

Fannie Hurst:

A Preliminary Inventory of Her Papers at the Harry Ransom Center

Descriptive Summary

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|---------------------|---|
| Creator: | Hurst, Fannie, 1889-1968 |
| Title: | Fannie Hurst Papers |
| Dates: | circa 1910-1965 |
| Extent: | 274 document boxes, 1 oversize box, 1 galley folder (117.50 linear feet) |
| Abstract: | The papers of American author, lecturer, and commentator Fannie Hurst include manuscripts of her works (short stories, novels, film scenarios, plays, articles, columns, speeches, and talks), both incoming and outgoing correspondence, as well as miscellaneous materials. |
| Call Number: | Manuscript Collection MS-02091 |
| Language: | English |
| Access: | Open for research |

Administrative Information

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| Acquisition: | Gift, 1964 |
| Processed by: | Candid Rogers, John Hawthorne, and Joan Sibley, 1993 |
| Repository: | Harry Ransom Center, The University of Texas at Austin |

Scope and Contents

The Fannie Hurst Papers, circa 1910-1965, include manuscripts, correspondence, personal and financial documents, scrapbooks, photographs, news clippings, and other printed materials. The papers are arranged in four series: I. Works, 1910s-1960s (70 boxes); II. Letters, 1928-1946 (6 boxes); III. Recipient, 1910s-1965 (165 boxes); and IV. Miscellaneous, 1914-1965, undated (33 boxes).

Fannie Hurst's literary career is well documented in the Works series, which includes manuscripts of novels, short stories, articles, columns, plays, radio scripts, scenarios, and other creative material. The materials date from the 1910s to the 1960s. The series is subdivided into three subseries, A. Alphabetical Files, B. Genre Files, and C. Unidentified. The manuscripts of almost all of Hurst's books, including her most famous works such as *Humoresque*, *Back Street*, *LummoX*, *Imitation of Life*, and *Anatomy of Me: A Wonderer in Search of Herself*, can be found in Subseries A., usually in multiple drafts with handwritten revisions. Works are also sometimes recast from their original genre for a film scenario or dramatic adaptation. Subseries B. encompasses approximately thirty boxes of short stories, articles, and radio scripts that demonstrate Hurst's interest in writing short fiction, non-fiction, and commentary. Subseries C. contains a small number of unpublished articles and stories, as well as story fragments.

The Letters series is the smallest in the Hurst collection. It primarily consists of typed carbon copies of outgoing letters maintained in her files for business purposes from 1928-1946. These are arranged alphabetically by recipient name. The letters mainly refer to literary rights, product sponsorships, and personal business and many were written by her secretary. Hurst's popular appeal is amply demonstrated in her replies to fan mail, charity appeals, and lecture invitations. Of particular note in this series are letters to Greta Garbo, Langston Hughes, Eleanor Roosevelt, and Don Marquis. Also included in this series are a few letters from Hurst to experts in various fields that relate to information she needed for her stories.

The Recipient series, consisting of letters to Hurst, is the largest in the Hurst collection. Some 165 boxes contain incoming correspondence, often with carbon copy responses from Hurst, dating from the 1910s to 1965. The series is organized alphabetically by author, although Hurst grouped some correspondence topically, under such titles as "Letters re. *Appassionata*," "Diet and Health," "Negro Matters," or "Dogs." Included in the series are requests from readers for information about a writing career, letters from philanthropical organizations, letters from friends and family, early rejection letters, requests for lectures, invitations to social gatherings, business related correspondence, letters from people with story ideas, endorsement requests, charitable requests from organizations and individuals, letters from autograph collectors, letters from writers she encouraged, correspondence with clothiers, paper suppliers, etc., and letters from movie and book publishers. The correspondence reflects Hurst's interest in civil rights, Jewish, and anti-Fascist issues, and is so comprehensive that Hurst's daily interests and activities are almost fully documented. The series contains less personal correspondence, although it contains a few routine letters from her husband, Jacques Danielson, as well as correspondence from her parents.

