first with the experimental Unser Theater and later with the Yiddish Art Theater. These early designs clearly showed Aronson's rejection of naturalism in design. A good example of this is Aronson's depiction of Hell as the human mind in *The Tenth Commandment* (1926). It was during these years that Aronson developed his theories on stage design: the set should permit varied movement; each scene should contain the mood of the whole play; and that the setting should be beautiful in its own right.

Aronson's first foray into English-speaking theater was the 1927 production, *2 x 2 = 5*. As the Great Depression progressed he worked diversely, designing productions for Radio City Music Hall, on Broadway, and joining the Group Theater. The Group Theater was founded in 1931 by Harold Clurman, Cheryl Crawford and Lee Strasberg and was based on the principles of ensemble acting, first seen in the Moscow Art Theater. Aronson and Clurman (who once called Aronson a "master visual artist of the stage") would eventually work together on 11 productions, including the Group Theater's *Awake and Sing!* (1935), *Paradise Lost* (1935), and *The Gentle People* (1939). Aronson's notable productions of the 1930s include *Walk A Little Faster* (1932, starring Bea Lillie) which featured innovative use of curtains, for example, one was shaped like an iris lens.

During the 1940s Aronson continued to innovate by using colored slides to create projected scenery. In 1947 the Museum of Modern Art exhibited these stage designs in the show *Painting with Light* (a phrase coined by Aronson to describe these collage like works). He used this technique for one of his first ballets, *The Great American Goof* (1940). Aronson would continue to design for ballets throughout his career. In 1943 Lisa Jalowetz became his professional assistant and two years later they would marry. She continued to assist him throughout his career.

1950-1951 brought greater recognition of Aronson's talents. That year he received the Antoinette Perry (Tony) Awards for Best Design for *Season in the Sun* (1950), *The Country Girl* (1950), and *The Rose Tattoo* (1951). Other notable productions during the 1950s include *I Am a Camera* (1951, based on Christopher Isherwood's book that would later inspire the musical *Cabaret*), *The Crucible* (1953), *The Diary of Anne Frank* (1955), and *Bus Stop* (1955).

If the 1950s was the decade of Aronson's association with earnest dramas, the 1960s brought him widespread acclaim as a designer for musical theater. His collaborations with Harold Prince, beginning with *Fiddler on the Roof* in 1964, progressing to *Cabaret* (1966, renowned for his use of a lightweight mylar mirror that reflected the audience back to themselves) and *Zorba* (1968) were resounding successes. Prince and Aronson continued to work together in the 1970s on *Company* (1970), *Follies* (1971), *Great God Brown* (1973) and *Pacific Overtures* (1976). The designs for *Pacific Overtures*, in particular, brought together Aronson's love of innovation through his use of color copies in the design process, and his lifelong fascination with traditional art forms like Japanese printing.

Aronson's final designs were for Baryshnikov's *The Nutcracker* (1976). By his death in 1980 Aronson had won eight Antoinette Perry (Tony) awards for Best Scenic Design. His designs were exhibited at the Library for the Performing Arts in 1981, as well as being exhibited at the Katonah Gallery in conjunction with *The New York Times* critic Frank Rich's book *The Theatre Arts of Boris Aronson*.

Scope and Content Note

The majority of the Aronson collection is set designs, followed by production materials and scripts. Professional Papers (Series I) and General Research (Series VII) contain materials not directly associated with specific productions. Most of the other series – Scripts, Programs, Clippings, Production Materials, Designs, Elevations & Blueprints, and Oversized Materials - are organized by production name. They illustrate Aronson's thought and work processes from beginning to end. Production Materials and Designs include Aronson's early work for the Jewish theater, a particularly interesting time in his career and unique to this collection. Amongst the designs for groundbreaking productions like *The Diary of Anne Frank* (1955) and *Cabaret* (1966), there is evidence of concepts that were eventually discarded like the Art Nouveau version of *Follies* (1970) and preliminary screens tried out in *Company* (1970). Production Materials boasts research materials for *Orpheus Descending* (1957) recommended to Aronson by Tennessee Williams himself. Lisa Aronson's notes throughout provide additional information, and she also had a hand in constructing Boris Aronson's scrapbooks. Aronson's writings (in Series I) allow Mr. Aronson to speak directly about his work, including his short book about Marc Chagall, a friend of Aronson's whose work inspired his designs for *Fiddler on the Roof* (1964). There is virtually no personal material in the collection.

Organization

The collection is organized into 9 series. They are:

Series I: Professional Papers, ca. 1925-1994; undated

Series II: Scripts, 1938-2000; undated

Series III: Programs, 1911-1977; undated

Series IV: Clippings, ca. 1929-1990; undated

Series V: Scrapbooks, 1926-1958

Series VI: General Research, undated

Series VII: Production Materials, ca. 1924-1978; undated

Series VIII: Designs, Elevations & Blueprints, ca. 1923-1976; undated

Series IX: Oversized Materials, ca. 1923-1986; undated

Series Descriptions

Series I: Professional Papers, ca. 1925-1994; undated

9 boxes

Alphabetical

Professional Papers contain documents not directly related to Aronson's theatrical designs. Art includes catalogues of paintings and drawings by Aronson as well as photographs of a mural he did for the Unser Theater. Awards & Recognitions contains mainly invitations to awards ceremonies that Aronson attended, including when he received his last Tony award (1976). The majority of Biographical Materials is information for, and drafts of, Frank Rich's biography of Aronson: *The Theatre Art of Boris Aronson*. Conferences & Committees includes Aronson's report on his 1965 cultural exchange trip to Moscow. Correspondence includes letters from Harold Clurman, Elia Kazan, and Hal Prince. Throughout Aronson's life his art and designs were exhibited internationally, two of the most notable exhibitions that are represented in this series are his 1947-1948 show at the Museum of Modern Art (called *Painting with Light*) and a particularly thorough post-mortem exhibit at the Katonah gallery (1989). Financial and legal items include contracts and grant applications. There are transcripts of interviews with Aronson discussing his designs and collaborations. Finally, Aronson's writings include his short work on Marc Chagall, a personal friend whose work inspired the designs for *Fiddler on the Roof* (1964).

Series II: Scripts, 1938-2000; undated

13 boxes

Alphabetical

Rarely do Aronson's scripts contain annotation or multiple drafts. Notable exceptions are *The Diary of Anne Frank*, *Dreyfus in Rehearsal*, *J.B.*, and *Zorba*.

Series III: Programs, 1911-1977; undated

3 boxes

Alphabetical

Programs spans Aronson's entire career – from his early work in Jewish theater to his final works in theater and dance (*Pacific Overtures* and Baryshnikov's *The Nutcracker*).

Series IV: Clippings, ca. 1929-1990; undated

2 boxes

Alphabetical

Except for the final three "General" folders, Clippings pertain to and are organized by specific productions. Clippings that concern Aronson's artwork outside the theater are part of the files in Series I.

Series V: Scrapbooks, 1926-1958

1 box

Chronological

Scrapbooks were constructed by Aronson (and his wife) and only cover the first half of his career. They are not sequential, with years overlapping not only with each other, but with the two large scrapbooks (1924-1932, 1932-1935) in the Oversized Material series (Series IX).

Series VI: General Research, undated

3 boxes

Alphabetical

General research is not identified with a particular show but rather organized by subject (for example, German Woodcuts or Tattoos). It is mainly reproductions of artwork and some photographs.

Series VII: Production Materials, ca. 1924-1978; undated

3 boxes

Alphabetical

Production materials are organized by show title. Examples of the types of materials included are research, production notes, photographs of sets/performances/models, and prop lists. Of note are the research materials for *Orpheus Descending*, which were personally suggested by Tennessee Williams, and Jerome Robbins's production notes for the original *Fiddler on the Roof*.

Series VIII: Designs, Elevations & Blueprints, ca. 1923-1976; undated 112 boxes

Alphabetical

“Designs” refers to scenic designs, though Aronson did occasionally design costumes. Costume designs are always identified specifically as such. Aronson’s early works for the Jewish theaters in New York are generally organized by production name, but there are some early works that are listed simply under “Jewish theater”. Also included in this series are a few flat model pieces. Productions that illustrate the entire design process best include *Company*, which has preliminary screens that were used for the out-of-town tryouts but eventually discarded, and *Pacific Overtures*, when he first employed a color copier in the design process.

| | |
|---|----------------|
| Series IX: Oversized materials, ca. 1923-1986; undated | 6 boxes |
|---|----------------|

Alphabetical

The oversized materials are organized to mirror the rest of the collection (i.e., Biographical Materials, General research, etc); the only difference is the large format. It also includes two complete scrapbooks spanning the years 1924 to 1935, and a photograph of the 1950-1951 Tony awards – the evening Aronson won three Tonys.

