

# Mel Gussow:

## An Inventory of His Collection at the Harry Ransom Center

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### Descriptive Summary

- Creator:** Gussow, Mel, 1933-2005
- Title:** Mel Gussow Collection
- Dates:** circa 1920s-2008 (bulk 1960-2004)
- Extent:** 191 document boxes, 2 oversize document boxes, 21 oversize boxes, 2 flat files, 1 galley file (81.06 linear feet), and 2 electronic files (12 KB)
- Abstract:** The Mel Gussow Collection, circa 1920s-2008 (bulk 1960-2004), consists of article and manuscript drafts, interview notes and transcripts, correspondence, electronic files, scrapbooks, photographs, subject files, clippings, published material, and sound recordings belonging to theater critic and writer Mel Gussow.
- Call Number:** Manuscript Collection MS-05134
- Language:** English and French
- Access:** Open for research. To request access to electronic files, please email [Reference](#).
- Restrictions on Use:** Certain restrictions apply to the use of electronic files. Researchers must agree to the Materials Use Policy for Electronic Files before accessing them. Original computer disks and forensic disk images are restricted. Copying electronic files, including screenshots and printouts, is not permitted.
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### Administrative Information

- Acquisition:** Gift, 2009 (G5134)
- Processed by:** Amy E. Armstrong and Ancelyn Krivak, 2010 Born digital materials processed, arranged, and described by Chance Adams and Brenna Edwards, 2015-2022.
- Repository:** [Harry Ransom Center, The University of Texas at Austin](#)



## Biographical Sketch

Mel Gussow was born on December 19, 1933, in New York, New York, to Don and Betty Gussow. He attended Public School 192 in Brooklyn and Wilson Elementary School, Southside Junior High School, and Southside High School in Rockville Center, New York. In 1951, he enrolled at Middlebury College in Middlebury, Vermont, where he gained his first experience in journalism as Editor-in-Chief and contributor to the campus newspaper, *Middlebury Campus*. He received a Bachelor of Arts degree in English in 1955 and then enrolled at Columbia Graduate School of Journalism the same year. After completing his graduate degree in 1956, Gussow entered the United States Army and was assigned to Headquarters Area Command (HAC) in Heidelberg, Germany, for two years. While there, he was Editor of the *HAC Post*.

Gussow worked as editorial assistant and later associate editor for the cultural department at *Newsweek* beginning in 1959. In 1969 he joined the staff of the *New York Times*, where he wrote more than 4,000 reviews, articles, profiles, and obituaries. In addition, Gussow frequently contributed profiles and reviews of theater, films, and books to magazines and newspapers including *Playboy*, *Cosmopolitan*, *Esquire*, *Ladies' Home Journal*, and *McCall's*. For the *New Yorker*, Gussow introduced some of theater's important, though lesser-known, personalities to a larger audience through in-depth profiles of Athol Fugard, Michael Gambon, Al Hirschfeld, Bill Irwin, and Margaret "Peggy" Ramsay. During the 1978 newspaper strike, Gussow regularly reviewed theater for WNET's Special Edition, and in 1979 he began a regular broadcast of theater reviews for WQXR radio, which lasted for 13 years.

Gussow's first book, *Don't Say Yes Until I Finish Talking: A Biography of Darryl F. Zanuck* (1971), details the colorful life and career of one of Hollywood's last Golden Age studio bosses. He later wrote and edited eight books related to American and British theater and contributed introductions or essays to several other works. As part of his *Conversations with...* series, Gussow published four volumes of selected excerpts from his interviews with English playwright, director, and actor Harold Pinter (1994), British playwright Tom Stoppard (1995), Irish writer and playwright Samuel Beckett (1996), and American playwright Arthur Miller (2002), a format he continued with his book about the British actor Michael Gambon, *Michael Gambon: A Life in Acting* (2004).

When the *New York Times* became fully computerized and purged its clippings morgue, Gussow reclaimed his reviews and articles--often about then-unknown playwrights and actors, experimental theater productions, Off-Broadway and Off-Off-Broadway productions--and published *Theatre on the Edge: New Visions, New Voices* (1998). This selected anthology of Gussow's previously published pieces demonstrates his pioneering interest in new and soon-to-emerge talent and alternative theater. His reviews were often the first to appear for these productions, many of which went on to receive awards and enjoy long-run successes. Gussow's criticism helped launch the careers of many actors and playwrights, including Miguel Piñero, David Mamet, Sam Shepard, Kevin Kline, Meryl Streep, and Sigourney Weaver.

In 1962, Edward Albee's *Who's Afraid of Virginia Woolf?* debuted at the Billy Rose Theatre on Broadway. Gussow's enthusiastic review of the play was his first Broadway review for *Newsweek*, thus beginning Gussow's life-long interest in Albee's work and career. In 1993, Gussow began work on a full-length biography of the playwright. Albee gave Gussow full access to his letters and other personal papers and generous amounts of his time in extended and candid interviews. *Edward Albee: A Singular Journey* (1999) was described by many critics as a definitive biography of the playwright. It won praise from reviewers for its close analysis of the relationship between events in Albee's life and his theatrical works, and for its gripping narrative of the playwright's dazzling early success, subsequent theatrical failures, and triumphant comeback. In 2000, *Edward Albee: A Singular Journey* received the Theatre Library Association's George Freedley Memorial Award, a prize awarded annually to the year's most significant work of theater scholarship.

A frequent participant in cultural events and symposia in New York, across the United States, and abroad, Gussow appeared as a guest speaker at many conferences, readings, tributes, and other gatherings, including the Ransom Center's 1996 *Flair* Symposium. Most notable among these was a lecture series titled "The Filmmakers," organized by New York University's School of Continuing Education in the 1970s. The series combined film screenings with interview/discussion sessions with directors, actors, screenwriters, critics, and others in the film industry. Guests included Mike Nichols, Woody Allen, William Friedkin, Sidney Lumet, Mel Brooks, Robert Evans, Pauline Kael, Dustin Hoffman, Gene Hackman, Faye Dunaway, and Katharine Hepburn, among many others. Gussow also supported theatrical artists as a committee member and/or nominator for several awards and fellowships, including the Helen Merrill Awards, the Pulitzer Prize, the Susan Smith Blackburn Prize, the Theater Hall of Fame Awards, and the John Simon Guggenheim and John D. and Catherine T. MacArthur fellowship programs.

Gussow himself received several awards, including the George Jean Nathan Award for Dramatic Criticism (1979), a John Simon Guggenheim Fellowship (1979) to research and write the history of the New York Shakespeare Festival, and a Rockefeller Foundation Grant in 2003 for a residency at the Bellagio Center to write his proposed memoir, *A Life In and Out of the Theater*. Unfortunately, he was unable to attend due to illness and never began this work. He served as President of the New York Drama Critics' Circle from 1988 to 1991.

In the mid-1990s, Gussow's cultural coverage at the *Times* expanded to include feature articles based on interviews with literary and other notable people from a variety of artistic disciplines. Among the subjects of these articles were the artists Edward Gorey and David Hockney; fiction writers V. S. Naipaul (a friend of Gussow's since the 1970s), John Irving, Robertson Davies, Paul Bowles, Umberto Eco, and Richard Russo; and historian Simon Schama.

Throughout his career at the *Times*, Gussow occasionally wrote about current events in New York City, such as his coverage of the arts policy of Mayor Abraham Beame's administration. An unexpected and dramatic intersection between Gussow's personal life and his professional interest in New York City's news occurred on March 6, 1970, when the townhouse next door to Gussow's on West 11th Street exploded as five members of the Weatherman organization were assembling a bomb. Gussow wrote about the incident

for *New York* magazine in 1971 and continued to follow the story over the decades. On the 30th anniversary of the blast, the *Times* published Gussow's personal history of the event, "The House on West 11th Street."

Mel Gussow died of cancer on April 29, 2005. He was survived by his wife Ann and son Ethan.

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## Sources:

In addition to material found within the Mel Gussow collection, the following sources were used:

McKinley, Jesse. "Mel Gussow, Critic, Dies at 71; a Champion of Playwrights." *New York Times*, 1 May 2005.

"Mel Gussow." *Contemporary Authors Online*, <http://galenet.galegroup.com> (accessed May 2010).

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## Scope and Contents

The Mel Gussow Collection, circa 1920s-2008 (bulk 1960-2004), consists of article and manuscript drafts, interview notes and transcripts, correspondence, scrapbooks, photographs, subject files, clippings, published material, and sound recordings belonging to theater critic and writer Mel Gussow. The bulk of the archive documents Gussow's professional life, beginning with his brief assignment as a journalist in the United States Army through his nearly forty years as theater and cultural critic for the *New York Times*. The relatively small volume of personal papers focuses on Gussow's school years and the Gussow family. The papers are organized into five series: I. Works, II. Collected Material, III. Correspondence, IV. Personal and Professional Papers, and V. Works by Others.

Series I. Works includes notes, drafts, interview transcripts, clippings, correspondence, and other material associated with Gussow's books, articles, essays, and reviews. Gussow wrote and edited nine books highlighting American and British theater and the careers of some of the twentieth century's most acclaimed playwrights, directors, producers, and performers. This series is arranged into three subseries: A. Books, B. Journalism, and C. Other Writings.

The extensive subject files contained in Series II. Collected Material complement Gussow's works. Topics include film, stage, and television actors; authors; playwrights; theater companies; productions; and general topics such as "film rights" or "black theater." Notes, interview transcripts, clippings, and other reference material form the bulk of the material in this series. These files also often contain drafts and clippings of Gussow's reviews and articles.

Series III. Correspondence consists of incoming and outgoing letters between Gussow and actors, writers, playwrights, directors, and other professional associates. While the correspondent is frequently notable, the letters are often brief or acknowledgments of Gussow's reviews or articles. Significant correspondence, such as with Edward Albee and Darryl Zanuck, is often filed in Series I. Works and Series II. Collected Material. Correspondents' names are listed in the Index of Correspondents located at the end of this finding aid.

Series IV. Personal and Professional Papers contains Gussow's childhood and university records, contracts, appointment books, early writings, employment files, family papers, photographs, and material associated with his professional affiliations and army career. The files are in alphabetical order by topic.

Published and unpublished scripts and other writings sent to Gussow by various playwrights and authors form Series V. Works by Others. The works are arranged alphabetically by author's surname and in cases where there is more than one work by an author, the works are further arranged alphabetically by title.

The Mel Gussow Collection includes numerous documents that were typed or printed on highly acidic paper. Over time, these sheets have deteriorated and are now very fragile. In order to diminish further deterioration caused by frequent handling, many documents have been photocopied with the copy filed in front of the original.

## Series Descriptions

### **Series I. Works, 1924-2004 (53 document boxes, 17 oversize boxes)**

Series I. Works includes notes, drafts, interview transcripts, clippings, and other items associated with Gussow's books, articles, essays, and reviews. This series is arranged into three subseries: A. Books, B. Journalism, and C. Other Writings. Gussow wrote eight books, most of them related to American and British theater, edited *Tennessee Williams: Plays 1937-1955* and *Plays 1957-1980* (co-editor, two volumes, 2000), and contributed introductions or essays to several other books. Published works include: *Don't Say Yes Until I Finish Talking: A Biography of Darryl F. Zanuck* (1971), *Conversations with Pinter* (1994), *Conversations with Stoppard* (1995), *Conversations with [and about] Beckett* (1996), *Theatre on the Edge: New Visions, New Voices* (1998), *Edward Albee: A Singular Journey* (1999), *Conversations with Miller* (2002), and *Michael Gambon: A Life in Acting* (2004). In addition, Gussow contributed essays and introductions to several books and regularly contributed an essay about Off-Off Broadway to *Best Plays Theater Yearbook*.

Subseries A. Books is arranged in alphabetical order by title, and within each title the folders generally follow the order of literary production, from research notes to publication drafts. When applicable, related material for publicity, reviews, and correspondence follows the drafts. Because Gussow often re-purposed his research files for his books, articles, and reviews, see also Series. II Collected Material for additional items, such as interview transcripts, photographs, clippings, programs, and other printed matter.

Although Gussow's first book, *Don't Say Yes Until I Finish Talking: A Biography of Darryl F. Zanuck*, was not an "authorized" biography, Zanuck lent his full cooperation and support to Gussow. Zanuck provided Gussow with complete access and met with him regularly for interviews. Because interviews with Zanuck and his family, friends, and associates were conducted specifically for this work, interview transcripts are filed within this series. Of particular interest are manuscript drafts annotated by Zanuck; he typically wrote his comments and suggestions using a blue, felt-tipped pen. Correspondence with Zanuck and his associates is filed within this series and is also noteworthy. For additional Zanuck-related material, see also Series II. Collected Material.

Gussow completed similar research about playwright Edward Albee for his book *Edward Albee: A Singular Journey*. Transcripts of interviews with Albee, his friends, and his artistic collaborators are filed in this series, along with manuscript drafts of the book, one of which is annotated by Albee. Gussow's research materials for the book, which he originally labeled as Albee's "Chronology," have been maintained in their original order, with the original folder titles. Albee granted Gussow extensive access to his personal papers and correspondence, and even provided Gussow with originals and photocopies of his letters. The collection arrived at the Ransom Center with a significant amount of this correspondence; however, all of the original and most of the photocopied letters were returned to Albee at his request after the collection was originally processed. Therefore, there are significant gaps in the correspondence and the sequential numbering of the folders and boxes; however, Gussow's system of organizing correspondence both by date and correspondent has been preserved. Also collected in this series are reviews of, and correspondence regarding, the finished book, some of which were originally bound together as a scrapbook by Gussow. These items were removed for preservation purposes, but the original order of items was maintained. For additional Albee-related material, see also Series II. Collected Material.

Because Gussow's *Conversations with...* series and his final book, *Michael Gambon: A Life in Acting*, were edited excerpts from his numerous interviews with Harold Pinter, Tom Stoppard, Samuel Beckett, Arthur Miller, and Michael Gambon, the files associated with these works contain various edited interview transcript drafts, proofs, publicity material, reviews, and related correspondence. Gussow's research files for these individuals are located in Series II. Collected Material and may include the original interview transcripts, notes, programs, other writings, correspondence, clippings, scripts, and published matter.

Subseries B. Journalism contains article drafts, clippings, WQXR segment scripts, tear sheets, memos, correspondence, research files, notes, proofs, and clippings scrapbooks used by Gussow while working as a journalist. The subseries is organized alphabetically by publication title, with General material filed at the end of the series. The segment containing the *New York Times* material is comprised mostly of Gussow's clipping files originally retained in the *New York Times* morgue. The files are arranged chronologically; however, the clippings remain unarranged within folders. Also contained in this series are fifteen scrapbooks with clippings of Gussow's *Times* articles and reviews.

Gussow wrote *New Yorker* profiles for Athol Fugard, Al Hirschfeld, Bill Irwin, and Margaret "Peggy" Ramsay. These files are arranged alphabetically by the subject's name and include typescript drafts, galley and page proofs, correspondence, and related material. Series II. Collected Material contains Gussow's research files for these individuals. Also included in this subseries are typescripts and tear sheets from Gussow's book and theater reviews published in *Playboy*, as well as typescripts and clippings of Gussow's early writings for *Newsweek*.

For thirteen years between 1979 and 1993, Gussow broadcast a daily theater segment on WQXR, the radio station owned by the *New York Times*. These scripts are arranged chronologically; however, there is a gap in coverage between 1984 and 1985, when Gussow's program was canceled and replaced by a program hosted by *Times* Broadway critic Frank Rich.

In addition to books and articles, Gussow contributed essays and introductions to several books and regularly contributed an essay about Off-Off Broadway for *Best Plays Theater Yearbook*. Subseries C. Other Writings contains drafts and notes for these and other writings.

### **Series II. Collected Material, 1933-2008 (109 boxes)**

Series II. Collected Material comprises Gussow's subject files used for his reference and writings. Subjects include actors, authors, playwrights, theater companies, productions, and general topics such as "film rights" or "black theater." Folders are arranged in alphabetical order by title, often transcribed from Gussow's original folders. Folder volume varies significantly from subjects represented by only a single clipping to subjects that fill multiple folders. Files for individuals who were the subject of a book by Gussow, such as Edward Albee, Samuel Beckett, and Darryl Zanuck, are quite extensive. Contents may include notes, interview transcripts, typescript drafts, original and/or photocopied clippings, correspondence, photographs, scripts, publication proofs, receipts, contracts, royalty statements, production programs, playbills, publicity material, posters, magazines, and material related to symposia, public appearances, and tributes. Interview names are listed in the Index of Interview Transcripts located at the end of this finding aid.

### **Series III. Correspondence, circa 1950s-2005 (6 boxes)**

Correspondence consists of incoming and some outgoing letters between Gussow and actors, writers, playwrights, directors, and other professional associates. Important correspondence, in particular letters from Edward Albee and Darryl Zanuck, is often filed in Series I. Works or in Series II. Collected Material. Correspondent names are listed in the Index of Correspondents located at the end of this finding aid.

### **Series IV. Personal and Professional Papers, 1940-2005 (16 boxes, 1 oversize box)**

Series IV. Personal and Professional Papers contains Gussow's childhood and university papers, contracts, early writings, employment files, family papers, photographs, professional affiliations, appointment books, and army material. The materials are in alphabetical order by topic.



Gussow received several awards including the George Jean Nathan Award (1979), a John Simon Guggenheim Fellowship (1979), and a Rockefeller Foundation Grant (2003). The Awards segment within this series includes material associated with these prestigious honors. Because of his knowledge of the theater and involvement in the theater community, Gussow frequently was invited to serve as a judge or nominator for various awards. The Professional Affiliations segment in this series includes correspondence, nominee packets, and reports associated with Gussow's participation on award committees. Gussow was a judge for the Susan Smith Blackburn Prize and also contributed an essay to *Women Writing Plays* (working title *Women Write Theatre*), edited by Alexis Greene, which is a published history about the Blackburn prize. Along with correspondence and clippings, Gussow's essay draft is contained within this section.

Of particular interest are Gussow's childhood, school, and university papers including report cards from his elementary school in Brooklyn to high school report cards and yearbooks. While an undergraduate student at Middlebury College in Vermont, Gussow became involved in a local controversy when he submitted an unflattering story about the Middlebury townspeople to the campus magazine, *Frontiers*. The fictitious story angered the townspeople and the local post office refused to send the magazine through the mail, stating that its content was obscene. Gussow was often threatened and had to issue a public apology. Material documenting this episode, along with issues of the *Middlebury Campus*, class assignments, and yearbooks, are included in this segment of material. Journalism assignments and stories from Gussow's graduate program at Columbia University are also included.

In the 1950s, Gussow wrote short fiction as an undergraduate and graduate student and while he was in the Army. There are often several re-worked versions of these stories arranged alphabetically by title within the Early Writings segment of this series.

Various versions of early-career resumes and cover letters, as well as two folders of response letters Gussow received from news and magazine publications declining his application for employment, are filed within Employment.

Family papers include material regarding other notable members of the Gussow family. The most voluminous segment is the papers of Gussow's father, Don Gussow, a businessman who founded and published trade magazines, such as *Candy Industry*. Gussow wrote several books, including *Divorce Corporate Style* (1972), in which he describes the sale of his publishing company to Cowles Communication, his later repurchase of the company, and the final resale to Harcourt Brace Jovanovich. Included are drafts of three unpublished books and other writings, as well as some business and personal papers.

The section of material filed within the *New York Times* section contains administrative and personnel memos, performance evaluations, and a large volume of clippings about the management of the New York Times organization.

Of particular interest are five folders that document Gussow's six years teaching a continuing education course at New York University titled "The Filmmakers." Gussow called upon his notable contacts in the film and entertainment industries and invited actors, directors, writers, and producers to participate in class discussions. Guests who appeared in Gussow's class included Woody Allen, Alan Arkin, Mel Brooks, Dustin Hoffman, Elia Kazan, Sidney Lumet, Mike Nichols, and numerous others. Material consists of course descriptions, correspondence, notes, and expense reports.

### **Series V. Works by Others, 1948-2008 (7 boxes)**

Series V. Works by Others contains scripts and other writings by various playwrights and authors retained by Gussow. The works are arranged alphabetically by author's surname. In cases where there is more than one work by an author, the works are further arranged in alphabetical order by title.

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## **Related Material**

Other repositories with material related to Mel Gussow include the Mandeville Special Collections Library at The University of California San Diego and Yale University Library.

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## **Separated Material**

Over 900 sound recordings (most are audio cassettes with a few reel-to-reel tapes) of Gussow's interviews with actors, playwrights, writers, and directors have been separated from the collection and are housed in the Ransom Center's Sound Recordings Collection. The tapes span the years 1978-2003 and there are often multiple tapes per interview session. Interview transcripts, both in synopsis and verbatim form, may be found in Series I. Works and Series II. Collected Material. Interview names are listed in the Index of Interviews located at the end of this finding aid. Books received with the collection have been separated and housed in the Ransom Center's Book Collection. Computer disks containing works and slide shows have been separated from the collection and are housed in the Ransom Center's Electronic Records Collection. Four VHS tapes depicting tributes to or panels with Arthur Miller and Edward Albee have been separated from the collection and are housed in the Ransom Center's Moving Image Collection.

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## **Index Terms**

### **People**

Albee, Edward, 1928-

Beckett, Samuel, 1906-1989.  
Fugard, Athol.  
Gambon, Michael.  
Gussow, Mel, 1933-2005.  
Hirschfeld, Al.  
Hoffman, Dustin, 1937-  
Irwin, Bill, 1950-  
Mankiewicz, Joseph L.  
Miller, Arthur.  
Naipaul, V. S. (Vidiadhar Surajprasad), 1932.  
Nichols, Mike.  
Papp, Joseph.  
Pinter, Harold, 1930-2008.  
Ramsay, Margaret, 1908-1991.  
Stoppard, Tom.  
Williams, Tennessee, 1911-1983.  
Zanuck, Darryl Francis, 1902-1979.

### **Organizations**

New York Shakespeare Festival.  
New York Times.  
New Yorker.  
Twentieth Century-Fox Film Corporation.  
Weatherman (Organization).

### **Subjects**

Authors and publishers.  
Experimental theater--20th century.  
Journalism--United States.  
Motion picture industry-- California--Los Angeles.  
Off-Broadway theater.  
Off-Off-Broadway theater.  
Theater critics  
Theater--Great Britain--20th century.

Theater--United States--20th century.

**Document Types**

Calendars.

Clippings.

Correspondence.

Electronic documents.

Galley proofs.

Manuscripts.

Photographs.

Publications.

Scrapbooks.

Scripts.

Serials (publications).

Sound recordings.

Theatre programs.

Transcripts

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**Series I. Works 1924-2004****Subseries A. Books***Conversations with [and about] Beckett (1996)*

Draft fragments, undated	<b>Container 1.1-2</b>
Typescript with corrections, undated	<b>Container 1.3</b>
Page proofs with back matter drafts, 1996	<b>Container 1.4</b>
Promotional material, notes, lecture notes, catalogs, 1996	<b>Container 1.5</b>
Reviews, 1996	<b>Container 1.6</b>
Correspondence, 1995-2000	<b>Container 1.7</b>

*Conversations with Miller (2002)*

Typescript with corrections	
June 2001	<b>Container 1.8</b>
Undated	<b>Container 1.9</b>
Correspondence, 2001-2004	<b>Container 2.1</b>
Reviews and marketing material, 2002-2003	<b>Container 2.2</b>

*Conversations with Pinter (1994)*

Typescript fragments with corrections, circa 1993-1994	<b>Container 2.3-5</b>
Typescript fragments, circa 1993-1994	<b>Container 2.6</b>
Typescript, 1993	<b>Container 2.7</b>
Proofs, 21 December 1993	<b>Container 2.8</b>
Page proofs, 29 December 1993	<b>Container 3.1</b>
Contract, dust jacket copy, expense receipts, clipping, publisher's catalog, 1993-1994	<b>Container 3.2</b>
Correspondence; includes Pinter's edits, 1993-1994	<b>Container 3.3</b>

Reviews, 1993-1994	<b>Container 3.4</b>
<i>Conversations with Stoppard</i> (1995)	
Typescript with corrections, notes, undated	<b>Container 3.5</b>
Revised typescript fragments, jacket copy, notes, undated	<b>Container 3.6</b>
Typescripts with corrections, undated	<b>Container 3.7-8</b>
Chapters 6 and 7 typescript with annotations by Stoppard, undated	<b>Container 3.9</b>
Page proofs with corrections, 1995	<b>Container 3.10</b>
Correspondence, 1994-1999	<b>Container 4.1</b>
Review, 1995	
Excerpt for publication in <i>American Theatre</i> , undated	
<i>Don't Say Yes Until I Finish Talking: A Biography of Darryl F. Zanuck</i> (1971)	
Notes	
Reporter's notebooks, 1967-1970, undated	<b>Container 4.2-5</b>
General, circa 1966-1971	<b>Container 4.6-7</b>
People to Interview/'Europe Trip,' 1968-1969	<b>Container 4.8</b>
Interview transcripts and summaries	
Zanuck, Darryl F., 1965-1969	<b>Container 5.1-2</b>
A-F, 1966-1969	<b>Container 5.3</b>
G-L, 1942, 1967-1979	<b>Container 5.4</b>
M-Z, 1967-1968	<b>Container 5.5</b>
Draft fragments [some with suggestions by Zanuck]; also letters, circa 1970	<b>Container 5.6-6.3</b>
Incomplete drafts, 1970, undated	<b>Container 6.4-7</b>
Complete typescript drafts	

[Zanuck], early draft with annotations, undated	<b>Container 7.1-3</b>
Photocopy, undated	<b>Container 7.4-8.1</b>
With annotations by unidentified, undated	<b>Container 8.2-6</b>
With annotations by Zanuck and unidentified, 1969	<b>Container 9.1-2</b>
With annotations by Zanuck, circa 1970	<b>Container 9.3-5</b>
Galley proof, 1971 (*removed to galley files)	<b>Container *</b>
Photographs used in book [also some negatives and transparencies], circa 1920s-1970s (*oversize photographs removed to box 210 and flat file)	<b>Container 10.1-3*</b>
Paste up (Da Capo Press, 1980) and dust jacket (Doubleday, 1971), 1971, 1980	<b>Container 10.4</b>
Promotional material and speech, 1969-1971	<b>Container 10.5</b>
Publisher's catalogs, 1971, 1980	<b>Container 10.6</b>
Invoices and royalty statements, 1969-1975	<b>Container 10.7</b>
Correspondence	
A-F, 1966-1986	<b>Container 10.8</b>
G-M, 1966-1979	<b>Container 10.9</b>
N-Z, outgoing, 1967-2001	<b>Container 10.10</b>
Zanuck, Darryl F., 1966-1976	<b>Container 11.1</b>
Permissions; also contains draft fragments, some with Zanuck's comments, 1970	<b>Container 11.2</b>
Regarding Leonard Mosley's Zanuck book, 1984	<b>Container 11.3</b>
Reviews and clippings, 1971-1972 (*oversize removed to boxes 211 and 213)	<b>Container 11.4-5*</b>
New Millennium Press edition and other Zanuck-related projects; jacket designs, foreword drafts by Richard Zanuck and revised epilogue, notes, corrections, correspondence, 1994-2004	<b>Container 11.6</b>

*Edward Albee: A Singular Journey* (1999)

Proposal for biography, 1993, undated	<b>Container 12.1</b>
Typescript with corrections, 'Albee corrections,' undated	<b>Container 12.2</b>
Typescript with corrections, 'edited,' undated	<b>Container 12.3-4</b>
Typescript with corrections, 'longer version,' undated	<b>Container 12.5-13.1</b>
Typescript with corrections [A], undated	<b>Container 13.2-3</b>
Typescript with corrections [B], undated	<b>Container 13.4-14.1</b>
Partial typescript with corrections, undated	<b>Container 14.2-3</b>
Typescript with editor's notes	
Chapters 1-4, undated	<b>Container 14.4</b>
Chapters 5-10, undated	<b>Container 14.5</b>
Chapters 11-16, undated	<b>Container 15.1</b>
Chapter 17-end, undated	<b>Container 15.2</b>
Typescript fragments, undated	<b>Container 15.3</b>
Drafts of table of contents and timeline, undated	<b>Container 15.4</b>
Draft of index, undated	<b>Container 15.5</b>
Dust jacket designs and copy, 1999	<b>Container 15.6</b>
Dust jacket designs (Applause Books softcover edition), 2000	<b>Container 15.7</b>
Interior layout designs, 1999	<b>Container 15.8</b>
Photo captions and layout design, 1999	<b>Container 15.9</b>
Photographs [used in book], 1999	<b>Container 15.10</b>
Excerpts and adaptations, undated	<b>Container 15.11</b>



## Research materials ('Chronology')

'Reed and Frances Albee,' 1924-1989	<b>Container 16.1</b>
'Adoption (birth),' 1928-1929	<b>Container 16.2</b>
'Frances Albee,' 1965-1995	<b>Container 16.3</b>
'Lawrenceville,' 1940-1997	<b>Container 16.4</b>
'Choate,' 1944-1996	<b>Container 16.5</b>
' <i>The Zoo Story</i> ,' 1961-1968	<b>Container 16.6</b>
' <i>American Dream/The Sandbox/The Death of Bessie Smith</i> ,' 1968, undated	<b>Container 16.7</b>
' <i>Who's Afraid of Virginia Woolf?</i> ,' 1962-1992	<b>Container 16.8</b>
'Barr-Wilder,' 1969-1970	<b>Container 16.9</b>
' <i>The Ballad of the Sad Café</i> ,' 1963-1997	<b>Container 16.10</b>
' <i>Tiny Alice</i> ,' 1964-1976	<b>Container 16.11</b>
' <i>A Delicate Balance</i> ,' 1966-1974	<b>Container 16.12</b>
' <i>Who's Afraid of Virginia Woolf?</i> ' (film), 1964-1966, undated	<b>Container 17.1</b>
' <i>Malcolm</i> ,' 1965-1968	<b>Container 17.2</b>
' <i>Everything in the Garden</i> ,' 1967-1994	<b>Container 17.3</b>
' <i>Seascape</i> ,' 1967-1976	<b>Container 17.4</b>
' <i>Breakfast at Tiffany's</i> ,' 1966	<b>Container 17.5</b>
' <i>All Over</i> ,' 1969-1971	<b>Container 17.7</b>
' <i>The Lady from Dubuque</i> ,' 1965-1980	<b>Container 17.8</b>
' <i>Lolita</i> ,' 1978-1998	<b>Container 17.9</b>
' <i>The Man Who Had Three Arms</i> ,' 1983	<b>Container 17.10</b>
' <i>The Show of the Seven Deadly Sins--Envy</i> ,' 1985-1993	<b>Container 17.11</b>