A sample of correspondents of note follows: the American Birth Control League, the ACLU, the American Jewish Congress, Elizabeth Arden, Authors League of America, Lillian Becker, Albert Berg, B'nai B'rith, Books & Authors War Bond Rally, Theda Bara Brabin, Madeleine Borg, Pearl S. Buck, Jonathan Cape, Jacques Chambrun, the City Wide Citizens' Committee on Harlem, Alma Clayburgh, Louis Cohen, Cosmopolitan, Hume Cronyn, Curtis Brown, the Democratic National Party, Theodore Dreiser, Marie Dressler, Edna Ferber, Daniel Frohman, Zona Gale, Hadassah, Harpers, the Constance Hope Foundation, Zora Neale Hurston, Blanche Knopf, Fiorella H. La Guardia, Sinclair Lewis, NBC, the National Conference of Christians and Jews, the New York Times, Charles and Kathleen Norris, Ruth Bryan Owen, Paramount Pictures, PEN, RKO, Franklin and Eleanor Roosevelt, Charles Edward Russell, the Salvation Army, and Carl Van Vechten.

The Miscellaneous series consists primarily of fan mail, dating from the 1920s to the 1960s. Also found in this series are notebooks, calendars, wills, notes, lists, contracts, biographical material, documents related to personal finances, and interviews. Hurst also maintained Jacques Danielson's correspondence, as well as sympathy letters, materials forwarded to Hurst from her publishers, and copies of poems and articles written by friends. Of particular interest are the articles and notes that document Hurst's interest in political and social issues.

Organization and Condition

Though the Fannie Hurst Papers have been roughly sorted into four categories, the categories are not all in physical sequence. Fairly substantial work has already been done in sorting and housing materials in the Letters and Recipient categories.

Manuscripts have been unbundled and placed in multiple file folders where necessary, with file numbering that reflects the original bundle groupings (on the folders, i.e., 1 of 3, 2 of 3, 3 of 3). No doubt extraneous material will be found among these groups, but the author's original order is here preserved until further processing is done. Description is at file folder level. Many collection items, most notably manuscripts, clippings, and miscellaneous materials, are in fragile condition and should be handled with care until further processing and housing are undertaken.

Provenance

The Fannie Hurst Papers were brought to the attention of then Chancellor Harry Hunt Ransom on October 12, 1964, by Morris Ernst, the noted civil liberties lawyer. Ernst, a close friend of Hurst's, had given his papers to The University of Texas, and he phoned Ransom to say that Hurst wished to donate nine suitcases of manuscripts to the library. Ransom immediately sent a telegram to Hurst to register his enthusiasm about the possibility of obtaining her papers. Over the next six months, five other universities approached Hurst with the same intention, but she wrote to the Director of the Humanities Research Center, F. Warren Roberts, that she was "particularly attracted to Texas." By May 22, 1965, Hurst reached a decision, sending a letter to Dr. Roberts which read: "my material, unorganized, disorganized, is about to descend upon you. I have had neither the courage nor the time to delve into the mass but I am hopeful there are original manuscripts (all of my originals are in type scripts) but I cannot guarantee that I have them. The bulk of my correspondence over the years I am sending as is, leaving it to your luckless coordinator to organize, sort, and then get in touch with me."

By June 20, 1965, the Fannie Hurst Papers had arrived at The University of Texas.

Related Material

Additional Hurst materials can be found in the Vertical Files, Scrapbook Collection, Photography Collection, Personal Effects Collection, Performing Arts Collection, and in the collections of other writers whose papers are at the Ransom Center.

More than 200 folders of ephemeral material, such as clippings, dust jackets, pamphlets, articles, invitations, reports, and programs, can be found in the Vertical Files. Within the Scrapbook Collection are thirty-nine scrapbooks, created and maintained by Hurst. In poor physical condition, the scrapbooks are divided by year, and include clippings following Hurst's career from her earliest acting attempts to her television appearances of the late 1950s. The scrapbooks also contain clippings of interest to Hurst, as well as snapshots and information forwarded from friends.

The Photography Collection houses approximately 300 photographs from the Fannie Hurst Papers. Approximately half of the photographs date from the 1950s and 1960s, but there are a few of Hurst in her younger years. There are also photographs of Jacques Danielson, her dogs, film actresses, and snapshots of friends and family.