Box/Folder Description

Series I: Professional Papers, ca. 1925-1994

Art, ca. 1925-1988

| <u>Box</u> | <u>Fol</u> | |
|------------|------------|--|
| 1 | 1 | Catalogues, 1962-1988 |
| | 2 | Unser Theater Mural, ca. 1925-1930 |
| | | Awards & Recognitions, 1964-1991 |
| | 3 | Antoinette Perry (Tony) Awards, 1972 & 1976 (Invitation to the 1972 ceremony and Aronson's 1976 acceptance speech for <i>Pacific Overtures</i> .) |
| | 4 | Creative Arts Award, 1969 (At Brandeis University.) |
| | 5 | Mary L. Murphy Award in Design, undated (From the Long Wharf Theatre. Given to Ming Cho Lee - Lisa Aronson was on the Honorary Committee.) |
| | 6 | Sholom Alecheim medallion, 1964 |
| | 7 | Theatre Hall of Fame, 1979 & 1991 |
| | | Biographical Materials, 1947-1986; undated |
| | 8 | General, 1968 <i>The Theatre Art of Boris Aronson</i> , 1947-1986; undated (By Frank Rich.) |
| | 9 | Research, 1947-1975; undated |
| | 10 | Contents, preface, list of illustrations |
| | 11 | List of illustrations and their captions |
| | 12 | Publishers material |
| | 13 | Publishers proof copy |
| | 14 | Various partial drafts |
| 2 | 1-2 | Complete draft (Annotated by Lisa Aronson. Marked as 'close to final draft'.) |
| 3 | 1-3 | Illustrations (Mostly color images, mounted on cardboard and identified by number.) |
| 4 | 1-2 | Illustrations (Mostly color images, mounted on cardboard and identified by number.) |
| | 3 | Photographs (Black and white.) |
| | 4 | Transparencies of illustrations |
| 5 | 1 | Obituaries, 1980 |
| | 2 | <i>Who's Who in America/American Theater</i> , undated |
| | | Conferences and Committees, 1940-1991 |
| | 3 | Cultural exchange trip to Moscow, 1965 (Includes Aronson's report on the trip.) |
| | 4 | Various, 1940-1991 |
| | | Correspondence, 1932-1994; undated |
| 6 | 1 | Atkinson, Brooks, 1967-1978; undated |
| | 2 | A, 1938-1983; undated (Includes unanswered letters from Aronson.) |
| | 3 | B, 1935-1986; undated |
| | 4 | Cacoyannis, Michael, 1965-1967; undated |
| | 5 | Canaday, John, 1961-1971 (Art critic for <i>The New York Times</i> .) |

| Box/Folder | Description |
|------------|---|
| 6 | <p>Clurman, Harold, 1938-1992; undated (Last dated letter from Clurman is from 1972. Also included are three 1991-1992 letters from Robert Hethmon, who edited Clurman's letters for publication.)</p> <p>7 C, 1965-1990; undated</p> <p>8 D-G , 1951-1993; undated</p> <p>9 Hall, Peter & Desmond, 1953-1967; undated (Of the Shakespeare Memorial Theatre/the Royal Shakespeare Theatre.)</p> <p>10 Kazan, Elia, 1958-1981; undated</p> <p>11 H-L, 1937-1983; undated</p> <p>12 New York Public Library, 1954-1994</p> <p>13 M-O, 1935-1991; undated</p> <p>14 Prince, Harold (Hal), 1969-1978; undated</p> <p>15 P-S, 1938-1989; undated (Includes letters in German from Otto Schenk and a letter on behalf of Max Reinhardt concerning <i>The Merchant of Yonkers</i>.)</p> <p>16 T-Z, 1957-1990; undated</p> <p>17 Congratulations on book, 1987-1993 (Letters to Lisa Aronson and Frank Rich on the publication of <i>The Theatre Art of Boris Aronson</i>. All but one are from 1987-1988.)</p> <p>18 Telegrams, 1932-1977; undated (Mainly well wishes for various opening nights.)</p> <p>19 Unidentified, 1962-1991; undated</p> |
| 7 | <p>Exhibitions, 1927-1990; undated</p> <p>1 American Ballet Theatre, 1976</p> <p>2 Anderson Galleries, 1927</p> <p>3 Architectural League of New York, 1933</p> <p>4 Brandeis University, 1949</p> <p>5 Corcoran Gallery of Art, 1957</p> <p>6 Galerie Hodebert, 1928 (An exhibition Aronson visited, rather than one his work was in?)</p> <p>7 The George Washington Art Gallery, 1968</p> <p>8 The Houghton Library, 1972 (From the Harvard Theatre Collection.)</p> <p>9 The Hudson River Museum, 1976</p> <p>10 Jewish Community Center, 1963 (In Richmond, Virginia.)</p> <p>11 The Jewish Museum, 1988 (In a show about golems.)</p> <p>12 Judah L. Magnes Museum, 1988 (<i>Tradition and Revolution: the Jewish Renaissance in Russian Avant-Garde Art, 1912-1928.</i>)</p> <p>Katonah Gallery , 1988-1990 1989 exhibition, <i>Stage Design as Visual Metaphor</i>. Curated by Frank Rich.</p> <p>13 Correspondence, 1988-1990</p> <p>14 Clippings, 1989</p> <p>15 Various, 1989</p> <p>16 Kinokuniya Gallery, 1974 (In Tokyo.)</p> <p>17 The Museum of Modern Art, 1947-1948</p> |

| Box/Folder | Description |
|------------|---|
| Box 7 | Fol 18 Museum of Tel Aviv, 1934 |
| | Fol 19 National Museum of American Jewish History, 1988 |
| | Fol 20 New York Cultural Center, 1974 (Max Reinhardt exhibition. Aronson was on the honorary committee and lent memorabilia to the exhibition.) |
| 8 | 1 New York Public Library, 1976-1984; undated 1976-1977 (Exhibition about Kurt Weill and Lotte Lenya. Commemorative book inscribed by Lenya.) |
| | 2 1981 |
| | 3 1984 |
| | 4 Undated (Exhibition of Ming Cho Lee's work. Program includes thank-you to Aronson.) |
| | 5 Nierendorf Gallery, 1945 |
| | 6 North Dakota Museum of Art, 1983 |
| | 7 Parrish Art Museum, 1992 (<i>Art in Theatre.</i>) |
| | 8 The Philadelphia Art Alliance, undated |
| | 9 Steimatzky's, 1933 (In Israel.) |
| | 10 Stendhal Art Galleries, 1941 |
| | 11 Storm King Art Center, 1963 |
| | 12 Syracuse Museum of Fine Arts, 1954 |
| | 13 Wright-Hepburn-Webster Gallery, 1968 |
| | Financial & Legal |
| | Contracts, 1923-1964 |
| | 14 1923-1925 (One in Hebrew with translation, one in Russian, and one in German.) |
| | 15 1954-1964 (Mostly United Scenic Artists.) |
| | Grant Applications, 1950-1964 |
| | 16 Educational Exchange Program, 1964 |
| | 17 Ford Foundation, 1961 |
| | 18 Guggenheim Fellowship, 1950 |
| | 19 Releases, 1976-1988 |
| | 20 Miscellaneous, 1974-1976; undated |
| | Interview transcripts, 1961-1975; undated |
| | 21 With Hethmon, ca. 1961 |
| | 22 With Garson Kanin, 1975 |
| | 23 With Virginia Rowe, ca. 1961 (Regarding Clifford Odets.) |
| | 24 With unidentified persons, undated |
| | Writings, 1923-1978; undated |
| | Articles |
| 9 | 1 <i>A Designer's Notebook</i> , undated (Also known as <i>On Designing Plays.</i>) |
| | 2 <i>Designing Sweet Bye and Bye</i> , ca. 1946 |
| | 3 Harold Clurman Theatre Event, 1978 |
| | 4 <i>Notes on Elia Kazan</i> , 1973 |

| Box/Folder | Description |
|---|--|
| <u>Box</u> | <u>Fol</u> |
| 9 | 5 <i>Notes on J.B.</i> , undated (Elia Kazan directed <i>J.B.</i>) |
| | 6 <i>Marc Chagall</i> , 1923 (Photocopy of Aronson's short book on his friend. Includes German text and English translation.) |
| | 7 <i>Pacific Overtures</i> , 1976 (Published in January 1976 issue of <i>Theatre Craft</i> .) |
| | 8 <i>Preparation and Visualization: Designing for Theatre</i> , 1969 |
| | 9 <i>The Theatre Takes Stock</i> (1940) |
| | Notes |
| | 10-12 Autobiographical notes, undated (Some used by Frank Rich for his book <i>The Theatre Art of Boris Aronson</i> .) |
| | 13 Imaginary interview of Aronson by Aronson, undated |
| | 14 On Designing Musicals, 1974 |
| | 15 On Modern Art, undated (Parts were eventually published?) |
| | 16 On Paris, undated |
| | 17 Speech at the Actor's Studio, 1948 |
| | 18 For unidentified book by Aronson?, undated |
| | 19 Various, undated |
| | 20 Various taken by Lisa Aronson, undated |
| Series II: Scripts, 1938-2000; undated | |
| <u>Box</u> | <u>Fol</u> |
| 10 | 1 <i>21 Rue Balzac</i> , 1967 |
| | 2 <i>1776</i> , 1968 (Includes note from the producer, Stuart Ostrow. In the end, Jo Mielziner designed this production.) |
| | 3 <i>Les Blancs</i> , undated |
| | 4 <i>Boesman and Lena</i> , 1969 |
| | 5 <i>Brave New World</i> , 1938-1939 (Adapted from Aldous Huxley's book by Louis Walinsky.) |
| | 6 <i>Cabaret</i> , 1966 Aug. 18 (Rehearsal version.) |
| | 7 <i>Charley and Joan</i> , 1973-1974 (Written in 1973, revised January 14, 1974.) |
| | 8 <i>Children from Their Games</i> , undated |
| 11 | 1 <i>A Chorus Line</i> , undated (Completely different from the 1970s musical <i>A Chorus Line</i> .) |
| | 2 <i>Cockadoodle Dandy</i> , undated |
| | 3 <i>Come Dressed in Red</i> , undated |
| | <i>Company</i> |
| | 4 1969 May (First draft.) |
| | 5 Undated |
| | 6-7 <i>Count Me For a Stranger</i> , 1957 (Two slightly different versions.) |
| | 8 <i>The Creation of the World and Other Business</i> , undated |