' <i>A Delicate Balance</i> ,' 1996	<b>Container 17.12</b>
'Kennedy Center Honors and National Medal,' 1996	<b>Container 17.13</b>
'Reviews,' 1962-1968	<b>Container 17.14</b>
' <i>Three Tall Women</i> ,' 1987-1995 (*poster removed to box 210)	<b>Container 18.1*</b>
' <i>A Delicate Balance</i> ,' London, 1997	<b>Container 18.2</b>
' <i>Who's Afraid of Virginia Woolf?</i> ,' 1996	<b>Container 18.3</b>
' <i>Tiny Alice</i> ,' 1998	<b>Container 18.4</b>
' <i>The Zoo Story/The American Dream</i> , Alley Theatre,' March 1999	<b>Container 18.5</b>
'Interviews,' 1962-1963	<b>Container 18.6</b>
'Regional,' 1991-1997	<b>Container 18.7</b>
'Clippings,' 1961-1997	<b>Container 18.8</b>
' <i>The Play About the Baby</i> ,' 1998	<b>Container 18.9</b>
' <i>The Play About the Baby</i> , Houston,' 2000	<b>Container 18.10</b>

## Correspondence

## Albee's letters arranged chronologically

1980s	<b>Container 19.6</b>
1984-1985	<b>Container 19.7</b>
1995	<b>Container 19.8</b>
1996	<b>Container 19.9</b>

## Albee's letters arranged by correspondent

Braun, Pinkas, 1958-1996	<b>Container 20.6</b>
Brown, Jim, 1975-1977	<b>Container 20.7</b>
Brustein, Robert, 1960-1998	<b>Container 20.8</b>

C, 1959-1975	<b>Container 20.9</b>
Diamond, David, 1958-1996	<b>Container 20.10</b>
Farland, Noel, 1978-1996	<b>Container 20.11</b>
Flanagan, William, 1943-1980	<b>Container 20.13-14</b>
Fonda, Henry, 1998, undated	<b>Container 21.2</b>
Guare, John, 1977-1998	<b>Container 21.3</b>
Gussow, Mel, 1963-1987	<b>Container 21.4</b>
G-K, 1984-1997	<b>Container 21.5</b>
Hagen, Uta, 1962-2004	<b>Container 21.6</b>
Hall, Peter, 1968-1998	<b>Container 21.7</b>
Howard, Richard, 1937-1997	<b>Container 21.8</b>
Inge, William, 1958-1995	<b>Container 21.9</b>
Kerr, Deborah, 1974-1998	<b>Container 21.11</b>
L-M, 1961-1999	<b>Container 21.12</b>
McNally, Terrence, 1961-1998	<b>Container 21.13</b>
Moss, Howard, 1966-1998	<b>Container 21.14</b>
Nevelson, Louise, 1979	<b>Container 21.15</b>
N-O-P, 1966-1998	<b>Container 21.16</b>
Parone, Edward, 1961-1997	<b>Container 21.17</b>
Rice, Charles, 1963	<b>Container 22.1</b>
Rigg, Diana, 1996	<b>Container 22.2</b>
Roem, Ned, 1959-1998	<b>Container 22.3</b>
Schneider, Alan, 1960-1986	<b>Container 22.5</b>
Steinbeck, John and Elaine, 1962-1995	<b>Container 22.6</b>
S-T, 1958-1998	<b>Container 22.7</b>

Tillstrom, Burr, 1971-1999	<b>Container 22.9</b>
Weissinger, Jr., Muir, 1961-1999	<b>Container 22.11</b>
Wilder, Thornton, 1954-1998	<b>Container 22.12</b>
Zeffirelli, Franco, 1963-1967	<b>Container 22.15</b>
Copies [of Albee's correspondence], 1960-1997	<b>Container 22.17-23.2</b>
<b>Gussow's correspondence</b>	
Permissions, 1998-2001	<b>Container 23.3</b>
Regarding biography	
1994-1999	<b>Container 23.4</b>
1999-2003	<b>Container 23.5-24.1-2</b>
Regarding events, 1979-1998	<b>Container 24.3</b>
Regarding London publication, 1999	<b>Container 24.4</b>
<b>Interview Transcripts</b>	
Albee, Edward	
1993-1994	<b>Container 24.5</b>
1995	<b>Container 24.6-7</b>
1996	<b>Container 25.1-2</b>
1997	<b>Container 25.3-4</b>
1998-1999	<b>Container 26.1</b>
Undated	<b>Container 26.2</b>
A, 1994-1998	<b>Container 27.1</b>
A-B, 1996-1997	<b>Container 27.2</b>
Carter, Myra, 1998	<b>Container 27.3</b>
C-G, 1994-1998	<b>Container 27.4</b>

H-K, 1996-1998	<b>Container 27.5</b>
L-R, 1995-1998	<b>Container 28.1</b>
Seldes, Marian, 1996-1998	<b>Container 28.2</b>
Stritch, Elaine, 1996-1999	<b>Container 28.3</b>
Strouse, Charles, 1995	<b>Container 28.4</b>
S, 1995-1998	<b>Container 28.5</b>
T-Z, 1995-1998	<b>Container 28.6</b>
Worth, Irene, 1990-1998	<b>Container 28.7</b>
Notes	
General, undated	<b>Container 29.1-4</b>
City University of New York event, 1997	<b>Container 29.5</b>
Reporter's notebooks, 1996-1999, undated	<b>Container 30</b>
Promotional material, 1998-2000	<b>Container 31.1</b>
Readings, signings, and other events, 1999-2004	<b>Container 31.2-4</b>
Reviews [of <i>Edward Albee: A Singular Journey</i> ], 1999-2000	<b>Container 32.1-4</b>
Reviews [of <i>Edward Albee: A Singular Journey</i> ], excerpts, undated	<b>Container 32.5</b>
Scrapbook [unbound], correspondence and reviews of <i>Edward Albee</i> , <i>Conversations with Stoppard</i> , and <i>Theatre on the Edge</i> , 1995-2000	<b>Container 33.1-2</b>
<i>Michael Gambon: A Life in Acting</i> (2004)	
Incomplete typescript, pages 1-68, undated	<b>Container 34.1</b>
Typescript draft [A], undated	<b>Container 34.2</b>
Typescript draft [B], undated	<b>Container 34.3-4</b>
Typescript draft [C], undated	<b>Container 34.5</b>

Typescript draft with corrections [D], undated	<b>Container</b> 34.6-7
Typescript draft with corrections [E], undated	<b>Container</b> 35.1-2
Typescript draft with corrections by Nick Hern, January 2004	<b>Container</b> 35.3
Typescript draft with minor corrections, undated	<b>Container</b> 35.4
Page proofs	
Uncorrected, 2004	<b>Container</b> 35.5
With corrections, 2004	<b>Container</b> 35.6
Notes, circa 2003-2004	<b>Container</b> 35.7
Jacket copy and designs, Introduction draft, 2003-2004	
Correspondence, 2003-2004	
Promotional material, 2003-2004	
Reviews, 2004	
<i>Tennessee Williams: Plays 1937-1955 and Plays 1957-1980</i> (co-editor, two volumes, 2000)	
Correspondence, notes, and draft fragments, 1997-2001	<b>Container</b> 36.1-2
Promotional readings and material, 2000-2001	<b>Container</b> 36.3
Reviews, 2000-2001	<b>Container</b> 36.4
Catalogs, 1998-2000	<b>Container</b> 36.5
<i>Theatre on the Edge: New Visions, New Voices</i> (1998)	
Draft fragments, previously published articles, missing pages from page proofs, and notes, 1987-1998	<b>Container</b> 36.6
Typescript draft with pages inserted and missing pages, undated	<b>Container</b> 36.7-37.1
Page Proofs	
March 1998 [with corrections]	<b>Container</b> 37.2-4

April 1998 [pages missing] **Container 37.5-7**

May 1998 [pages missing] **Container 38.1-3**

June 1998 [pages missing] **Container 38.4-6**

Correspondence, 1997-1998 **Container 38.7**

Reviews and public readings, 1998-1999 **Container 38.8**

### **Subseries B. Journalism**

*Cosmopolitan*, "The Young Male Executive"; notes, interview transcripts, memos, correspondence, drafts, 1966 **Container 39.1**

#### *The New York Times*

##### Bylines

1967, 1969-1970 **Container 39.2**

1971-1972 **Container 39.3**

1973-1974 **Container 39.4**

1975-1976 **Container 39.5**

1977-1978 **Container 39.6**

1979-1980 **Container 40.1**

1981-1982 **Container 40.2**

1983-1984 **Container 40.3**

1985-1986 **Container 40.4**

1987-1988 **Container 40.5**

Assorted clippings [original and photocopies], circa 1970s-2000s **Container 41.1-5**

Obituaries, 2002, undated **Container 41.6**

##### Scrapbooks

Bound volumes

5 September 1969-3 December 1971; 28 January 1974	<b>Container</b> 192
January 1972-6 May 1974	
26 December 1976-23 December 1977	<b>Container</b> 193
12 March 1980-15 May 1981	
15 May 1981-16 May 1982	<b>Container</b> 194
25 October 1985-6 July 1986	<b>Container</b> 195
10 July 1986-5 May 1987	<b>Container</b> 196
9 May 1987-20 March 1988	<b>Container</b> 197
25 March 1988-13 May 1989	<b>Container</b> 198
16 May 1989-11 February 1990	<b>Container</b> 199
12 February 1990-4 December 1990	<b>Container</b> 200
8 December 1990-16 May 1991	<b>Container</b> 201
17 May 1991-25 November 1991	<b>Container</b> 202
4 December 1991-15 May 1992	<b>Container</b> 203
16 May 1992-13 January 1993	<b>Container</b> 204
Scrapbook sleeves, 1972-1974	<b>Container</b> 205-206

*The New Yorker*

Fugard, Athol

An Honest Witness (published as "Witness," 20 December 1982)

Early typescript draft with corrections, circa 1980	<b>Container</b> 42.1-2
Typescript draft with corrections, circa 1981	<b>Container</b> 42.3
Typescript with minor corrections; also letter, 13 September 1982	<b>Container</b> 42.4
Typescript with minor corrections [two exact photocopies], 13 September 1982	<b>Container</b> 42.5



## "Profiles: Witness"

Galley proofs, 28 September 1982	<b>Container 42.6</b>
Galley proofs, undated	<b>Container 210</b>
Publication excerpt, 20 December 1982	<b>Container 42.7</b>
Correspondence, contract, check, clipping, 1982-1983	<b>Container 42.8</b>

## Hirschfeld, Al

Notes and untitled typescript fragments, undated	<b>Container 43.1</b>
The Flash (in-depth profile that was later significantly cut and published as "Curtain Up: Celebrating Hirschfeld," 28 June 1993)	
Early typescript draft with corrections, undated	<b>Container 43.2</b>
Typescript drafts with corrections, undated	<b>Container 43.3</b>
Revised typescript draft and photocopies, undated	<b>Container 43.4</b>
Alternate version, typescript draft and photocopies, undated	<b>Container 43.5-6</b>
The Drawing is the Important Thing [working title]; galley proofs with edits and clean copy, 1 June 1992	<b>Container 43.7</b>
Drawing the Line [working title]	
Galley proofs with corrections [three versions], 1 June 1992	<b>Container 43.8</b>
Galley proofs, first revision, 8 January 1993	<b>Container 43.9</b>
Galley proofs, second revision; also letters, 15 June 1993	
"Curtain Up: Celebrating Hirschfeld"; typescript draft, galley proofs, galley proofs with corrections, page proofs with corrections, art, publication, 1993	<b>Container 43.10</b>
"With the Luck of the Drawings" ( <i>Graphis</i> , May/June 1997); typescript, page proofs, publication, 1997	<b>Container 43.11</b>
"The Broadway Artist" (published in <i>Hirschfeld: on Line</i> [1999]); typescript, letter, promotional material, 1999	<b>Container 43.12</b>

## Irwin, Bill

- Untitled draft with corrections, 1985 **Container 44.1**
- "Clown" (published in the *New Yorker*, 11 November 1985)
- Typescript copy and edits, 1985 **Container 44.2**
- Galley proofs [three versions], 1985 **Container 44.3**
- Page proofs, 1985
- Publication [photocopy] and untitled typescript, 1985 **Container 44.4**
- Correspondence, 1985-1989 **Container 44.5**

## Ramsay, Margaret "Peggy"

- Notes and draft fragments, undated **Container 44.6**
- "Play Agent" (published 23 May 1988)
- Early typescript draft with corrections, undated **Container 44.7**
- Revised typescript draft with corrections [A], undated **Container 44.8**
- Revised typescript draft with corrections, [B], undated **Container 44.9**
- Typescripts with corrections, undated **Container 45.1**
- Typescripts and letter, 25 March 1988 **Container 45.2**
- Galley proofs, 11 April 1988 **Container 45.3**
- Galley proofs with corrections, 11 April 1988, 23 May 1988 (\*oversize removed to box 210) **Container 45.3\***
- Page proofs, May 1988 **Container 45.4**
- Correspondence, 1986-1989 **Container 45.5**
- Associated material, 1988 **Container 45.6**

*Newsweek* reviews and articles

Typescripts, letters, clippings, 1961-1968	<b>Container 45.7</b>
Scrapbook of clippings [unbound], 1960-1965	<b>Container 45.8</b>
<i>Playboy</i> reviews	
Typescripts and tear sheets, 1965-1966, 1968	<b>Container 46.1-2</b>
Tear sheets	
1962, 1964, 1967	<b>Container 46.3</b>
1969	<b>Container 46.4</b>
1970-1975	<b>Container 46.5-6</b>
Typescripts, circa 1962-1975	<b>Container 46.7-9</b>
WQXR radio	
Segment scripts	
1979	<b>Container 47.1-2</b>
1980	<b>Container 47.3-48.1</b>
1981	<b>Container 48.2-49.1</b>
1982	<b>Container 49.2-7</b>
1983; also memos and correspondence regarding Gussow's final broadcast	<b>Container 49.8-50.2</b>
1986	<b>Container 50.3-5</b>
1987	<b>Container 50.6</b>
1988	<b>Container 51.1-3</b>
1989	<b>Container 51.4-5</b>
1990	<b>Container 51.6-7</b>
1991	<b>Container 52.1</b>
1992	<b>Container 52.2</b>
1993	<b>Container 52.3</b>

Memos, notes, 1979-1992 **Container 52.4**

'WQXR-American Federation of Television and Radio Artists (AFTRA),'  
1979-1992

WNET television; scripts and memos, 1978 **Container 52.5**

## General

### Typescripts

A-Z, circa 1970s-1990s **Container 52.6-7**

Untitled, undated **Container 52.8-53.1**

Reporter's notebooks [three], undated **Container 53.2**

Scrapbook [unbound] [contains clippings of articles from the *New York Times* and other publications], 1965-1970 **Container 207-208**

Scrapbook [unbound] [contains clippings of Gussow's articles published in various magazines], 1964-1985 **Container 211**

## Subseries C. Other Writings

'Articles for Future Review,' 1973-1974, undated **Container 53.3**

Book Reviews, 2003 **Container 53.4**

Composer biographies, *Mitch Miller Song Book*, 1961 **Container 53.5**

### Essays

"Art in a Conservative Decade," *The New York Times Guide to the Arts of the 20th Century*, 2001 **Container 53.6**

*Best Plays Theater Yearbook* [Gussow served on the Editorial Board and contributed essays about Off-Off-Broadway]; notes, drafts, proofs, correspondence, 1990-2004 **Container 53.7**

"Theater" [published in *The Hammond Almanac 1982*], 1981-1982 **Container 53.8**

### Introductions to Books

*Lawrence C. Goldsmith: A Life in Watercolor* (2004), 2001-2003 **Container 53.9**

*Romulus Linney: 17 Short Plays* (1992), undated

**Container**  
53.10

**Series II. Collected Material 1933-2008**

<i>1776</i> at the White House, 1970	<b>Container 54.1</b>
The Acting Company, 1971-1996	<b>Container 54.2</b>
The Actors Studio, 1969-1998	<b>Container 54.3</b>
Actors Theatre of Louisville, 1964-1999	<b>Container 54.4-7, 55.1-5</b>
Akalaitis, Joanne, 1980-1989	<b>Container 55.6</b>
Albee, Edward	
Agendas, programs, brochures, tickets, 1993-2008	<b>Container 56.1</b>
Art [articles, exhibit programs, and other materials related to Albee's contemporary art collection], 1978-1993	<b>Container 56.2</b>
Catalogs, Albee-related collections [from private dealers and other repositories], 1968-2004	<b>Container 56.3</b>
Davis-Albee <i>Redbook</i> interview, 1965	<b>Container 56.4</b>
Playbills, programs, and press releases, 1967-2004	<b>Container 56.5</b>
Speeches	
By Albee, 1972-1995, undated	<b>Container 56.6</b>
By Gussow, undated	<b>Container 56.7</b>
Clippings	
Assorted, 1962-1996, undated (*oversize and issue of <i>Show</i> [February 1963] removed to box 211)	<b>Container 56.8-57.2*</b>
<i>New York Times</i>	
Through 1963	<b>Container 57.3</b>
1964-1965	<b>Container 57.4</b>
1967-1989	<b>Container 57.5</b>
Pre-release excerpt of <i>Edward Albee: A Singular Journey</i> , <i>New York Times</i> , 1999	<b>Container 57.6</b>

Clippings [reviews of Albee plays and articles about Albee], 2000-2004	<b>Container</b> 57.7-58.1
<i>The Goat/Occupant/All Over</i> , 2001-2002	<b>Container</b> 58.2
Clippings regarding the art of biography, 1999-2000	<b>Container</b> 58.3
Clippings and notes regarding Flanagan, William, 1949-1979	<b>Container</b> 58.4
Photographs	
Albee and family photos, 1963-1993, undated	<b>Container</b> 58.5
Production photographs and actors, 1966-1998, undated	<b>Container</b> 58.6
Negatives and slides, undated	<b>Container</b> 58.7
Copies of photographs, undated	<b>Container</b> 58.8
Publications	
<i>American Theatre</i> , February 1986	<b>Container</b> 58.9
<i>Canvas</i> , Fall 1999	
<i>Arts Houston</i> , May 2003	
<i>Newsweek</i> , February 4, 1963 [proof and three copies]	
Works	
By Gussow	
Gussow on Albee-- <i>Newsweek</i> , 1962-1990	<b>Container</b> 59.1-2
Gussow on Albee--1993, 1995 [draft of article and transcript of radio interview]	<b>Container</b> 59.3
Interview, 2002	<b>Container</b> 59.4
By Albee [copies, not original manuscripts]	
Student writings, 1945-1946	<b>Container</b> 59.5
<i>All Over</i> [fragment], undated	<b>Container</b> 59.6

<i>Another Part of the Zoo</i> , undated	<b>Container 59.7</b>
<i>Box</i> [fragment], undated	<b>Container 59.8</b>
<i>The Death of Bessie Smith</i> [fragment], undated	<b>Container 59.9</b>
<i>A Delicate Balance</i> [fragment], undated	<b>Container 59.10</b>
<i>Finding the Sun</i> [fragment], undated	<b>Container 59.11</b>
<i>The Goat or, Who is Sylvia?</i> , undated	<b>Container 59.12</b>
<i>Homelife</i> , 2004	<b>Container 59.13</b>
<i>I Think Back Now On Andre Gide</i> , undated	<b>Container 59.14</b>
<i>The Lady from Dubuque</i> , 1997	<b>Container 60.1</b>
<i>Lorca Play</i> , 1992	<b>Container 60.2</b>
<i>The Man Who Had Three Arms</i> , 1982	<b>Container 60.3</b>
<i>Occupant</i> , 2001	<b>Container 60.4</b>
<i>The Play About the Baby</i> , 1997	<b>Container 60.5</b>
<i>The Play About the Baby</i> , version 6, 2001	<b>Container 60.6</b>
<i>Seascape</i> , undated	<b>Container 60.7</b>
<i>Three Tall Women</i> , 1991	<b>Container 61.1</b>
<i>Who's Afraid of Virginia Woolf?</i> [fragment], undated	<b>Container 61.2</b>
Introduction to <i>Selected Plays of Edward Albee</i> , 1987	<b>Container 61.3</b>
Various writings, 1997, undated	<b>Container 61.4</b>
By others	
Brustein, Robert, <i>The Rehabilitation of Edward Albee</i> , 1994	<b>Container 61.5</b>
Crespy, David, <i>Albarwild's Nexus of New Play Development: The Playwrights Unit, 1963 to 1971</i> [dissertation], 1995-1997	<b>Container 61.6</b>



Davison, Richard Alan, <i>Edward Albee's Tiny Alice: A Note of Re-Examination</i> , 1968	<b>Container</b> 61.7
Farrand, Noel, <i>Footnotes</i> , 1993	<b>Container</b> 61.8
Heide, Robert, 1978-1998	<b>Container</b> 61.9
Allen, Woody, 1962-1998	<b>Container</b> 61.10-62.3
American Originals exhibit, 2001	<b>Container</b> 62.4
Andrews, Julie, 1964-1968	<b>Container</b> 62.5
Arkin, Alan, 1963-1978	<b>Container</b> 62.6-63.1
Arlen, Harold, undated	<b>Container</b> 63.2
Arrabal, Fernando, 1972-1992	<b>Container</b> 63.3
Atkins, Eileen, 1990-1998	<b>Container</b> 63.4
Atwood, Margaret, 1991-2003	<b>Container</b> 63.5-6
Auburn, David, 2000	<b>Container</b> 63.7
Auster, Paul, 1999-2002	<b>Container</b> 63.8
Austin, Lyn, 1969-2000	<b>Container</b> 63.9
Ayckbourn, Alan, 1974-2002	<b>Container</b> 64.1-3
A, 1962-1995	<b>Container</b> 64.4
Babe, Thomas, 1978-1988	<b>Container</b> 64.5
Bacon, Kevin, 1992-1996	<b>Container</b> 64.6
Banks, Russell, 1995-1998	<b>Container</b> 64.7
Baraka, Imanu Amiri, 1972-1975	<b>Container</b> 64.8
Barbican Centre, 1981	<b>Container</b> 64.9
Barrett, Andrea, 1990-2002	<b>Container</b> 65.1
Barry, Sebastian, 1987-1998	<b>Container</b> 65.2
Barton, Ralph, undated	<b>Container</b> 65.3

Baxter, Glen, 1990-2001	<b>Container 65.4</b>
Beale, Simon Russell, 1989-2003	<b>Container 65.5</b>
Beame, Abraham, 1971-1973	<b>Container 65.6</b>
Beckett, Samuel	
Notes	
General, undated	<b>Container 65.7</b>
Reporter's notebooks, 1978-1979, 1996, undated	<b>Container 65.8-66.1</b>
Gussow's writings	
Interviews, notes, article drafts, 1966-2000	<b>Container 66.2-3</b>
Article typescript drafts and notes, 1981-1995	<b>Container 66.4-5</b>
Clippings, 1970-1990	<b>Container 66.6-7</b>
Correspondence	
Gussow and Beckett; also <i>Catastrophe (for Vaclav Havel)</i> [photocopy typescript and published excerpt of script] and interview transcripts, 1971-1989	<b>Container 67.1</b>
Photographs, circa 1983	<b>Container 67.2</b>
Beckett to Edward Albee and Martin Segal [copies], 1958-1989	<b>Container 67.3</b>
Regarding Beckett, 1980-2003	<b>Container 67.4</b>
Plays and productions	
<i>Eleuthéria</i>	
Script, translated by Albert Bermel, 1994	<b>Container 67.5</b>
Script, translated by Michael Brodsky, 1995	<b>Container 67.6</b>
Page proofs, manuscript of play translated by Michael Brodsky (Foxrock, Inc.), 1995	<b>Container 67.7-8</b>

Correspondence and associated material regarding legal dispute over production, 1993-1995	<b>Container</b> 67.9
Gussow's writings, 1995	<b>Container</b> 68.1
<i>Endgame</i> (American Repertory Theatre production), 1983-1985	<b>Container</b> 68.2
Reviews, <i>Playbill</i> , programs, 1971-2000	<b>Container</b> 68.3-5
Beckett tributes and symposia	
The Beckett Festival, Lincoln Center Festival, 1996	<b>Container</b> 68.6-69.1
The Beckett Festival, Dublin, Ireland, 1991, 1999	<b>Container</b> 69.2
Assorted, 1981-2004 (*posters removed to flat file)	<b>Container</b> 69.3-4*
Research material, 1987-2000	<b>Container</b> 69.5
Publications	
<i>Modern Drama</i> , Winter 1996	<b>Container</b> 69.6
<i>New Yorker</i> , 24 June-1 July 1996	<b>Container</b> 70.1
<i>New Theatre Review</i> , 1988-1995	
Clippings, 1970-2000	<b>Container</b> 70.2
Works by Others, 1988-1997	
Godot Arrives (script) by Nathaniel Cornwall Hunter, 1988	<b>Container</b> 70.3
Assorted, 1997, undated	
Bedford, Brian, 1971-1995	<b>Container</b> 70.4
Bellow, Saul, 1964-1999	<b>Container</b> 70.5-6
Bennett, Alan, 1991-2004	<b>Container</b> 70.7
Bergman Festival, 1972-1999	<b>Container</b> 70.8-71.1
Bergman, Ingmar, 1988-1993	<b>Container</b> 71.2

Berlin, Irving, 1962-1989	<b>Container 71.3</b>
Berman, Brooke, 1999-2002	<b>Container 71.4</b>
Bernbach, William, 1961-1966	<b>Container 71.5-6</b>
Berry, Cicely, 1973-1996	<b>Container 71.7</b>
Bertolucci, Bernardo, 1973	<b>Container 71.8</b>
Big Apple Circus, 1984-1992	<b>Container 71.9</b>
Bing, Rudolf, 1972	<b>Container 71.10</b>
Bingham, Mary, 1986-1995	<b>Container 71.11</b>
Black Theatre, 1970-1971 (*posters removed to flat file)	<b>Container 71.12*</b>
Blakemore, Michael, 1983-1995	<b>Container 72.1</b>
Blessing, Lee, 1993	<b>Container 72.2</b>
Bloom, Harold, 1998	<b>Container 72.3</b>
Bobbie, Walter, 1996	<b>Container 72.4</b>
Bock, Dennis, 2001	<b>Container 72.5</b>
Bogart, Anne, 1980-1995 (*poster removed to flat file)	<b>Container 72.6-7*</b>
Bogosian, Eric, 1987	<b>Container 72.8</b>
Bowles, Paul, 1981-2000	<b>Container 72.9</b>
Bread and Puppet Theater, 1971-1990	<b>Container 72.10</b>
Brecht, Bertolt, 1970-1994	<b>Container 72.11</b>
Brenton, Howard, 1979	<b>Container 72.12</b>
Breuer, Lee, 1977-1997	<b>Container 72.13</b>
Brokaw, Mark, 1999	<b>Container 73.1</b>
Brook, Peter	

Interview transcripts

Brook, Peter, 1967-1981	<b>Container 73.2</b>
A-Z; also typescript draft, 1973-1978	<b>Container 73.3-4</b>
Gussow's writings, 1975-1998	<b>Container 73.5</b>
Research material	
International Centre of Theatre Research, The Wexner Prize, 1974-1976, 1992	<b>Container 73.6</b>
Productions; programs, press material, notes, clippings, 1975-2001	<b>Container 73.7</b>
Clippings, 1966-2000	<b>Container 73.8</b>
<i>Conversations with Peter Brook: 1970-2000</i> by Margaret Croyden; advance proof, 2003	<b>Container 73.9</b>
Brooklyn Academy of Music, 1999	<b>Container 74.1</b>
Brooks, Mel, 1975-2001	<b>Container 74.2</b>
Brown, David, 1971-1974	<b>Container 74.3</b>
Brustein, Robert, 1967-1977	<b>Container 74.4</b>
Bryant, Michael, 1959-2002	<b>Container 74.5</b>
Büchner, Georg, 1981-1992	<b>Container 74.6</b>
Buckley, Betty, 1997-2004	<b>Container 74.7</b>
Bullins, Ed, 1970-1979	<b>Container 74.8</b>
Burden, Carter, 1964-1998	<b>Container 74.9</b>
Burns, George, 1975	<b>Container 74.10</b>
Burrows, Abe, 1944-2001	<b>Container 74.11</b>
Burstyn, Ellen, 1975-2001	<b>Container 74.12</b>
Burton, Elizabeth and Richard, 1964	<b>Container 74.13</b>
Burton, Elizabeth Taylor, 1964	<b>Container 75.1-2</b>
Burton, Richard, undated	<b>Container 75.3</b>

Butterfield, Catherine, 1992	<b>Container 75.4</b>
Byatt, A. S., 1985-1996	<b>Container 75.5</b>
B, 1961-2000	<b>Container 75.6-7</b>
Callow, Simon, 1986-1996	<b>Container 75.8</b>
Cambridge, Godfrey, 1963-1965	<b>Container 75.9-10</b>
Capote, Truman, 1965-1966	<b>Container 76.1</b>
Carey, Peter, 1988-2001	<b>Container 76.2-3</b>
Carmines, Al, 1971-1982	<b>Container 76.4</b>
Carrere, Emmanuel, 1991-2001	<b>Container 76.5</b>
Carrière, Jean-Claude, 1999	<b>Container 76.6</b>
Carroll, Andrew, 1982-2002	<b>Container 76.7</b>
Carson, Johnny, 1966	<b>Container 76.8</b>
Carter, Miranda, 2002	<b>Container 76.9</b>
Cavett, Dick, 1968-1969	<b>Container 76.10</b>
Chaikin, Joe, 1970-2003	<b>Container 76.11</b>
Charnin, Martin, 1966-1997	<b>Container 76.12</b>
Chekhov, Anton, 1976-1992	<b>Container 76.13</b>
Chelsea Theater Center, 1971-1976	<b>Container 76.14</b>
Chéreau, Patrice, 1989-1996	<b>Container 77.1</b>
Chong, Ping, 1981-1997 (*oversize posters removed to flat file)	<b>Container 77.2-3*</b>
<i>A Chorus Line</i> , 1975-1989	<b>Container 77.4</b>
Christie, Julie, 1965-1995	<b>Container 77.5</b>
Churchill, Caryl, 1982-1999	<b>Container 77.6-8</b>
Circle Repertory Company, 1974-1984	<b>Container 78.1</b>