Other author collections at the Ransom Center house correspondence from Fannie Hurst. There are single letters from the author in the PEN, Joseph Conrad, Margaret Cousins, and R. L. Giffen Collections. The Harpers, Alfred A. Knopf, Inc., Morris L. Ernst, Sinclair Lewis, M. A. B. Lowndes, and Philip Moeller Collections house multiple letters from Hurst. A letter to A. W. Lublin from Hurst is also tipped into a copy of *Lummox*. The Ransom Center has letters to Hurst in the collections of Harpers and Rebecca West. Further, letters to Hurst from Julius J. Adams, William Bondy, Dodge Publishing, E. P. Dutton & Co., Farrar & Rinehart, Daniel Frohman, Solomon Goldman, Harcourt, Brace and Co., Samuel Heller, Alfred A. Knopf, Inc., J. B. Lippincott Co., Walter G. MacPeck, Edward Lyons, Thomas Jefferson Miley, G. P. Putnam's, and William B. Ziffare have been tipped into books owned by Fannie Hurst.

Series I. Works, 1910s-1960s

Subseries A. Alphabetical Files

Anatomy of Me: A Wonderer in Search of Herself (1958)

| | |
|--------------------------------------|--------------------------|
| 1st draft typescript, 434 pp. | Container 1.1-3 |
| Typescript/incomplete | Container 1.4 |
| Typescript, 539 pp. | Container 1.5-6 |
| Typescript/first carbon, 391 pp. | Container 2.1-2 |
| Typescript/second carbon, 391 pp. | Container 2.3-4 |
| Typescript, 745 pp. | Container 2.5-3.2 |
| Typed and carbon manuscript, 393 pp. | Container 3.3-5 |

Anitra's Dance (1934)

| | |
|--------------------------------------|--------------------------|
| Carbon typescript, 429 pp., 2 copies | Container 3.6-4.1 |
| Carbon typescript, 429 pp., 3 copies | Container 4.4-5.1 |
| Typescript/setting copy | Container 4.2-3 |

Anywoman (1950)

| | |
|----------------------------|------------------------|
| Carbon typescript, 399 pp. | Container 5.2-3 |
| Typescript, 474 pp. | Container 5.4-6 |
| Typescript, 456 pp. | Container 6.1-3 |

Appassionata (1926)

| | |
|-------------------------|--------------------------|
| Typescript, ca. 300 pp. | Container 6.4-5 |
| Typescript, 348 pp. | Container 6.6-7.1 |
| Typescript, 301 pp. | Container 7.2-3 |

Typescript, 333 pp. plus includes manuscript titled *Song of Life*, and *The Veil of the Three Medallions*, and one untitled essay on fitness **Container 7.4-5**

Back Pay, "a Play in Three Acts and an Epilogue"

| | |
|---|-----------------------------|
| Screen adaptation by Francis Edward Faragoh, 21 November 1929 | Container 8.1 |
| Typescript, bound | Container 8.2 |
| Carbon typescript, Act I | Container 8.3 |
| Carbon typescript, Acts I-III, Epilogue | Container 8.4 |
| Carbon typescript, Acts I-II, Epilogue | Container 8.5 |
| Carbon typescript/5th carbon, Act III | Container 8.6 |
| Carbon typescript/4th carbon, Act II-III, Epilogue | Container 8.7 |
| Carbon typescript, Acts II-III, Epilogue | Container 8.8 |
| <i>Back Street</i> (1931) | |
| Typescript, 493 pp., including correspondence, editing and research notes, production data from Universal Studios (6 January 1941), also information on Ross Hunter production at Universal-International (14 October 1960) | Container 8.9-9.1 |
| Typescript, 511 pp. | Container 9.2-3 |
| Miscellaneous, includes correspondence, research and editing notes, carbon typescript play version, carbon typescript play version translated into French, film treatment by Eleanore Griffin (4 May 1959) | Container 9.4-5 |
| Carbon typescript, 581 pp. | Container 10.1-3 |
| Carbon typescript, 514 pp. | Container 10.4-6 |
| Carbon typescript, 580 pp. | Container 11.1-2 |
| Typescript, pp. 314-435 | Container 11.3 |
| Bride of the Rajah, "incomplete" typescript, 426 pp. | Container 11.4-6 |
| Daybreak, typescript, 368 pp. | Container 12.1-2 |
| <i>Family!</i> (1960) | |
| Carbon typescript, 300 pp. | Container 12.3-4 |
| Carbon typescript, 291 pp. | Container 12.5-6 |