| Box/Folder | Description |
|------------|--|
| <u>Box</u> | <u>Fol</u> |
| 12 | 1-2 <i>The Crossing</i> , 1959 (Two slightly different versions.) |
| | 3 <i>Dancers</i> , undated |
| | 4 <i>The Dark</i> , undated |
| | 5 <i>Der Besuch der Alten Dame</i> , 1970 (Published vocal score for opera. In German - translates literally as "that visits the old lady".) |
| | <i>The Diary of Anne Frank</i> , ca. 1955-1957; undated |
| 13 | 1 ca. 1955 (This early version is called <i>The Diary of a Young Girl</i> .) |
| | 2 Undated (This early version is called <i>The Diary of a Young Girl</i> .) |
| | 3 1957 Sept. 26 (Includes pages added on October 2 and October 7.) |
| | 4 <i>A Doll's Life</i> , 1981 |
| | <i>Dreyfus in Rehearsal</i> |
| | 5 1974 May 31 (This early version is called <i>Dreyfus</i> .) |
| | 6 1974 July 12 |
| | 7 1974 Aug. 15 |
| 14 | 1 In Yiddish, undated (Photocopy of handwritten translation.) |
| | 2 <i>An Early Life</i> , undated (Was in a William Morris Agency folder.) |
| | 3 <i>Faith Healer</i> , undated (Includes a note "With the Compliments of Morton Gottlieb".) |
| | <i>Fiddler on the Roof</i> , undated |
| | 4-5 Undated |
| | 6 In Japanese, undated (Two slightly different early versions, both named <i>Tevye</i> .) |
| 15 | 1 <i>From Cave to Cosmos - One Earth, One Sky, One Sea, A Spectacular of Ideas</i> , 1958 (Includes material about the piece, which is a "dramatic choral poem" for voice.) |
| | 2 <i>From Under the Sea</i> , 1955 |
| | 3 <i>The Garden of Sweets</i> , 1961 |
| | 4 <i>The Girls</i> , undated (Includes handwritten note to return to Norman Lloyd.) |
| | 5 <i>The Great American Goof</i> , 1939 |
| | 6 <i>The Heart's a Forgotten Hotel</i> , undated |
| | 7 <i>A Hole in the Head</i> , 1956 |
| | 8 <i>The House of Blue Leaves</i> , 1967 |
| | 9 <i>Hymie and the Voices</i> , undated |
| 16 | 1-2 <i>Incident at Vichy</i> , undated (Folder 2 contains some notes on the backs of script pages.) |
| | <i>J.B.</i> |
| | 3 1958 |
| | 4 1960 Feb. (As published in <i>Theatre Arts</i> magazine.) |
| | 5 Undated |
| <u>Box</u> | <u>Fol</u> |

| Box/Folder | Description |
|------------|---|
| 16 | 6 <i>Jacobowsky and the Colonel</i> , undated |
| | 7-8 <i>Judith</i> , undated (Two slightly different versions.) |
| | 9 <i>Juliet of the Spirits</i> , undated (First rough draft.) |
| 17 | 1 <i>The Last Station</i> , undated |
| | 2 <i>Let's Face It</i> , 1964 |
| | <i>A Little Night Music</i> , 1972 |
| | 3 With 1 November revisions |
| | 4 With 5 November revisions |
| | 5 <i>A Loss of Roses</i> , 1959 |
| | 6 <i>The Luckiest Man in the World</i> , undated |
| | 7 <i>Man of La Mancha</i> , 1963 (First draft.) |
| | 8 <i>The Master-Builder</i> , undated (Adapted by Max Faber from the play by Henrik Ibsen.) |
| 18 | 1 <i>Meegan's Game</i> , undated |
| | 2 <i>A Memory of Two Mondays</i> , undated |
| | 3 <i>The Moonlight File</i> , undated |
| | 4 <i>Mourning Becomes Electra</i> , 1964 (Several versions, both complete and incomplete.) |
| | 5 <i>Older People</i> , 1972 |
| | 6 <i>Orpheus Descending</i> , 1958 (As published in <i>Theatre Arts</i> magazine. Includes photograph of Aronson's set.) |
| | 7 <i>Paris Blues</i> , 1958 |
| | 8 <i>The Picnic of Claretta</i> , ca. 1974 |
| | 9 <i>A Piece of Noon</i> , undated |
| | 10 <i>Pippin</i> , undated |
| 19 | 1 <i>Poor Murderer</i> , 1975 |
| | 2 <i>The Price</i> , 1967 |
| | 3 <i>The Purging of Simon Madden</i> , undated |
| | <i>The Queen and the Rebels</i> , undated (Originally written in Italian by Ugo Betti.) |
| | 4 English translation by Henry Reed |
| | 5 New American translation by Eugene Lion |
| | 6 <i>Rainbow Terrace</i> , 1967 (Inscribed by the author, Mordecai Gorelik.) |
| | 7 <i>The Red Devil Battery Sign</i> , 1974 |
| | 8 <i>The Rope Dancers</i> , 1957 & 1960 (Includes script as published in <i>Theatre Arts</i> magazine in January 1960.) |
| 20 | 1 <i>Scream</i> , undated |
| | 2 <i>The Search for Signs of Intelligent Life in the Universe</i> , 1985 & 2000 (The Plymouth Theatre, 1985 and the Booth Theatre, 2000. Boris Aronson never worked on this production, but perhaps his wife Lisa was involved?) |
| | 3 <i>Seidman</i> , 1962 |
| | 4-5 <i>Seize the Day</i> , undated (Two slightly different versions.) |
| | 6 <i>Semi-Detached</i> , undated |
| <u>Box</u> | <u>Fol</u> |
| 20 | 7 |

| Box/Folder | Description |
|------------|--|
| 21 | <div data-bbox="321 268 337 296">1</div> <i>She Went That Way</i> , undated <i>The Silver Lake</i> , undated <i>Small War on Manhattan</i> <div data-bbox="321 342 337 369">2</div> 1955 <div data-bbox="321 380 337 407">3</div> 1958 (Includes script as published in <i>Theatre Arts</i> magazine in August 1958.) <div data-bbox="321 453 337 480">4</div> <i>Stages</i> , undated <div data-bbox="321 491 337 518">5</div> <i>Sunrise</i> , 1957 (First completed draft, August 2 1957.) <div data-bbox="321 529 337 556">6</div> <i>Sunset</i> , 1966 <div data-bbox="321 567 337 594">7</div> <i>Tovarich</i> , undated <div data-bbox="321 604 337 632">8</div> <i>The Trial of Lee Harvey Oswald</i> , undated <div data-bbox="321 642 337 669">9</div> <i>A Very Special Baby</i> , undated <div data-bbox="321 680 354 707">10</div> <i>Vieux Carre</i> , undated |
| 22 | <div data-bbox="321 726 337 753">1</div> <i>The Watering Place</i> , undated <i>Zorba</i> , 1968 <div data-bbox="321 800 337 827">2</div> April <div data-bbox="321 837 337 865">3</div> June <div data-bbox="321 875 337 903">4</div> August <div data-bbox="321 913 337 940">5</div> Untitled, A Farce-Comedy, undated (By Jack Bostick.) <div data-bbox="321 951 337 978">6</div> Unidentified, undated (Complete script. Characters include Paul Dauphin, Georgette de Vauquelin, and Bernu.) <div data-bbox="321 1010 337 1037">7</div> Unidentified, undated (Act I only.) |
| | Series III: Programs, 1911-1977; undated |
| <u>Box</u> | <u>Fol</u> |
| 23 | <div data-bbox="321 1157 337 1184">1</div> A-B, 1929-1955; undated <div data-bbox="321 1194 337 1222">2</div> Ca-CI, 1940-1987 <div data-bbox="321 1232 337 1260">3</div> Co-Cr, 1950-1971 <div data-bbox="321 1270 337 1297">4</div> D-E, 1945-1967 <i>Fiddler on the Roof</i> <div data-bbox="321 1329 337 1356">5</div> 1960-1969 <div data-bbox="321 1367 337 1394">6</div> 1970-1991; undated |
| 24 | <div data-bbox="321 1423 337 1451">1</div> F, 1925-1991 <div data-bbox="321 1461 337 1488">2</div> G-H, 1939-1962; undated <div data-bbox="321 1499 337 1526">3</div> I-J, 1929-1965; undated <div data-bbox="321 1537 337 1564">4</div> <i>A Little Night Music</i> , 1973-1979 <div data-bbox="321 1575 337 1602">5</div> L, 1934-1959 <div data-bbox="321 1612 337 1640">6</div> M, 1939-1967 <div data-bbox="321 1650 337 1677">7</div> <i>The Nutcracker</i> , 1977 <div data-bbox="321 1688 337 1715">8</div> N, 1941 <div data-bbox="321 1726 337 1753">9</div> O, 1955-1957 <div data-bbox="321 1764 354 1791">10</div> P, 1935-1975 |
| 25 | <div data-bbox="321 1810 337 1837">1</div> R, 1930-1957 |
| <u>Box</u> | <u>Fol</u> |
| 25 | 2 |