Ciulei, Livia, 1978	<b>Container 78.2</b>
Clarke, Martha, 1981-2000	<b>Container 78.3-6</b>
Cloud, Darrah, 1987	<b>Container 78.7</b>
Clurman, Harold, 1968-1994	<b>Container 78.8-9</b>
Coetzee, J. M., 1986-1999	<b>Container 79.1</b>
Company Theater, California, 1970	<b>Container 79.2</b>
Coover, Robert, 1996-2004	<b>Container 79.3</b>
Cosby, Bill, 1963-1985	<b>Container 79.4-7</b>
Coward, Noel, 1970	<b>Container 79.8</b>
Crace, Jim, 2003	<b>Container 79.9</b>
Cronyn, Hume, 1977-2003	<b>Container 79.10</b>
Crowley, Bob, 1994-1998	<b>Container 80.1</b>
Cruz, Nilo, 2003	<b>Container 80.2</b>
Cunningham, Michael, 1990-1999	<b>Container 80.3</b>
Curchack, Fred, 1982-1994	<b>Container 80.4</b>
C, 1957-1990	<b>Container 80.5</b>
Davidson, Gordon, undated	<b>Container 80.6</b>
Davies, Robertson, 1949-1996	<b>Container 80.7-8</b>
Davis, Bette, 1976-1977	<b>Container 80.9</b>
Davis, Paul, 1985-1998	<b>Container 80.10</b>
Day-Lewis, Daniel, 1989-2003	<b>Container 80.11</b>
De Botton, Alain, 1996-2002	<b>Container 81.1</b>
De Niro, Robert, 1976-1989	<b>Container 81.2</b>
Denver Center Theatre Company, 1980	<b>Container 81.3</b>

Dietrich, Marlene, 1967	<b>Container 81.4</b>
Diggs, Elizabeth, 1990	<b>Container 81.5</b>
Doctorow, E. L., 1975-2004	<b>Container 81.6</b>
Donleavy, J. P., 1971-2000	<b>Container 81.7</b>
Dorfman, Ariel, 1988-1991	<b>Container 81.8</b>
Drabble, Margaret, 1977-2001	<b>Container 81.9</b>
Dubus, Andre, 1996	<b>Container 81.10</b>
Duchamp, Marcel, 1968-1996	<b>Container 81.11</b>
Du Maurier World Stage, 1996	<b>Container 81.12</b>
Dunaway, Faye, 1966-1994	<b>Container 81.13-82.2</b>
Durang, Christopher, 1974-2002	<b>Container 82.3</b>
D, 1963-1998	<b>Container 82.4</b>
Eco, Umberto, 1984-1995	<b>Container 82.5</b>
Edgar, David, 1986-2003	<b>Container 82.6</b>
Eleventh Street, undated	<b>Container 82.7</b>
Englander, Nathan, 1999	<b>Container 82.8</b>
Ensemble Studio Theatre, 1976	<b>Container 82.9</b>
Eugene O'Neill Theater Center, 1975-1993	<b>Container 82.10</b>
Eyre, Richard, 1989-2002	<b>Container 82.11</b>
E, 1999	<b>Container 83.1</b>
Fagles, Robert, 1990-1997	<b>Container 83.2</b>
Farrow, Mia, 1964-1977	<b>Container 83.3</b>
Fassbinder, Rainer Werner, 1972-1997	<b>Container 83.4</b>
Faulkner, William, 1997 (*poster removed to box 214)	<b>Container 83.5*</b>



Feiffer, Jules, 1976-2003	<b>Container 83.6</b>
Fiennes, Ralph, 1995	<b>Container 83.7</b>
Fierstein, Harvey, 1978-1981	<b>Container 83.8</b>
Film Rights, 1970-1971	<b>Container 84.1</b>
Finley, Karen, 1988-2000	<b>Container 84.2-6</b>
<i>Flair</i> Symposium, 1996	<b>Container 84.7</b>
Flying Karamazov Brothers, 1983-1994	<b>Container 84.8</b>
Fo, Dario, 1969-2000	<b>Container 84.9-85.2</b>
Fonda, Henry, 1975	<b>Container 85.3</b>
Foote, Horton, 1984-2004	<b>Container 85.4</b>
Foreman, Richard, 1972-1997	<b>Container 85.5-7</b>
Fowles, John, 1974-2003	<b>Container 85.8</b>
Fox, James, 1964-1995	<b>Container 85.9</b>
Fraser, Antonia, 1970-2001	<b>Container 86.1-5</b>
Fraser-Cavassoni, Natasha, 2003	<b>Container 86.6</b>
Frayn, Michael, 1981-2004	<b>Container 86.7-87.1</b>
Frazier, Charles, 1983-1997	<b>Container 87.2</b>
French, Albert, 1984-1997	<b>Container 87.3</b>
French, Patrick, 1994-2003	<b>Container 87.4</b>
Friel, Brian, 1962-2002 (*page proofs removed to box 214)	<b>Container 87.5-8*</b>
Frisch, Max, 1963	<b>Container 87.9</b>
Frost, Robert, undated	<b>Container 87.10</b>
Fry, Stephen, 1995	<b>Container 88.1</b>
Fugard, Athol	

## Interview transcripts

Fugard, Athol, 1974-1998 **Container 88.2-6**

A-Z, 1980-1982 **Container 88.7**

Fugard's journals [photocopies and carbon copies of excerpts], 1960-1973, undated **Container 88.8-89.2**

Notes and reporter's notebook, undated **Container 89.3**

Gussow's writings, 1974-1988 **Container 89.4**

Research and festivals, 1964-1998 **Container 89.5**

Correspondence, 1980-1992 **Container 89.6**

## Plays and productions

Assorted, 1978-2002 **Container 89.7**

*'Master Harold'...and the Boys*; script, photographs, clippings, 1981-1982

Clippings, 1970-1995 **Container 89.8**

F, 1961-1991 **Container 90.1**

Gaddis, William, 1985-1998 **Container 90.2**

Gallagher, Dorothy, 1988-2001 **Container 90.3**

Gallagher, Mary, 1983-1990 **Container 90.4**

## Gambon, Michael

## Interview transcripts

Gambon, Michael, 1990 **Container 90.5-7**

A-Z, 1990, 2003 **Container 90.8**

Notes and reporter's notebook, undated **Container 90.9**

## Gussow's writings

"The Complete Actor" (*New Yorker* profile, January 1991); drafts, galley proofs, page proofs, 1990-1991 **Container 91.1-3**

Assorted, 1982-1997 **Container 91.4**

Research, undated	<b>Container 91.5</b>
Correspondence, 1987-1991	
Receipts, 1990	
Play and production reviews, 1988-2004	<b>Container 91.6</b>
Clippings, 1985-2003	<b>Container 91.7</b>
Gardner, Herb, 1992	<b>Container 91.8</b>
Geiser, Janie, 1983-1986	<b>Container 91.9</b>
Gelber, Jack, 1976-2003	<b>Container 92.1</b>
Genet, Jean, 1964-1986	<b>Container 92.2</b>
George, Elizabeth, 1989-1999	<b>Container 92.3</b>
Gielgud, John, 1991-2001	<b>Container 92.4</b>
Gilman, Rebecca, 2000	<b>Container 92.5</b>
Glass, Philip, 1992-2001	<b>Container 92.6</b>
Goldberg, Jessica, 2001	<b>Container 92.7</b>
Goodwin, Doris Kearns, 1987-1997	<b>Container 92.8</b>
Gorey, Edward, 1962-2000	<b>Container 92.9-11</b>
Gorky, Maxim, 1979-1982	<b>Container 93.1</b>
Gotham Book Mart, 1965-2004	<b>Container 93.2</b>
Graham, Martha, 1994-1995	<b>Container 93.3</b>
Gray, Barry, 1946-1966	<b>Container 93.4</b>
Gray, Simon, 1972-2004	<b>Container 93.5</b>
Gray, Spalding, 1978-2004	<b>Container 93.6</b>
Greenfield-Sanders, Timothy, 1981-2004	<b>Container 93.7</b>
Greenlaw, Linda, 1997-2002	<b>Container 93.8</b>

Greenwood, Jane, 1995-1998	<b>Container 93.9</b>
Greer, Andrew Sean, 2004	<b>Container 93.10</b>
Gregory, André, 1970	<b>Container 93.11</b>
Grisham, John, 1996-1997	<b>Container 94.1</b>
<i>The Group</i> (film), 1947-1965	<b>Container 94.2-3</b>
Guare, John, 1979-2000	<b>Container 94.4-5</b>
Guinness, Alec, 1958-2000	<b>Container 94.6</b>
Gurney, A. R., 1988-2003	<b>Container 94.7</b>
Guthrie, Arlo, 1969-circa 1980s	<b>Container 94.8</b>
G, 1960-2002	<b>Container 94.9-95.1</b>
Haddon, Mark, 2003-2004	<b>Container 95.2</b>
Hamburger, Anne, 1986-1995	<b>Container 95.3</b>
Hamilton, Hugo, 1992-2003	<b>Container 95.4</b>
Hammett, Dashiell, 2000-2002	<b>Container 95.5</b>
Hampton, Christopher, 1971-1995	<b>Container 95.6</b>
Hardman, Chris, 1981-1982	<b>Container 95.7</b>
Hare, David, 1971-2004	<b>Container 95.8-96.2</b>
Harris, Barbara, 1962-1993	<b>Container 96.3-4</b>
Hart, Kitty Carlisle, 1963-1997 (*oversize clippings removed to flat file)	<b>Container 96.5*</b>
Hart, Moss, 1980-1999	<b>Container 96.6</b>
Havel, Václav, 1969-2003	<b>Container 96.7</b>
Hawthorne, Nathaniel, 1980-2004	<b>Container 97.1</b>
Hazzard, Shirley, 1989-2004	<b>Container 97.2</b>
Headly, Glenne, 1982-1999	<b>Container 97.3</b>

Heaney, Seamus, 1990-2000	<b>Container 97.4</b>
Heinlein, Robert, 2003-2004	<b>Container 97.5</b>
Heller, Joseph, 1961-1998	<b>Container 97.6</b>
Hellman, Lillian, 1975	<b>Container 97.7</b>
Henley, Beth, 1979-2004	<b>Container 97.8</b>
Hepburn, Katharine, 1974-1976	<b>Container 97.9</b>
Hirsch, Edward, 1994-2002	<b>Container 97.10</b>
Hirschfeld, Al	
Interview transcripts	
Hirschfeld, Al, 1991-1992, undated	<b>Container 98.1-6</b>
A-Z, 1991	<b>Container 98.7</b>
Tributes, 1991-1993	<b>Container 98.8-99.1</b>
Research, 1975-1993	<b>Container 99.2</b>
Correspondence, 1992-2005	<b>Container 99.3</b>
Clippings, 1941-1998	<b>Container 99.4</b>
Hockney, David, 1983-2001	<b>Container 99.5</b>
Hoffman, Dustin, 1966-2003 (* <i>Rolling Stone</i> [3 February 1983] issue removed to box 211)	<b>Container 99.6-100.2*</b>
Hoffman, William M., 1985-1986	<b>Container 100.3</b>
Hollywood, 1970	<b>Container 100.4</b>
Horovitz, Israel, 1968-1989	<b>Container 100.5</b>
'Hospitality,' 1988-1995	<b>Container 100.6</b>
Hurlin, Dan, 1984-1998	<b>Container 100.7</b>
Hwang, David Henry, 1990	<b>Container 100.8</b>
H, 1961-2003	<b>Container 100.9-100.10</b>

Ibsen, Henrik, 1981-1988	<b>Container 101.1</b>
Innaurato, Albert, 1974-1985	<b>Container 101.2</b>
Iko, Momoko, 1981	<b>Container 101.3</b>
<i>Inspector Morse</i> , 1988-2001	<b>Container 101.4</b>
International Festival of Puppet Theater, 1992-1996	<b>Container 101.5</b>
Ionesco, Eugène, 1973-2001	<b>Container 101.6</b>
Irish Theater, 1991-1997 (*oversize serial removed to box 213)	<b>Container 101.7*</b>
Irving, John, 1998-2005	<b>Container 101.8</b>
Irwin, Bill	
Interview transcripts	
Irwin, Bill, 1983-2003	<b>Container 101.9-10</b>
A-Z, 1983-1985	<b>Container 101.11-102.1</b>
Gussow's writings and notes	
Untitled typescript, undated	<b>Container 102.2</b>
"Marcel Marceau," undated	
Untitled fragments, undated	
<i>New York Times</i> clippings, 1981-1992	
Productions; programs, <i>Playbill</i> , notes, 1983-2004	<b>Container 102.3</b>
Research, 1982-1995	<b>Container 102.4-5</b>
Correspondence, 1982-2004	<b>Container 102.6</b>
Clippings, 1970-1993	<b>Container 102.7</b>
Isegawa, Moses, 2000	<b>Container 102.8</b>
Ishiguro, Kazuo, 1982-2001	<b>Container 102.9</b>

Ives, David, 1987-2003	<b>Container 102.10</b>
Ivey, Judith, 1983-1997	<b>Container 102.11</b>
I, 1966	<b>Container 102.12</b>
Jacobs, Bernard B., 1994-1996	<b>Container 103.1</b>
James, Henry, 1988-2004	<b>Container 103.2</b>
James, P. D., 1993-2004	<b>Container 103.3</b>
Japanese Theater, 1984-1996	<b>Container 103.4</b>
Jesurun, John, 1983-1997	<b>Container 103.5</b>
Johnston, Wayne, 1999	<b>Container 103.6</b>
Jones, Charlotte, 2004	<b>Container 103.7</b>
Jones, Cherry, 1982-1998	<b>Container 103.8</b>
Jones, David, 1979	<b>Container 103.9</b>
Jones, James Earl, 1965-1970	<b>Container 103.10</b>
Jones, Marie, 1998-2001	<b>Container 103.11</b>
Jory, Jon, 1979	<b>Container 103.12</b>
Josephson, Erland, 1975	<b>Container 104.1</b>
Julia, Raul, 1980	<b>Container 104.2</b>
J, 1963-1994	<b>Container 104.3</b>
Kalfus, Ken, 1980-2003	<b>Container 104.4</b>
Kantor, Tadeusz, 1975-1991	<b>Container 104.5</b>
Kaplan, Shirley, 2000	<b>Container 104.6</b>
Kaufman, George S., 1926-1996	<b>Container 104.7</b>
Kaye, Danny, 1963-1970	<b>Container 104.8</b>
Kazan, Elia, 1971-1995	<b>Container 104.9</b>
Keegan, John, 1989-1999	<b>Container 104.10</b>

Kelly, John, 1986-1992	<b>Container</b> 104.11
Keneally, Thomas, 1995-1999	<b>Container</b> 104.12
Kennedy Center, 1955-1979 (*poster removed to flat file)	<b>Container</b> 104.13-105.1*
King, Woodie, 1976-1996	<b>Container</b> 105.2
Kline, Kevin, 1994	<b>Container</b> 105.3
Knudson, Kurt, undated	<b>Container</b> 105.4
Kott, Jan, 1964-1989	<b>Container</b> 105.5
Kramer, Larry, 1985	<b>Container</b> 105.6
Kroetz, Franz, 1981-1993	<b>Container</b> 105.7
Kunitz, Stanley, 2002-2003	<b>Container</b> 105.8
Kushner, Tony, 1990-2003	<b>Container</b> 105.9
K, 1963-1995	<b>Container</b> 105.10
Lamos, Mark, 1977-1990	<b>Container</b> 105.11
Lanzmann, Claude, 1985-1995	<b>Container</b> 105.12
Lark Theater, 2001-2002	<b>Container</b> 105.13
Last Frontier Theatre Conference, 1999-2004, undated (*posters removed to box 214)	<b>Container</b> 105.14-106.5*
Lavin, Linda, 1992-2000	<b>Container</b> 106.6
Lazar, Irving Paul ("Swifty"), 1962-1993	<b>Container</b> 106.7
Lebow, Barbara, 1985	<b>Container</b> 107.1
Le Carré, John, 1986-2004	<b>Container</b> 107.2-3
Lee, Ming Cho, 1968-1998	<b>Container</b> 107.4
Lee, Ralph, 1997-1998	<b>Container</b> 107.5
Lefrak, Samuel, 2003	<b>Container</b> 107.6



The Legacy Project, 2001	<b>Container 107.7</b>
Le Gallienne, Eva, 1982	<b>Container 107.8</b>
Leonard, Hugh, 1977-1998	<b>Container 107.9</b>
Lepage, Robert, 1991-1996	<b>Container 107.10</b>
Lerner, Alan Jay, 1960-2001	<b>Container 107.11-108.1</b>
Levine, David, 2004	<b>Container 108.2</b>
Lincoln Center, 1966-1998	<b>Container 108.3-4</b>
Linney, Romulus, 1965-2003	<b>Container 108.6-8</b>
Lippman, Laura, 2002-2004	<b>Container 108.9</b>
Littlewood, Joan, 1964-1994	<b>Container 109.1</b>
Livesey, Margot, 1990-2000	<b>Container 109.2</b>
Lloyd Webber, Andrew, 1971-1996	<b>Container 109.3-4</b>
Lodge, David, 1982-2001	<b>Container 109.5</b>
Loesser, Frank, 1949-1992	<b>Container 109.6</b>
Loomer, Lisa, 1985-1994	<b>Container 109.7</b>
Lucas, George/Hollywood, 1970-1971	<b>Container 109.8</b>
Luckham, Claire, 1982-1996	<b>Container 109.9</b>
Ludlam, Charles, 1970-1993	<b>Container 109.10</b>
Lurie, Alison, 1982-1998	<b>Container 110.1</b>
Lyric Opera of Chicago, 1999-2000	<b>Container 110.2</b>
L, 1961-1995	<b>Container 110.3-4</b>
Mabou Mines, 1978-1996	<b>Container 110.5</b>
McCullers, Carson, 2000	<b>Container 110.6</b>
McDonagh, Martin, 2003	<b>Container 110.7</b>
McDowall, Roddy, 1965-1998	<b>Container 110.8</b>

McEwan, Ian, 1992-2002	<b>Container 110.9</b>
McIntyre, Dennis, 1978-1991	<b>Container 110.10</b>
McMullan, James, 1998-1999	<b>Container 110.11</b>
McNally, Terrence, 1973-1994	<b>Container 111.1</b>
McPherson, Conor, 1997-2000	<b>Container 111.2</b>
Mc, 1971-1996	<b>Container 111.3</b>
<i>Mahagonny</i> , 1969-1970	<b>Container 111.4</b>
Mailer, Norman, 1962-1973	<b>Container 111.5</b>
Malkovich, John, 1984-2003	<b>Container 111.6</b>
Mamet, David, 1975-2004	<b>Container 111.7-112.1</b>
Manhattan Theatre Club, 1976-1994	<b>Container 112.2</b>
Mankiewicz, Joseph L.	
Fasten Your Seatbelts: A Biography of Joseph L. Mankiewicz [working title, abandoned project] and Mankiewicz-related articles by Gussow; letters, notes, proposal, collected material, 1992-1993	<b>Container 112.3</b>
Interview transcripts, 1967, 1992 (*recorded interview tapes removed to Sound Recordings Collection)	<b>Container 112.4*</b>
Research material, 1960-1993	<b>Container 112.5</b>
Mann, Emily, 1985-1995	<b>Container 112.6</b>
Marceau, Marcel, 1973	<b>Container 112.7</b>
Marks, Leo, 1993-1999	<b>Container 112.8</b>
Martin, Jane, 1985-2002	<b>Container 112.9-113.1</b>
Martin, Steve, 1998-2001	<b>Container 113.2</b>
Martin, Tim, 1980-2002	<b>Container 113.3</b>
Marx, Groucho, 1972-2002	<b>Container 113.4</b>
Matthau, Walter, 1996-2000	<b>Container 113.5</b>

Matura, Mustapha, 1981	<b>Container 113.6</b>
May, Elaine, 1961-1991	<b>Container 113.7</b>
Medoff, Mark, 1979	<b>Container 113.8</b>
Melfi, Leonard, 1972-2002	<b>Container 113.9</b>
Menken, Alan, 1979	<b>Container 113.10</b>
Merchant, Ismail, 1989-2002	<b>Container 113.11</b>
Merrick, David, 1962-1966	<b>Container 113.12</b>
Merrill, James, 1981-2001	<b>Container 113.13</b>
Meyer, Marlane, 1988	<b>Container 113.14</b>
The Millennium, 1997-1999	<b>Container 113.15</b>
Miller, Arthur	
Notes and interview transcripts, 1968-2000	<b>Container 114.1-2</b>
Gussow's writings, 1964-2005	<b>Container 114.3-6</b>
Plays and productions	
<i>After the Fall</i> ; typescript copy, undated	<b>Container 115.1</b>
Reviews, <i>Playbill</i> , 1989-2002	<b>Container 115.2-3</b>
Research material, 1985-2003	<b>Container 115.4</b>
Tributes, symposia, public appearances, 2000-2003 (*cassette tapes removed to sound recording collection)	<b>Container 115.5*</b>
Correspondence, 2000-2005	<b>Container 115.6</b>
Clippings, 1944-2000	<b>Container 115.7</b>
Miller, Sue, 1987-2003	<b>Container 116.1</b>
Mitchell, Joseph, 1996	<b>Container 116.2</b>
Mnouchkine, Ariane, 1991-1995	<b>Container 116.3</b>

Molière, 1970-1992	<b>Container</b> 116.4
Moore, Brian, 1996-1998	<b>Container</b> 116.5
Moore, Dudley, 1973	<b>Container</b> 116.6
Mortimer, John, 1982-1999	<b>Container</b> 116.7
Moscow Circus, 1991	<b>Container</b> 116.8
Moss, Cynthia, 2000-2001	<b>Container</b> 116.9
Mostel, Zero, 1962-2001	<b>Container</b> 116.10
Mueller, Lavonne, 1983	<b>Container</b> 116.11
Murphy, Tom, 1989-1999	<b>Container</b> 116.12
Murray, Brian, 1967-1996	<b>Container</b> 116.13
Murray, John, 2003	<b>Container</b> 116.14
M, 1961-1995	<b>Container</b> 117.1
Nabokov, Vladimir, 1998	<b>Container</b> 117.2
Nadel, Norman, 2001	<b>Container</b> 117.3
Correspondence. 1 electronic file: WordPerfect 6.0, 2001	<b>Disk-ID-No.</b> 20090302G_002
Obituary, draft. 1 electronic file: WordPerfect 6.0, 2001	
Naipaul, V. S.	
Notes and interview transcripts, 1976-2001, undated	<b>Container</b> 117.4-6
Reporter's notebooks [two], undated	<b>Container</b> 117.7
Gussow's writings; also notes, 1976-2001, undated	<b>Container</b> 117.8-118.2
Research material	
Biographical sketches, criticism, Miami Book Fair International, <i>Mystic Masseur</i> , Naipaul Archive at University of Tulsa, 1968-2001	<b>Container</b> 118.3

Nobel Prize, public appearances, Naipaul's published writings [excerpts, photocopies], photographs, press releases, 1968-2001 (*poster removed to box 214)	<b>Container</b> 118.4*
'Naipaul-Theroux' material; interview transcript, correspondence, article drafts, clippings, 1995-2000	<b>Container</b> 118.5-119.1
Correspondence, 1976-2001	<b>Container</b> 119.2
Clippings	
Book reviews, 1962-2003 (*oversized newspapers removed to box 213)	<b>Container</b> 119.3-4*
Articles about Naipaul, 1933, 1977-2003	<b>Container</b> 119.5-6
Published articles by Naipaul, 1967-1999	<b>Container</b> 119.7
National Black Theatre Festival, 1989-1995	<b>Container</b> 120.1
National Endowment for the Arts, 1973-1994	<b>Container</b> 120.2
National Theatre, 1988-2002	<b>Container</b> 120.3
Naughton, James, 1982-1998	<b>Container</b> 120.4
Nelson, Richard, 1978-1996	<b>Container</b> 120.5
New Playwrights, 1961-1979	<b>Container</b> 120.6
New York City Center, undated	<b>Container</b> 120.7
New York Public Library for the Performing Arts, 1998-2001	<b>Container</b> 120.8
<i>The New Yorker</i> , 1992-1995	<b>Container</b> 120.9
Newman, Paul, 1975-1998	<b>Container</b> 120.10
Nichols, Mike	
Interview transcripts and notes	
Nichols, Mike, 1966-1976	<b>Container</b> 120.11
A-H, 1966	<b>Container</b> 121.1
K-Z, 1966, 1998	<b>Container</b> 121.2

Reporter's notebook and notes, 1966, 1988	<b>Container</b> 121.3
Gussow's writings, 1966, 1976	<b>Container</b> 121.4
Productions and correspondence, 1965-2001	<b>Container</b> 121.5
Clippings and magazines, 1964-1998 (*oversize clipping removed to box 211)	<b>Container</b> 121.6*
Nichols, Peter, 1979-1995	<b>Container</b> 121.7
Nicola, James/New York Theatre Workshop, 1990-2002	<b>Container</b> 121.8
Noh, 1971-1993	<b>Container</b> 121.9
Norman, Marsha, 1979-1984	<b>Container</b> 121.10-122.3
Norman, Marsha at Juilliard, 1985-2002	<b>Container</b> 122.4
N, 1969-1994	<b>Container</b> 122.5
Off-Off-Broadway, 1965-1972	<b>Container</b> 122.6
Olivier, Laurence, 1979-1990	<b>Container</b> 122.7-8
O'Malley, Glyn, 1990-2003	<b>Container</b> 123.1
Ondaatje, Michael, 1985-2000	<b>Container</b> 123.2
O'Neill, Eugene, 1966-2000	<b>Container</b> 123.3
Orton, Joe, 1970-1990	<b>Container</b> 123.4
Osborne, John, 1964-1996	<b>Container</b> 123.5
Ostrow, Stuart, 1986	<b>Container</b> 123.6
Overmyer, Eric, 1985-1996	<b>Container</b> 123.7-8
O, 1968-2001	<b>Container</b> 123.9
Pacino, Al, 1973-1996	<b>Container</b> 123.10-124.3
Page, Louise, 1987	<b>Container</b> 124.4
Pan Asian Repertory, 1966-1996	<b>Container</b> 124.5

## Papp, Joseph

Interview transcripts and notes; also clippings of Gussow's articles

Papp, Joseph, 1967-1983, undated	<b>Container</b> 124.6-8
A-F, 1979-1981	<b>Container</b> 125.1
G, 1978-1980	<b>Container</b> 125.2
H-Se, 1980-1983	<b>Container</b> 125.3
Sh-Z, 1977-1983	<b>Container</b> 125.4
Notes, 1977-1980	<b>Container</b> 125.5

## Gussow's writings

A Public Theater: Joseph Papp and the New York Shakespeare Festival [abandoned book project commissioned by Knopf]; notes, correspondence, draft fragments, undated	<b>Container</b> 125.6-9
<i>New York Times</i> drafts and clippings; also contains interview transcripts, 1969-1989	<b>Container</b> 126.1-2
Unidentified; includes notes, interview transcripts, production programs, circa 1975	<b>Container</b> 126.3

## Research

New York Shakespeare Festival, 1955-1980 (*oversize broadside removed to flat file)	<b>Container</b> 126.4*
Lincoln Center; includes interview transcripts, Gussow's published article clippings, correspondence, 1973-1974	<b>Container</b> 126.5
General; includes programs, documents, <i>Take a Dream</i> (script by John Guare), clippings, notes, correspondence [copies of letters received by Papp], magazine, 1975-1980	<b>Container</b> 126.6-7
Correspondence, 1974-1985	<b>Container</b> 126.8
Clippings and magazines, 1952-1993 (*clippings [photocopies] removed to box 214)	<b>Container</b> 127.1-3*
Paredes, Marisa, 1996-2001	<b>Container</b> 127.4
<i>Paris Review</i> , 1954-1999	<b>Container</b> 127.5

Parks, Suzan-Lori, 1989-1996	<b>Container</b> 127.6
Parnell, Peter, 1979	<b>Container</b> 127.7
Perelman, S. J., 1940-2004	<b>Container</b> 127.8-128.1
Pérez-Reverte, Arturo, 1997-1999	<b>Container</b> 128.2
Perry, Anne, 1992-1998	<b>Container</b> 128.3
Philbrick, Nathaniel, 1982-2000	<b>Container</b> 128.4
Piñero, Miguel, 1972-1988	<b>Container</b> 128.5-6
Pinter, Harold	
Interview transcripts and notes	
Pinter, Harold, 1979-1999, undated	<b>Container</b> 128.7-8
A-Z, unidentified, 1980-1993, undated	<b>Container</b> 129.1
Notes, undated	<b>Container</b> 129.2
Gussow's writings	
"A Conversation [Pause] with Harold Pinter" (published in the <i>New York Times Magazine</i> , 5 December 1971); also notes and poem, 1971	<b>Container</b> 129.3
"Acting Pinter" (published in <i>Pinter at 70: A Casebook</i> by Lois Gordon, 2001)	<b>Container</b> 129.4
Assorted articles and reviews; typescripts, clippings, interviews, notes, 1971-2001	<b>Container</b> 129.4-5
Unpublished <i>New York Times</i> article, 1993	<b>Container</b> 129.6
Plays and productions	
A-P, assorted; reviews, <i>Playbill</i> programs, 1971-2003	<b>Container</b> 129.7-130.1
Pinter at Théâtre Du Rond-Point (Paris, France); clippings, notes, scripts, receipts, 1998	<b>Container</b> 130.2
Research material; includes untitled essay draft by Melissa Knox, 1958-2003	<b>Container</b> 130.3
Tributes, symposia, public appearances	



## Lincoln Center Festival, Pinter Festival

Press kit, notes, clippings, correspondence, 2001	<b>Container</b> 130.4
Article drafts, interview transcript, 2001	<b>Container</b> 130.5
"Pinter on Pinter" and "Talking about Pinter" [interview transcripts edited by Susan Hollis Merritt and published in <i>The Pinter Review</i> ]; drafts and correspondence, 2001-2002	<b>Container</b> 130.6
Assorted; also photograph, 1981-1994	<b>Container</b> 130.7
Correspondence; also photograph, 1971-2003	<b>Container</b> 130.8
Clippings, 1967-2003 (* <i>The Sunday Times</i> , <i>The Culture</i> removed to box 211)	<b>Container</b> 131.1*
Playwrights, 1963-1999	<b>Container</b> 131.2-5
Plimpton, George/ <i>Paris Review</i> , 1999	<b>Container</b> 131.6
Plummer, Christopher, 1965	<b>Container</b> 131.7
Povod, Reinaldo, 1986	<b>Container</b> 131.8
Prague Quadrennial (*larger programs removed to the HRC Book Collection), 1967-1995	<b>Container</b> 131.9-11*
Prince, Hal, 1950-1990	<b>Container</b> 132.1-3
Pritchett, V. S., 1968-1998	<b>Container</b> 132.4
Puttnam, David, 1994-1998	<b>Container</b> 132.5
Pynchon, Thomas, 1982-1998	<b>Container</b> 132.6
P, 1965-1985 (*oversize Pintoff poster removed to flat file)	<b>Container</b> 132.7*
Quintero, José, 1973-1999	<b>Container</b> 132.8
Q, 1984	<b>Container</b> 132.9
Rabe, David, 1971-2001	<b>Container</b> 132.10
Rainer, Luise, 1937-1999	<b>Container</b> 132.11