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| Typescript, 255 pp. | Container 12.7-8 |
| Galley proofs | Container 13.1-2 |
| Typescript, 300 pp. | Container 13.3-4 |
| Carbon typescript, 300 pp. | Container 13.5 |
| Editorial notes | Container 13.6 |
| Typescript, 300 pp. | Container 14.1-2 |
| Typescript, 300 pp. | Container 14.3-4 |
| Typescript, additional pp., "extra pages-original manuscripts and others" | Container 14.5 |
| Carbon typescript, 300 pp. | Container 14.6-7 |
| <i>Five and Ten</i> (1929), carbon typescript, 600 pp. | Container 15.1-4 |
| <i>Fool, Be Still</i> (1964) | |
| Typescript, 314 pp. | Container 15.5-6 |
| Typescript, 452 pp. | Container 15.7-16.2 |
| Typescript, 287 pp., includes editorial notes | Container 16.3-4 |
| <i>God Must Be Sad</i> (1961) | |
| Typescript, 25 pp., "extras and substitutions; missing originals of prologue and epilogue" | Container 16.5 |
| Typescript, 478 pp., includes editorial notes | Container 16.6--17.1 |
| Typescript/setting copy, 418 pp. | Container 17.2-4 |
| Galley proofs | Container 17.5-6 |
| Typescript, 306 pp. | Container 18.1-2 |
| Typescript, 309 pp. | Container 18.3-4 |
| Correspondence | Container 18.5 |
| Typescript, 255 pp. | Container 18.6-19.1 |

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| Galley, final | Container 19.2 |
| Carbon typescript, 200 pp., includes handwritten notes | Container 19.3 |
| Carbon typescript, 410 pp. and epilogue | Container 19.4-6 |
| <i>The Gold in Fish</i> , play, except as noted | |
| Typescript, 80 pp. | Container 20.1 |
| Typescript, rough draft, 300 pp. | Container 20.2-3 |
| Typescript, 90 pp. | Container 20.4 |
| Carbon typescript, 105 pp. | Container 20.5 |
| Typescript, 140 pp. | Container 20.6 |
| Carbon typescript, 85 pp. | Container 20.7 |
| Galley, short story | Container 20.8 |
| Typescript, 80 pp. | Container 20.9 |
| Typescript, Act III, 80 pp. | Container 20.10 |
| Typescript, Act I, 30 pp. | Container 21.1 |
| Typescript, 90 pp. | Container 21.2 |
| <i>Great Laughter</i> (1936) | |
| Typescript/first draft, 573 pp. | Container 21.3-5 |
| Typescript/third draft, 448 pp. | Container 21.6-8 |
| Typed notes, 15 pp. | Container 21.9 |
| Reference material | Container 21.10-22.3 |
| Typescript, 628 pp. | Container 22.4-7 |
| Galleys and miscellaneous | Container 23.1-2 |
| Typescript | Container 23.3-5 |
| <i>Hallelujah</i> (1944) | |

Typescript, 600 pp. **Container 23.6-24.2**

Typescript, 586 pp. **Container 24.3-4**

Typescript **Container 24.5-25.1**

Hands of Veronica (1947)

Typescript/first original draft, 321 pp. **Container 25.2-3**

Typescript, 351 pp. **Container 25.4-5**

Handwritten notebook **Container 25.6**

Typescript/printer's copy, 355 pp. **Container 25.7-26.2**

Typescript **Container 26.3-4**

Typescript **Container 26.5-6**

Humoresque (1919), play except as noted

Screen Directors' Playhouse script, 57 pp. plus correspondence, 1951 **Container 26.7**

Carbon typescript, 220 pp. **Container 27.1-3**

Carbon typescript, Acts II-III, 76 pp. **Container 27.4**

Typescript **Container 27.5**

Typescript, Acts I-III **Container 27.6**

Typescript, Acts I-III, II-III **Container 27.7**

Typescript, Acts I-III, two sets **Container 27.8**

Typescript, radio adaptation, 27 pp. plus correspondence, 1942 **Container 27.9**