| Box/Folder | Description |
|---|---|
| | S, 1911-1965 |
| 3 | T, 1926-1974 |
| 4 | U-Z, 1932-1956; undated |
| 5 | Unidentified, 1926; undated (In Yiddish.) |
| Series IV: Clippings, ca. 1929-1990; undated | |
| <u>Box</u> | <u>Fol</u> |
| 26 | 1 <i>Angels on Earth</i> , ca. 1929 |
| | 2 <i>Awake & Sing!</i> , 1993 (Late interview with Clifford Odets.) |
| | 3 <i>The Big People</i> , 1947 |
| | 4 <i>The Bird Cage</i> , 1950 |
| | 5 <i>Bus Stop</i> , 1982 |
| | <i>Cabaret</i> |
| | 6 1966-1968 |
| | 7 1979-1987 |
| | 8 <i>Cabin in the Sky</i> , 1940-1952 |
| | 9 <i>Company</i> , 1970-1972 |
| | 10 <i>Coriolanus</i> , 1959 |
| | 11 <i>The Creation of the World and Other Business</i> , 1972-1973 |
| | 12 <i>The Crucible</i> , 1953 |
| | 13 <i>The Diary of Anne Frank</i> , ca. 1958 |
| | 14 <i>Do Re Mi</i> , 1961 |
| | 15 <i>Dreyfus in Rehearsal</i> , 1974 |
| | <i>Fiddler on the Roof</i> |
| | 16 1964-1978 |
| | 17 1969 (South African production.) |
| | 18 1980-1989 |
| | 19 <i>Fidelio</i> , 1970-1972 |
| | 20 <i>The Firstborn</i> , ca. 1958 |
| | <i>Follies</i> |
| | 21 1971 |
| | 22 1971-1972 |
| | 23 <i>The Great American Goof</i> , 1940 |
| | 24 <i>Great God Brown</i> , 1972 |
| 27 | 1 Harold Clurman Theatre Artists Fund Opening Night Party, 1981 |
| | 2 <i>A Hole in the Head</i> , 1957 |
| | 3 <i>I Am a Camera</i> , 1952 |
| | 4 <i>Incident at Vichy</i> , 1964 |
| | 5 <i>J.B.</i> , 1959-1976 |
| | (The 1976 article is about the 1958-1959 production.) |
| | 6 <i>Judith</i> , 1962 |
| | 7-8 <i>A Little Night Music</i> , 1973-1975 |
| | 9 <i>Miss Underground</i> , 1943 |
| <u>Box</u> | <u>Fol</u> |
| 27 | 10 <i>Mourning Becomes Electra</i> , 1967 |

| Box/Folder | Description |
|---|---|
| 11 | <i>The Nutcracker</i> , 1976-1978 |
| 12 | <i>Over 21</i> , 1944 (Designed by Lisa Aronson, née Jalowetz.) <i>Pacific Overtures</i> |
| 13 | 1975-1976 July |
| 14 | 1976 Aug.-Nov.; Undated |
| 15 | <i>The Picnic of Claretta</i> , 1974 (In French.) |
| 16 | <i>The Price</i> , 1968 (Includes article in German.) |
| 17 | <i>Rainbow Terrace</i> , 1966 |
| 18 | <i>The Red Poppy</i> , 1944 |
| 19 | <i>The Rose Tattoo</i> , 1953 |
| 20 | <i>Semi-Detached</i> , 1960 |
| 21 | <i>South Pacific</i> , 1944 |
| 22 | <i>Sunset</i> , 1966 |
| 23 | <i>Sweet Bye and Bye</i> , ca.1946 |
| 24 | <i>The Theatre Arts of Boris Aronson</i> , 1987-1990; undated |
| 25 | <i>The Tzaddick</i> , 1974 <i>Zorba</i> , 1968-1969 |
| 26 | General (Includes articles not related to specific shows.) |
| 27 | 1926-1969 (Includes article in Swedish.) |
| 28 | 1970-1990 (Includes article in Japanese.) |
| 29 | Undated (Includes article in Hebrew.) |
| Series V: Scrapbooks, 1926-1958 | |
| <u>Box</u> | <u>Fol</u> |
| 28 | 1 1926-1931 |
| | 2 1929-1962 |
| | 3 1934-1941 (?) |
| | 4 1943-1958 |
| Series VI: General Research, undated | |
| <u>Box</u> | <u>Fol</u> |
| 29 | 1 African Art |
| | 2 Ancient Art & Architecture (Mainly Egyptian, Greek, and Roman.) |
| | 3 Architecture |
| | 4-7 Art |
| | 8 Bayeux Tapestry |
| | 9 Decorative Elements |
| | 10 Demolished Buildings & Ruins |
| | 11 Designs by other artists (Both costume and scenic design.) |
| | 12 Detective Story (Was in envelope marked Detective Story.) |
| 30 | 1 Flowers (One Matisse image has a rough sketch, possibly by Aronson, on the back.) |
| | 2 Folk Art and Household Items (Including tools and musical instruments.) |
| <u>Box</u> | <u>Fol</u> |
| 30 | 3 France General research, in French |

| Box/Folder | Description |
|------------|--|
| | 4 16th century |
| | 5 Paris photographs |
| | 6 German Woodcuts (Includes <i>Dance of Death</i> .) |
| | 7 Great Britain (Homes.) |
| | 8 Industry & Machinery |
| | 9 Interiors |
| | 10 Iranian Art |
| | 11 Italian Art & Architecture |
| | 12 Japanese Art & Architecture |
| | 13 Jewish History |
| | 14 Landscapes |
| | 15 Mathematical models & designs |
| | 16 New York City |
| 31 | 1 Portraits |
| | 2-3 Religious Art & Architecture (Includes etchings of the martyring of saints.) |
| | 4-5 Russian Theater |
| | 6 Switzerland |
| | 7 Tattoos (Designs painted on cardboard.) |
| | 8 Textures |
| | 9 Theaters |
| | 10 Transportation (Boats, trains, planes...) |
| | 11 U.S.S.R. United States |
| | 12 19th century |
| | 13 20th century |
| | 14 Workers (Includes photo essay by Irving Penn.) |
| | 15 Vaudeville, movie stills, and composites |
| | 16 Miscellaneous |

Series VII: Production Materials, ca. 1924-1978; undated

| <u>Box</u> | <u>Fol</u> | |
|------------|------------|---|
| 32 | 1 | $2 \times 2 = 5$, 1927 |
| | 2 | <i>Agadatti</i> , 1924 |
| | | <i>Andorra</i> , 1963 |
| | 3 | General Papers |
| | 4 | Photographs (Black and white photographs, many mounted on cardboard.) |
| | 5 | <i>Angels on Earth</i> , 1929 (Black and white photograph, performed at The Jewish Theater.) |
| | 6 | <i>The Assassin</i> , 1945 (Black and white photograph, includes photocopies of sketches.) |
| | 7 | <i>Awake and Sing</i> , 1935 (Black and white photograph, includes negatives.) |
| | 8 | <i>Ballade</i> , 1952 (Black and white photographs. Ballet by Jerome Robbins.) |
| <u>Box</u> | <u>Fol</u> | |
| 32 | 9 | <i>Barefoot in Athens</i> , 1951 (Black and white photographs, includes sketches.) |

| Box/Folder | Description |
|------------|---|
| 10 | <i>Battleship Gertie</i> , 1935 (Black and white photographs, includes negatives.) |
| 11 | <i>The Big People</i> , 1947 (Black and white photographs, includes negatives.) |
| 12 | <i>The Bird Cage</i> , 1950 (Black and white photographs, includes lighting plot.) |
| 13 | <i>The Body Beautiful</i> , 1935 (Black and white photographs.) |
| 14 | <i>The Bronx Express</i> , 1925 (Black and white photographs with scene descriptions.) |
| 15 | <i>Bus Stop</i> , 1955 <i>Cabaret</i> , 1966; undated |
| 33 | 1 1966 (Research material with photos from 1920s and 1930s.) |
| | 2 1966 (Photographs, sketches and negatives.) |
| | 3 Undated (Photographs of 1/4" model set drawings.) |
| | 4 Undated (Performance photographs.) |
| | 5 <i>Cabin in the Sky</i> , 1940 (Photographs of costume sketches and set research.) |
| | 6 <i>Cafe Crown</i> , 1942 (Photographs of set research.) |
| | 7 <i>The Changeling</i> , 1947 (Black and white photographs with negatives and scene breakdown.) |
| | 8 <i>Clash by Night</i> , 1941 (Photographs of set research, sketches and performances.) |
| | 9 <i>The Cold Wind and the Warm</i> , 1958 (Black and white photograph of model set and scene breakdown.) |
| | <i>Company</i> , 1970 |
| 34 | 1 Images for projection (Black and white photographs, negatives and slide images for projections.) |
| | 2 Photos of models (Black and white photographs.) |
| | 3 Photos of performances & sets (Black and white photographs of performances and set sketches.) |
| | 4 Research photographs (Black and white photographs.) |
| | 5 Research photographs of Lincoln Center (Black and white photographs.) |
| | 6 Samples of materials & furniture research (Magazine clippings, catalogues of fabric samples, and shipment notes.) |
| 35 | 1 <i>Coriolanus</i> , 1959 (Black and white photographs of set models, sketches, and performances. Includes scene breakdown.) |
| | 2 <i>The Country Girl</i> , 1950 (Black and white photographs of set.) |
| | 3 <i>The Creation of the World & Other Business</i> , 1972 (Includes research photos, negatives, and notes from Harold Clurman and Arthur Miller.) |
| | 4 <i>The Crucible</i> , 1953 (Black and white photographs of performances with negatives.) |
| | 5 <i>Dancing in a Checkered Shade</i> , 1955 (Black and white research photographs.) |
| <u>Box</u> | <u>Fol</u> |
| 35 | 6 <i>Day and Night</i> , 1924 (Performance and set photographs of the Unser Theater in the Bronx. Originally with |