Ramsay, Margaret "Peggy"

Notes and interview transcripts

Ramsay, Margaret "Peggy," 1986-1987

**Container** 133.1-2

A-Z, 1986-1987

**Container** 133.3-4

Research, clippings, review by Gussow, 1986-1999

**Container**  
133.5

Correspondence, 1985-1988

**Container** 133.6

Rankin, Ian, 1994-2003

**Container** 133.7

Reeve, Christopher, 1995

**Container** 134.1

*Rent*, 1996

**Container** 134.2

*Rent* lawsuit, 1996

**Container** 134.3

Reynolds, Jonathan, 1982

**Container** 134.4

Richards, Lloyd, 1980

**Container** 134.5

Richardson, Jack, 1962

**Container** 134.6

Ridiculous Theatrical Company, 1970-1994

**Container** 134.7-9

Rigg, Diana, 1998

**Container** 134.10

Rivers, Joan, 1965-1977

**Container** 134.11

Robards, Jason, 1962-2000

**Container** 134.12

Roberts, Flora, 1998

**Container** 134.13

Robinson, Peter, 1993-2003

**Container** 134.14

Rockefeller Foundation grants, 1977

**Container** 135.1

Rodenburg, Patsy, 2000

**Container** 135.2

Rodgers and Hammerstein and Hart, 1961-2004

**Container** 135.3

Ross, David, 1962

**Container** 135.4

Rossellini, Roberto, 1970-1971

**Container** 135.5

Roth, Philip, 1965-2003	<b>Container 135.6</b>
Routledge, Patricia, 1997	<b>Container 135.7</b>
Royal Court Theatre, 1991-1996	<b>Container 135.8</b>
Royal Shakespeare Company, 1978-2002	<b>Container 135.9</b>
'RSC Actors,' undated	<b>Container 135.10</b>
Rudkin, David, 1976-1977	<b>Container 135.11</b>
Russo, Richard, 1988-2001	<b>Container 135.12</b>
Rutherford, Edward, 2004	<b>Container 135.13</b>
R, 1961-1976	<b>Container 135.14-15</b>
Sacks, Oliver, 1970-1995	<b>Container 136.1</b>
Safra, Edmond, 2000	<b>Container 136.2</b>
Sanchez-Scott, Milcha, 1987	<b>Container 136.3</b>
Sands, Diana, 1962-1967	<b>Container 136.4</b>
Saunders, James, 1981	<b>Container 136.5</b>
Schaap, Dick, 2001	<b>Container 136.6</b>
Schama, Simon, 1987-1995	<b>Container 136.7</b>
Schlesinger, John, 1975-2003	<b>Container 136.8</b>
Schneider, Alan, 1965-1990	<b>Container 136.9</b>
Scorsese, Martin, 1977-1998	<b>Container 136.10-12</b>
Scott, George C., 1979-1999	<b>Container 137.1</b>
Sebald, W. G., 2001	<b>Container 137.2</b>
Seberg, Jean, 1956-1981	<b>Container 137.3-138.1</b>
Seberg, Jean/R. Gary, 1980-1981	<b>Container 138.2</b>
Segal, Martin E., 1998	<b>Container 138.3</b>

Sendak, Maurice/Kushner, Tony, 2003	<b>Container 138.4</b>
Serban, Andrei, 1974-2003	<b>Container 138.5-6</b>
Shakespeare, William, 1969-2003	<b>Container 138.7</b>
Shange, Ntozake, 1976	<b>Container 138.8</b>
Shaw, Fiona, 1989-2002	<b>Container 138.9</b>
Shaw, George Bernard, 1979-1992	<b>Container 138.10</b>
Shawn, Wallace, 1970-2003	<b>Container 138.11</b>
Shepard, Sam, 1965-2002	<b>Container 139.1-5</b>
Sher, Antony, 1983-2001	<b>Container 139.6</b>
Sherman, Stuart, 1980-2001	<b>Container 139.7</b>
Shields, Carol, 1989-1997	<b>Container 139.8</b>
Shiomi, R. A., 1982	<b>Container 140.1</b>
Signature Theatre Company, 1997-2003	<b>Container 140.2</b>
Sillitoe, David, 1995	<b>Container 140.3</b>
Sills, Paul, 1969-1976 (*poster removed to flat file)	<b>Container 140.4*</b>
Simon, Neil, 1966-1987	<b>Container 140.5</b>
Sinise, Gary, 1979-2000	<b>Container 140.6</b>
Sipper, Ralph, 1996-2001	<b>Container 140.7</b>
Skipitares, Theodora, 1982-1996	<b>Container 140.8</b>
Sondheim, Stephen, 1970-2003	<b>Container 140.9-141.1</b>
Soyinka, Wole, 1970	<b>Container 141.2</b>
Spacey, Kevin, 2000-2004	<b>Container 141.3</b>
Spiegelman, Art, 1985-2003 (*oversize comic draft removed to box 214)	<b>Container 141.4*</b>
Spolin, Viola, 1971	<b>Container 141.5</b>

Springer, John, 1980-2001	<b>Container</b> 141.6
Steichen, Joanna, 1980-2002	<b>Container</b> 141.7
Steinbeck, John, 1980-2002 (*poster removed to box 214)	<b>Container</b> 141.8*
Steppenwolf Theatre Company, 1984-2000	<b>Container</b> 141.9
Stevens, Roger L., 1954-1971	<b>Container</b> 141.10
Stevenson, Juliet, 2003	<b>Container</b> 141.11
Stewart, Ellen, 1984-2002	<b>Container</b> 141.12
Stewart, Patrick, 2003	<b>Container</b> 141.13
Stoppard, Tom	
Notes and interview transcripts; also drafts and publication copies, 1974-1984, undated	<b>Container</b> 142.1-3
Gussow's writings	
Assorted, 1972-2001	<b>Container</b> 142.4
"The Real Tom Stoppard" ( <i>New York Times</i> , January 1, 1984), 1984	
Contract, correspondence, royalty statement, interview transcripts, notes, 1983-1984	<b>Container</b> 142.5
Typescript drafts, publication copy, 1983	<b>Container</b> 142.6-7
Photographs, circa 1983	<b>Container</b> 142.8
Plays and productions [reviews, <i>Playbill</i> ], A-Z, 1979-2001	<b>Container</b> 143.1-4
Public appearances, 1983-2004	<b>Container</b> 143.5
Correspondence, 1978-2002	<b>Container</b> 143.6
Clippings, 1975-2004 (*issues of <i>New York Review of Books</i> removed to box 211)	<b>Container</b> 143.7*
Storey, David, 1970-2004	<b>Container</b> 144.1-2

Stratford [Ontario] Festival, 1987	<b>Container 144.3</b>
Strathairn, David, 1983-1993	<b>Container 144.4</b>
Straus, Roger/Gottlieb, Paul, 1996-2001	<b>Container 144.5</b>
Streep, Meryl, 1978-2002	<b>Container 144.6-7</b>
Strehler, Giorgio, 1987-1997	<b>Container 144.8</b>
Streisand, Barbra, 1962-2000	<b>Container 144.9</b>
Strindberg, August, 1977-1982	<b>Container 144.10</b>
Suchet, David, 1991-2000	<b>Container 144.11</b>
Suzuki, Tadashi, 1982-2001	<b>Container 144.12</b>
Swados, Elizabeth, 1976-1992	<b>Container 145.1-3</b>
Swift, Graham, 1996	<b>Container 145.4</b>
Syracuse Stage, 1992-1994	<b>Container 145.5</b>
S, 1961-1982	<b>Container 145.6-7</b>
Tavel, Ronald, 1972-1980	<b>Container 146.1</b>
Taymor, Julie, 1980-2000	<b>Container 146.2-6</b>
Terkel, Studs, 1997	<b>Container 146.7</b>
Thaw, John, 1996-1997	<b>Container 146.8</b>
Theatre Communications Group, 1994	<b>Container 146.9</b>
Thompson, Gerry, 1996	<b>Container 146.10</b>
Thurber, James, 1981-2000	<b>Container 146.11</b>
<i>Times Literary Supplement</i> , 1969, undated	<b>Container 146.12</b>
Tipton, Jennifer, 1977-1994	<b>Container 146.13</b>
Tóibín, Colm, 1991-2004	<b>Container 147.1</b>
Torn, Rip, 1967-1970	<b>Container 147.2</b>
Trevor, William, circa 1990s	<b>Container 147.3</b>

Trillin, Calvin, 1962-2002	<b>Container 147.4</b>
Tyler, Anne, 1977-2004	<b>Container 147.5</b>
T, 1962-1975	<b>Container 147.6</b>
Uggams, Leslie, 1967	<b>Container 147.7-8</b>
Updike, John, 1997	<b>Container 147.9</b>
Ustinov, Peter, 1977-1984	<b>Container 147.10</b>
U, undated	<b>Container 147.11</b>
Valk, Frederick, 2000	<b>Container 148.1</b>
Van der Beek, Stan, 1961-1964	<b>Container 148.2</b>
Van Peebles, Melvin, 1971-1972	<b>Container 148.3-4</b>
Vargas Llosa, Mario, 1985-2002	<b>Container 148.5</b>
<i>Village Voice</i> , 1965-1966	<b>Container 148.6</b>
Volchek, Galina, 1997	<b>Container 148.7</b>
Vonnegut, Kurt, 1970	<b>Container 148.8</b>
V, 1965-1998	<b>Container 148.9</b>
Walker, Alice, 1988-2000	<b>Container 148.10</b>
Walker, Joseph A., 1972	<b>Container 148.11</b>
Ward, Douglas Turner, 1971-1973	<b>Container 148.12</b>
Warner, Deborah, 1988-2003	<b>Container 149.1-2</b>
Warrilow, David, 1995	<b>Container 149.3</b>
Wasserstein, Wendy, 1981-1992	<b>Container 149.4</b>
Weather Underground Organization (Weatherman)/Greenwich Village explosion	
Notes and interview transcripts, 1971, 1994-1995	<b>Container 149.5</b>
Reporter's notebooks, circa 2001	<b>Container 149.6</b>

Correspondence, 1970-2000	<b>Container</b> 149.7
Gussow's writings	
Assorted articles and proposals, 1970, 1995-2001	<b>Container</b> 149.8
"West 11th Street: An End to Innocence" ( <i>New York</i> , 8 March 1971); drafts and publication, 1971	<b>Container</b> 150.1
"The House on West 11th Street" ( <i>New York Times</i> , 5 March 2000) [published article incorporates previous draft versions with working titles: Return to West 11th Street, Dear Premises Vainly Exploded, Wasn't There an Eclipse the Next Day?]; edited drafts, page proof, published article, photographs, 1995-2000	<b>Container</b> 150.2-5
Boudin, Kathy	
Correspondence, 1994-2001	<b>Container</b> 150.6
Interview transcripts; also with Martin Garbus, 1995, 2001-2003	
Notes, book proposal, typescripts, 2000-2002	<b>Container</b> 150.7
General, 1993-2003	<b>Container</b> 150.8
Clippings, 1970-2003 (*serials and oversize clippings removed to box 213)	<b>Container</b> 151.1-2*
Research	
FBI files and police reports [copies], 1970-1995	<b>Container</b> 151.3
Hedda Nussbaum, Greenwich Village, 2000-2003	<b>Container</b> 151.4
Clippings, 1970-2003	<b>Container</b> 151.5-6
Welch, Raquel, 1982	<b>Container</b> 151.7
Weller, Michael, 1971-1988	<b>Container</b> 152.1-3
Wellman, Mac, 1985-1994	<b>Container</b> 152.4
Wertenbaker, Timberlake, 1977-1991	<b>Container</b> 152.5
Wesker, Arnold, 1963-2002	<b>Container</b> 152.6



Wesley, Richard, 1974-1975	<b>Container 152.7</b>
<i>West Side Story</i> [The West Side Story (working title of abandoned book project); later became a <i>New York Times</i> feature article]	
Notes, circa 1987-1989	<b>Container 152.8</b>
Reporter's notebooks, 1988	<b>Container 152.9-11</b>
Interview transcripts, 1988-1989	<b>Container 153.1-4</b>
Production programs and sheet music, 1957-1989	<b>Container 153.5-6</b>
Research	
Assorted newsletters, related collections, Leonard Bernstein's notes for "Romeo" [copies], 1957-2001	<b>Container 153.7</b>
Stephen Sondheim's U.S. and European openings scrapbooks [copies], 1957-1958	<b>Container 214</b>
Correspondence, book contract, expenses, article draft, 1987-1989	<b>Container 153.8</b>
Clippings, 1957-1989	<b>Container 154.1</b>
Wexner Prize-Martin Scorsese, 1996-2001	<b>Container 154.2</b>
Whelan, Peter, 1996	<b>Container 154.3</b>
Whitehead, Robert, 1995-2002	<b>Container 154.4</b>
Wilde, Oscar/Morgan Library, 1982-2001	<b>Container 154.5</b>
Wilder, Thornton, 1962-1997	<b>Container 154.6-7</b>
Williams, Samm-Art, 1979-1980	<b>Container 154.8</b>
Williams, Tennessee	
Notes, undated	<b>Container 154.9</b>
Interviews and Gussow's writings, 1975-2003 (*galley proof removed to flat file)	<b>Container 154.10-11*</b>
Biographical, 1970-2003	<b>Container 155.1-2</b>

## Plays and productions

<i>Spring Storm</i> ; script, letters, clippings, 1994-2004	<b>Container</b> 155.3
<i>Not About Nightingales</i> ; script and clippings, 1997	<b>Container</b> 155.4
Reviews, <i>Playbill</i> , 1987-1999	<b>Container</b> 155.5-6
Scripts [copies], 1946-1999	<b>Container</b> 156.1-2
Tributes and symposia, 1986-2004	<b>Container</b> 156.3
Leverich, Lyle, 1997-1998	<b>Container</b> 156.4
Correspondence, 1983, 1996	<b>Container</b> 156.5
Wilson, August, 1984-2003	<b>Container</b> 156.6-7
Wilson, Lanford, 1972-2002	<b>Container</b> 156.8-157.2
Wilson, Robert, 1973-2001	<b>Container</b> 157.3-158.2
Winchester, Simon, 1980-1998	<b>Container</b> 158.3
Wright, Charles, 1998	<b>Container</b> 158.4
Women in Theatre Conference, 1997	<b>Container</b> 158.5
Women's Theater Council, 1971-1972	<b>Container</b> 158.6
Wulp, John, 1989-2003 (*page proofs for <i>John Wulp</i> by John Wulp and John Guare [2003] removed to box 210)	<b>Container</b> 158.7*
Wyeth, James, 2002	<b>Container</b> 158.8
W, 1964-2002	<b>Container</b> 158.9-10
Yale Repertory Theatre, 1973-1980	<b>Container</b> 158.11
Zaloom, Paul, 1984-1991	<b>Container</b> 158.12
Zanuck, Darryl F.	
Biographical; interview transcripts, collected material, 1942-1968	<b>Container</b> 159.1

Clippings, 1935-2000 (*oversize serial excerpts removed to boxes 211, 213, and flat file)	<b>Container</b> 159.2-3*
De Rochemont, Louis; clippings, collected material, 1948-1958	<b>Container</b> 159.4
Greco, Juliette; interview transcripts, notes, clippings, collected material, 1961-1969 (*serialization of Greco's memoir in <i>Paris Match</i> removed to box 211)	<b>Container</b> 159.5*
Gussow's articles	
"The Twentieth Century Fox Rides Again" ( <i>New York, The Sunday Herald Tribune Magazine</i> , 27 February 1966); drafts, notes, clippings, collected material, 1966 (*publication removed to box 211)	<b>Container</b> 159.6*
"The Last Movie Tycoon" (excerpt from <i>Don't Say Yes Until I Finish Talking</i> published in <i>New York</i> , 1 February 1971); proof, publication, 1971	<b>Container</b> 159.7
Assorted, 1982-2002	<b>Container</b> 159.8
Mankiewicz, Joseph L.; notes, collected material, clippings, drafts, 1948-2000 (*audio recording removed to sound recording collection)	<b>Container</b> 160.1*
Memos to directors and film-makers [copies]	
Chronological, 1938-1957	<b>Container</b> 160.2-4
By film title and name, 1943-1957	<b>Container</b> 160.5
Movie magazines [Italian and Spanish publications from Argentina, Colombia, Peru, Spain, and Italy], 1947	<b>Container</b> 211
'Paris Years'; memos and letters [copies], 1962-1968	<b>Container</b> 160.6
Photographs, circa 1920s-1970s (*oversize photos removed to box 210 and flat files)	<b>Container</b> 160.7-161.2*
Twentieth Century-Fox Film Corporation	
Annual reports, 1966-1970	<b>Container</b> 161.3
Film information guides, 1934, 1961-1970 (*broadside removed to flat file)	<b>Container</b> 161.4*
<i>The Longest Day</i> (film); interview transcripts, notes, collected material, clippings, letters [copies], 1961-1969 (*audio recording removed to sound recording collection)	<b>Container</b> 161.5*

Press releases, annual film releases, staff list, 1933-1979	<b>Container</b> 161.6
Twentieth Century-Fox stockholders proxy fight, 1968-1970	<b>Container</b> 161.7
Works by Others	
<i>Lighthouse by the Sea</i> (shooting script based on the play by Owen Davis), 1925	<b>Container</b> 162.1
<i>Lily Dafon or The Paris Comedy</i> (script by William Saroyan), 1959-1960	<b>Container</b> 162.2
Zanuck's writings and speeches	
Assorted, circa 1920s-1968	<b>Container</b> 162.3
"Mad Desire" (story published in <i>Physical Culture</i> , January 1925); bound publication, 1925	<b>Container</b> 162.4
<i>Julius Sees Her</i> [story by H. C. Witwer, silent film script adapted by Zanuck]; bound script with handwritten annotations, 1923	<b>Container</b> 162.5
Zeisler, Peter, 1987-1995	<b>Container</b> 162.6
X-Y-Z, 1965-1990	<b>Container</b> 162.7
Assorted clippings, 1982-2003	<b>Container</b> 162.8

**Series III. Correspondence, circa 1950s-2005**

A, 1968-2002, undated	<b>Container 163.1</b>
Ba-Bi, 1965-2005	<b>Container 163.2</b>
Bl-By, 1971-2002	<b>Container 163.3</b>
Brand, Jonathan, 1958, 1975, 1995-2001	<b>Container 163.4</b>
Ca-Ch, 1971-1999, undated	<b>Container 163.5</b>
Cl-Co, 1968-2004	<b>Container 163.6</b>
Cr-Cw, 1963-2002	<b>Container 164.1</b>
D, 1970-2004	<b>Container 164.2</b>
E-Fi, 1971-2004	<b>Container 164.3</b>
Fo-Fu, 1974-2004	<b>Container 164.4</b>
G, 1970-2003	<b>Container 164.5</b>
H, 1971-2005	<b>Container 165.1</b>
I-J, 1977-2003	<b>Container 165.2</b>
K, 1967-2004	<b>Container 165.3</b>
La-Le, 1966-2003	<b>Container 165.4</b>
Li-Ly, 1974-2005	<b>Container 165.5</b>
Mc-Ma, 1972-2004	<b>Container 166.1</b>
Me-Mu, 1973-2003	<b>Container 166.2</b>
N, 1967-2003	<b>Container 166.3</b>
O-P, 1970-2003	<b>Container 166.4</b>
R, 1971-2002	<b>Container 166.5</b>
Sa-Sh, 1969-2003	<b>Container 167.1</b>
Si-Sp, 1976-2003	<b>Container 167.2</b>

St-Sz, 1969-2002	<b>Container 167.3</b>
T, 1972-2001	<b>Container 167.4</b>
U-Wa, 1967-2003	<b>Container 167.5</b>
We-Z, 1970-2004	<b>Container 167.6</b>
'Fan Mail or Reader Responses,' 1983-2004	<b>Container 168.1</b>
'Off the Record,' 1972-1994	<b>Container 168.2</b>
'Projects,' 1970-1990	<b>Container 168.3</b>
Professional, 1958-1991	<b>Container 168.4</b>
Outgoing, circa 1950s-1984	<b>Container 168.5</b>
Unidentified, 1997-2004, undated	<b>Container 168.6</b>

**Series IV. Personal and Professional, 1940-2005**

Appointment books, 1992-2005	<b>Container 169</b>
Auctions, 2001	<b>Container 170.1</b>
Awards	
Columbia Journalism Alumni Award, 2002	<b>Container 170.2</b>
George Jean Nathan Award, 1978-1979	
Press releases, contact lists, 1977-1979	<b>Container 170.3</b>
Invitation, program, speech draft, clippings, photocopy of Gussow's winning article "A Rich Crop of Writing Talent Brings New Life to American Theater" ( <i>New York Times</i> , 21 August 1977), 1977-1979	<b>Container 170.4</b>
Photographs, 1979	<b>Container 170.5</b>
Congratulatory letters, 1978-1979	<b>Container 170.6-7</b>
John Simon Guggenheim Fellowship, 1978-1980, 1999	<b>Container 170.8</b>
Margo Jones Medal, 2001-2004	<b>Container 170.9</b>
The Rockefeller Foundation, 1974, 2003-2004	<b>Container 170.10</b>
Theatre Library Association Book Award, 2000	<b>Container 171.1</b>
Biographical, 1975-2005 (*calendar removed to box 210)	<b>Container 171.2*</b>
Books [file contains inserts removed from books received with the collection], 1963-1993, undated	<b>Container 171.3</b>
Catalogs, 1996-1999	<b>Container 171.4</b>
Childhood, school and university papers	
Public School 192 and Wilson Elementary report cards, 1940-1945	<b>Container 171.5</b>
Southside Junior High School; report cards, assignments, diploma, autograph book, 1945-1948	<b>Container 171.6</b>

## Southside High School

Report cards, diploma, programs, 1948-1951 **Container** 171.7

Yearbooks [two], 1950-1951 **Container** 171.8-9

Reunions, 2001 **Container** 172.1

Scrapbook, circa 1950s **Container** 209

## Middlebury College

Stories, exams, grade report, 1951-1955 **Container** 172.2-3

*Middlebury Campus*

Letterhead, letter, notes, 1953-1955 **Container** 172.4

Newspaper issues, 1951-1955 **Container** 212

Directories, Alpha Sigma Psi, ephemera, 1951-1956 **Container**  
172.5

Commencement; program, diploma, photograph negatives, 1955 **Container**  
172.6

Correspondence; includes clipping and letter regarding *Frontiers* magazine  
controversy, 1953-1959 (\*newspaper issues removed to flat file) **Container**  
172.7\*

Yearbooks [three], 1953-1955 **Container** 172.8-173.2

Alumni activities, 1959, 1986-2004 (\*audio recording regarding Committee  
for the Arts [2003] removed to sound recording collection) **Container**  
173.3-5\*

## Columbia University, Graduate School of Journalism

Handbook, 1955-1956 **Container** 173.6-7

Assignments, 1955-1956 (\*newspaper removed to flat file) **Container**  
174.1-5\*

Letters, report card, clippings, photographs, alumni directory, 1955-1956,  
1995 **Container**  
174.6

'Contracts'; royalty statements, invoices, 1993-2004 **Container**  
174.7

'Criticism,' [Gussow's notes for *Divorce, Corporate Style* by Don Gussow (1972)  
and *Slum Love*], undated **Container**  
174.8



## Early writings by Gussow

A-C, circa 1953-1959	<b>Container 174.9</b>
E-G, circa 1953-1959	<b>Container 174.10</b>
H-I, circa 1953-1960	<b>Container 174.11</b>
L-Q, circa 1953-1959	<b>Container 175.1</b>
T-W, circa 1953-1960	<b>Container 175.2</b>
Assorted and untitled fragments, circa 1953-1959	<b>Container 175.3-4</b>

## Employment

<i>Newsweek</i> resume packet, 1959	<b>Container 175.5</b>
Resume, cover letters, contact lists, 1958-1960	<b>Container 175.6</b>
Rejection letters, 1956-1960	<b>Container 175.7-8</b>

## Family papers

Gussow, Adam [member of blues band Adam and Satan], 1980, 1992	<b>Container 175.9</b>
Gussow, Alan and Joan Dye, 1980, 2001	
Gussow, Bernard; one letter from Bernard and correspondence and clippings regarding him, 1957-1977, 1999, undated	
Gussow, Don	
Family letters and papers, 1947-1992	<b>Container 176.1</b>
Business papers, 1955-1989	<b>Container 176.2</b>

## Writings

<i>Divorce Corporate Style</i> (1972); book jacket, 1972	<b>Container 176.3</b>
Poems, play, essays, short stories, circa 1940-1990	<b>Container 176.4-6</b>

Dear Adam, Seth & Ethan (book), 1972-1973	<b>Container</b> 176.7-177.2
Untitled book, undated	<b>Container</b> 177.3-5
Freelance Work	
'Rejected articles' and letters, 1965-1966	<b>Container</b> 177.6
Financial; statements and correspondence, 1961-1968	<b>Container</b> 177.7
<i>The New York Times</i>	
Memos, 1970-2005	<b>Container</b> 178.1
Memos from Gussow regarding story ideas, 1969-2005	<b>Container</b> 178.2
Performance evaluations, 1996-2000	<b>Container</b> 178.3
Clippings [regarding the organization and management], 1975-2001	<b>Container</b> 178.4
'Jayson Blair' [memos and clippings regarding Blair and reorganization of <i>The New York Times</i> culture positions], 2003-2004	<b>Container</b> 178.5-6
Assorted career and organization material, 1974, 1993-1999	<b>Container</b> 178.7
New York University, School of Continuing Education [Gussow taught course called "The Filmmakers"]; lecture notes, correspondence, bulletins, administrative material, 1974-1979	<b>Container</b> 179.1-5
<i>Newsweek</i> reunion; also photographs, 1969, 2001-2004	<b>Container</b> 180.1
Notes, 1971, undated	<b>Container</b> 180.2-3
Photographs	
Gussow, circa 1970s-2000s	<b>Container</b> 180.4
Celebrities photographed by Gussow, 1956-2003 (*oversize photograph removed to box 210)	<b>Container</b> 180.5*
Theater productions and publicity, 1962-1994	<b>Container</b> 180.6

Negatives [family, industry, Monhegan Island (Maine), commencement, and still-life photos taken by Don Gussow and possibly Mel Gussow], circa 1950s-1960s	<b>Container</b> 180.7-181.1
Professional affiliations	
Anna L. Weissberger Foundation, 1980	<b>Container</b> 181.2
Brandeis University Creative Arts Awards, 1980-1990	
Helen Merrill Awards, 1998-2004	<b>Container</b> 181.3-4
International Theatre Institute (ITI) - Sweden, 1977	<b>Container</b> 181.5
John Simon Guggenheim Fellowship, 1971-2005	<b>Container</b> 181.6-182.1
John D. and Catherine T. MacArthur Fellows Program, 1981-2004	<b>Container</b> 182.2-6
New York Drama Critics' Circle; correspondence, speech draft, clippings, 1988-1991	<b>Container</b> 182.7
The Players, 1987-2004	<b>Container</b> 183.1
The Pulitzer Prizes, 1978-2001	<b>Container</b> 183.2
Susan Smith Blackburn Prize; correspondence, clippings, draft, 1982-2003	<b>Container</b> 183.3
Theater Hall of Fame Awards, 1995-2003	<b>Container</b> 183.4
Recommendation letters, 1985-2000, undated	<b>Container</b> 183.5
Speeches; complete speeches, fragments, notes, letters and clippings, 1974-2004, undated	<b>Container</b> 183.6-8
Theater productions	
Press releases, 1976-2005	<b>Container</b> 183.9
Programs, flyers, invitations, 1970-2005	<b>Container</b> 184.1-2
Travel, 'Europe,' 1976-1981	<b>Container</b> 184.3
United States Army, Headquarters Area Command, Germany	
Military orders and discharge papers, 1953-1959	<b>Container</b> 184.4

"The Rose Report," newsletters, January 1957	<b>Container</b> 184.5
Scrapbook, 1957-1958	<b>Container</b> 184.6
German travel material, maps, and theater brochures, 1956-1959	<b>Container</b> 184.7-8
<i>HAC Post</i> , 1957-1958	<b>Container</b> 213
Various retained and unidentified, 1961-2002	<b>Container</b> 184.9

**Series V. Works by Others, 1948-2008**

Adjmi, David, <i>Strange Attractors</i> , 2001	<b>Container</b> 185.1
Alexander, Zakiyyah, <i>Blurring Shine</i> , 2004	<b>Container</b> 185.2
Auburn, David, <i>Proof</i> 2000	<b>Container</b> 185.3
Undated	<b>Container</b> 185.4
Ayckbourn, Alan, <i>The Revengers' Comedies (Parts One and Two)</i> , 1989	<b>Container</b> 185.5-6
Barfield, Tanya, <i>The Quick</i> , 2002	<b>Container</b> 185.7
Berman, Brooke, <i>A Perfect Couple</i> , 2008	<b>Container</b> 185.8
Brown, Kenneth H., <i>Hitler's Analyst</i> , 2003	<b>Container</b> 186.1
Callaghan, Sheila, <i>That Pretty Pretty, or, the Rape Play</i> , 2008	<b>Container</b> 186.2
Carrière, Jean-Claude, <i>La Terrasse</i> , 1999	<b>Container</b> 186.3
Chekhov, Anton, <i>Three Sisters</i> (translated by Lanford Wilson), 1984	<b>Container</b> 186.4
Cruz, Nilo, <i>Anna in the Tropics</i> , 2002	<b>Container</b> 186.5
Edgar, David, <i>Pentecost</i> , 1994	<b>Container</b> 186.6
Feiffer, Jules, <i>A Bad Friend</i> , 2002	<b>Container</b> 186.7
Fogarty, Sharon, <i>Cara Lucia</i> , 2003	<b>Container</b> 186.8
Foote, Horton, <i>The Day Emily Married</i> , undated	<b>Container</b> 186.9
Fox, Josh, <i>The Expense of Spirit</i> , 2004	<b>Container</b> 187.1
Gaitens, Peter, <i>Flesh and Blood</i> , 2003	<b>Container</b> 187.2
Groff, Rinne, <i>Orange Lemon Egg Canary</i> , 2003	<b>Container</b> 187.3
Gurira, Danai, <i>Eclipsed</i> , undated	<b>Container</b> 187.4
Gurney, A. R., <i>O Jerusalem</i> , 2003	<b>Container</b> 187.5