Imitation of Life (1933)

Handwritten manuscript/first draft **Container 28.1**

Typescript/second draft, 258 pp. **Container 28.2-3**

Typescript/setting copy, 390 pp. **Container 28.4-5**

Galleys (*removed to galley file) **Container 28.6***

Lonely Parade (1942)

| | |
|----------------------------------|-------------------------|
| Typescript, 398 pp. | Container 29.1-3 |
| Galley | Container 29.4 |
| Notebook, "High Sierra" | Container 29.5 |
| Galleys | Container 29.6 |
| Typescript/second draft, 448 pp. | Container 30.1-3 |

Lummox (1923)

| | |
|---|-------------------------|
| Typescript, 115 pp., play | Container 30.4 |
| Typescript, 115 pp., play | Container 30.5 |
| Typescript, 140 pp., play | Container 30.6 |
| Typescript, 150 pp., screenplay, sound version, 1929 | Container 30.7 |
| Typescript, 225 pp., scenario and titles for silent version, 1928 | Container 30.8 |
| Typescript, 450 pp., novel | Container 31.1-4 |

The Man with One Head (1953)

| | |
|----------------------------|-------------------------|
| Carbon typescript, 415 pp. | Container 31.5-7 |
| Typescript, 415 pp. | Container 32.1-3 |
| Carbon typescript, 415 pp. | Container 32.4-5 |
| Typescript, 452 pp. | Container 33.1-3 |
| Typescript, 515 pp. | Container 33.4-7 |

Mannequin

| | |
|---------------------|-------------------------|
| Typescript, 208 pp. | Container 34.1-2 |
| Typescript, 350 pp. | Container 34.3-5 |
| Galleys | Container 34.6 |
| Typescript, 192 pp. | Container 34.7 |

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| <i>No Food with My Meals</i> (1935), carbon typescript, 130 pp. | Container 35.1 |
| Play That Thing, typescript, 200 pp. | Container 38.4-5 |
| Portrait of Two Thousand Years, typescript, 300 pp. | Container 38.6 |
| <i>A President Is Born</i> (1928) | |
| Typescript, 493 pp. | Container 35.2-4 |
| Typescript/motion picture scenario, 30 pp. | Container 35.5 |
| Typescript, 68 pp. | Container 35.6 |
| Typescript/first original draft, 58 pp. | Container 35.7 |
| Typescript, 68 pp. | Container 35.8 |
| Typescript, 78 pp. | Container 35.9 |
| Galley proofs | Container 35.10-36.3 |
| Typescript, 400 pp. | Container 36.4-5 |
| Typescript, 400 pp. | Container 37.1-2 |
| Miscellaneous, 20 pp. | Container 37.3 |
| Carbon typescript, 488 pp. | Container 37.4-7 |
| Carbon typescript, 560 pp. | Container 38.1-3 |
| P.S., typescript, 4 drafts | Container 38.7 |
| Self Portrait | |
| Typescript, 160 pp. | Container 39.1-3 |
| Typescript, 500 pp. | Container 39.4-7 |
| Carbon typescript, 508 pp. | Container 40.1-3 |
| Carbon typescript, 508 pp. | Container 40.4-6 |
| Carbon typescript, 508 pp. | Container 41.1-3 |
| Typescript, 492 pp. | Container 41.4-6 |

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| Show Business, carbon typescript, 400 pp. | Container 42.1-3 |
| Sister Act | |
| Typescript, 500 pp., includes synopsis and correspondence | Container 42.4-6 |
| Carbon typescript/revise version, 185 pp. | Container 42.7 |
| Typescript/second draft, 261 pp. | Container 43.1-2 |
| Authors proofs | Container 43.3 |
| <i>Song of Life</i> (1927), galley proofs | Container 43.4-5 |
| <i>Star-dust</i> (1921) | |
| Carbon typescript, 346 pp. | Container 43.6-7 |
| Typescript, 389 pp. | Container 44.1-3 |
| The Strange People | |
| Typescript, 400 pp. | Container 44.4-6 |
| Carbon typescript, 351 pp., includes correspondence | Container 44.7-8 |
| Carbon typescript, 351 pp. | Container 45.1-2 |
| Sugar House, carbon typescript, 387 pp. | Container 45.3-4 |
| Subseries B. Genre Files | |
| Articles | |
| Unidentified; A | Container 45.5 |
| C-E | Container 45.6 |
| F-L | Container 46.1 |
| M-S | Container 46.2 |
| S-W | Container 46.3 |
| W-Z | Container 46.4 |