| Box/Folder | Description |
|------------|--|
| | “Jewish theater”.) |
| 7 | <i>Desert Song</i> , 1945 (Black and white performance photographs.) |
| 8 | <i>Detective Story</i> , 1949 (Mounted research photos.) |
| | <i>The Diary of Anne Frank</i> , 1955 |
| 9 | Letters from Garson Kanin (Include production notes.) |
| 10 | Photographs of set models and sketches (Black and white photographs, some are mounted on cardboard.) |
| 11 | Research photographs (Black and white research photographs.) |
| 36 | 1 Photographs of performances (Black and white photographs for costume reference.) |
| | 2 Photographs of set (Photographs of set and sketches, includes some negatives.) |
| | <i>Do Re Mi</i> , 1960 |
| 3 | Photographs (Photographs of set and sketches, includes some negatives.) |
| 4 | Research (Black and white research photographs and a sketch.) |
| 5 | Scene breakdown (Production notes, includes some sketches.) |
| | <i>Dreyfus in Rehearsal</i> |
| 6 | 1935 & 1974 (Black and white photographs of models and sketches, including production notes.) |
| 7 | 1975 (Color photo album compiled by L. Arnold Weissberger.) |
| 8 | <i>The Family</i> , 1943 |
| | <i>Fiddler on the Roof</i> , 1964-1965; undated |
| 37 | 1 Detail photographs (Photographs of models and sketches.) |
| | 2 Final props (Mounted watercolor sketches of props.) |
| | 3 Mounted photos of set and performances |
| | 4 Negatives (Negatives of set designs and models.) |
| | 5 Notes (Jerome Robbins's production notes.) |
| | 6 Performance photographs |
| | 7 Photographs of set and set designs/models |
| | 8 Stills from 1928 film <i>Skvoz Slyozy</i> for research (Film is also known as <i>Laughter Through Tears</i> .) |
| | 9 Weissberger photo album, 1965 |
| | 10 Undated (Japanese performance photos with negatives.) |
| | <i>Fidelio</i> , 1970 |
| 38 | 1 Photos of set model (Black and white photographs of set models and sketches. Includes negatives, prop list and production notes.) |
| | 2 Research (Black and white research photographs.) |
| | 3 <i>The Final Balance</i> , 1925 (Photographs of set for production. Originally with “Jewish theater”.) |
| <u>Box</u> | <u>Fol</u> |
| 38 | 4 <i>The Firstborn</i> , 1962 (Black and white photographs of models and sketches, including negatives.) |

| Box/Folder | Description |
|------------|--|
| | <i>Follies</i> , 1971 |
| 5 | 1/2" model (Black and white photographs of model with negatives.) |
| 6 | Model, model scenes, and sets with actors |
| 7 | Rehearsals (Proof sheets of rehearsal photographs at Feller Studio.) |
| 8 | Research (Black and white research photographs.) |
| 9 | Sketches with production notes |
| | <i>The Frogs of Spring</i> , 1953 |
| 10 | Research photographs (Black and white photographs.) |
| 11 | Photographs and prop list (Black and white photographs of sketches, models, sets and performance scenes with negatives. Includes prop list.) |
| 39 | 1 <i>Garden of Sweets</i> , 1961 (Black and white photographs of sketches, models, sets and performance scenes.) |
| | 2 <i>The Gentle People</i> , 1939 (Black and white photographs of research sites, sketches, sets and performance scenes.) |
| | 3 German theater, undated (Research material on the German stage.) |
| | <i>A Gift of Time</i> , 1962 |
| | 4 Photographs (Black and white photographs of sketches, models, sets and technical rehearsals. Includes negatives.) |
| | 5 Research (Black and white photographs.) |
| | 6 <i>Girls of Summer</i> , 1956 (Black and white research photographs. Many photos taken in Greenwich Village, New York City.) |
| | 7 <i>The Golden Door</i> , 1948 (Photographs of sketches.) |
| | 8 <i>The Golem</i> , 1930 (Letter from Maurice Schwartz in Yiddish, with partial translation.) |
| | 9 <i>The Grand Tour</i> , undated (Notes from Aronson to the author. Aronson would eventually decline to design this production.) |
| | 10 <i>The Great American Goof</i> , 1940 (Photographs of models, includes negatives and notes.) |
| | 11 <i>The Great God Brown</i> , 1972 (Black and white photographs of models, includes negatives and notes on similarities/differences between <i>Don Juan</i> and <i>The Great God Brown</i> . They played in repertory together. Produced by New Phoenix Repertory Company.) |
| | 12 <i>Gypsy Lady</i> , 1946 (Performance and sketch photographs.) |
| 40 | 1 <i>Heavenly Express</i> , 1940 (Photographs of set, sketches, and performances.) |
| | 2 <i>L'Histoire du Soldat</i> , 1965 (Black and white photographs of models and sketches. Includes photo of award ceremony set up.) |
| Box | Fol |
| 40 | 3 <i>A Hole in the Head</i> , 1957 (Black and white photographs of research, models and Jean Rosenthal - lighting designer on this production. She also worked with Aronson on <i>Fiddler On The Roof</i> |

| Box/Folder | Description |
|------------------|---|
| | and <i>Cabaret</i> . Includes notes on color scheme.) |
| 4 | <i>I Am a Camera</i> , 1951 (Black and white photographs of sketches. Includes negative.) |
| 5 | <i>In Western Waters</i> , 1937 (Black and white photographs of set.) |
| 6 | <i>Incident at Vichy</i> , 1964 (Black and white photographs of models, sketches, and performance scenes.) |
| 7 | <i>J.B.</i> , 1958 (Photographs of sketches, models, and set. Includes production notes.) |
| 8 | <i>Jew Süß</i> , 1929 (Black and white photograph of model.) |
| 9 | Jewish dance, undated (Costume designs for dancer Baruch Agadati.) |
| 10 | Jewish Theater, ca.1924-1929 (Black and white photographs of models, sketches, sets and performance scenes. Includes negatives and list of Jewish productions.) |
| 11 | Jewish Theater, undated (Postcards of sketches and performances that were used for research.) |
| 12 | Jewish Summer Theater, undated (Black and white photographs of set and seating in theater.) |
| 13 | <i>Judith</i> , 1962 (Photographs of sketches, models, sets and performances. Sean Connery featured in performances.) |
| 14 | <i>Ladies and Gentlemen</i> , 1939 (Black and white research photographs. Includes photographs of sketches, models and set.) |
| 15 | <i>Ladies Money</i> , 1934 (Black and white photograph of set.) |
| | <i>A Little Night Music</i> , 1973 |
| 41 1 | Photos of the film <i>Smiles of a Summer Night</i> (Film inspired Stephen Sondheim to write <i>A Little Night Music</i> .) |
| 2 | Visual breakdown by scene (Black and white photographs of models with negatives and diagrams of scene breakdown.) |
| 3 | <i>A Little Night Music</i> , 1979 (Black and white performance photographs of Japanese production. Includes photos of set models.) |
| 4 | <i>A Loss of Roses</i> , 1959 (Black and white photographs of set and sketch. Includes production notes.) |
| 5 | <i>Love Life</i> , 1948 (Black and white photographs of sketches and models, and one performance photograph.) |
| 6 | <i>Mademoiselle Colombe</i> , 1954 (Black and white photographs of sketches.) |
| 7 | <i>The Master Builder</i> , 1955 (Photographs of set.) |
| 8 | <i>A Memory of Two Mondays</i> , 1955 (Black and white photographs of sketches and models. Performed along with <i>A View From A Bridge</i> ?) |
| <u>Box</u> 41 | <u>Fol</u> 9 |
| | <i>The Merchant of Yonkers</i> , 1938 (Photographs of sketch and performances.) |
| | <i>Mourning Becomes Electra</i> , 1967 (At the Metropolitan Opera.) |