Hairston, Jerome, <i>L'Éboueur Sleeps Tonight</i> , 1998	<b>Container</b> 187.6
Hicks, Sander, <i>Sarcoxis and Sealove</i> , 2003	<b>Container</b> 187.7
<i>Jack and Jill</i> , undated	<b>Container</b> 187.8
Kreitzer, Carson, <i>Self Defense</i> , 2002	<b>Container</b> 187.9
Kushner, Tony, <i>Homebody/Kabul</i> , 2001	<b>Container</b> 187.10
Martin, Jane	
<i>Anton in Show Business</i> , undated	<b>Container</b> 188.1
<i>Cementville</i> , 1991	<b>Container</b> 188.2
<i>Collected Plays, 1980-1994</i>	<b>Container</b> 188.3-4
<i>Kelly and Du</i> , 1993	<b>Container</b> 188.5
<i>Mr. Bundy</i> , 1998	<b>Container</b> 188.6
<i>Vital Signs</i> , 1990	<b>Container</b> 188.7
McNally, Terrence, <i>It's Only a Play</i> , 1985	<b>Container</b> 188.8
Meller, Michael, <i>Spoils of War</i> , 1988	<b>Container</b> 189.1
Mewshaw, Michael, <i>Do I Owe You Something?</i> , 2003	<b>Container</b> 189.2
Murakami, Haruki	
<i>Sputnik Sweetheart</i> , undated	<b>Container</b> 189.3
<i>Underground</i> , 2000	<b>Container</b> 189.4
Norris, Bruce, <i>The Infidel</i> , 2000	<b>Container</b> 189.5
O'Malley, Gyn, <i>Paradise</i> , 2003	<b>Container</b> 189.6
Pendleton, Austin, <i>Orson's Shadow</i> , 2000	<b>Container</b> 189.7
Rudnick, Paul, <i>Valhalla</i> , 2004	<b>Container</b> 190.1
Ruhl, Sarah	
<i>The Clean House</i>	

2003	<b>Container</b> 190.2
2004	<b>Container</b> 190.3
<i>Eurydice</i> , 2002	<b>Container</b> 190.4
Ryan, Kate Moira, <i>Cavedwellers</i> , 2003	<b>Container</b> 190.5
Ryan, Leah, <i>Raised by Lesbians</i> , 2000	<b>Container</b> 190.6
Seymour, James, <i>Theatre of Romulus Linney</i> , 1997	<b>Container</b> 190.7
Skipitares, Theodora, <i>Under the Knife III</i> , 1996	<b>Container</b> 191.1
Sunshine, Gary, <i>Sweetness</i> , 2004	<b>Container</b> 191.2
Thompson, Judith, <i>Palace of the End</i> , undated	<b>Container</b> 191.3
Von Hartz, John, <i>Revival</i> , 1992	<b>Container</b> 191.4
Washburn, Anne, <i>The Internationalist</i> , 2004	<b>Container</b> 191.5
Wilson, August, <i>Jitney</i> , 1995	<b>Container</b> 191.6
Wilson, Lanford, <i>A Tale Told</i> , undated	<b>Container</b> 191.7
Zacarias, Karen, <i>Legacy of Light</i> , 2008	<b>Container</b> 191.8
Unidentified, 1948, undated	<b>Container</b> 191.9-10

**Container** 192-214 Oversize boxes



**Mel Gussow Collection--Index of Correspondents**

- A. A. Schechter Associates (Black, Sandy)--170.6
- Abadie, Ann J. (University of Mississippi)--156.3, 163.1
- Abady, Josephine--163.1
- Abbott, Porter (University of California, Santa Barbara)--67.9
- Abrams, Thomas L.--97.4
- Abramson, Elliott M.--163.1
- ACTAC (Theatrical & Cinematic) Ltd. (Franklin, Diana)--130.8
- Acting Company (Theatrical group) (Harley, Margot)--54.2
- Actors Theatre of Louisville--72.7
- Ad Club of Cincinnati (Block, Janet)--10.8
- Adams, Candi--122.4
- Adams, Hunter--148.1
- Adler, Ellen--163.1
- Adler, Stella--78.8
- Albee, Edward, 1928- --16.10, 20.10-11, 21.4, 21.6, 21.12, 21.14, 22.1, 22.6, 23.3, 24.2, 36.2, 156.4, 157.1, 170.10, 181.2
- Albee, Frances--16.3
- Alexander, Clare--95.2
- Alexander, Eric--131.9
- Alexander, Jane--163.1
- Alfred A. Knopf, Inc.--81.10, 119.2, 126.8, 147.5
- Allan, Christopher (Allan Foster Ingersoll & Weber)--4.8
- Allen, John M.--163.1
- Allen, Woody--62.3, 163.1
- Alpert, Hollis, 1916- --163.1
- Altschul, Charles--163.1
- Aman, Catherine--149.7
- Amberson Enterprises (Harmon, Charlie)--153.7
- Ameche, Don--10.8
- American Conservatory Theater--143.2, 143.6
- American Heritage--175.8
- American Repertory Theatre--67.9, 68.2
- *American Theatre* (O'Quinn, Jim)--4.1, 131.9
- Ames, Dorothy--163.1
- Anderson, Robert, 1917-2009--23.4, 149.7
- Andres, Barbara--163.1
- Anglim, Philip--163.1
- Antonio, Lou--16.10
- Antoon, A. J. (Alfred Joseph), 1994-1992--163.1
- Applause Theatre Books (Firm)--2.1, 35.7, 38.7, 43.12
- Applesed Music Inc. (Scully, Shirley)--94.8
- Arcade, Penny--163.1
- *Arena*, British Broadcasting Corporation (Willett, Alison)--130.7
- Arena Stage (Organization : Washington, D.C.) (Miller, Alton)--76.4
- Arizona State University, Department of Theatre (Akins, William H.)--146.1
- Arizona Theatre Company--183.7
- Arkin, Alan--163.1
- Aronson, Lisa--163.1
- Arrabal, Fernando--163.1

- *Asbury Park Press*--175.7
- Aschenberg, Bridget--163.1
- Ashbourne, Hans--163.1
- Asinof, Eliot, 1919-2008--163.1
- The Associated Press--175.8
- Atherton, William--163.1
- Athill, Diana (André Deutsch [Firm])--137.7
- Atkins, Eileen--163.1
- Atkinson, Brooks, 1894-1984--170.6
- *Atlantic Monthly*--175.8
- Atlee, Howard, 1926- --74.8, 170.6
- Auburn, David--163.1
- Australian Consolidated Press Limited--100.2, 177.7
- Authors Guild Foundation (U.S.)--10.8
- Avalon Publishing Group, Inc.--84.5
- Ayckbourn, Alan, 1939- --45.5, 163.1
- Ayres, Diana--163.1
- Azenberg, Emanuel--163.1, 170.6
- Baal, Frédéric--163.2
- Babe, Thomas--64.5
- Bachetti, Raymond F.--163.2
- Badgley, Reed--24.2
- Bailey, Pearl--163.2
- Bair, Deirdre (University of Pennsylvania)--69.3
- Baker, Russell--163.2
- Bakke, John--45.5
- Balaban, Suzanne--163.2
- Ball, Lucille, 1911-1989--163.2
- Bantam Books (Firm)--145.2
- Baraka, Amiri--163.2
- Baraka, Kimako--163.2
- Barbera, Jack--89.6
- Barcroft, Judith--163.2
- Barolini, Helen, 1925- --122.3
- Baron, Martin (*New Yorker*)--45.6, 170.6
- Barr, Robert B.--123.1
- Barrett, Leslie K. (Leslie Klein), 1919- --110.10
- Bartow, Arthur--128.5
- Bass, Milton (*Berkshire Eagle*)--10.8
- Beal-Kruger, Tita--163.2
- Beck, Toni (*The Greenhouse*)--42.8
- Beckett, Edward (Samuel Beckett Estate)--1.7, 23.3
- Beckett, Samuel, 1906-1989--1.7, 20.5, 67.1, 67.3-4, 67.9
- The Beckett Festival (The Gate Theatre)--69.2
- The Beckett Project, Global Village--69.3, 69.5
- Behlmer, Rudy--10.8
- Bélec, Richard R.--42.8
- Bell, John--163.2
- Bello, Jane Halsman--23.3
- Bender, Bob--23.4, 24.2
- Benepe, Adrian--163.2

- Benjamin, P. J.--163.2
- Bent, Ted--92.10
- Bentley, Eric, 1916- --67.4, 163.2, 170.6
- Ben-Zvi, Linda--163.2
- *Bergen Evening Record*--175.7
- Berger, Joe (*New York Times*)--182.6
- Berkeley Stage Company (Goldsby, Robert)--101.2
- Berman, Brooke--71.4
- Bermel, Albert--67.9
- Bernard Geis Associates Publishers--53.5, 177.7
- Bernbach, William (Doyle, Dane, Bernbach Advertising)--176.1
- Bernstein, Roslyn--24.2
- Berry, Cicely--163.2
- *Best Plays Theater Yearbook* (Jenkins, Jeffrey Eric)--53.7
- Best, Ruth--23.5
- Betty Lee Hunt Associates (Luhrman, Henry)--16.9
- Beyrak, Nathan--115.5
- Biel, Claude--156.5
- Bing, Rudolf, 1902-1997--163.2
- Bingham, Mary--71.11, 163.2
- *Binghamton Press*--175.7-8
- Binswanger, Lenore--170.6
- Birnbaum, Agnes--163.2
- Bishop, André--163.2
- Bishop, Conrad--163.2
- Bishop, Kathy--67.4
- Bishop, Thomas (New York University)--69.3
- Blackwell, Earl--163.3
- Blau, Herb (University of Wisconsin-Milwaukee)--44.5
- Blevins, Tone--163.3
- Block, Stephen--67.4
- Bloom, Phil--163.3
- Blouin, Lenora P.--163.3
- Blue Man Group--163.3
- Bobbie, Walter, 1945- --163.3
- Bochnak, Beth (National Lawyers Guild)--10.8
- Bock, Adam (Adam William David)--163.3
- Boensch, Nancy Renée--23.4
- Bond, Phil Geoffrey--24.2
- Booth, John E. (The Twentieth Century Fund)--170.6
- Boothbay Theatre Museum--163.3
- Borchardt, Georges--67.9
- Boretz, Alvin--110.10
- Bosniak, Sloane--163.3
- *Boston Globe*--175.7
- Boudin, Kathy--150.6
- *Boulder Daily Camera*--175.7
- Bouton, Katherine (*New York Times*)--143.6
- Bovasso, Julie--163.3
- Bowden, Charles--155.1
- Bowen, Roger--163.3

- Bower, Lesley--163.3
- Boyle, Michael F.--24.2
- Bozzone, Bill--163.3
- Bradley, Heather (*New York Times*)--184.3
- Braha, Herb, 1946- --170.6
- Brand, Jonathan--163.4
- Brand, Ulrike--163.3
- Brandeis University, Jack I. and Lillian L. Poses Creative Arts--131.2, 157.2, 181.2
- Brater, Enoch (University of Michigan)--115.5
- Braudy, Susan--149.7
- Braun, Cori Wells--163.3
- Braun, Pinkas, 1923- --20.6, 23.3, 24.2
- Bray, Robert (Middle Tennessee State University)--156.3
- Breuer, Lee--163.3
- Brew, Kathy--163.3
- Brew, Norma--163.3
- Brewer, Cornelia Haden--42.8
- Broad, Isobel R.--163.3
- Brook, Peter, 1925- --73.6, 163.3
- Brooklyn Academy of Music--65.5
- Brooks, Richard (*Sunday Times* [London, England: 1931])--35.7
- Brough, James--11.1
- Brower, Brock, 1931- --163.3
- Brown, David, 1916-2010--10.8, 11.1, 42.8, 74.3, 163.3, 170.6
- Brown, Greg (Southern Methodist University)--106.4
- Brown, Harry Joe--23.5
- Brown, Helen Gurley--163.3
- Brown, Jim--20.7
- Brown, Kenneth H.--163.3
- Bruyn, Susan--163.3
- Brussel, Lucille--170.6
- Brustein, Norma--74.4
- Brustein, Robert Sanford, 1927- --20.8, 36.2, 68.2, 163.3, 170.6
- Bryceland, Yvonne--89.6
- Bryer, Jackson R.--22.12, 23.4, 163.3
- Bullins, Ed--163.3
- Bulwa, Lillian (Northeastern University)--42.8
- Burns, George, 1896-1996--163.3
- Burnshaw, Stanley, 1906-2005--163.3
- Burrows, Vinie--163.3
- Butcher, Peggy--24.2
- Byck, Dann--163.3
- Byrd Hoffman Foundation--183.2
- Caesar, Irving, 1895-1996--163.5
- Caesar, Sid, 1922- --163.5
- Cahan, Cora--163.5
- Cahn, Sammy--163.5
- Caldwell, Zoe--163.5
- *Call Bulletin*--175.7
- *Call-Chronicle Newspapers*--175.7
- Callan, Matthew (Applause Theatre Books [Firm])--2.1

- Callow, Simon, 1949- --16.10, 45.5, 133.6
- Cambridge, Godfrey, 1933-1976--163.5
- Cameron-Wolfe, Richard--23.3, 24.2
- Camillo, Marvin Felix (The Family, Inc.)--163.5, 170.6
- Camp, Dulcie--24.2
- Canby, Vincent--163.5
- Cantwell, Dorothy--163.5
- Caporasso, Rudy--163.5
- Cariou, Len--163.5
- Carlson, Harry Gilbert, 1930- --163.5
- Carlson, Susan Adina--163.5
- Carmine, Michael--163.5
- Carnegie Mellon University (Marinelli, Donald)--67.4, 69.3
- Carroll, Andrew (Andy)--76.7
- Carroll, Barbara--95.1
- Carroll, Bob, 1918-1994--42.8, 163.5
- Carroll, Joseph--163.5
- Carson, Margaret--163.5
- Carter, Myra, 1930- --23.3
- Cary, Claiborne--163.5
- Casarotto Ramsay & Associates (Erhard, Tom)--23.3, 156.1
- Ceballos, Jacqueline Michot, 1925- --163.5
- Century Association (New York, N.Y.)--163.5
- Ceribelli, Diane--149.7
- Chaikin, Joseph, 1935-2003--163.5
- Chamberlin, Lee--163.5
- Chambers, Colin (Royal Shakespeare Company)--133.6
- Chandler, Charlotte--113.4
- Chang, Tisa--163.5
- Chanin, Clifford (The Legacy Project)--107.7
- Channing, Carol--163.5
- Chapin, Schuyler--42.8
- Chappell, Carla--176.1
- Charbonneau, Eileen--122.3
- Charles Scribner's Sons (Kotker, Norman)--10.8
- Charlip, Remy--163.5
- Chase, Chris--163.5
- Chen, Tina--163.5
- Cherry, Regina--69.4
- Cheskin, Irving W.--163.5
- Chester, Linda--96.6
- *Chicago Daily News*--175.8
- *Chicago Sun-Times*--175.8
- *Chicago Tribune*--175.8
- Childress, Alice--163.5
- Chin, Daryl--163.5
- Choice Magazine Listening--42.8
- Chong, Ping--163.5
- Chris Boneau Public Relations--182.7
- Christensen, Jeanne--163.5
- Christy, George--163.5

- *Cincinnati Enquirer*--175.7
- Circle Theatre Company (New York, N.Y.) (Mason, Marshall W.)--157.2
- Citizens for Decent Literature--82.1
- Claire Nichtern Productions--132.7
- Clark, Janet--42.8
- Clark, Leane (Benton & Bowles, Inc.)--10.8
- Clarke, Maureen--163.6
- Clarke, Shirley, 1919-1997--87.10
- The Classic Theatre (Edwards, Maurice)--67.4
- Classics in Context Festival (Louisville, Ky.)--72.7
- *Cleveland Plain Dealer*--175.7
- Clinton, Bill, 1946- --24.1, 163.6
- Clouds Hill Books (Kadin, Daniel S.)--74.9
- Clurman, Harold, 1901-1980--131.2, 157.2, 163.6
- Clurman, Rodney H. (German Book Fair New York)--156.5
- Cobb, James G. (*New York Times*)--149.7
- Coco, James--163.6
- Cohen, Alexander H., 1920-2000--42.8, 163.6
- Cohen, Harry--132.8
- Cohen, Hildy Parks, 1926- --163.6
- Cohn, Glickstein, Lurie, Ostrin & Lubell (Lubell, Jonathan W.)--128.6
- Cohn, Ruby--67.4, 24.2
- Colbert, Gino--24.1
- Cole, Toby, 1916- --163.6
- Collins, Sue--137.1
- Columbia University, *Columbia Magazine*--170.2
- Columbia University, Graduate School of Journalism--170.2
- Columbia University, Office of Admissions--174.6
- Conarroe, Joel, 1934- --24.2, 38.7, 63.7, 170.10
- Congdon, Thomas B., Jr.--10.9
- Conkling, Christopher--163.6
- Connell, Jane, 1925- --163.6
- Conner, Alison M.--42.8
- Contarski, S. E. (Florida State University)--67.9, 69.3
- Conway, Merry--163.6
- Cook, Margaret W.--163.6
- Cook, Whitfield--97.6
- Cookson, Tony--163.6
- Cooper, Susan, 1935- --163.6
- Copani, Peter, 1938- --163.6
- Corman, Avery--163.6
- Corman, Judy (Robinson Lerer & Montgomery)--132.8
- Cornell University (Shapiro, Gavriel)--117.2
- *Coronet Magazine*--175.8
- Cosby, Bill, 1937- --163.6
- *Cosmopolitan* (Walsh, George)--39.1, 175.8
- Costa, Richard Hauer--91.5
- Couch, Nena (Ohio State University)--170.9
- *Courier Journal*--175.7
- Coward, Noel, 1899-1973--23.3
- Coward-McCann Publishers (Amburn, Ellis)--10.8

- Cowles Communications (Whatmore, Marvin C.)--10.8
- Crabtree, Clarissa--164.1
- Crane, Cynthia--113.9
- Cranefield, Paul--164.1
- Crinkley, Richmond, 1940-1989--45.5
- Cripps, Thomas (Morgan State College)--10.8
- Cronin, Mari--164.1
- Cronyn, Hume--23.5, 24.1, 42.8, 164.1
- Cronyn, Tandy, 1945- --164.1
- Crosby, Bing, 1903-1977--164.1
- Crosland, Susan--175.9
- Crosley, Sloane (Vintage Books)--95.2
- Crouse, Anna E.--170.6
- Crouse, Lindsay--164.1
- Crowell, Robert L. (Thomas Y. Crowell, Publishers)--149.7
- Crown Publishers--153.8
- Crowther, Prudence--127.8
- *Cue Magazine*--175.7
- Cunningham, John--164.1
- Curran, Keith--164.1
- Curran, Leigh--164.1
- Curran, Maggie--164.1
- Curtis Publishing Company--79.4, 177.6-7
- Cusack, Lawrence X.--97.9
- Cushman, John--11.3
- Custer, Gerry Raymond (Annenberg Center for Communication Arts and Sciences)--42.8
- Cutrone, Ryan--164.1
- Cwikowski, Bill--164.1
- Da Capo Press (Friedland, Bea)--10.8, 11.6
- *Daily American*--175.7
- Dale, Jim--164.2
- Dale, Patt--183.2
- Dalrymple, Jean--170.6
- Dalzell, Larry--91.5
- Damashek, Barbara--164.2
- Dance Theater Workshop (White, David R.)--102.6
- Daniels, Barry--76.11
- Dark, Alfred D.--178.1
- Darnton, John (*New York Times*)--62.4, 119.2, 178.1, 182.6
- Darrow, Middy--164.2
- Davidson, Gordon (Center Theatre Group)--170.6
- Davidson, Joan--164.2
- Davis, Curt--164.2
- Davis, Fitzroy--164.2
- Davis, R. G.--164.2
- Davison, Richard Allan--164.2
- Day, Ursula B.--149.7
- De Botton, Alain--81.1, 164.2
- Debuskey, Merle--126.8, 147.7
- Delaney, Paul (Westmont College)--143.6
- DeLuca, Bill--78.9

- *Democrat Chronicle*--175.8
- DeMott, Benjamin, 1924-2005--164.2
- Dempster, Curt--164.2
- Denoël (Firm)--3.3, 130.2
- *Denver Post*--175.7
- Deutsch, Helen--164.2
- Devlin, Albert J. (University of Missouri-Columbia)--23.4, 156.5
- Devrim, Shirin, 1926- --164.2
- Dexter, John, 1925-1990--23.3
- Diamond, Adelina (Carnegie Council on Children)--170.6
- Diamond, David, 1915-2005--20.10, 23.5, 24.1-2
- Diamond, Liz--164.2
- Dickerson, Gordon--23.3
- Dillon, Melinda, 1939- --23.3
- Dillon, Millicent--72.9, 95.5, 164.2
- Dixon, MacIntyre, 1931- --164.2
- Do Tongues (Marshall, Polly)--69.4
- Dolan, Mary Beth--158.8
- Donnellan, John--164.2
- Donnelly, Donal--164.2
- Dorrell, William--148.1
- Doubleday and Company, inc.--10.8, 11.2-3, 103.6
- Doyle, James--113.9
- Doyle, Shelagh--45.5
- Drabble, Margaret, 1939- --81.9, 164.2
- The Dramatists Guild--68.2
- Dublin Writers Museum and Irish Writer's Centre--69.5
- Du Maurier World State Festival (Harbourfront Centre)--81.12
- Dulack, Tom, 1935- --164.2
- Dulaney, Margaret--164.2
- Dumain, Sanford P.--149.7
- Dunaway, Faye--164.2
- Duncan, Pearl P. R. D.--164.2
- Dundy, Elaine--113.9
- Dunn, Joseph--67.4
- Dunne, Philip, 1908-1992 (Universal City Studios, Inc.)--10.8
- Dupont, James--164.2
- Dupont, Violetta J.--164.2
- DuRand, Le Clanché--164.2
- Durang, Christopher, 1949- --82.3, 113.9, 164.2, 170.9, 181.3-4
- *Durango Herald-News*--175.8
- Dutton--116.5
- Ebert, Roger--164.3
- Ebon, Martin--164.3
- Edgar, Kate--95.2
- Edwards, Robert Gordon--10.8, 11.1
- *Egg the Arts Show* (WNET New York)--115.5
- Eginton, Meg--67.4
- Ehrlich, Elaine--164.3
- Einhorn, Anne (Joseph Jefferson Theatre Company)--170.6
- Einhorn, Susan--42.8



- Eisen, Dulcina--164.3
- Eisenberger, Agnes (Colbert Artists Management)--72.3
- Eisner, John Clinton (Lark Theatre Company)--105.13
- Elfin, Mel--164.3
- *Elizabeth Daily Journal*--175.7
- Elizondo, Hector--126.7, 164.3
- Elliott, Patricia--164.3
- Emery, Lin, 1926- --23.4-5, 164.3
- Emmett, Sally (Margaret Ramsay Ltd.)--133.5
- Englander, David A.--164.3
- Eno, Will, 1965- --164.3
- Ensemble Studio Theatre (Dempster, Curt)--82.9
- Ephron, Henry, 1912-1992--10.8, 164.3
- Ephron (Greenburg), Nora--10.8, 164.3
- Epstein, Joseph--119.2
- Erlanger, Steve (*New York Times*)--86.7, 147.5
- *Esquire*--75.1, 149.8, 175.7-8, 177.7
- Estate of Leonard Bernstein (Kraut, Harry J.)--153.8
- Ettliger, Catherine (*Mademoiselle*)--122.3
- Eugene O'Neill Theater Center (White, George C.)--82.10
- Evans, Bill--42.8
- Evans, Joni--164.3
- *Evening Bulletin*--175.7
- *Evening Star*--175.7
- Eyre, Richard, 1943- --164.3
- Faber and Faber (Pike, Frank)--67.9
- Fagan, Frank--156.5
- Falb, Lewis (New School for Social Research)--69.3
- Falco, Charles--99.5
- Falco, Jacob--164.3
- Fane, Lawrence, 1933-2008--93.10
- Farone, Cheryl--173.4
- Farr, Kimberly--164.3
- Farrar, Straus and Giroux--93.10
- Farrow, Mia, 1945- --83.3, 164.3
- Fehl, Fred--164.3
- Fehsenfeld, Martha (Emory University, The Correspondence of Samuel Beckett)--1.7, 67.4
- Felder, Sara--164.3
- Feldman, Elliot--69.4
- Feldman, Maurice--10.8
- Ferguson, Rodney (Lipman Hearne)--116.9, 182.6
- Ferrell, Conchata--164.3
- Ferris, Randy--24.1
- Fichandler, Zelda, 1924- --164.3
- Field, Crystal--164.3
- Field Day Theatre Company--42.8
- Fierstein, Harvey, 1954- --164.3
- Finegan, Jimmy--11.6
- Finley, Karen--164.3
- Fischer, Charles T.--137.6
- Fisher, Ray--128.1

- Fishman, Shirley (Amistad World Theatre)--110.10
- Fishman, Stanley--10.8
- Fithian, Richard--10.8
- Fitzgerald, Barbara-Ann--172.7
- Fitzgerald, Geraldine, 1913-2005--164.3
- Fitzroy Dearborn Publishers--53.6
- Flanagan, Elma F.--23.3
- Flanagan, William, 1923-1969--20.10, 20.14, 21.4, 21.14, 23.5
- Fletcher, Kay--172.7
- Flora Roberts Inc.--134.13
- Foote, Horton--164.4
- Forbes, Steve, 1947- --164.4
- Ford, John, 1894-1973--10.8
- Ford, Miriam--164.4
- Foreman, Richard, 1937- --24.1, 164.4
- Foster, Catherine--164.4
- Foster, Mary--91.5
- Fowler, Molly--164.4
- Fox, John (*Cincinnati CityBeat*)--123.1
- Frank Goodman Associates--104.9, 136.9
- Frankel, Aaron--164.4
- Frankel, Max, 1930- (*New York Times*)--170.6, 178.1
- Frankenheimer, John, 1930-2002--164.4
- Frankfurt, Garbus, Klein & Selz (Garbus, Martin and Rosset, Barney)--67.4, 67.9, 68.2, 150.6
- Franklin Furnace--84.4
- Franzblau, Michael J.--116.5
- Fraser, Antonia, 1932- --130.8, 134.14, 164.4, 166.4
- Frazier, Nancy--164.4
- Freed, Donald, 1932- --164.4
- Freedman, Gerald--164.4
- Freedman, John--105.13
- French, Albert--164.4
- Frey, Karl. J.--164.4
- Friedkin, Johnny (Rogers, Cowan & Brenner)--121.5, 164.4
- Friedlich, Ruth K.--104.7
- Friel, Brian--164.4
- Friends of Kathy Boudin--150.8
- Frost, Everett (Voices International)--67.4, 69.5
- Fry, David--164.4
- Fugard, Athol--89.6, 164.4
- Fuller, Charles--164.4
- Funke, Lewis, 1912-1992 ("Lew") (Eugene O'Neill Theater Center)--170.6
- Gabor, Stanley C. (New York University)--170.6
- Gaddis, Sarah--164.5
- Gallagher, Mary--164.5
- Gallivan, Dan--67.4
- Gambon, Michael--91.5
- Ganley, Barbara (Middlebury College)--173.4
- Gann, Mity C.--78.6
- Garbus, Martin (see also Frankfurt, Garbus, Klein & Selz)--149.7, 150.6
- Gardner, Herb, 1934-2003--164.5

- Gardner, John, 1933-1982--164.5
- Garfein, Jack--67.4
- Garza, Jennifer--24.1
- Gasster, Michael, 1930- (Rutgers University)--67.4
- Gates, Judy--164.5
- Geist, Kenneth L.--170.6
- Gelbart, Larry--164.5
- Gelber, Jed--92.1
- Gene Shefrin Associates (Nolan, Betsy)--10.9
- Gesner, Clark--164.5
- Getty, Estelle--164.5
- Giancarlo, Geretta--164.5
- Gibbons, Jim (Library of America)--36.1
- Gielgud, John, 1904-2000--164.5
- Gifford, Ed--164.5
- Gifford, Michael--164.5
- Gilhooley, Jack--110.10
- Gill, Brendan, 1914-1997 (*New Yorker*)--164.5, 170.6
- Gillen, Francis (*The Pinter Review*)--3.4
- Gillette, Anita, 1936- --164.5
- Gilliatt, Penelope (*New Yorker*)--42.8, 45.5
- Giron, Arthur--110.10
- Gish, Lillian, 1893-1993--164.5
- Glaser, William A.--149.7
- Glenn, Jules--24.2
- Glucksman, Sy--164.5
- Goldberg, Howard--70.3
- Goldberg, Jane--164.5
- Goldberg McDuffie Communications--95.4
- Golder, Dave--164.5
- Goldman, Andrew--149.7
- Goldsmith, Judith--67.4
- Goldsmith, Lawrence C., 1916-2004--53.9
- Goldsmith, Lee--164.5
- Goldstein, Bill--119.2
- Golter, Gretl--143.3
- Golub, Peter--92.10
- Goode, Mort--164.5
- Goodman, Dean--75.6
- Goodman, Walter (*Playboy*)--10.9
- Gordon, Barbara--164.5
- Gordon, Lois G.--67.4, 129.4, 143.6
- Gordon, Lyndall--103.2
- Gorey, Edward, 1925-2000--164.5
- Gottlieb, Robert, 1931- (Alfred A. Knopf)--42.8, 119.2
- *Gourmet*--175.7
- Graham, Barbara--164.5
- Granick, Harry--164.5
- Grant, Howard B.--176.1
- Grant, Micki--164.5
- Gray, Barry--164.5