Unpublished

Container 46.5

Alphabetical

A

Container 47.1

B

Container 47.2

C

Container 47.3

D

Container 47.4

E

Container 47.5

F

Container 47.6

G

Container 47.7

H

Container 47.8

I

Container 47.9

J

Container 47.10

K

Container 47.11

L

Container 47.12

M

Container 47.13

N

Container 47.14

O

Container 47.15

P

Container 47.16

R

Container 47.17

S

Container 47.18

T

Container 47.19

U

Container 48.1

V

Container 48.2

W

Container 48.3

Y

Container 48.4

Z**Container 48.5**

Chronological

1931

Container 48.6

1932

Container 48.7

1954-1955

Container 48.8

Miscellaneous

Biographic sketch

Container 49.1

Blueprint and autobiography

Container 49.2

Christmas articles

Container 49.3

Columns, 1929

Container 49.4

International Forum

Container 49.5

Mama Is under Fire

Container 49.6

McClure Newspaper Syndicate

Container 49.7

One Dramatic Moment

Container 49.8

Saturday Home Magazine

Container 49.9

Success

Container 49.10

Unfinished and unpublished articles

Container 49.11

Miscellaneous articles

Container 49.12-50.2

Film scenarios

B-F

Container 50.5

F-M

Container 50.6

M-N

Container 51.1

P-W

Container 51.2

Unidentified

Container 51.3

Plays

| | |
|-----------------|-----------------------|
| B-L | Container 51.4 |
| Nice Girl | Container 51.5 |
| Roulette | Container 51.6 |
| Tomorrows Child | Container 52.1 |

Short stories, A-W

| | |
|--|-------------------------|
| A-C | Container 52.2 |
| D | Container 52.3-4 |
| E-G | Container 52.5 |
| H | Container 53.1 |
| I-L | Container 53.2 |
| M (including At Mrs. Leland's stories) | Container 53.3-4 |
| M-N | Container 53.5 |
| N | Container 54.1-2 |
| O | Container 54.3 |
| R-S | Container 54.4 |
| S-V | Container 54.5 |
| V-W | Container 54.6 |
| We Are Ten (1937) | Container 54.7-9 |
| White Christmas (1942) | Container 55.1 |
| Who Are You? | Container 55.2 |
| Who Is Sylvia? | Container 55.3 |
| Miscellaneous unidentified | Container 55.4 |

Short stories, D-Y

| | |
|-----|-----------------------|
| D-F | Container 55.5 |
|-----|-----------------------|

| | |
|---|-------------------------|
| G-H | Container 55.6 |
| H-L | Container 55.7 |
| M-O | Container 56.1 |
| P | Container 56.2 |
| P-S | Container 56.3 |
| T-W | Container 56.4 |
| W-Y | Container 56.5 |
| Short stories, A-W | |
| A (includes At Mrs. Leland's stories) | Container 56.6 |
| B | Container 57.1 |
| M | Container 57.2 |
| N | Container 57.3 |
| O | Container 57.4 |
| P | Container 57.5 |
| R | Container 57.6-7 |
| R | Container 58.1 |
| S | Container 58.2-3 |
| S-T | Container 58.4 |
| T | Container 58.5 |
| W | Container 58.6 |
| Speeches & talks (including radio and television) | |
| American Women's Volunteer Service | Container 59.1 |
| Animals | Container 59.2 |
| Association of American Broadcasting | Container 59.3 |