| Box/Folder | Description |
|------------|---|
| 10 | Photos of set model (Black and white mounted photographs. Includes cast list.) |
| 11 | Photos of set models, proof sheets, polaroids and negative |
| 12 | Photos of sets and performances (Black and white photographs of performances, models, and sketches.) |
| 13 | Research (Black and white photographs of clothing styles. Includes photocopied diagrams and articles.) |
| 14 | <i>My Name is Goggle</i> , 1958 (Black and white proof sheet of performance.) |
| 15 | <i>My Three Angels</i> , 1953 (Black and white photograph of set. Includes notes on back.) |
| 42 | 1 <i>The Night Before Christmas</i> , 1941 (Photograph of sketch.) <i>The Nutcracker</i> |
| 2 | 1976 (Photographs of sketches, models, and performances. Includes production notes.) |
| 3 | 1978 (Photo album compiled by L. Arnold Weissberger.) |
| 4 | <i>Once Upon a Tailor</i> , 1955 (Black and white photographs of sketches, models, and set.) <i>Orpheus Descending</i> , 1957 |
| 5 | Photographs (Photographs of sketches, models, and sets. Includes research photos and prop list.) |
| 6 | Research (Photographs of 'Baby Doll' and Benoit in Mississippi near Greenville. Research material suggested by Tennessee Williams.) <i>Pacific Overtures</i> , 1976 |
| 7 | Photo album (Photo album compiled by L. Arnold Weissberger. Includes photo of Aronson.) |
| 8 | Photos of sketches, models and set (Photographs of sketches, models, and set. Includes negatives and production notes.) |
| 9 | Research (Photocopied pictures and production notes.) |
| 10 | <i>Paradise Lost</i> , 1935 Dec. 9 (Black and white set photographs. Produced by the Group Theatre.) |
| 11 | <i>Pictures at an Exhibition</i> , 1944 (Black and white performance photographs. Includes choreography diagrams.) <i>The Price</i> , 1968 |
| 12 | Photos of models and set (Black and white photographs of models and set. Includes negatives and production notes.) |
| 13 | Research (Black and white research photographs. Includes sketches and diagram.) |
| 14 | <i>R.U.R.</i> , 1942 (Photograph of sketch and set.) |
| Box | Fol |
| 43 | 1-2 Radio City Music Hall, 1935 (Black and white photographs of sketches, models and performances. Second folder) |

| Box/Folder | Description |
|------------|---|
| | contains mounted photographs.) |
| 3 | <i>The Red Poppy</i> , 1943 (Black and white photographs of performers in costumes. Includes sketch photograph.) |
| 4 | <i>The Rope Dancers</i> , 1957 (Black and white photographs of sketch and set.) |
| 5 | <i>The Rose Tattoo</i> , 1951 (Black and white photographs of sketches, models and performance. Includes production notes.) |
| 6 | <i>Sadie Thompson</i> , 1944 (Black and white photographs of sketches, models and set.) |
| 7 | <i>Season in the Sun</i> , 1950 (Black and white research photographs. Includes photographs of set and prop list.) |
| 8 | <i>Semi-Detached</i> , 1960 (Production notes.) |
| 9 | <i>Skipper Next to God</i> , 1948 (Black and white photograph of set. Includes photocopied article with illustrations of performance.) |
| 10 | <i>Skipper Next to God</i> and <i>South Pacific</i> , 1943 and 1948 (Black and white research photographs of ships.) |
| 11 | <i>Small Miracle</i> , 1934 (Black and white photograph of set.) |
| 12 | <i>Small War on Murray Hill</i> , 1957 (Black and white photographs of diagrams, sketches, models and set.) |
| 13 | <i>The Snow Maiden</i> , 1942 (Production notes by Nijinska with letter from Eurenoff. Includes performance photographs and magazine article with design illustrations.) |
| 14 | <i>South Pacific</i> , 1943 (Black and white research photographs. Includes models and set photographs with photocopied article.) |
| 15 | <i>The Survivors</i> , 1948 (Illustrated research articles. Includes set photographs.) |
| 16 | <i>Sweet Bye and Bye</i> , 1946 (Sketches with article on production.) |
| 44 | 1 <i>The Tenth Commandment</i> , 1926 (Black and white photographs of sketch and performance. Originally filed under "Jewish theater".) |
| | 2 <i>This is Goggle</i> , 1958 (Mounted photograph of sketch. Includes production advertising flyer.) |
| | 3 <i>Three Men on a Horse</i> , 1935 (Black and white photographs of sketch and set.) |
| | 4 <i>The Time of Your Life</i> , 1939 (Black and white photograph of sketch. Includes negatives.) |
| | 5 <i>Tragedy of Nothing</i> , 1927 (Black and white photographs of sketch and models. Originally filed under "Jewish theater".) |
| | 6 <i>Truckline Café</i> , 1946 (Black and white photographs of sketch and set.) |
| | 7 <i>The Unconquered</i> , 1940 (Photographs of models and performances.) |
| | 8 <i>A View From the Bridge</i> , 1955 (Photograph of sketch and set.) |
| | 9 <i>Walk a Little Faster</i> , 1932 (Photographs of sketches, models, and performances.) |
| <u>Box</u> | <u>Fol</u> |

| Box/Folder | Description |
|------------|---|
| 44 | 10 <i>Weep for the Virgins</i> , 1935 (Black and white photographs of models and performances.) |
| | 11 <i>What's Up</i> , 1943 (Black and white photographs of sketches and performances.) |
| | <i>Zorba</i> , 1968 |
| | 12 Photographs of performances and set (Includes negative.) |
| | 13 Photos of set models (Includes negative and some mounted photos.) |
| | 14 Notes on Crete and research photographs (Production notes and research photos. Includes photos of sketches and performances.) |
| | 15 Set model polaroids and proof sheets (Black and white photographs of models. Includes proof of sketches and models.) |
| 45 | 1 Unidentified research photographs, undated (Black and white research photographs. Originally rubber banded together.) |
| | 2 Unidentified set model, undated (Black and white photographs of models.) |
| | 3 Unidentified photographs, undated (Black and white photographs of sketches, rehearsals and models.) |
| | 4 Unidentified photographs, undated (Black and white photographs of sketches, models, set and performances. May be early works.) |
| | 5 Unidentified photographs, undated (Black and white photographs of various models and performances. Includes notes in Yiddish.) |
| | Various, ca. 1931-1973 |
| | 6 Photograph album compiled by L. Arnold Weissberger, 1963 (Photographs of performances from Aronson's various productions.) |
| | 7 Photograph album compiled by L. Arnold Weissberger, 1967 (Photographs of performances from <i>Cabaret</i> and <i>Mourning Becomes Electra</i> .) |
| | 8 Photograph album compiled by L. Arnold Weissberger, 1969 (Photographs of performances from <i>The Price</i> and <i>Zorba</i> . Includes photos of Aronson.) |
| | 9 Photograph album compiled by L. Arnold Weissberger, 1972 (Photographs of performances from <i>Fidelio</i> , <i>Company</i> and <i>Follies</i> .) |
| | 10 Photograph album compiled by L. Arnold Weissberger, 1973 (Photographs of performances from <i>The Creation of the World</i> , <i>Great God Brown</i> and <i>A Little Night Music</i> .) |
| | 11 Photographs, undated (Duplicate black and white photographs of models and performances, marked "not to be used".) |
| | 12 Photographs, ca. 1931-1941 (Black and white performance photographs of The Group Theatre, annotated by Lisa Aronson.) |
| <u>Box</u> | <u>Fol</u> Research, 1943-1954 |

| Box/Folder | Description |
|--|---|
| 45 | 13 (Photocopied sketches and diagrams researched for <i>Mademoiselle Colombe</i> , <i>The Survivors</i> , and <i>South Pacific</i> .) |
| | 14 Research, undated (Black and white research photographs. Includes list of researched shows.) |
| Series VIII: Designs, Elevations & Blueprints, ca. 1923-1976; undated | |
| <u>Box</u> | <u>Fol</u> |
| 46 | 1 <i>2 x 2 = 5</i> , 1927 |
| | 2-4 <i>Andorra</i> , 1963 |
| 47 | 1-4 <i>Andorra</i> , 1963 |
| 48 | 1 <i>Angels on Earth</i> , 1929 <i>The Assassins</i> , 1945 |
| | 2 Designs |
| | 3 Blueprints |
| | 4 Elevations |
| | 5 <i>Awake and Sing</i> , 1935 (Elevations only.) |
| | <i>Ballade</i> , 1952 |
| 49 | 1-2 Designs |
| | 3 Costume designs |
| | <i>Barefoot in Athens</i> , 1951 |
| 50 | 1-2 Designs in progress |
| | 3 Final designs |
| 51 | 1-3 <i>Barefoot in Athens</i> , 1951 |
| 52 | 1 <i>Battleship Gertie</i> , 1935 (Elevations only.) <i>The Big People</i> , 1947 |
| | 2 Blueprints |
| | 3 Elevation |
| | <i>The Birdcage</i> , 1950 |
| | 4-5 Designs |
| | 6 Blueprints |
| | <i>The Body Beautiful</i> , 1935 |
| 53 | 1 Designs |
| | 2 Blueprints and Elevations |
| | 3 <i>The Bronx Express</i> , 1925 (Jewish theater production.) |
| | 4-6 <i>The Bus Stop</i> , 1955 |
| | <i>Cabaret</i> , 1968 |
| 54 | 1-4 Designs |
| | 5 Elevations |
| | 6 Model pieces |
| <u>Box</u> | <u>Fol</u> |
| | <i>Cabin in the Sky</i> , 1940 (Also known as "Little Joe".) |