- Gray, James P.--93.6
- Gray, Martin ("Marty")--172.7
- Gray, Simon, 1936-2008--164.5
- Gray, Spalding, 1941-2004--164.5
- Gray, Stephen, 1941- --42.8, 89.6
- Green, Gerald--128.1
- Green, Jessica (*Harper's Bazaar*)--2.1
- Green, Stanley--164.5
- Greenburg, Dan--164.5
- Greene, Alexis (Susan Smith Blackburn Prize)--183.3
- Greene, Luther--164.5
- Greene, Sherman--164.5
- Greenfield-Sanders, Timothy--93.7, 164.5
- Gregory, André--164.5
- Gregory, Dick--164.5
- Greskovic, Robert--92.10
- Grey, Joel, 1932- --94.9, 164.5
- Grilli, Peter (Grilli & Associates)--121.9
- Grosvenor, Lucie--164.5
- Grove/Atlantic, Inc.--1.7, 2.1
- Grove Press--164.5
- Gruson, Sydney (*New York Times*)--170.6
- Guare, John--23.3, 24.1, 164.5
- Guerrero, José--164.5
- Guidall, George--164.5
- Guilbault, George--164.5
- Gummere, Richard--164.5
- Gunn, Bill--126.8
- Gurney, A. R. (Albert Ramsdell), 1930- --21.7, 164.5
- Gusson, Tim--126.7
- Gussow, Adam--175.9
- Gussow, Alan--170.7
- Gussow, Anna--176.1
- Gussow, Bernard--175.9
- Gussow, Betty--176.1
- Gussow, Charles E.--164.5
- Gussow, Charlotte--175.9
- Gussow, Don--10.9, 176.1
- Gussow, Ethan--10.9
- Gussow, Ruth--170.6
- Guthrie Theater--24.2, 42.8
- Gutierrez, Jesse M. (Americas Society/Council of the Americas)--148.5
- Hackady, Hal--165.1
- Haessler, George--170.6
- Hagan, John--24.1
- Hagen, Uta, 1919-2004--21.6, 23.5, 24.1
- Hale, Allean (University of Illinois at Urbana-Champaign)--156.4
- Hall, Ann C. (Ohio Dominican College)--130.8
- Hall, Peter--21.7
- Hambleton, Merrell H.--165.1
- Hamburger, Anne--95.3

- Hamilton, David--165.1
- Hamilton, Joel and Jill--172.7
- Hamilton, William--165.1
- Hammerman, Robert I. H.--105.8
- Hammond, J. Phil--44.5
- Hanks, Nancy--165.1
- Hanscom, Leslie ("Les")--149.7, 165.1
- Harcourt Brace & Company--128.2
- Hardiman, Mary--107.2
- Hardy Holzman Pfeiffer Associates (Hardy, Hugh, 1932-)--71.12
- Hare, David, 1947- --45.5
- Harnick, Sheldon--165.1
- Harper & Row, Publishers--10.9
- *Harper's Magazine*--79.7, 175.2, 175.8
- Harris, Barbara, 1935- --96.3, 165.1
- Hart, Kitty Carlisle, 1910-2007--165.1
- *Hartford Courant*--175.7
- Harvey, Sidney D.--92.4
- Hastings, Baird (Mozart Festival Orchestra)--22.12
- Haun, Harry--132.8
- Hauser, Ethel Aaron--45.5
- Havis, Allan--165.1
- Hawkins, Bill--165.1
- Hayden, Terese--45.5
- Hays, David--165.1
- Hazzard, Shirley, 1931- --165.1
- Heaney, John--92.10
- Hebert-Slater, Marilee--165.1
- Hecht, Josh--165.1
- Heide, Robert, 1939- --21.5
- The Heinz Awards--107.4, 183.5
- Helene, Kathryn (Philadelphia Festival Theatre for New Plays)--182.2
- Heller, Daniel--128.1
- Heller, Franklin--154.6
- Heller, Joseph--165.1
- Heneker, Peter--165.1
- Henriksen, Lance, 1940- --165.1
- Henry, William A.--165.1
- Henry Holt and Company (Locke, Tracy)--63.8
- Hepburn, Katharine, 1907-2003--165.1
- Herman Levin Productions (Levin, Herman, 1907-1990)--103.10
- Herman Melville's Arrowhead, Berkshire County Historical Society--128.4
- Hern, Nick--1.7, 2.1, 3.3, 3.6, 4.1, 35.7, 174.7
- Herson, Peter (*St. Louis Globe-Democrat*)--42.8
- Herrick Memorial Library, Alfred University (Littell, Alan)--132.6
- Herring, Janet--74.5
- Herzfeld, Morris--149.7
- Herzog, Harry--170.6
- Hewes, Henry--165.1, 170.9
- Hewitt, Alan, 1915-1986--165.1
- Hift, Fred--10.9, 11.1

- Hightower, John B. (John Brantley), 1933- --165.1
- Hilferty, Susan--181.3-4
- Hill, Lyman M.--99.3
- Hilliard, Celia--3.3
- Hinz, Dorothy--170.6
- Hirsch, Edward--97.10
- Hirschhorn, Joel--165.1
- Hoagland, Edward--165.1
- Hobson, Harold--133.6
- Hoffecker, Felicity--165.1
- Hoffman, Anne--see Kronenfeld, Anne Byrne
- Hoffman, Dustin, 1937- --165.1
- Hoffman, Theodore--165.1
- Holbrook, Hal--165.1
- Holden, Joan--165.1
- Holditch, W. Kenneth--36.1-2
- *Holiday*--62.8, 79.7, 174.11, 175.7
- Holland, Anthony--170.6
- Holly, Sénéchal--165.1
- Holmes, Gerald--112.3
- Holt, Will--165.1
- Holtzman, Jonathan--79.10
- *Holyoke Daily Transcript*--175.7
- Holzer, Adela--165.1
- *Home News*--175.7
- *Honolulu Advertiser*--175.8
- *Honolulu Star-Bulletin*--175.8
- Hope, Kenneth (John D. and Catherine T. MacArthur Foundation)--44.5
- Hopkins Center--78.4
- *Horizon*--157.2
- Horovitz, Israel--69.4, 100.5, 113.9, 126.7, 165.1
- Houghton, James--140.2
- House, Alicia--165.1
- Houseman, John--165.1
- Houston, Julie--165.1
- Howard, Richard, 1929- --23.3
- Hubbard, Henry (*Newsweek*)--170.6, 180.1
- Hubbard-Braun, Janet--42.8
- Humana Festival (Actors Theatre of Louisville)--55.1
- Hunnable, Rebecca P.--170.6
- Hunter, Nathaniel Cornwall--70.3
- Hunter College of The City University of New York, Department of Theatre--67.4
- Hunzinger, Stefani--21.5, 23.5, 24.1-2
- Hurley, Joseph--165.1
- Huston, John, 1906-1987--4.8
- Huston, Philip, 1910-1980--165.1
- Hutchings, Robert--165.1
- Hutton, Arlene--130.8
- Hwang, David Henry, 1957- --105.13
- Hyatt, Gordon--137.1
- Inge, William--21.9

- Innaurato, Albert, 1948- --165.2, 170.6
- *Intellectual Digest* (Goldman, Martin)--112.7
- International Creative Management--10.9, 91.5, 125.6, 126.8, 153.8, 170.6
- International Famous Agency--10.9, 11.1
- Ionesco Fest '95--101.6
- The Irish Repertory Theatre (O'Reilly, Ciaran and Moore, Charlotte)--67.9
- Irish Tourist Board--69.2
- Irving, John, 1942- --23.5, 165.2
- Irving, Jules, 1925- (Repertory Theater of Lincoln Center)--108.3-4
- Irwin, Bill, 1950- --44.5, 102.6, 165.2
- Isaac, Dan, 1930- --155.3
- Ives, David--165.2
- Izzo, David Garrett--22.12
- Jacobi, Lou--165.2
- Jacobs, Ellen--110.5
- Jacobson, Lou--165.2
- Jacobson, L \_\_\_\_\_ --91.5
- Jacobson, Sol--122.7, 132.8, 170.6
- James, Robert--172.7
- Jansen, Christine--165.2
- Janz, Milli (American Community Cultural Center Association)--122.3
- Japan Society--103.4, 144.12
- Jarrell, Mary--165.2
- Jason, Robert--165.2
- Jehlen, Myra--103.2
- Jenkins, Jeffrey (*Best Plays*)--93.5
- Jenkins, Jo-an--80.7
- Jenness, Morgan--181.3-4
- *Jersey Journal*--175.7
- *Jerusalem Post*--175.8
- John D. and Catherine T. MacArthur Foundation--104.11, 116.9, 141.12, 182.2-6
- John Simon Guggenheim Memorial Foundation--109.5, 170.8, 181.6-8, 182.1
- Johnson, Gib--24.2
- Johnson, Morse--138.7, 165.2
- Johnston, Edward--23.3
- Jones, Cherry, 1956- --165.2
- Jones, Elinor--165.2
- Jones, James, 1921-1977--10.9
- Jones, Leslie E.--23.4
- Jones, Sabra--165.2
- Jones, Thomas O.--156.5
- Jory, Jon (Human Festival)--55.3, 165.2
- Junker, Howard--165.2
- Jussawalla, Feroza F., 1953- --119.2
- Kaczmarek, Bill (Lark Theatre Company)--105.13
- Kahn, Michael, 1945- --165.3
- Kalfin, Robert--165.3
- Kane, Allegro--165.3
- Kaplan, Dick--165.3
- Kaplan, Fred--103.2
- Kaplan, Shirley (Sarah Lawrence College)--104.6

- Karnilova, Maria--165.3
- Karolyi, Michael--1.7
- Kass, Nance--165.3
- Kass, Sam Henry--165.3
- Katz, Rita Ellix (New York University)--170.6
- Kaufman, Alan--69.4
- Kaufman Schneider, Anne--165.3
- Kaufmann, Stanley--23.5
- Kauth, Benjamin--149.7
- Kavanaugh, Susan--173.4
- Kawalek, Erika--99.5
- Kay Morris Public Relations (Morris, Kay)--155.3
- Kaylin, Walter--165.3
- Kazan, Elia--165.3
- Kean, Norman, 1934-1988--42.8
- Keene, Donald (Columbia University)--70.8
- Keil, Mary--165.3
- Kelleher, Edward C.--165.3
- Kelly, Darin--148.1
- Kelly, Francis M., Jr.--97.4
- Kelly, Katherine E. (Texas A&M University)--143.6
- Kenan, Dolores--165.3
- Kennedy, Adrienne--165.3
- Kennedy, Kath--165.3
- Kerr, Deborah, 1921-2007--21.11
- Kerr, Jean--165.3
- Kerr, Walter, 1913-1996--165.3
- Kiley, David Scott--165.3
- Kiley, Richard--165.3
- Kilgore, Emilie--165.3
- Kilgore, Mimi--170.9
- Kindlund, Susan--165.3
- King, Henry, 1886-1982--10.9
- King, Peggy--99.3
- King, Rusty (*New York Times*)--67.4
- Kingsley-Smith, Terence--165.3
- Kinney, Arthur F., 1933- --165.3
- Kissel, Howard (*Women's Wear Daily*)--170.6
- Kitman, Marvin, 1929- --165.3
- Kluger, Dick--165.3
- Knee, Allan--67.4, 165.3
- *Knickerbocker News*--175.7
- Knight, Sue--109.3
- Knock, Thomas J.--10.9
- Knowlson, James--67.4, 69.4
- Knudson, Kurt--165.3
- Koch, Howard--165.3
- Koegel, Otto E.--11.1
- Komanoff, Charles--67.4
- Koncius, Naomi--67.4
- Kopit, Arthur L.--165.3



- Korda, Michael, 1933- (Simon & Schuster)--24.1, 42.8, 44.5, 165.3
- Korovin, Gwen S.--165.3
- Koss, Sholom S.--23.5
- Kotker, Zane--23.5
- Kotto, Rita I.--105.10
- Koutoukas, H. M. (Haralambos Monroe), 1937-2010--165.3
- Kouymjian, Dickran (California State University Fresno)--107.7
- Kraemer, Joe (The Juilliard School, Drama Division)--122.4
- Kramer, Larry--45.5, 133.6, 165.3
- Kramer, Margia--137.6
- Krause, Tom (Twentieth Century-Fox Film Corporation)--10.9
- Kroll, Jack (*Newsweek*)--170.6
- Kroll, Lucy--165.3
- Kronenfeld (Hoffman), Anne Byrne--149.7
- Kubasik, Ben (*New Yorker*)--42.8
- Kunitz, Stanley, 1905-2006--105.8
- Kushner, Tony--105.8
- Kyd, Joanna--74.4
- LaBute, Neil--165.4
- Lacey, Richard--11.1
- *Ladies' Home Journal*--83.3, 177.6
- LaGravenese, Richard--63.7
- Lahr, John (*New Yorker*)--36.2, 102.6
- Lahti, Christine--21.12
- Lake, Eric--180.1
- Lamont, Rosette C. (Queens College)--45.5, 116.3
- Lancaster Newspapers Inc.--175.7-8
- Lane, Bloor--149.7
- Lane, Lynn--23.5
- Lang, Fritz, 1890-1976--10.9
- Langella, Frank--165.4
- Langton, Basil--148.1
- Langworthy, Norma--149.7
- Lantz, Robert--23.3, 24.2, 165.4, 183.8
- Larkin, Robert W.--165.4
- Last Frontier Theatre Conference--105.14, 106.2, 106.4-5
- Laster, Owen (William Morris Agency)--11.6, 23.4, 24.2, 24.4, 143.6
- Laurence, Paula--165.4
- Lauro, Shirley--165.4, 183.5
- Lavelli, Lucinda--165.4
- Lavin, Linda, 1937- --165.4
- Law Collective of Wilson & Burnstein--137.7
- Lawrence, Paula S.--165.4
- Lawson, Steve--42.8, 45.5, 165.4
- Layne, Mary--165.4
- Lazar, Irving, 1907-1993--165.4
- Leach, Will--165.4
- Lebar, Alvin--165.4
- Lebow, Barbara--165.4
- Lee, Bernice (Works by Women)--122.3
- Lee, Janet Waldo and Robison, Deborah--170.9

- Lee, Ronald S.--165.4
- LeFrak, Francine--23.5, 165.4
- LeFrak, Samuel J.--165.4
- Leggewie, Edward--10.9
- Le Groupe Théâtral--130.2
- Lehrer, Murray--50.2
- LeMassena, William, 1916-1993--165.4
- Le Mon, William James--24.2, 165.4
- Lerner, Karen--165.4
- Lettunich, Mateo--149.5, 149.7, 165.4
- Lev, Eleonora--115.5
- Leval, Pierre N.--165.4
- Leverich, Lyle--24.1, 36.2, 156.4
- Levin, Ira--128.1
- Le Vine, David E.--170.9
- Levine, Mindy N. (Off Off Broadway Alliance)--126.6
- Levine, Sydney P.--24.2
- Levitas, Mike (*New York Times*)--53.6
- Levitt, H. N.--165.4
- Lewin, Edward A.--24.3
- Lewis, Allan--170.7
- Lewis, Anthony (*New York Times*)--70.7, 118.5, 130.8
- Lewis, "Bobby"--165.4
- Lewis, Robert--165.4
- Li, Donald--165.5
- Libin, Paul--165.5
- Library and Museum of the Performing Arts--165.5
- Library of America--36.1-3
- Liebling, Howard (Twentieth Century-Fox Film Corporation)--10.9
- Liebow, Cynthia (Denoël [Firm])--3.3, 130.2
- Light, Sylvan D.--10.9
- Lincoln, C. Ranlet--165.5
- Lincoln Center for the Performing Arts--126.5, 130.4, 149.2
- Lincoln Center Theater (Gersten, Bernard)--67.9
- Lindon, Jérôme--67.9
- Lindsey, Neva O.--11.2
- Linney, Romulus, 1930- --21.12, 108.6, 165.5
- Lipper/Viking Penguin (Atlas, James)--1.7
- Lippin, Renee--165.5
- Little, Brown and Company--10.9, 11.3
- Litz, A. W., Jr.--165.5
- Livesey, Margot--165.5
- Lloyd Webber, Andrew, 1948- --109.3
- Lockhart, James--165.5
- Lodato, Victor--181.4
- Loden, Barbara--165.5--165.5
- Lodge, David, 1935- --103.2, 165.5
- Lombard Freid Fine Arts (Freid, Lea)--65.4
- London, Todd--165.5
- Londré, Felicia Hardison, 1941- --24.2
- Long, William Ivey--165.5

- Long Island Press--175.8
- Long Wharf Theatre (New Haven, Conn.)--165.5
- *Look*--175.7-8
- Lord, Sterling (Sterling Lord Literistic)--149.7
- Lortel, Lucille--165.5
- Lounsbury, Ron--165.5
- Lowe, Florence (National Endowment for the Arts)--170.7
- Lucas, George, 1944- --179.4
- Luckinbill, Laurence--165.5
- Lucy Kroll Agency--103.10
- Ludlum, Anne--165.5
- Luere, Jeane--18.1, 21.12
- Lugton, Robert C.--137.1
- Lukinson, Sara--23.4
- Lust, Geraldine, 1920-1987--67.4, 165.5
- Lustman-Findling, Katharine--165.5
- Lydon, Christopher--165.5
- Lynbrook Fine Arts Committee--10.9
- Lynch, Kate--122.3
- Lynn, Gina--93.7
- Lynn Goldberg Communications--82.5
- Lyon, James K. (University of California San Diego)--72.11
- Mabou Mines (Theater group)--166.1
- McCabe, Gibson (*Newsweek*)--180.1
- *McCall's*--175.7-8
- McCann, Elizabeth I. (Elizabeth Ireland), 1931- --21.12, 166.1
- McCardell, John (Middlebury College)--173.3
- McCarthy, Frank, 1912-1986--10.9
- McClatchy, J. D., 1945- --166.1
- McClatchy, Sandy--149.7
- McColl, Patricia--166.1
- McCracken, Ken (*Rochester Post-Bulletin*)--121.2
- McCrum, Robert--24.2
- McDowell, Roddy--166.1
- McGarry, Laura--166.1
- McGill, Dennis M. (Chapel Hill Press, Inc.)--110.6
- McGill, Doug--166.1
- McGovern, Elizabeth, 1961- --166.1
- McGuire, William Biff--148.1
- Machiz, Herbert--166.1
- McHaney, Pearl A. (Georgia State University)--36.2
- McIntyre, Dennis--110.10, 131.2
- McKamy, Kent--45.5
- McKellen, Ian--111.3
- Mackintosh, Cameron--166.1
- MacLaine, Shirley, 1934- --166.1
- McNally, Terrence--21.13, 24.2
- MacNeil, Robert (*The MacNeil/Lehrer Newshour*)--45.5
- McPhillips III, Joseph A--166.1
- McQuain, Jeff (*New York Times*)--67.4
- Madison Square Garden--170.6

- Madore, James--170.2
- Maffia, Roma--166.1
- Magnum Photos, inc.--2.1
- Malpede, Karen--166.1
- Maltin, Leonard--166.1
- Mamet, David--111.8, 166.1
- Manchester, Joe--166.1
- Manhattan Theatre Club--112.2, 166.1
- Manley, Sandra (Bill Evans Public Relations)--74.4
- Manley, Sandra and Dolby, Cheryl Sue (The Merlin Group)--170.7
- Mann, Emily--112.6, 166.1
- Mann, Theodore--166.1
- Manning, Gordon, 1917-2006 (NBC News)--67.4, 121.5, 166.1
- Manno, Karen--166.1
- Mannucci, Mark--102.6
- Mapp, Erica--118.5
- Margittai, Tom and Kovi, Paul--170.6
- Markfield, Wallace--166.1
- Markoe, Karen E.--166.1
- Marks, Donald--153.8
- Marks, Ed (*New York Times*)--97.1
- Marlin, Emily--134.14
- Marmont Management Ltd.--135.7
- Marpet, Joseph R.--71.3
- Marranca, Bonnie--166.1
- Marshall, E. G., 1914-1998--67.4
- Marshall, Milford S.--166.1
- Marshall, Norman--166.1
- Martin, Chris--166.1
- Martin, Christopher--110.10
- Martin, Elliot--170.7
- Martin, Mary, 1913-1990--166.1
- Martin, Steve, 1945---166.1
- Marvin Joseph Associates--10.9
- Marx, Arthur, 1921- --128.1
- Mason, Marshall W. (Circle Repertory Company)--166.1, 170.7
- Matalon, Vivian--166.1
- Mathis, Virginia--137.1
- Mattes, Jed--103.1
- Matthews, Thomas--166.1
- Mayer, Fred L.--126.8
- Mayer, Jerry--166.1, 170.7
- Mayer, Peter--24.1
- Maxim, John--23.4-5
- Meadow, Lynne (Manhattan Theatre Club)--170.7
- Mecartney, Joyce--67.4
- Medoff, Mark Howard--166.2
- Mee, Charles L. Jr.--166.2
- Mehta, Sonny--166.2
- Melfi, John--113.9
- Memel, Ros--166.2

- Menard, Wilmon--71.3
- Mendelson, Lee--92.10
- Mendelson, Timothy R. (assistant to Elizabeth Taylor)--23.3
- Merchant, Ismail--166.2
- Merchant Ivory Productions (Merchant, Ismail)--113.11
- The Meriden Record Company--175.7
- Merriam, Eve, 1916-1992--110.10, 166.2
- Merrick, David, 1911-2000--166.2
- Merritt, Susan Hollis (*The Pinter Review*)--130.6
- Metz, Roswitha--122.3
- Mewshaw, Mike--166.2
- Meyer, Danny--23.5
- Meyers, Jeffrey--166.2
- Miami Book Fair International--118.3
- Midd Time Variety Show--172.7
- Middlebrook, Coy--155.3
- *Middletown Daily Record*--175.7
- Milestone, Lewis, 1895-1980--10.9
- Milgrim, Lynn--166.2
- Milikin, Paul--128.1
- Miller, Arthur, 1915-2005--115.6, 166.2
- Miller, Diana--112.9
- Miller, Gilbert--44.5
- Miller, Judy--112.9, 113.1
- Miller, Julia--166.2
- Milstein, Judy--166.2
- *Milwaukee Journal*--175.7
- Milwaukee Repertory Theater--42.8
- Minute Man National Historical Park (Agency : U.S.)--97.1
- Mishkin, Arnon A. (WNET [Television station: New York, N.Y.]--170.7
- Mishkin, Leo (*Morning Telegraph*)--10.9
- Mitchell, Gordon S.--11.1
- Modern Library (Ebershoff, David)--11.6
- Moffat, Donald--166.2
- Mogilat, Serge (New York Shakespeare Festival)--126.6
- Moody, Michael Dorn--166.2
- Moore, Charlotte--166.2
- Moore, Honor, 1945- --166.2
- Mordecai, Benjamin (Sageworks)--183.2
- Morley, Sheridan, 1941-2007--166.2
- *Morning Call*--166.2
- Morris, Jadine--123.3
- Morrison, Lucinda--166.2
- Morse, Emily--181.4
- Morse, Richard--166.2
- Mortimer, John, 1923-2009--24.1
- Morton, Andrew--166.2
- Mosel, Tad--166.2, 170.7
- Mosher, Gregory--166.2, 170.7
- Moskowitz, Sidney M.--166.2
- Mosley, Robert--10.9

- Moss, Cynthia--116.9
- Mostel, Zero, 1915-1977--166.2
- Mullen, Judith (Paramount Pictures Corporation)--10.9
- Murray, Brian, 1937- --166.2
- Murray, John--166.2
- Musical Theatre Works (Teele, Mike)--182.7
- Myers, Jan--50.2
- Nabokov, Dmitri--23.3
- Nadel, Ira (The University of British Columbia)--143.6
- Nadel, Norman (Scripps-Howard Newspapers)--117.3, 149.7, 166.3
- Naipaul, V. S. (Vidiadhar Surajprasad), 1932- --119.2, 166.3
- Nason, Donald--172.7
- Nason, Nancy (*Peekskill Evening Star*)--149.7
- Nassau BOCES (Board of Cooperative Educational Services)--149.2, 183.8
- Nathaniel, Linda--166.3
- *Nation*--175.7
- National Theatre (Great Britain)--86.7, 184.3
- Neidecker, Helen--166.3
- Nelson, Christine--166.3
- Nelson, Don (*Daily News*)--170.7
- Nessim, Sandra--166.3
- Nevelson, Louise, 1899-1988--21.15
- Neville, Phoebe--166.3
- New Lafayette Theatre (Bullins, Ed)--71.12
- *New London Day*--175.7-8
- New School for Social Research (New York, N.Y.)--54.3
- New Talent Directions (Silver, Roy)--79.7
- *New York*--140.4
- New York City Cultural Council, Cultural Council Foundation--65.6
- New York Community Trust (Helen Merrill Award)--181.3-4
- New York Drama Critics' Circle--67.4, 182.7
- *New York Journal-American*--175.7
- *New York Mirror*--175.7-8
- *New York Post*--175.7
- New York Public Library for the Performing Arts (Theatre Library Association)--62.4, 93.9, 107.4-5, 146.6, 171.1
- *New York Review of Books*--149.8
- New York Theatre Workshop (Nicola, James C.)--67.9
- *New York Times*--77.7, 87.6, 94.2, 112.7, 114.4, 132.2, 136.4, 142.5, 143.3, 146.6, 153.8, 178.1, 178.5
- New York University, School of the Arts--95.1
- New York University, School of Continuing Education--179.1-2, 179.4
- *New Yorker*--42.4, 42.8, 174.10
- Newhouse, Mitzi--126.5
- Newman, Al (Metro-Goldwyn-Mayer)--170.7
- *Newsday*--175.8
- *Newsweek*--175.7
- Nichols, Mike--23.3, 24.1, 166.3
- Nichols, Peter, 1927- --45.5
- Nick Hern Books--1.4, 1.7, 2.1, 2.8, 3.3, 3.6, 4.1, 23.3, 35.7, 174.7
- Nickelay, Mike--170.7

- Niederkorn, William--139.7
- Nims, Petha--170.7
- 92nd Street Y--69.4, 97.1, 157.5
- Norman, Marc, 1941- --143.3
- Norman, Marsha--122.4
- The North Adams Transcript--175.8
- North London Hospice (Moser, Edna)--35.7
- Norton, Elliot, 1903- --166.3
- Nugent, Nelle (Foxboro Productions)--45.5, 91.5, 166.3
- *Nugget*--175.7
- Oakes, John--67.4, 67.7, 67.9, 69.4
- Oberon Books--24.2, 24.4
- O'Casey, Shivaun--67.4
- O'Connor, James--67.4
- O'Connor, Patrick--103.3
- Odgers, Elizabeth--80.9
- Ogden, Leslie P.--176.1, 178.1
- O'Hara, Donald (University of Connecticut)--119.2
- Oliver, Edith, 1913- --166.4
- Olivier, Laurence, 1907-1989--23.3, 166.4
- O'Malley, Glyn--23.4, 123.1, 166.4
- O'Morrison, Kevin--67.4, 166.4
- Open Windows Productions--115.5
- Opening Doors Productions--96.4
- Orson, Barbara T.--110.6
- Osborne, John, 1929-1994--23.3
- Ostler, Bruce (Bret-Adams Limited)--182.6
- Ostrow, Stuart, 1932- --166.4
- O'Sullivan, Vincent--10.10
- Overmyer, Eric--123.8
- Owens, Dan--166.4
- Owens, Rochelle--166.4
- Paavola, Marc E.--122.7
- Pacino, Al, 1940- --166.4
- Page, Anthony, 1935- --24.1
- *Pageant*--177.6
- Pally, Alan J.--23.4, 24.2-3
- Palmer, Robert J.--149.7
- Pan Asian Repertory Theatre--124.5
- Paper Bag Players--166.4
- Papp, Gail--126.8
- Papp, Joseph--125.6, 126.4, 126.8
- Paris Art Center--63.3
- Parke, Richard H.--45.5
- Parks, Suzan-Lori--127.6, 166.4
- Parone, Edward--21.17, 113.9
- Parsons, Estelle--166.4
- Partnership for the Arts (McKaughan, Joe)--108.4
- *Paterson Evening News*--175.7
- Patrick, John--166.4
- *Patriot and Evening News*--175.7

- Paul, Kent--166.4
- Pauly, Jennifer (*New York Times*)--11.6
- Payne, Ruby--166.4
- Peacock, Thomas P.--117.1
- Pearson, Noel--87.7
- Peck, Sy (*New York Times*)--42.8
- PEN American Center--115.4
- Pender, Rick--123.1
- Pendergrast, Richard ("Pendy")--172.7
- Pendleton, Austin--166.4
- Penguin Books USA, Inc.--119.2, 128.4
- Pennebaker, D. A.--166.4
- Perelman, S. J. (Sidney Joseph), 1904-1979--166.4
- The Performance Group (Schechner, Richard)--126.7
- Perloff, Carey--143.6, 166.4
- Perry, Ted (Middlebury College)--173.5
- Perskin, Amelia--50.2
- Peters, Cyril--166.4
- Peterson, Bruce--172.7
- *Philadelphia Inquirer*--175.7
- Philip Rinaldi Publicity/Public Relations--101.6
- Phillips, Ethan--166.4
- Phillips, Robin--170.7
- Piazza, Ben, 1934- --21.18
- Pickwick Public Relations (Newcomb, Patricia)--179.3
- Pielmeier, John--166.4
- The Pierpont Morgan Library--74.9, 132.6
- Pinter, Harold, 1930-2008--3.3, 21.16, 130.3, 166.4
- Pintoff, Ernest (Ernie)--132.7, 166.4
- Piscator, Erwin, 1893-1966--166.4
- *Pittsburgh Post-Gazette*--175.7
- *Plainfield Courier-News*--175.7
- *Playboy*--10.6, 10.9, 175.8
- The Players--113.15, 183.1
- Plowright, Joan--23.3
- Pohlars, Richard--10.10
- Poland, Albert--166.4
- Polo, Richard--170.7
- Porter, Bruce--180.1
- Poteet, Frances--166.4
- *Poughkeepsie New Yorker*--175.7
- Powell, Anthony, 1905-2000--166.4
- Prager, Annabelle--166.4
- Prague Quadrennial (1995)--131.9
- Prashker, Betty A.--42.8
- Premier Max Works--65.5
- Prentice, Penelope (D'Youville College)--130.8
- Press Box--166.4
- Price, Michael P.--166.4
- Price, Phillip--166.4
- Primary Stages Company--45.5, 110.10, 111.2