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| Blue Network radio talks (McClure Newspaper Syndicate) | Container 59.4-61.2 |
| Children | Container 61.3 |
| Civilian defense | Container 61.4 |
| Correspondence | Container 61.5 |
| Democracy, 1933-1942 | Container 61.6-8 |
| Dixie Bureau | Container 62.1 |
| Fannie Hurst | Container 62.2 |
| Housing | Container 62.3 |
| In George's Room / The Chair under Mrs. Whistler | Container 62.4 |
| Labor | Container 62.5 |
| Lecture material (includes old lectures) | Container 62.6 |
| Lecture tours | Container 62.7 |
| Lectures | Container 63.1 |
| Lectures, 1953 | Container 63.2 |
| Lectures, 1954 | Container 63.3 |
| Lectures, miscellaneous | Container 63.4 |
| Literature | Container 63.5-6 |
| Music | Container 63.7 |
| National Broadcasting Co. | Container 64.1 |
| Negro | Container 64.2 |
| Paul Forester | Container 64.3 |
| Phillips Lord | Container 64.4 |
| Pleas for Funds | Container 64.5-6 |
| Politics | Container 64.7 |

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| Radio (Tom Stix) | Container 64.8 |
| Radio addresses (old) | Container 64.9-65.2 |
| Radio broadcast (Zilch family) | Container 65.3 |
| Radio-TV (personal appearances, 1956) | Container 65.4 |
| Social | Container 65.5 |
| Social problems | Container 65.6 |
| Speech | Container 65.7 |
| Television (Thanks for the Tip) | Container 65.8 |
| United Service Organization | Container 65.9 |
| Unidentified lectures | Container 65.10 |
| Unidentified radio scripts | Container 65.11 |
| Unidentified television | Container 65.12 |
| War | Container 65.13 |
| Women | Container 66.1-4 |
| "X" | Container 66.5 |
| Youth | Container 66.6 |
| Miscellaneous | Container 67.1-2 |
| Subseries C. Unidentified | |
| By Right of Discovery / Life Savers / Poison Roses, scenarios?, 1925 | Container 67.5 |
| Caribbean? Here We Come!, article?, 1954 | Container 67.3 |
| D. F., article? | Container 67.4 |
| Ellis Island | Container 67.6 |
| The Good Fight | Container 67.7 |
| I Have Been to Russia, article? | Container 67.8 |

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|--|----------------------------|
| No Story Like a Love Story, article?, 1954 | Container 67.9 |
| On Walking in Central Park..., 1944 | Container 67.10 |
| Pollack Anna, play? | Container 67.11 |
| Send Her Over, article?, 1953 | Container 67.12 |
| Symphony of Six Million, screenplay? | Container 67.13 |
| We Trust Them, article?, 1951 | Container 68.1 |
| The Young Prince | Container 68.2 |
| Untitled | |
| Fragments | Container 68.3-7 |
| Novel, main character Rosemary | Container 69.1-3 |
| Play, characters Charvet, May | Container 69.4 |
| Unsorted | |
| Articles | Container 69.5-6 |
| Galley | Container 69.7-70.1 |
| Short stories | Container 70.2-3 |
| Miscellaneous | Container 70.4-5 |

Series II. Letters, 1928-1946

| | |
|--------------|----------------------------|
| A | Container 81.2 |
| B | Container 81.3 |
| C | Container 81.4 |
| D-E | Container 82.1 |
| F | Container 82.2 |
| G | Container 82.3 |
| H-I | Container 82.4 |
| J-K | Container 83.1 |
| L | Container 83.2 |
| M-N | Container 83.3 |
| O-Q | Container 83.4 |
| R | Container 84.1 |
| S | Container 84.2 |
| T-V | Container 84.3 |
| W-Z | Container 84.4 |
| Unidentified | Container 81.1 |
| Unsorted | Container 71.1-72.2 |

Series III. Recipient, 1910s-1965

| | |
|------------------------------|-------------------------|
| Aa-Ac | Container 88.1 |
| Ad-Af | Container 88.2 |
| Ag-Ak | Container 89.1 |
| Al-Ald | Container 89.2 |
| Ale-Alg | Container 89.3 |
| Ali-All | Container 89.4 |
| Alp-Alz | Container 89.5 |
| Am-American A | Container 90.1 |
| American B | Container 90.2 |
| American C | Container 90.3-4 |
| American D-F | Container 91.1 |
| American G-I | Container 91.2 |
| American J | Container 91.3 |
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