| Box/Folder | | Description |
|------------|------------|--|
| 55 | 1-3 | Designs |
| | 4 | Blueprints |
| | 5 | Costume Designs |
| 56 | 1-3 | Costume Designs |
| | 4 | Elevations |
| | 5 | Model and research photographs |
| | | <i>Cafe Crown, 1942</i> |
| 57 | 1-2 | Designs |
| | 3 | Blueprints |
| | 4 | Elevations |
| | | <i>The Changeling, 1947</i> |
| 58 | 1-6 | Designs |
| | 7 | Blueprints |
| | 8-10 | Costume designs |
| 59 | 1-6 | Costume designs |
| | 7 | Elevations |
| | 8-9 | Preliminary pencil sketches |
| | | <i>Clash by Night, 1941</i> |
| 60 | 1-4 | Designs |
| | 5 | Blueprints and elevations |
| | 6 | Elevations |
| | | <i>The Cold and the Warm, 1958</i> |
| 61 | 1-4 | Designs |
| 62 | 1-2 | Designs |
| | | <i>Company, 1970</i> |
| 63 | 1 | Early versions |
| | 2-3 | Large handpainted photos for projections |
| | 4-6 | Large photos for projections |
| | 7 | Preliminary screens (Tried in Boston, but not continued in New York production.) |
| | | <i>Coriolanus, 1959</i> |
| 64 | 1-5 | Designs |
| | 6 | Elevations |
| | | <i>The Country Girl, 1950</i> |
| 65 | 1-4 | Designs |
| | 5 | Elevations |
| 66 | 1 | <i>The Creation of the World, 1972</i> (Photographs and mounted designs.) |
| | | <i>The Crucible, 1953</i> |
| | 2-5 | Designs |
| <u>Box</u> | <u>Fol</u> | <i>The Crucible, 1953</i> |
| 67 | 1 | Designs |

| Box/Folder | Description | |
|------------|-------------|--|
| | 2 | Elevations |
| | 3 | Model pieces |
| 68 | 1-2 | <i>Dancing in the Checkered Shade</i> , 1955 |
| | | <i>The Desert Song</i> , 1945 |
| 69 | 1-5 | Designs |
| | 6 | Blueprints |
| | 7 | Elevations |
| | | <i>Detective Story</i> , 1949 |
| 70 | 1-2 | Designs |
| | 3 | Blueprints |
| | 4 | Elevations |
| | | <i>The Diary of Anne Frank</i> , 1955 |
| 71 | 1-2 | Designs |
| | 3 | Blueprints |
| 72 | 1-3 | <i>Do Re Mi</i> , 1960 |
| 73 | 1-3 | <i>Do Re Mi</i> , 1960 |
| 74 | 1-4 | <i>Do Re Mi</i> , 1960 |
| | | <i>Dreyfus in Rehearsal</i> , 1974 |
| 75 | 1-3 | Designs |
| | 4 | Elevations |
| | 5 | <i>The Family</i> , 1943 |
| | | <i>Fiddler on the Roof</i> , 1964 |
| 76-80 | | Rolled elevations |
| 81 | | Israeli and touring production (Rolled.) |
| | | <i>Fiddler on the Roof</i> , 1964 |
| 82 | 1-4 | Designs |
| 83 | 1-2 | Designs |
| | 3 | Designs with scrim model |
| | 4 | Photostats of drops |
| 84 | 1-2 | <i>Fidelio</i> , 1970 |
| | | <i>Firstborn</i> , 1958 |
| 85 | 1-2 | Designs (Includes photostats and scrim model.) |
| | 3 | Elevations |
| 86 | 1-2 | <i>Flowering Cherry</i> , 1959 |
| <u>Box</u> | <u>Fol</u> | <i>Follies</i> , 1971 |
| 87 | 1 | Designs |

| Box/Folder | Description |
|------------|--|
| 2 | Elevations |
| 3 | Model of Art Nouveau version (Not used in show.) |
| 4 | Model Floor Pieces |
| 5 | Photographs of models |
| 6 | Scrim sample |
| 88 | Rolled elevations |
| | <i>The Frogs of Spring, 1953</i> |
| 89 1-2 | Designs |
| 3 | Elevations |
| | <i>The Garden of Sweets, 1961</i> |
| 90 1-2 | Designs |
| 3 | Blueprints |
| | <i>The Gentle People, 1939</i> |
| 91 1-2 | Designs |
| 3 | Elevations |
| 92 1-4 | <i>A Gift of Time, 1962</i> |
| 93 1-3 | <i>A Gift of Time, 1962</i> |
| 94 1-2 | <i>The Girls of Summer, 1956</i> |
| 3 | <i>The Golden Door, 1948</i> |
| 4 | <i>The Golem</i> , undated (Jewish theater production) |
| | <i>The Great American Goof, 1940</i> |
| 95 1-2 | Designs |
| 3 | Blueprints |
| 4-6 | Costume designs |
| 7 | Elevations |
| 8 | Pencil sketches |
| 95 9 | <i>The Great God Brown, 1972</i> (Black and white photographs of model.) |
| | <i>Gypsy Lady, 1946</i> |
| 96 1-3 | Designs |
| 4 | Elevations |
| | <i>Heavenly Express, 1940</i> |
| 97 1-2 | Designs |
| 3 | Costume designs (Aronson did not get credit for costumes.) |
| 4 | Elevations |
| 98 1 | <i>L'Histoire du Soldat, 1965</i> |
| 2 | <i>A Hole in the Head, 1957</i> |
| <u>Box</u> | <u>Fol</u> |
| 99 1-3 | <i>I Am a Camera, 1951</i> |
| | Designs |

| Box/Folder | Description |
|------------|--|
| | 4 Elevations |
| | <i>In Western Waters</i> , 1937 |
| 100 | 1 Designs |
| | 2 Blueprints |
| | 3 Elevations (Also known as <i>Tough To Chaw</i> .) |
| | 4 <i>Incident at Vichy</i> , 1964 |
| | <i>I've Got Sixpence</i> , 1952 |
| 101 | 1-4 Designs |
| | 5 Elevations |
| | <i>J.B.</i> , 1958 |
| 102 | 1-4 Designs |
| | 5 Lighting plot |
| 103 | 1 <i>Jew Süss</i> , 1929 (Jewish theater production) Jewish theater, ca.1923-1930 |
| | 2-4 Designs |
| | 5-6 Costume designs |
| 104 | 1-4 Costume designs |
| | 5 Costume design for "Chassidic Oriental Dance" |
| | 6-7 <i>Judith</i> , 1962 |
| | <i>Ladies and Gentlemen</i> , 1939 |
| 105 | 1-2 Designs |
| | 3 Blueprints |
| | <i>Ladies and Gentlemen</i> , 1939 |
| | 4 Elevations |
| | 5 Mounted glass design |
| | <i>A Little Night Music</i> , 1973 |
| 106 | 1-4 Designs |
| | 5 Boston set photographs |
| | 6 Model photographs and car elevations |
| | 7 Photostats, sketches and research |
| 107 | 1-3 Model pieces |
| 108 | Rolled elevations |
| 109 | 1-4 <i>Loss of Roses</i> , 1959 |
| | 5 <i>Love Among the Ruins</i> , undated |
| | <i>Love Life</i> , 1948 |
| 110 | 1-3 Designs |
| | 4 Blueprints and elevations |
| | 5-6 Elevations |
| <u>Box</u> | <u>Fol</u> <i>Love Life</i> , 1948 |
| 110 | 7 Finals and backdrops |

| Box/Folder | Description |
|-----------------------|---|
| 8 | Photostats |
| | <i>Mademoiselle Colombe</i> , 1954 |
| 111 1-5 | Designs |
| 6 | Elevations |
| 112 1-2 | <i>The Master Builder</i> , 1955 |
| 113 1 | <i>A Memory of Two Mondays</i> , 1955 |
| | <i>The Merchant of Yonkers</i> , 1938 |
| 2 | Designs |
| 3 | Blueprints and elevations |
| 4-5 | <i>Miss Underground</i> , 1943 |
| | <i>Mourning Becomes Electra</i> , 1967 |
| 114 1 | Designs |
| 2-3 | Costume designs |
| 115 1-2 | Costume designs |
| 116 1 | Parlor model |
| 2 | Photographs |
| 3 | Portraits |
| 117 1 | Porch and backdrop |
| 2-3 | Wall |
| | <i>My Three Angels</i> , 1953 |
| 4 | Designs |
| 5 | Elevation |
| 118 1 | <i>The Night Before Christmas</i> , 1941 (Includes elevations.) |
| | <i>The Nutcracker</i> , 1976 |
| 2-4 | Designs |
| 5 | Model pieces |
| | <i>The Nutcracker</i> , 1976 |
| 119 | Model pieces |
| 120 1-3 | Designs (For the TV production.) |
| 4 | Elevations |
| 121 1-2 | <i>Once Upon a Tailor</i> , 1955 |
| 3 | <i>The Original Amateur Hour</i> , undated |
| 122 1-3 | <i>Orpheus Descending</i> , 1957 |
| | <i>Pacific Overtures</i> , 1976 |
| 123 1-4 | Designs |
| 124 1-3 | Designs |
| 4 | Lighting plot and models |
| <u>Box</u> <u>Fol</u> | <i>Pacific Overtures</i> , 1976 |
| 124 5-6 | Model 3D pieces |