- Prince, Harold, 1928- --166.4
- Profile Theatre Project--115.2
- Pruneau, Phillip--166.4
- The Pulitzer Prizes--183.2
- Pynchon, Thomas--166.4
- P\_\_\_\_\_, Frank--128.1
- RW Work Ltd. (Beer, Steven Bradley)--38.7
- Rabe, David--166.5
- Radiches, James-Daniel--23.4
- Radzinski, Wayne--23.5
- Ragasa, Christine--93.8
- Raidy, William A.--18.1
- Raines, Howell (*New York Times*)--149.7
- Ramsay, Gustavus Remak--166.5
- Ramsay, Margaret, 1908-1991--45.5, 133.6, 166.5
- Rand, Leon--166.5
- Randall, Tony--166.5
- Random House (Firm) (Silberman, James H.)--10.10
- Rasky, Harry (Canadian Broadcasting Corporation)--118.5
- Rath, Bill--24.2
- Rayner, Mindi--91.1
- Read, Robyn--166.5
- Rebeck, Theresa--166.5
- Reeve, Christopher, 1952-2004--166.5
- Remer, Jane--108.4
- Renoir, Jean, 1894-1979--10.10
- Repertory Theater of Lincoln Center--108.3
- *Reporter*--175.7-8
- Reyes, Alexeis--120.8
- Rhodes, Robert Charles--110.10
- Ribalow, Meir Z.--166.5
- Rice, James L. (University of Oregon)--147.4
- Richard Burton Hemophilia Fund (Roman, Murray)--75.2
- Richards, Jeffrey (Jeffrey Richards Associates)--44.5, 45.5
- Richards, Lloyd--166.5
- Riedel, Karen--110.10
- Riegelman, Rusty--50.2
- Rigg, Diana--22.2
- Riggs, Edgar--122.3
- Riley, Betsy--44.5
- Riley, Sally--119.2
- Riales, Cate M.--22.11
- Ritter, Nelda--174.6
- Riverrun Press--67.4
- Rivers, Joan--166.5
- Robbins, Jerome--153.8
- Roberts, Cliona--166.5
- Roberts, Flora--166.5
- Roberts, Tom--44.5
- Robison, Olin (Middlebury College)--170.7
- Rocamora, Carol (Philadelphia Festival Theatre for New Plays)--110.10

- The Rockefeller Foundation--135.1, 170.10
- The Rockefeller Foundation, Bellagio Study and Conference Center--183.5
- Rockwell and Newell, Inc.--10.10
- Rodenburg, Patsy, 1953- --166.5
- Rodgers, Richard, 1902-1979--166.5
- Rodman, Selden, 1909-2002--166.5
- Roerick, William, 1912- --166.5
- Roger Morgan Studio (Wulp, John)--92.9
- Rogers & Cowan (Firm)--166.5
- Rogers, Cowan & Brenner Public Relations--81.13, 81.15, 84.1
- Rogers, Denise--166.5
- Rogoff, Gordon, 1931- --166.5
- Romano, Joe (University of the South [Sewanee])--155.1
- Rome, Harold, 1908-1993--166.5
- Rore, Reva--166.5
- Rorem, Ned, 1923- --22.3, 24.1
- Rosen, Sumner M. (Columbia University School of Social Work)--122.3
- Rosenbaum, Martin--130.7
- Rosenberg, David A.--50.5
- Rosenberg, Edgar Alfred--166.5
- Rosenberg, Helen N.--67.4
- Rosenblatt, Roger--166.5
- Rosenblum, M. Edgar--42.8
- Rosenfield, Jonas, Jr. (Twentieth Century-Fox Film Corporation)--10.10
- Rosenman, Samuel I.--10.10
- Rosenthal, Rolf W.--170.7
- Ross, James K. ("Jake") (J. B. Lippincott Company)--170.7
- Ross, Ruth--103.10
- Ross, Soledad--172.7
- Rosset, Barney (Blue Moon Books)--67.9, 68.1-2
- Rosset, Peter--69.4
- Rosten, Norman, 1914- --166.5
- Roth, Wolfgang, 1910-1988--166.5
- Rothenberg, David (The Fortune Society; David Rothenburg Associates)--81.7, 170.7
- Rotter, Clara (*New York Times*)--176.1
- Roudané, Matthew (Georgia State University)--23.5, 36.2
- Roundabout Theatre Company--130.8
- Rowan, David--166.5
- Royal Shakespeare Company--184.3
- Rudd, Paul, 1940- --42.8
- Rudin, Max (Library of America)--36.2-3, 115.6
- Rudolph, Ellen (Off-Off-Broadway Association)--170.7
- Ruhl, Sarah--105.13, 182.6
- Russell, John--166.5
- Russo, Richard, 1949- --135.12, 166.5
- Rutherford, Edward--135.13
- Ryan, Cornelius--10.10
- Sacharow, Larry--23.5
- Sackoff, Maurice J.--167.1
- Sahlins, Bernard--167.1
- Sale, Deborah--167.1

- Salisbury, Harrison E. (Harrison Evans), 1908-1993--167.1
- Samuel Beckett Society (McMillan, Dougald)--67.4
- Samuel Beckett Society, Colorado State University (Ben-Zvi, Linda)--67.4
- *San Francisco Chronicle*--175.7
- Sanjurjo, Luis (International Creative Management)--42.8, 167.1
- Santry, Phyllis Ann--167.1
- *Saturday Evening Post*--175.8
- *Saturday Review*--175.8
- Savona, Donna L.--167.1
- Scardino, Don--167.1
- Schaap, Dick, 1934-2001--167.1
- Schaper, Douglas B. (Institute of Applied Management Science)--149.7
- Schell, Maximilian--167.1
- Schell, Orville--167.1
- Schevill, James Erwin, 1920- --167.1
- Schickel, Richard--10.10, 167.1
- Schiller, Belle--167.1
- Schlesinger, Yaffa--21.6
- Schlissel, Lillian (Brooklyn College)--116.11
- Schmidt, Arthur A. (McLaughlin, Knight, Schmidt & Spagnoli)--170.7
- Schmidt, Lars--22.7
- Schneeweiss, Samuel--167.1
- Schneider, Anne Kaufman--96.6, 104.7, 167.1
- Schneider, Jana--167.1
- Schneider, Vickie--167.1
- Schnurman, Ned--149.7
- Schulman, David--158.3
- Schwartz, Bruce D.--167.1
- Schwartz, Jack (*New York Times*)--62.4
- Schwarz, Robert G.--74.5
- Scott, Arthur--67.4
- Scott, Pamela--122.4
- Scripps-Howard Newspapers--175.7
- Seawell, Donald E.--167.1
- Second Stage Theatre--24.2
- Secondi, Joseph--67.4
- Seeley Jr., Edward S.--167.1
- Segal, George, 1924-2000--167.1
- Segal, Martin Eli, 1916- --1.7, 23.5, 38.7, 42.8, 69.2, 69.4, 167.1, 170.7
- Seldes, Marian--24.1, 167.1
- Seltzer, Daniel (Princeton University)--170.7
- Selznick, Daniel Mayer (Danny)--45.5, 167.1
- Sendak, Maurice--138.4, 167.1
- Serban, Andrei, 1943- --138.5, 167.1
- Seroy, Jeff--76.9
- Shaffer, Peter, 1926- --167.1
- Shaktman, Ben--42.8, 67.4, 167.1
- Shanker, Sidney--167.1
- Shapiro, Harvey, 1924- --167.1
- Shapli, Omar--167.1
- Sharland, Elizabeth--167.1

- Sharp, S. Pearl--167.1
- Shavel, Mrs. Howard A.--170.7
- Shawn, Wallace ("Wally")--167.1
- Shawn, Wallace ("Wally") and Eisenberg, Deborah ("Debby")--170.6
- Shawn, William (*New Yorker*)--45.5, 167.1
- Shay, Michele--167.1
- Sheaffer, Louis--167.1, 170.7
- Sheehy, Helen, 1948- --167.1
- Sheffer, Isaiah--167.1
- Sherman, A. Joshua--167.1, 175.9
- Sherman, Esther--19.6
- Sherman, Howard (Eugene O'Neill Theater Center)--123.3
- Sherman, Stuart--139.7, 167.1
- Shewey, Don--44.5, 45.5
- Shouldice, Frank--69.4
- Shuman, R. Baird (University of Illinois at Urbana-Champaign)--108.6
- Shwartz, Susan--167.1
- Siegel, Arthur--167.2
- Siegel, Lee E., M.D.--11.1
- Siems, Larry--123.1
- Signature Theatre Company (Houghton, James)--108.6
- Simmons, Anne--23.3
- Simon, Neil--167.2
- Simon and Schuster, inc.--23.4, 66.2, 79.3, 92.8, 97.5, 137.3
- Simons, Richard C., 1933- --167.2
- Sinise, Gary--167.2
- Sipper, Ralph B.--21.6, 140.7
- Sivitz, Shirley--74.5
- Skinner, Frank D.--44.5
- Skipitares, Theodora--140.8, 167.2
- Sklar, Alan--130.8
- Skloot, Robert (University Theatre, University of Wisconsin-Madison)--136.9
- Skolkin-Smith, Leora, 1952- --167.2
- Slattery, Barbara (International Creative Management)--170.7
- Slavitt, David R., 1935- --167.2
- Small, Joy--23.5, 167.2
- Smiley, Logan--167.2
- Smith, Alfred E.--167.2
- Smith, Craig (Jean Cocteau Repertory)--170.7
- Smith, Genevieve Brunet (Virginia Commonwealth University)--67.4
- Smith, Kirby F.--170.7
- Smith, Liz, 1923- --167.2
- Smith, Ralph--23.5
- Smith, Robert Bartlett--167.2
- Smith, Sheila, 1933- --167.2
- Smith and Kraus Books--108.6, 112.9
- Solomon, Howard (Forest Laboratories, Inc)--170.7, 176.2
- Solters, O'Rourke & Sabinson--140.5
- Solters & Sabinson (Schorr, Jose)--100.1
- Sommer, Josef--167.2
- Sondheim, Stephen--24.1, 167.2

- Sonet-Rosenthal, Karen--115.6, 167.2
- Sopocy, Martin, 1930- --167.2
- Sotheby's (Firm)--170.1
- South Side High School Reunion Committee--172.1
- Southern, Hugh (Theatre Development Fund)--170.7
- Soyez, Margareta--149.7
- Sparhawk, Barbara--110.10
- Spector, Matthew K.--139.7
- Speer, Laurel, 1940- --24.2
- Speicher, John--167.2
- Spellman, Erica--170.7
- Spencer, Deborah R.--167.2
- Spiegel, Sam (Horizon Pictures Ltd.)--11.2
- Spiegelman, Art--141.4
- Spielberg, David, 1939- --167.2
- Spikings, Barry--167.2
- Springer, John--10.10
- *St. Louis Post-Dispatch*--175.7
- Staff, Varda--167.3
- Staggs, Sam--10.10
- Staley, Thomas F. (Harry Ransom Humanities Research Center)--84.7
- *Stamford Advocate*--175.7
- Stamford Center for the Arts (Cohen, Alexander H.)--67.9
- *Standard-Times*--175.7
- Stasio, Marilyn--67.4
- *Staten Island Advance*--175.7
- Steichen, Joanna T.--141.7, 167.3
- Stein, Howard--167.3--167.3
- Stein, Phil--44.5
- Stein, Sol--154.6
- Steinbeck, Elaine A.--22.6, 23.3, 167.3
- Steinem, Gloria--167.3
- Stella Adler Studio of Acting (Adler, Ellen)--154.4
- Stempel, Tom, 1941- --11.6
- Stephens, Doris--167.3
- Steppenwolf Theatre Company (Bisno, Debbie)--141.9
- Stern, Betsy--50.2
- Stern, Ed--123.1
- Sternhagen, Frances--167.3
- Stevens, Jr., George--167.3
- Stevens, Virginia--50.2
- Stevenson, Isabelle, 1915- (American Theatre Wing)--149.7, 167.3
- Stewart, Ellen, 1920?- --167.3
- Stimac, Anthony J.--167.3
- Stires, Ernest, 1926- --22.7
- Stitt, Milan--167.3
- Stockton, Dick--67.4
- Stockton, Sallie B.--67.4
- Stockton, Susan--167.3
- Stone, Sheldon--71.3
- Stoppard, Tom--3.9, 4.1, 24.1, 143.6, 167.3

- Storch, Arthur (Syracuse Stage)--170.7
- Storey, David, 1933- --167.3
- Straight, Beatrice--167.3
- Stratton, Mabel--50.2
- Strieber, Whitley--93.7
- Strowbridge, Clarence C.--167.3
- Stuart, Kelly--105.13
- Styne, Jule, 1905-1994--167.3
- Suid, Lawrence H.--10.10
- Sullavan, Margaret--176.1
- Sullivan, Dan, 1935- --131.2
- Sullivan, Joseph Deuel--67.4
- Sulzberger, Arthur Ochs, 1951- (*New York Times*)--130.8, 170.7, 178.1
- *Sun*--175.7
- Susan Bloch and Company--84.4
- Susan Smith Blackburn Prize--183.3
- Sutton, Milton--118.5
- Swados, Elizabeth--167.3
- Swan, Simone--167.3
- Swardson, Harold, 1925- (Ohio University)--101.6
- Sweet, Jeffrey, 1950- --167.3
- Sweet, John, 1916- --24.2, 92.4
- Swire, Janet--50.2
- Symons, Dorothy--149.7
- Syracuse Stage (Storch, Arthur)--67.4
- Szogyi, Alex--167.3
- Taber, Mary Ellen--167.4
- Tahse, Martin--24.2
- Talbot, Daniel--67.4
- Talen, Bill--167.4
- Tatarian, Roger (United Press International)--11.2
- Tate, Elizabeth--154.6
- Tavel, Ronald--167.4
- Taylor, Bob--167.4
- Taylor, John (*Omaha World-Herald*)--159.1
- Taymor, Julie, 1952- --146.6
- Temple, Robert--153.8
- Tennessee Williams Society in Key West (Wilson, Chad)--156.3
- Terkel, Studs, 1912-2008--167.4
- Terte, Robert H.--170.7
- Tesh, Suzanne Snell--167.4
- Tewksbury, Joan--167.4
- Thayer, Toni K.--24.1
- Theatre Communications Group--120.2, 162.6
- Theatre Ten Thousand (Castle, Nancy)--155.5
- Thegze, Chuck (Hungarian Radio)--67.4
- Theroux, Paul--118.5, 167.4
- Thomas, Gerald, 1920-1933--167.4
- Thompson, Tazewell, 1948- --167.4
- Thorne, Francis--23.5
- Thuna, Leonora ("Lee")--45.5, 167.4

- Thurston, Ted--167.4
- Tibaldeo, Camille--167.4
- Tierney (Lee), Gene--10.10
- Tillstrom, Richard ("Dick")--22.9
- *Times Literary Supplement*--167.4
- Tindall, Kenneth, 1937- --167.4
- Tipton, Jennifer--167.4
- Tolan, Michael, 1925- --42.8
- Topor, Tom (*New York Post*)--170.7
- Topping, Seymour (*New York Times*)--170.7
- Torn, Rip, 1931- --167.4
- *Torrington Register*--175.7
- Towle, Ann Stanborough--167.4
- Tracy, Blossom--167.4
- TransAtlantik (Pfitzinger, Hans)--42.8
- Traube, Leonard--167.4
- Traube, Shepard, 1907-1983--170.7
- Trillin, Calvin--167.4
- Troy, Shari (Edwin Booth Award, The City University of New York)--95.3
- *True*--175.7
- Truesdale, Tad, 1926-1988--167.4
- Tucci, Maria--167.4
- Turman, Lawrence--167.4
- *TV Guide*--175.8
- Twentieth Century-Fox Film Corporation--159.5, 160.6
- Tyler, Anne--147.5
- Ubell, Earl--167.5
- Udoff, Yale--167.5
- Uggams, Leslie--167.5
- Ullmann, Liv--176.1
- Ungaro, Joan--3.3, 78.9
- United States. Federal Bureau of Investigation--151.3
- University of Toronto Press Incorporated--69.6
- University of Tulsa--118.3, 119.2
- Valency, Janet--167.5
- Valente, Renée (Twentieth Century-Fox Television)--10.10
- Valentino, Paolo--86.7
- Van Dore, Wade--167.5
- Van Doren, Adam--146.11, 167.5
- Van Doren Productions--146.11
- Van Felix, Florence--50.2
- Van Itallie, Jean-Claude, 1936- --167.5
- Van Ness Films--10.10, 11.6
- Vantresca, Hortense--10.10
- Verzosa, Andres--116.10
- Viazzi, Jane White--167.5, 170.7
- Vidal, Gore, 1925- --36.2
- Vig, Joel--106.2
- Vigliano, David--167.5
- Viking Penguin--75.8, 83.2
- Viking Studio (Baron, Laura)--99.5

- Vintage Books (Firm)--83.5
- *Virginian-Pilot*--175.8
- Viscusi, Margo--167.5
- Vogel, Paula--167.5
- Von Hartz, John--50.2, 167.5
- Vonnegut, Kurt--10.10
- WGBH (Television station : Boston, Mass.)--146.8
- WGN Continental Broadcasting Company--10.10
- W. H. Allen & Co.--6.2, 10.10
- WMAQ-TV (Television station: Chicago, Ill.) (Frumkin, Paul)--10.10
- WNET (Television station: New York, N.Y.)--82.11, 131.9, 170.6
- WQXR (Radio station: New York, N.Y.)--50.2, 52.4
- Wager, Walter--78.9
- Wagner, Walter--11.1
- Walken, Christopher, 1943- --167.5
- Wallace, Marilyn--167.5
- Wallsten, Robert--45.5
- Walton, Tony, 1934- --167.5
- Wang, Arthur W. (Hill and Wang)--45.5
- Warmflash, Stuart--50.2
- Warner, Deborah, 1959- --149.2
- Warner, Jack L., 1892-1978--10.10
- Warner, Selma W.--24.3
- Warren, Linda S.--2.1
- *Washington Post*--175.7
- Wasserstein, Wendy--167.5
- *Waterbury Republican*--175.8
- Watson, Ara--167.5
- Watson, Doug--167.5
- Watt, Irene--167.5
- Weales, Gerald (University of Pennsylvania)--170.7
- Wechsler, Nancy F. (Deutsch Klagsbrun & Blasband)--149.7
- Weidman, Jerome, 1913-1998--167.6
- Weiger, John G.--167.6, 172.7
- Weiner, Bernard (*San Francisco Chronicle*)--167.6, 183.2
- Weiner, Leona--149.7
- Weiner, Leslie E.--167.6
- Weintraub, Rosalind L.--119.2
- Weiss, Nat (Martin Poll Productions)--170.7
- Weissberger, L. Arnold, 1907-1981--167.6, 170.7, 181.2
- Weissler, Fran and Barry--167.6
- Weller, Michael (New York Shakespeare Festival)--126.7
- Wells, Joseph P.--42.8
- Wertheim, Albert (Indiana University)--89.6
- West, Blake--103.5
- Wetzsteon, Ross--167.6
- Wexler, Geoffrey--167.6
- Wexner Center for the Arts--73.6, 146.2, 146.4
- Wexner, Leslie H., 1937- --73.6
- Wharfe, Will--24.2
- White, Robert H.--23.3



- Whitehead, Zoe--167.6
- Whitelaw, Billie, 1932- --167.6
- Whiting, Margaret--167.6
- Whitney, Craig R., 1943- --167.6
- Whittlesey, Peregrine--167.6
- Whyte, Ron--167.6
- Wiener, Sally D.--167.6
- Wiesel, Elie, 1928- --167.6
- Wiesen, Pearl--167.6
- Wilder, A. Tappan--22.12, 23.4, 24.2, 167.6
- Wilder, Gene, 1935- --167.6
- Wilder, Isabel--22.12
- Wilder, Robin Gibbs--22.12
- William A. Farnsworth Library and Art Museum--158.8
- William Inge Theatre Festival (Ellenstein, Peter)--108.8
- William Morris Agency--11.6, 143.6, 149.7-8, 182.3
- William Morrow and Company--167.6
- Williams, Samm-Art--167.6
- Willinger, David--167.6
- Willis, Jane--167.6
- Wilmeth, Don B. (Brown University, American Society for Theatre Research)--24.2, 167.6, 183.7
- Wilson, August--167.6
- Wilson, Christopher--123.1
- Wilson, Fredric Woodbridge--24.2
- Wilson, Mary Louise--167.6
- Wilson, Michael (Hartford Stage Company)--24.2, 170.9
- Wilson, Robert--167.6
- Wilson, Vicky--167.6
- Winer, Elihu--167.6
- Winkler, Henry, 1945- --167.6
- Wiseman, John B., 1938- --167.6
- Withers Swan Agency (Swan, Simone)--135.5
- Wolf, Jack--167.6
- Wolf, Jr., William B.--167.6
- Wolhandler, Joe--42.8
- Wolpert, Harold (Manhattan Theatre Club)--183.2
- "Woman Playwright"--167.6
- Women's City Club of New York, inc.--141.12
- Women's Project (New York, N.Y.) (Miles, Julia)--158.5
- Wood, Audrey--167.6
- Woods, Alan (Ohio State University)--170.9
- Woodward, Joanne, 1930- --167.6
- Worsley, Dale, 1948- --167.6
- Worth, Irene--167.6
- Writers and Artists Agency (Hagan, Peter)--109.7
- *Writers & Company* (Stinson, Mary)--118.3
- Wulp, John--92.10, 167.6
- Xoregos, Shela--156.4, 167.6
- Yagada, Harriet--167.6
- Yale University Press (Tripp, Edward)--89.6

- Yamaguchi, Eiko--167.6
- Yary, Ginny--126.7
- Yezzi, David--167.6
- Young, Genevieve (J. B. Lippincott Company)--106.7
- Young, Glenn--99.3
- Youngman, Arline (*New York Times Book Review*)--170.7
- Zakkai, Jamil--92.1
- Zanuck, Darryl Francis, 1902-1979--5.4, 11.1-2, 159.1
- Zanuck (de Pineda), Darrylin--11.3
- Zanuck, Richard D.--10.10, 11.6
- Zanuck, Virginia--10.10
- Zeffirelli, Franco--22.15
- Zeigler, Lee (Stanford University)--10.10
- Zeigler, Rebecca M.--167.6
- Zeisler, Peter (Theatre Communications Group)--67.4, 167.6
- Zimet, Paul--167.6
- Zorn, Franny--180.1
- Zuckerman, Kathryn (Alfred A. Knopf, Inc.)--141.7
- Zukerman, David R.--167.6
- \_\_\_\_\_ Anna--170.7
- \_\_\_\_\_ Arvin and Edgar (The Long Wharf Co.)--170.7
- \_\_\_\_\_ Bill (*Courier-Journal* [Louisville, Ky.]--71.11
- \_\_\_\_\_ (Circle Repertory Company)--42.8
- \_\_\_\_\_ Clara--170.7
- \_\_\_\_\_ Cynthia--170.7
- \_\_\_\_\_ David (*New Yorker*)--89.6, 102.4
- \_\_\_\_\_ E (*New Yorker*)--44.5
- \_\_\_\_\_ Ellen and Bob--170.7
- \_\_\_\_\_ Gerry--172.7
- \_\_\_\_\_ Hal--172.7
- \_\_\_\_\_ Jamie--172.7
- \_\_\_\_\_ Jane--107.7
- \_\_\_\_\_ Jane and Alfredo--170.7
- \_\_\_\_\_ Jeff--170.7
- \_\_\_\_\_ Joan--42.8, 67.4, 170.7
- \_\_\_\_\_ Joe and Mary--170.7
- \_\_\_\_\_ John--42.8
- \_\_\_\_\_ John and Penny (Wilbur Chocolate Co.)--170.7
- \_\_\_\_\_ Joy--136.9
- \_\_\_\_\_ (Lawrence University)--42.8
- \_\_\_\_\_ M. K.--170.7
- \_\_\_\_\_ "Mac"--10.9
- \_\_\_\_\_ Midge--172.7
- \_\_\_\_\_ P. R.--110.10
- \_\_\_\_\_ Paul (The New York Public Library, Library and Museum of the Performing Arts)--170.7
- \_\_\_\_\_ Peggy and Lee--170.7
- Unidentified--42.8, 153.8

**Mel Gussow Collection--Index of Interview Transcripts**

- Abbott, George, 1887-1995--64.4
- Adjani, Isabelle, 1955- --64.4
- Albee, Edward, 1928- --24.5-7, 25, 26
- Albertson, Jack, 1910-1981--64.4
- Alda, Alan, 1936- --81.14, 121.1
- Aldeborgh, David and Opdike, Jeanne--27.1
- Aldredge, Tom--125.1
- Alexander, Jane, 1939- --103.10
- Alexander, Peter--27.1
- Allen, Woody--62.1-3, 76.10
- Altman, Robert, 1925-2006--64.4
- Alton, Bill--121.1
- Ames, Amyas--126.5
- Ames, Amyas and Mazzola, John--108.4
- Anderman, Maureen--27.1
- Andress, Ursula, 1936- --64.4
- Andrews, Julie--62.5, 121.1
- Antoon, A. J. (Alfred Joseph), 1944-1992--125.1, 126.2
- Arkin, Alan--62.6, 62.8, 63.1, 121.1
- Arrabal, Fernando--63.3
- Arrick, Larry--62.8
- Asher, Aaron--121.1
- Athill, Diana--137.7
- Atkins, Eileen, 1934- --27.1, 63.4
- Atlee, Howard, 1926- --27.1
- Atwood, Margaret, 1939- --63.5-6
- Auster, Paul, 1947- --63.8, 97.1
- Austin, Lyn--63.9
- Avedon, Richard--121.1
- Ayckbourn, Alan, 1939- --64.2-3, 90.8, 133.3
- Ayres, Edward ("Ted")--27.2
- Bacharach, Burt--147.7
- Ball, William, 1931-1992--75.6
- Bancroft, Anne, 1931-2005--75.6, 131.2
- Banks, Russell, 1940- --64.7
- Barnes, Clive, 1927-2008--75.6
- Barr, Robert--123.1
- Barrett, Andrea--65.1
- Barry, Sebastian, 1955- --65.2
- Bart, Lionel--75.6
- Bartlett, Sy, 1903-1978--5.3
- Baxter, Glen--65.4
- Beale, Simon Russell--65.5
- Beatty, Warren, 1937- --81.13, 109.8
- Beckett, Edward (Samuel Beckett Estate)--66.2
- Beckett, Samuel, 1906-1989--67.1
- Bellow, Saul--70.6
- Benedict, Stephen--65.6
- Bennett, Alan, 1934- --70.7

- Bennett, Isadora--75.6
- Bennett, Michael, 1943 Apr. 8-1987--75.7, 125.1, 132.1
- Bergen, Candice, 1946- --81.13, 94.2
- Berger, Sidney L.--27.2
- Berlin, Irving, 1888-1989--5.3, 71.3
- Bernbach, William--71.6
- Bernstein, Leonard, 1918-1990--107.11, 153.1
- Berry, Cicely--71.7
- Bertolucci, Bernardo--71.8
- Biddle, Livingston, 1918- --105.1
- Bing, Rudolf, 1902-1997--71.10
- Bingham, Mary--71.11
- Bishop, André--108.5
- Blakemore, Michael, 1928- --72.1
- Blatty, William Peter--84.1
- Blau, Herbert--75.7, 101.11
- Bliss, Anthony A., 1913-1991--120.7
- Bloom, Harold--72.3
- Blyden, Larry, 1925-1975--121.1
- Bobbie, Walter, 1945- --72.4
- Bock, Dennis, 1964- --72.5
- Bock, Jerry--121.1
- Bogart, Anne, 1951- --72.7
- Boies, Elaine--27.2
- Bolt, Robert--131.2, 133.3
- Bonerz, Peter--62.6
- Boudin, Kathy--150.6
- Bovasso, Julie--see Women's Theater Council
- Bowles, Paul, 1910-1999--72.9
- Boyd, Brian, 1952- --117.2
- Bregman, Martin, 1926- ("Marty")--124.3
- Brenton, Howard, 1942- --95.10
- Breuer, Lee--72.13
- Briccetti, Lee--105.8
- Brokaw, Mark--73.1
- Brook, Peter, 1925- --73.2
- Brooks, Mel, 1926- --74.2
- Brown, Andreas (Gotham Book Mart)--92.10, 93.2
- Brown, Arvin--74.3
- Brown, David, 1916-2010--5.3
- Brown, David, 1916-2010 and Zanuck, Richard D.--74.3
- Brown, Georgia--75.7
- Brown, Helen Gurley--5.3
- Browne, Roscoe Lee--27.2, 125.1
- Brownmiller, Susan--148.6
- Brustein, Robert Sanford, 1927- --74.4
- Bryceland, Yvonne--88.7
- Buchholz, Horst, 1933-2003--75.7
- Buchman, Sidney, 1902-1975--94.2
- Buchwald, Art--75.7
- Buckley, Betty--74.7

- Buffkins, Archie--105.1
- Bullins, Ed--74.8, 120.6
- Buñuel, Luis, 1900-1983--75.7
- Burns, George, 1896-1996--74.10
- Burrows, Abe, 1910-1985--74.11
- Burstyn, Ellen, 1932- --54.3, 74.12
- Burton, Philip--75.2
- Burton, Richard, 1925-1984--5.3, 75.2-3, 104.9
- Byatt, A. S. (Antonia Susan), 1936- --75.5
- Byrnes, Bernie (Central Plaza)--81.14
- Caldwell, Zoe--80.5
- Callahan, Gene--94.2
- Callow, Simon, 1949- --75.8, 133.3
- Calman, Mel, 1931- --98.7
- Cambridge, Godfrey, 1933-1976--75.10
- Campbell, Douglas, 1922-2009--80.5
- Capalbo, Carmen--111.4
- Capucine, 1935-1990--80.5
- Carey, Peter, 1943- --76.2
- Cariou, Len--80.5
- Carl, George--101.11
- Carlisle (Hart), Kitty, 1910-2007--5.3, 96.5
- Carney, Art, 1918-2003--80.5
- Carrère, Emmanuel, 1957- --76.5
- Carrière, Jean-Claude, 1931- --76.6
- Carroll, Diahann--80.5
- Carter, Miranda, 1965- --76.9
- Carter, Myra, 1930- --27.3
- Catusi, Jimmy--81.14
- Cavett, A. B.--76.10
- Cavett, Dick--76.10
- Chaikin, Joseph, 1935-2003--76.11, 122.6
- Chang, Tisa (Pan Asian Repertory Theatre)--124.5
- Chanin, Clifford--107.7
- Charnin, Martin--76.12, 153.1
- Chong, Ping--77.2
- Christie, Julie, 1941- --73.3
- Churchill, Caryl--77.7, 133.3
- Ciulei, Liviu, 1923- --78.2
- Clarke, Martha--78.4-6
- Clarke, Shirley, 1919-1997--87.10
- Close, Glenn, 1947- and Irons, Jeremy, 1948- --142.5
- Clurman, Harold, 1901-1980--78.8-9
- Clurman, Richard--65.6
- Coco, James--80.5
- Codron, Michael--133.3
- Coe, Fred, 1914-1979--75.6
- Coggeshall, Clarke--108.4
- Cohen, Alexander H., 1920-2000--75.2
- Coigney, Martha--27.4
- Connery, Sean--80.5