| Box/Folder | Description |
|------------|--|
| 125 | Rolled elevations |
| 126 | 1 <i>Paradise Lost</i> , 1935 <i>Pictures at an Exhibition</i> , 1944 |
| | 2 Designs |
| | 3 Blueprints |
| | 4 Elevations |
| | <i>The Price</i> , 1968 |
| 127 | 1-2 Designs |
| | 3 Blueprints and elevations |
| | 4 Photostats of sketches and models |
| | 5 <i>The Queen and the Rebels</i> , 1960 |
| | <i>R.U.R.</i> , 1942 |
| | 6-7 Designs |
| | 8 Elevations |
| | <i>Radio City Music Hall</i> , 1935 |
| 128 | 1-5 Designs |
| | 6 Blueprints and Elevations |
| | 7 Model pieces |
| | <i>The Red Poppy</i> , 1943 |
| 129 | 1-2 Designs |
| | 3 Costume designs |
| 130 | 1-3 Costume designs |
| | 4 Costume designs for opium sequence |
| 131 | 1 <i>The Rope Dancers</i> , 1957 <i>The Rose Tattoo</i> , 1951 |
| | 2 Designs |
| | 3 Elevations |
| | <i>The Russian People</i> , 1942 |
| | 4-5 Designs |
| | 6 Blueprints |
| | 7 Elevations |
| | <i>Sadie Thompson</i> , 1944 (Also known as <i>Rain</i> .) |
| 132 | 1-4 Designs |
| | 5 Blueprints |
| | 6 Elevations |
| | 7 Model curtains |
| 133 | 1 Saks 5th Avenue window display, undated |
| <u>Box</u> | <u>Fol</u> |
| 133 | 2-3 <i>Season in the Sun</i> , 1950 |
| | 4 Designs |
| | Elevations |

| Box/Folder | Description |
|-----------------------|---|
| 5 | Sketches |
| 134 1-4 | <i>Semi-Detached</i> , 1960 <i>Skipper Next to God</i> , 1948 |
| 5 | Designs |
| 6 | Blueprints |
| 7 | Elevations |
| 135 1-5 | <i>Small War on Murray Hill</i> , 1957 <i>The Snow Maiden</i> , 1942 |
| 136 1-6 | Designs |
| 137 1-4 | Costume designs <i>South Pacific</i> , 1943 |
| 5 | Designs |
| 6-7 | Blueprints and elevations <i>The Stranger</i> , 1945 |
| 138 1 | Designs |
| 2 | Blueprints |
| 3 | Elevations <i>Sundown Beach</i> , 1948 |
| 4 | Designs |
| 5 | Elevations <i>The Survivors</i> , 1948 |
| 6 | Designs |
| 7 | Blueprints |
| 8 | Elevations <i>Sweet Bye and Bye</i> , 1946 |
| 139 1-3 | Designs |
| 4 | Blueprints |
| 5 | Elevations |
| 140 1 | <i>The Tenth Commandment</i> , 1926 |
| 2-6 | <i>This is Goggle</i> , 1958 <i>Three Men on a Horse</i> , 1935 |
| 141 1 | Designs |
| 2 | Elevations <i>Time of Your Life</i> , 1939 |
| 3 | Designs |
| 4 | Elevations |
| <u>Box</u> <u>Fol</u> | <i>Truckline Cafe</i> , 1946 |
| 141 5 | Designs |
| 6 | Blueprints |

| Box/Folder | Description |
|---|---|
| 7 | Elevations |
| | <i>The Tzaddick</i> , 1974 |
| 142 1-2 | Designs |
| 3 | Costume designs |
| 4 | Elevations |
| 5 | Photostats and research |
| | <i>The Unconquered</i> , 1940 (Also known as <i>We The Living</i> .) |
| 6 | Blueprints |
| 7 | Elevations |
| 143 1-4 | <i>A View From the Bridge</i> , 1955 |
| | <i>Walk a Little Faster</i> , 1932 |
| 144 1-3 | Designs |
| 4 | Blueprints |
| 145 1-2 | <i>Weep for the Virgins</i> , 1935 |
| | <i>What's Up?</i> , 1943 |
| 3-4 | Designs |
| 5 | Blueprints |
| 6 | Elevations |
| | <i>Zorba</i> , 1968 |
| 146 1-2 | Designs |
| 3-5 | Model pieces |
| | Unidentified, 1938-1940; undated |
| 147 1 | Ballet project |
| 2 | Costume designs |
| 3 | Set designs |
| 4 | Treadmill design detail, 1938-1940 |
| Series IX: Oversized Materials, ca.1923-1986 | |
| <u>Box</u> | <u>Fol</u> |
| 148 1 | Biographical Materials - <i>The Theater Art of Boris Aronson</i> , ca. 1986 |
| 2 | Programs - <i>The Price</i> , 1968 (Souvenir program.) |
| 3 | Clippings - <i>Theater in America</i> , ca. 1976 (Includes <i>Cabaret</i> , <i>Fiddler on the Roof</i> , and <i>Follies</i> .) |
| | Scrapbooks, 1924-1935 |
| 4 | 1924-1932 |
| 5 | 1932-1935 |
| | General Research, undated |
| 6 | Ancient Art and Architecture |
| 7 | Architecture |
| <u>Box</u> | <u>Fol</u> |
| 148 8 | Art |
| 149 1 | Circus (Includes clowns and pages from book on horses training.) |

| Box/Folder | Description |
|-------------------|--|
| 2 | France/In French |
| 3 | Interiors |
| 4 | Japan (Includes <i>The Great Wave: The Influence of Japanese Woodcuts on French Prints.</i>) |
| 5 | Landscapes |
| 6 | Massachusetts (Cape Cod and Gloucester.) |
| 7 | New York City |
| 8 | Street Scenes |
| 9 | Religious Art/Architecture |
| 10 | Miscellaneous (Includes many negative images.) |
| | Production Materials, ca. 1923-1974 |
| 150 1 | <i>2 x 2 = 5</i> , 1927 |
| 2 | <i>Battleship Gertie</i> , 1935 |
| 3 | <i>The Bronx Express</i> , 1925 |
| 4 | <i>Company</i> , 1970 (Fish eye views of New York City for research.) |
| 5 | <i>Company</i> , 1970 (Photos were marked "not to be used".) |
| 6 | <i>Coriolanus</i> , 1959 |
| 7 | <i>Do Re Mi</i> , 1960 (Includes backstage and technical set-up photographs at Imperial studio - some are <i>Do Re Mi</i> , others may be other productions.) |
| 8 | <i>Fiddler On The Roof</i> , 1964 <i>Follies</i> , 1971 |
| 9 | Research photographs (Mainly New York City, including Roxy Theater.) |
| 10 | Rehearsal and set construction photographs (In an envelope marked "P.Feller Studio".) |
| 11 | <i>A Gift of Time</i> , 1962 |
| 12 | <i>The Great American Goof</i> , 1940 (Visual breakdown of script.) |
| 13 | <i>A Hole in the Head</i> , 1957 (Visual breakdown of script.) |
| 14 | <i>J.B.</i> , 1958 (Research) |
| 151 1 | Jewish theater, ca.1923-1930 |
| 2 | <i>Ladies and Gentlemen</i> , 1939 (Black and white photos mounted on disintegrating cardboard.) |
| 3 | <i>A Little Night Music</i> , 1973 (Negative of film stills from <i>Smiles of a Summer Night</i> - the movie that inspired Sondheim to write <i>A Little Night Music</i> .) |
| 4 | <i>Love Among the Ruins</i> , undated |
| 152 1 | <i>Mourning Becomes Electra</i> , 1967 |
| <u>Box</u> 153 | <u>Fol</u> 1 <i>The Rose Tattoo</i> , 1951 (Photo from 1950-1951 Tony Awards - it won Best Scenic Design as well as Best Actor, Best Actress, and Best Play.) 2 <i>Stempenyu the Fiddler</i> , 1929 |

| Box/Folder | Description |
|-------------------|---|
| 3 | <i>The Tenth Commandment</i> , 1926 (Jewish theater production) |
| 4 | <i>The Tragedy of Nothing</i> , undated (Jewish theater production) |
| 5 | <i>The Tzaddick</i> , 1974 |
| 6 | <i>Zorba</i> , 1968 |
| 7 | Unidentified, undated |
| 8 | Unidentified, undated (Possibly <i>Fanny</i> .) |

| Box/Folder | Description |
|------------|-------------|
|------------|-------------|

Separated Materials

Models

Battleship Gertie, 2 Paige boxes. Mostly wooden model.

One Paige box has four pieces, the other has two pieces.

Fiddler on the Roof, 1/2" scale. 3 boards and 7 loose pieces

A Gift of Time, 1 Hollinger box. 21 one inch figures and a hat

Judith, two plaster tiles painted with frescoes.

13" x 17" and 12 1/2" x 11"

Large Design (in mapcase)

The Master Builder, 1955

Videotape cassettes to TOFT

Marjorie Baldini discussing *Fiddler on the Roof*, 1989 (VHS)

Stills, Tapes 1-4 (3/4")