- Coover, Robert--79.3
- Cosby, Anna Pearl--79.5
- Cosby, Bill, 1937- --79.4-5
- Costa-Gavras, 1933- --80.5
- Coward, Noel, 1899-1973--79.8
- Crace, Jim--79.9
- Crawford, Cheryl, 1902-1986--104.9
- Crinkley, Richard, 1940-1989--105.1
- Cristofer, Michael--80.5
- Cronyn, Hume--75.2
- Cronyn, Hume and Tandy, Jessica--27.4, 73.3, 79.10
- Crosby, Bing, 1903-1977--80.5
- Crowley, Bob--80.1
- Cruz, Nilo--80.2
- Cunningham, Kevin--27.4
- Cunningham, Michael, 1952- --80.3
- Dailey, Dan, 1914-1978--5.3
- Dalzell, Larry--90.8
- Dangler, Anita--100.2
- Daniel, Clifton, 1912-2000--75.6
- Daniels, William, 1927- --27.4, 96.3
- Danner, Blythe--82.4
- Darvi, Bella--5.3
- Davidson, Gordon, 1933- --80.6
- Davies, Howard, 1945- --27.4
- Davies, Robertson, 1913-1995--80.7
- Davis, Bette, 1908-1989--80.9
- Davis, Donald--27.4
- Davis, Jacqueline (New York Public Library for the Performing Arts)--120.8
- Davis, Ossie--75.10
- Davis, Paul, 1938- --80.10
- Davis, Sammy, 1925-1990--82.4, 147.7
- De Botton, Alain--81.1
- De Havilland, Olivia--5.3
- De la Tour, Frances, 1944- --27.4
- Delon, Alain, 1935- --82.4
- Demick, Irina--5.3
- Dempster, Curt--82.4, 112.2
- Dench, Judi, 1934- --95.10
- Dewhurst, Colleen--137.1
- Dietrich, Marlene--84.1
- Doctorow, E. L., 1931- --81.6
- Doelnitz, Marc--5.3
- Donleavy, J. P. (James Patrick), 1926- --81.7
- Doubleday and Company, inc.--110.9
- Dowling, Joe--87.5
- Drabble, Margaret, 1939- --81.9
- Drexler, Rosalyn--see Women's Theater Council
- Dubus, Andre, 1936-1999--81.10
- Dunaway, Faye--81.15, 82.2
- Dunlop, Frank, 1927- --73.3, 82.4

- Durang, Christopher, 1949- --74.4, 82.3
- Durning, Charles, 1923- --125.1
- Duvall, Robert--99.8
- Eco, Umberto--82.5
- Emery, Lin, 1926- --27.4
- Englander, Nathan--82.8
- Ephron, Henry, 1912-1992--5.3
- Ephron, Phoebe, 1914-1971--5.3
- Erickson, Dan--94.2
- Euell, Julian--105.1
- Ewing, Kenneth--142.5
- Eyre, Richard, 1943- --82.11, 120.3
- Fabray, Nanette--90.1
- Fagles, Robert--83.2
- Falana, Lola--90.1
- Falco, Charles--99.5
- Falk, Peter, 1927- --90.1
- Fancher, Edwin and Wolf, Daniel--148.6
- Farrand, Jack, Father--27.4
- Farrow, Mia, 1945- --83.3
- Faulkner, Jim, 1923- ("Jimmy")--83.5
- Feiden, Margo--98.7
- Feiffer, Jules--62.6, 83.6
- Feinstein, Martin, 1921-2006--105.1
- Feldman, Charles K., 1904-1968--5.3
- Fellini, Federico--90.1
- Feuer, Cy and Martin, Ernest H., 1919-1995 ("Ernie")--100.11
- Fichandler, Tom--105.1
- Fichandler, Zelda, 1924- --90.1
- Field, Ron--90.1
- Fine, Morton, 1916-1991--79.5
- Finley, Karen--84.2
- Flanders and Swann--90.1
- Flying Karamazov Brothers--84.8
- Fo, Dario--84.9, 85.1
- Fonda, Henry, 1905-1982--85.3
- Foote, Horton--87.10
- Ford, Glenn, 1916-2006--90.1
- Ford, John, 1894-1973--5.3
- Foreman, Richard, 1937- --85.6, 120.6
- Fornes, Marie Irene--see Women's Theater Council
- Fosse, Bob, 1927-1987--90.1, 100.11
- Fowles, John, 1926-2005--85.8
- Fox, James, 1939- --85.9
- Frankenheimer, John, 1930-2002--81.14
- Fraser, Antonia, 1932- --86.1, 86.4-5
- Fraser, Rebecca--86.2
- Fraser-Cavassoni, Natasha, 1963- --86.6
- Frayn, Michael--87.1
- Frazier, Charles, 1950- --87.2
- Freedman, Gerald--125.1, 153.1

- French, Albert--87.3
- Friedman, Phil, 1921- --100.11
- Friedman, Sanford--27.4
- Friel, Brian--87.5-6
- Frisch, Max, 1911-1991--87.9
- Frosch, Aaron--75.2
- Frost, Robert, 1874-1963--87.10
- Fugard, Athol--88.2-6, 89.4, 122.4
- Fugard, Athol and Sheila--88.5
- Fugard, Sheila--88.7
- Gallagher, Dorothy--90.3
- Gambon, Michael--90.5-7
- Garbus, Martin--150.6
- Gardiner, Reginald, 1903-1980--5.4
- Gardner, Herb, 1934-2003--91.8
- Gary, Romain--5.4
- Gelbart, Larry--95.1
- Gelber, Jack--92.1
- Gennaro, Peter--153.2
- George, Elizabeth, 1949- --92.3
- Gersten, Bernard--125.2
- Gibson, William, 1914-2008--131.2
- Gielgud, John, 1904-2000--92.4
- Gilles, Genevieve--5.4
- Giron, Arthur--94.9
- Goldenthal, Elliot--146.5
- Goldman, Sherwin M.--95.1
- Goodwin, Doris Kearns--92.8
- Gordon, Ruth, 1896-1985--94.9, 117.1
- Gordone, Charles--125.2
- Gorey, Edward, 1925-2000--92.10
- Grant, Arnold--5.4
- Gray, Barry, 1916-1996--93.4
- Gray, Simon, 1936-2008--93.5
- Greco, Juliette, 1927- --5.4, 159.5
- Greenfield-Sanders, Timothy--93.7
- Greenlaw, Linda, 1960- --93.8
- Greenwood, Jane--93.9
- Greer, Andrew Sean--93.10
- Gregory, André--93.11, 122.6
- Gregory, André and Austin, Lyn--93.11
- Gregory, André and Bamman, Gerry--73.3
- Gregory, Dick--94.9, 120.1
- Greitzer, Carol--148.6
- Grey, Joel, 1932- --94.9
- Grimes, Tammy--94.9
- Grisham, John--94.1
- Grizzard, George--27.4
- Grodin, Charles--94.9
- Grosbard, Ulu--73.3
- Gross, John J.--86.1, 95.1, 146.12



- Guare, John--94.4, 125.2
- Guthrie, Arlo--94.8
- Haas, Dolly, 1910-1994--98.7
- Hackett, Joan, 1934-1983--94.2
- Hackman, Gene--81.13
- Haddon, Mark--95.2
- Hagman, Larry--94.2
- Hall, Conrad--136.8
- Hall, Peter--27.5, 90.8, 100.9, 129.1
- Hamburger, Anne--95.3
- Hamilton, George, 1939- --96.5
- Hamilton, Hugo--95.4
- Hamilton, Margaret, 1902-1985--100.9
- Hammond, David--87.6
- Hampton, Christopher, 1946- --95.10, 133.3
- Handman, Wynn--120.6
- Hands, Terry--135.9
- Haneey, Richard--75.2
- Hardy, Hugh--149.5
- Hardy, Joseph, 1929- --100.9
- Hare, David, 1947- --95.9, 125.3, 133.4
- Harley, Margot (Acting Company [Theatrical group])--54.2
- Harnick, Sheldon--121.1
- Harris, Barbara, 1935- --96.3-4, 121.1
- Harris, Julie, 1925- --100.9
- Harris, Rosemary--27.5
- Harrison, Rex--5.4
- Hart, Kitty Carlisle--see Carlisle, Kitty
- Hartman, Elizabeth--94.2
- Hays, Lee, 1914-1981--62.8
- Hazzard, Shirley, 1931- --97.2
- Heaney, Seamus, 1939- --97.4
- Heide, Robert, 1939- --27.5
- Heller, Trude--100.9
- Hellman, Lillian, 1905-1984--97.7, 121.1
- Henning, Doug--100.9
- Henson, Cheryl--101.5
- Hepburn, Katharine, 1907-2003--97.9
- Hewitt, Frankie, 1931-2003--105.1
- Hill, Arthur, 1922-2006--27.5
- Hirsch, Edward--97.10
- Hirschfeld, Al--98.1-6
- Hirschfeld, Louise Kerz, 1936- --82.4
- Hirschfeld, Nina--98.7
- Hitchcock, Alfred, 1899-1980--100.10
- Hoffman, Dustin, 1937- --99.6-8, 100.2, 149.5
- Hoffman, Irving--5.4
- Hoffman, Lillian--99.8
- Hogue, Robert--108.4
- Holmes, Willard--84.2
- Holzer, Adela--100.11

- Houghton, James--123.3
- Houseberger, Franz, Mrs.--121.1
- Houseman, John--100.11
- Howard, Alan, 1937- --27.5
- Hunt, Linda, 1945- --77.8, 78.5
- Huston, John, 1906-1987--5.4
- Hytner, Nicholas--100.11
- Inge, William--131.2
- Innaurato, Albert, 1948- --74.4
- Irving, John, 1942- --101.8
- Irving, Jules, 1925- --102.12, 108.4
- Irwin, Bill, 1950- --101.9-10
- Irwin, Horace--101.11
- Irwin, Liz--101.11
- Irwin, Nan--101.11
- Isegawa, Moses, 1963- --102.8
- Ishiguro, Kazuo, 1954- --102.9
- Ivey, Judith, 1951- --102.11
- James, P. D.--103.3
- Janios, Nick--5.4
- Jewison, Norman, 1926- --62.6
- Jiras, Robert ("Bob")--81.14
- Johnson, Nunnally--5.4
- Johnston, Wayne--103.6
- Johnstone, Anna Hill, 1913-1992--94.2
- Jones, Cherry, 1956- --103.8
- Jones, David, 1934-2008--83.3, 103.9
- Jones, James Earl--88.7, 103.10, 125.3
- Jones, Judith--147.5
- Jones, Tom and Schmidt, Harvey--104.3
- Jory, Jon (Actors Theatre of Louisville)--103.12, 121.10
- Josephson, Erland, 1923- --104.1
- Jourdan, Louis--96.4
- Julia, Raul--104.2
- Julienne Marie--103.10
- Kahn, Michael, 1945- --105.10
- Kalfin, Robert--120.6
- Kalfin, Robert; David, Michael; Hash, Burl (Chelsea Theater Center)--76.14
- Kalfus, Ken--104.4
- Kaliban, Robert--100.11
- Kamen, Milt, 1921-1977--105.10
- Kass, Peter--62.8, 81.14
- Katselas, Milton--27.5
- Kaufman, Boris--94.2
- Kaye, Danny--104.8
- Kazan, Elia--5.4, 104.9
- Keegan, John, 1934- --104.10
- Keller, Marthe--124.1
- Kendall, Felicity--142.5
- Keneally, Thomas--104.12
- Kennedy, Adrienne--see Women's Theater Council

- Kent, Steven--79.2
- Kerr, Walter, 1913-1996--105.10
- Kert, Larry--132.2, 153.2
- Kerz, Louise--82.4
- Ketay, Joyce--27.5
- King, Henry, 1886-1982--5.4
- King, Woodie--105.2
- Knight, Shirley, 1937- --27.5, 94.2
- Knowlson, James--66.2
- Knudson, Kurt--105.4
- Kohn, Lucile--121.2
- Kopit, Arthur L. and Eisner, John--105.13
- Kott, Jan--105.5
- Kramer, Lucy--133.4
- Kunitz, Stanley, 1905-2006--105.8
- Kushner, Tony--105.9
- Lahr, Bert, 1895-1967--66.2
- Lamos, Mark--105.11
- Lane, Burton, 1912-1927--96.4
- Langella, Frank--92.10, 110.3
- Langner, Philip--131.2
- Lansbury, Angela, 1925- --110.3
- Lantz, Robert--28.1, 121.2
- Lanzmann, Claude--105.12
- Lardner, Ring, 1915-2000--110.3
- Laughton, Charles, 1899-1962--124.3
- Laurents, Arthur--147.7, 153.2
- Lavin, Linda, 1937- --106.6
- Lawrence, Elliot, 1925- --100.11
- Le Carré, John, 1931- --107.2
- Lee, Leslie--110.4
- Lee, Ming Cho--107.4
- Lee, Ralph--107.5
- Lee, Ronnie--153.2
- Le Gallienne, Eva, 1899-1991--110.3
- Leggewie, Edward--5.4
- Lehman, Ernest, 1915-2005--5.4
- Leonard, Hugh--87.5, 107.9
- Leonard, Sheldon, 1907-1997--79.5
- Lerner, Alan Jay, 1918-1986--107.11
- Levene, Sam, 1905-1980--110.4
- Levi, Jonathan and Botstein, Leon--110.4
- Levin, Arthur--149.5
- Levine, Joe--99.8
- Levy, Jessica--94.2
- Lewis, Robert, 1909-1997--54.3
- Libin, Paul--78.1
- Lichtenstein, Harvey--110.4
- Lieberman, William S. (William Slattery), 1924-2005--28.1
- Lindsay, Howard, 1889-1968 and Crouse, Russel, 1893-1966--71.3
- Link, Peter and Courtney, C. C.--110.4

- Linney, Romulus, 1930- --28.1, 123.3
- Lippman, Laura, 1959- --108.9
- Lipton, James--54.3
- Littlewood, Joan--109.1
- Litvak, Anatole, 1902-1974--5.4
- Livesey, Margot--109.2
- Lloyd Webber, Andrew, 1948- --109.3
- Loden, Barbara--81.13
- Lodge, David, 1935- --103.2, 109.5
- Loesser, Frank, 1910-1969--109.6
- Logan, Joshua--110.4
- Longford, Elizabeth, 1906-2002--86.1
- Loomer, Lisa--109.7
- Loquasto, Santo--74.4
- Lorenz, Juliane--83.4
- Lucas, George, 1944- --109.8
- Luckinbill, Laurence--110.4
- Ludlam, Charles--109.10, 134.7
- Luers, William--28.1
- Lumet, Sidney, 1924- --94.2, 124.3
- Lurie, Alison--110.1
- Maas, Peter, 1929- --124.3
- McCann, Elizabeth I. (Elizabeth Ireland), 1931- --28.1
- McCarthy, Frank, 1912-1986--5.5
- McClatchy, J. D., 1945- --113.13
- McDermott, Kevin and Levans, Daniel--92.10
- McDowall, Roddy--74.13, 110.8
- McEwan, Ian--110.9
- MacGowran, Jack, 1918-1973--66.2
- McGuinness, Frank--87.5
- McLean, Bobby--5.5
- McMullan, James, 1934- --110.11
- McNeur, Linda--111.3
- McPherson, Conor, 1971- --111.2
- Madden, Mary Ann--121.2
- Mailer, Norman--28.1, 111.5, 148.6
- Malkovich, John--111.6-7
- Mamet, David--111.8, 129.1
- Mankiewicz, Joseph L.--112.4
- Mann, Emily--80.2, 112.6
- Mann, Ted--99.8
- Mann, Ted and Liban, Paul--117.1
- Marceau, Marcel--112.7
- Marie, Julianne--see Julianne Marie
- Marks, Leo--112.8
- Marsh, Linda--75.2
- Martin, Steve, 1945- --113.2
- Martin, Tim--113.3
- Marx, Groucho, 1890-1977--76.10
- Marx, Robert--108.5, 120.2
- Mason, Marshall--131.2

- May, Elaine, 1932- --113.7
- May, Elaine, 1932-; Matthau, Walter; Henry, Buck--121.2
- Mazursky, Paul--117.1
- Mazzola, Sylvia Drulie--153.3
- Meadow, Lynn--74.4, 112.2
- Meadow, Lynn and Grove, Barry--112.2
- Medved, Alphonse--121.2
- Meirelles, Fernando--117.1
- Melillo, Joseph--74.1
- Melnick, Dan--117.1
- Merchant, Ismail--113.11
- Merrick, David, 1911-2000--113.12
- Middlebrook, Coy and Glynn, Carlin--155.3
- Miller, Arthur--73.3, 114.1-2
- Miller, Arthur and Silverman, Stanley--114.1
- Miller, Jason, 1939-2001--125.3
- Miller, Jonathan, 1934- --117.1
- Miller, Sue, 1943- --116.1
- Mimieux, Yvette--117.1
- Mitchell, Ruth--153.3
- Mokae, Zakes--88.7
- Moore, Brian, 1921-1999--116.5
- Moore, Dudley, 1935-2002 and Cook, Peter, 1937-1995--116.6
- Moore, Edward J.--120.6
- Moore, Stephan and Cotton, Oliver--90.8
- Morgan Library, Oscar Wilde (Nelson, Christine; Brown, Sally; Jones, Glory)-- 154.5
- Morgan Library, *Paris Review* (Parks, Robert; Pierce, Charles; Plimpton, George) --127.5
- Morrison, George--99.8
- Morse, Robert, 1931- --117.1
- Mortimer, John, 1923-2009--44.6, 116.7
- Mostel, Zero, 1915-1977--73.3, 116.10
- Mountbatten of Burma, Louis Mountbatten, Earl, 1900-1979--5.5
- Murray, Brian, 1937--116.13
- Murray, John, 1962- --116.14
- Nabokov, Dmitri--117.2
- Naipaul, V. S. (Vidiadhar Surajprasad), 1932- --117.4-6
- Naughton, James, 1945- --28.1, 120.4
- Nelligan, Kate, 1951- --95.10
- Nelson, Richard, 1950- --120.5
- Newfield, Jack--148.6
- Newman, Phyllis, 1935- --122.5
- Nichols, Mike--28.1, 66.3, 75.2, 99.8, 120.11, 142.5
- Nichols, Peter, 1927- --121.7, 133.4
- Nichols, Robert A.--121.2
- Nicola, James C.--121.8
- Nicolson, Nigel--122.5
- Noble, Adrian--90.8
- Norman, Marsha--122.2-3
- Norman, Marsha and Guare, John--122.4
- Norton, Peter, 1943- and Houghton, James--140.2
- Nunn, Trevor--120.3, 135.9

- Nye, Carrie--76.10
- O'Connor, Michael--102.1
- O'Horgan, Tom--90.1
- Okada, Kimi--102.1
- Olivier, Laurence, 1907-1989--122.7
- Ondaatje, Michael, 1943- --123.2
- Orbach, Jerry--123.9
- Osborne, John, 1929-1994--123.5
- Ostrow, Stuart--121.2, 123.6
- Owens, Rochelle--see Women's Theater Council
- Pacino, Al, 1940- --123.10, 124.1
- Pakenham, Thomas, 1933- --86.2
- Papp, Gail--125.3
- Papp, Joseph--77.8, 108.4, 124.6-8, 126.2, 126.5-7
- Paredes, Marisa, 1946- --127.4
- Parone, Ed--99.8
- Parsons, Estelle--81.13
- Pasternak, Irving--100.11
- Pendleton, Austin--132.7
- Penlitz, Charlie--113.3
- Penn, Arthur, 1922- --28.1, 54.3, 75.6, 81.13
- Perelman, S. J. (Sidney Joseph), 1904-1979--127.8
- Pérez-Reverte, Arturo--128.2
- Perkins, Anthony, 1932-1992--121.2
- Pettet, Joanna--94.2
- Philbrick, Nathaniel--128.4
- Phipps, Diana--86.2
- Piñero, Miguel--126.3, 128.6
- Pinter, Harold, 1930-2008--90.8, 93.5, 128.7-8, 129.1, 129.4-5, 130.5
- Pisoni, Larry--102.1
- Plummer, Christopher--73.3, 131.7
- Podhoretz, Norman--132.7
- Pollack, Sydney, 1934-2008--124.1
- Pollard, Michael J.--81.14
- Porterfield, Christopher--76.10
- Potter, Dennis--90.8
- Pratt, Grahame--147.7
- Preminger, Otto--5.5
- Previn, André, 1929- --121.2
- Prince, Harold, 1928- --132.1, 153.3
- Prince, Harold, 1928- and Sondheim, Stephen--132.2
- Puttnam, David, 1941- --132.5
- Quintero, José--28.1, 132.8
- Quinton, Everett--134.7
- Rabb, Ellis, 1930-1998--105.1
- Rabe, David--124.1, 125.3, 132.10
- Ragni, Jerome--125.3
- Rainer, Luise, 1910- --132.11
- Ramin, Sid--153.3
- Ramsay, Margaret, 1908-1991--95.10, 133.1-2
- Randolph, Robert--100.11

- Rankin, Ian--133.7
- Redd, Mary Robin--94.2
- Redfield, William--75.2
- Redford, Robert--135.14
- Redwood, John Henry--123.3
- Rees, Roger, 1944- --142.5
- Reilly, Charles Nelson--135.14
- Reisz, Karel--129.1
- Ribman, Ronald--99.8
- Rice, Charles, Mrs.--28.1
- Rice, Tim, 1944- --109.3
- Richards, Lloyd--81.14
- Richardson, Ian, 1934-2007--135.15
- Richardson, Jack, 1935- --134.6
- Rigg, Diana--28.1
- Rivera, Chita--153.3
- Rivers, Joan--134.11
- Robards, Jason--96.5, 134.12
- Robinson, Peter, 1950- --134.14
- Rodenburg, Patsy, 1953- --135.2
- Rodgers, Richard, 1902-1979--135.3
- Rogers, Paul, 1917- --135.15
- Rohmer, Éric, 1920-2010 and Ray, Satyajit, 1921-1992--135.14
- Rolfe, Frederick--81.13
- Romanoff, Michael, 1890-1971--5.5
- Ross, David--135.4
- Rossellini, Roberto, 1906-1977--135.5
- Roth, Ann, 1931- --136.8
- Routledge, Patricia--135.7
- Rudkin, David, 1936- --131.3
- Runkle, Theodora Van--81.14
- Russell, Nipsey, 1924-2005--135.15
- Russo, Richard, 1949- --135.12
- Rutherford, Edward--135.13
- Ryan, Cornelius--161.5
- Sabellico, Richard--104.7
- Sacharow, Larry--28.5
- Sacks, Oliver W.--95.2, 136.1
- Sagan, Françoise, 1935-2004--5.5
- Sahl, Mort--79.5
- Sale, Deborah--120.2
- Salt, Waldo--136.8
- Sands, Diana--136.4
- Saunders, James--133.4
- Schama, Simon--136.7
- Schatzberg, Jerry, 1927- --81.13
- Schlesinger, John, 1926-2003--136.8
- Schlissel, Jack--113.12
- Schlöndorff, Volker and Trotta, Marguerite von--145.7
- Schneider, Anne Kaufman--104.7
- Schygulla, Hanna, 1943- and Sukowa, Barbara, 1950- --83.4

- Scofield, Paul, 1922-2008--145.6
- Scorsese, Martin--136.10
- Scott, George C., 1927-1999--73.4, 137.1
- Segal, Martin Eli, 1916- --65.6, 108.3
- Seldes, Marian--28.2
- Sendak, Maurice--138.4
- Serban, Andrei, 1943- --125.3, 138.5
- Serpico, Frank--124.3
- Seymour, Celeste--28.5
- Shaffer, Peter, 1926- --131.3
- Shange, Ntozake--120.1
- Sharif, Omar, 1932- --145.6
- Shaw, Fiona, 1958- --149.1-2
- Shaw, Irwin, 1913-1984--5.5
- Shaw, Robert, 1927-1978--145.6
- Shawn, Wallace ("Wally")--95.10, 125.4
- Shawn, Wallace ("Wally") and Gregory, André--138.11
- Shawn, Wallace ("Wally") and Leach, Wilford, 1929-1988 ("Will")--125.4
- Shepard, Sam, 1943- --139.1, 139.3
- Sher, Antony, 1949- --139.6
- Shields, Carol--139.8
- Shisgal, Murray--62.8
- Sills, Paul, 1927-2008--140.4
- Silver, Sam--5.5
- Silverstein, Bob--81.14
- Simon, Paul, 1941- and Garfunkel, Art--145.6
- Simon, Neil--121.2, 140.5
- Sinise, Gary--140.6
- Skinner, Doug--102.1
- Smith, Ian--129.1
- Smith, Oliver Lemuel, 1918-1994--153.3
- Smith, Priscilla--145.6
- Smits, Jimmy--80.2
- Sokolow, Anna--81.14
- Solotaroff, Ted, 1928-2008--132.7
- Solow, Herb--109.8
- Sondheim, Stephen--121.2, 132.1, 140.10, 153.4
- Sontag, Susan, 1933-2004--121.2, 145.6
- Spacey, Kevin and Liddiment, David--141.3
- Spiegelman, Art--141.4
- Spiegelman, Art and Mouly, Françoise--141.4
- Spitz, Hank--94.2
- Spolin, Viola--141.5
- Springer, Gary--141.6
- Springer, John--75.2, 141.6
- Stafford-Clark, Max--77.8
- Steichen, Joanna T.--28.5, 141.7
- Steiger, Rod, 1925-2002--145.7
- Steinbeck, Elaine A.--28.5
- Steinem, Gloria--121.2, 145.7
- Stevens, Roger L.--104.13, 153.4



- Stewart, Ellen, 1920?- --120.6, 141.12
- Stewart, Patrick, 1940- --141.13
- Stigwood, Robert--109.3
- Stires, Ernest--28.5
- Stix, John, 1920-2004--28.5
- Stoppard, Tom--142.1-3
- Stoppard, Tom and Wood, John, 1931- --142.1
- Storey, David, 1933- --144.1-2
- Strasberg, Lee--104.9
- Straus, Roger and Gottlieb, Paul--144.5
- Streep, Meryl--74.4, 129.1, 144.6
- Strehler, Giorgio, 1921-1997--144.8
- Streisand, Barbra--144.9
- Stritch, Elaine--28.3, 132.2
- Strong, Henry--105.1
- Strouse, Charles--28.4
- Suchet, David--28.5
- Swados, Elizabeth--73.4, 145.3
- Sylvester, William--145.7
- Taymor, Betty--146.5
- Taymor, Julie, 1952- --146.5-6
- Tennant, Emma--86.2
- Terkel, Studs, 1912-2008--146.7
- Terry, Megan--see Women's Theater Council
- Tesich, Steve--120.6, 147.6
- Thaw, John, 1942-2002--101.4
- Theroux, Paul--117.6, 118.5
- Thomas, Evan--147.6
- Thomas, Jonathan--28.6
- Tipton, Jennifer--146.13
- Tóibín, Colm, 1955- --147.1
- Torn, Rip, 1931- --147.2
- Trillin, Calvin--147.4
- Truffaut, François--147.6
- Uggams, Harold and Juanita--147.7
- Uggams, Leslie--147.7
- Ullmann, Liv--147.11
- Ustinov, Peter--147.10
- Vanderbeek, Stan--148.2
- Van Peebles, Melvin, 1932- --148.3
- Varda, Agnès, 1928- --148.9
- Vargas Llosa, Mario, 1936- --148.5
- Vidal, Gore, 1925- --131.3
- Viertel, Peter--5.5
- Volchek, Galina, 1933- --148.7
- Von Hartz, John--148.9
- Vonnegut, Kurt--148.8
- Waber, Bernard--158.9
- Wager, Michael--28.6
- Waite, Ralph, 1928- --81.13
- Wajda, Andrzej, 1926--158.9

- Walker, Alice, 1944- --148.10
- Wallach, Eli, 1915- and Wallach, Anne--158.9
- Walter, Jessica, 1944- --94.2
- Ward, Douglas Turner--148.12
- Warhol, Andy, 1928-1987--158.9
- Warner, Deborah, 1959- --66.2, 90.8, 149.1
- Warner, Deborah, 1959- and Shaw, Fiona, 1958- --149.2
- Warner, Jack L., 1892-1978--5.5
- Waterston, Sam--126.2
- Weintraub, Fred--158.9
- Weisl, Edwin--65.6
- Weller, Michael, 1942- --125.4, 152.2
- Wellman, Mac--152.4
- Wertmüller, Lina--158.9
- Weschler, Lawrence--99.5
- Wesker, Arnold, 1932- --152.6
- Wesley, Richard, 1945- --120.6, 131.4
- Wheeler, Hugh, 1912-1987--120.6
- White, David--102.1
- White, George--123.3
- White, Jane--125.4
- White, Michael--158.9
- Whitelaw, Billie, 1932- --66.2-3
- Widdoes, Kathleen, 1939- --94.2, 125.4, 126.2
- Widerberg, Bo, 1930- --158.10
- Wild, Al and Curtis, Mort--147.7
- Wilder, Thornton, 1897-1975--154.7
- Wilkerson, James P.--149.5
- Williams, Tennessee, 1911-1983--154.10
- Williamson, Nicol--73.4, 158.10
- Willman, Noel--133.4
- Wilson, Lanford, 1937- --157.1-2
- Wilson, Robert, 1941- --120.6, 157.4, 158.2
- Wilson, Robert, 1941- and Glass, Philip--157.5
- Winchester, Simon--158.3
- Winkler, Henry, 1945- --74.4
- Winston, Ronald--28.6
- Winters, Jonathan--158.10
- Wise, Robert, 1914-2005--153.4
- Wolf, Dan--148.6
- Wolfson, Victor, 1910-1990--81.14
- Women's Theater Council--158.6
- Wood, John--158.10
- Woodward, Joanne, 1930- --120.10
- Worth, Irene--28.7, 125.4
- Wright, Mark--28.6
- Wulp, John--92.10, 158.7
- Wyeth, Jamie, 1946- --158.8
- Yulin, Harris and Fugard, Athol--88.4
- Zanuck, Darryl Francis, 1902-1979--5.1-2, 161.5
- Zanuck, Richard D.--5.5

- Zanuck, Susan--5.5
- Zanuck, Virginia--5.5
- Zeffirelli, Franco--148.2
- Zeisler, Peter--120.2, 162.6
- Zindel, Paul--28.6
- \_\_\_\_\_, Antonie (Chez L'Ami Louis)--5.3