Elmer Rice:
An Inventory of His Papers at the Harry Ransom Center

Descriptive Summary

Creator: Rice, Elmer, 1892-1967
Title: Elmer Rice Papers
Dates: 1909-1967
Extent: 100 document boxes, 1 half-document box (44.5 linear feet), 2 oversize folders (osf), 3 galley files (gf)
Abstract: The Elmer Rice papers consist of contracts, correspondence, manuscript drafts, notebooks, photographs, royalty statements, scripts, and theater programs belonging to the playwright, producer, director, novelist, screenwriter, essayist, theatre owner, and activist Elmer Rice.
Call Number: Manuscript Collection MS-3513
Language: English, French, German, Japanese, Russian
Access: Open for research

Administrative Information

Processed by: Amy E. Armstrong, 2012
Repository: The University of Texas at Austin, Harry Ransom Center
Biographical Sketch

Elmer Rice was born Elmer Leopold Reizenstein on September 28, 1892, in New York City. Rice left high school in order to work as a clerk to help contribute financially to his family. He later earned a high school certificate and graduated from the New York Law School in 1912. Rice didn't find law school interesting or challenging and often read plays during class. His reading selections tended to be political and he was heavily influenced by George Bernard Shaw's writings; particularly *Plays: Pleasant and Unpleasant*. After being admitted to the New York Bar in December 1913, Rice left the legal profession only a few weeks later to concentrate on writing plays.

Rice's first attempts as a playwright were in collaboration with Frank Harris and included *A Defection from Grace* and *The Seventh Commandment*. His first solo effort, *The Passing of Chow-Chow*, was performed non-professionally at Columbia University. His breakout hit came just eight months later when *On Trial* opened at the Candler Theatre in New York City on August 19, 1914. This innovative play pioneered the use of the flashback on stage. Critics and audiences raved and it enjoyed more than 350 performances and toured the country with three companies. Though he declined, Rice was offered $30,000 for the rights to the play on opening night.

Rice married Hazel Levy on June 16, 1915, and they later had two children, Robert and Margaret. Rice spent the next few years studying drama at Columbia University and working with the university's Morningside Players. Rice was also active in political and social causes and volunteered at the University Settlement, marched to support women's suffrage, investigated child labor violations in the South, and protested America's involvement in World War I. These experiences influenced a string of mostly unproduced political plays, *The Iron Cross* (premiered in 1917, co written with Frank Harris), *The House in Blind Alley* (written 1916; published in 1932), *Home of the Free* (premiered in 1917) and one-act play *A Diadem of Snow* published in the *Liberator* (1918).

Rice wrote or adapted a series of moderately successful plays, including *Wake Up, Jonathan* coauthored with Columbia theater professor Hatcher Hughes. The play opened on January 19, 1921, and for the first time he listed his surname as Rice in the theater program. Around this time, Samuel Goldwyn met with Rice and asked him to join his Hollywood scenario department and Rice signed a five-year contract with Goldwyn Pictures Corporation. His silent film credits include *Help Yourself* (1920), *Doubling for Romeo* (1921), and *Rent Free* (1923). After two unhappy years in Hollywood, Rice negotiated out of his contract and returned to New York. The 1923 premiere of *The Adding Machine*, written in just seventeen days, resumed Rice's Broadway career. Though the original opening had a short run, over time, critics have come to consider it a major contribution to American theatre and it has been repeatedly revived, performed, and translated throughout the world.
The fortunes of his next few plays ranged from unsuccessful to moderately successful, with many unproduced. Rice co-wrote Close Harmony (alternately titled The Lady Next Door) with Dorothy Parker which premiered in 1924, and though the reviews were generally positive, the production closed after twenty-four performances. In hope of finding renewed inspiration and more affordable living, Rice and his family moved to Paris in 1925 and traveled throughout Europe over the next few years. While in Europe, Rice met playwright Philip Barry and the two co-wrote Cock Robin which later premiered on Broadway in 1928.

After returning to New York, Rice wrote the play The Sidewalks of New York, which formed the basis for his successful play, Street Scene. The play was produced by William Brady in 1929 after being rejected by almost every producer in New York. Street Scene also marked Rice's directorial debut. He went on to direct most of his own productions and those of several notable playwrights including Robert Sherwood's Abe Lincoln in Illinois (1938), Maxwell Anderson's Journey to Jerusalem (1940), and S. N. Behrman's The Talley Method (1941) and Second Fiddle (1953). Considered his best artistic and commercial success, Street Scene won the Pulitzer Prize in 1929. Rice adapted the play into a film produced by United Artists in 1931, and a musical version, adapted by Rice with music by Kurt Weill and lyrics by Langston Hughes, opened in London in 1947.

The political and social landscape of the late 1920s and 1930s inspired his next plays including The Subway (premiered in 1929), See Naples and Die (premiered in 1929), The Left Bank (premiered in 1931), Counsellor-at-Law (premiered in 1931 and also adapted by Rice into a 1933 film), We, the People (premiered in 1933), Judgment Day (premiered in 1934), and Between Two Worlds (premiered in 1934). Left Bank and Counsellor-at-Law enjoyed great success, but most of his plays during this period closed after short runs.

The success of Street Scene brought Rice increased prominence and he used his influence in the political sphere. For over thirty years, Rice served on the Board of Directors of the American Civil Liberties Union (ACLU), was chairman of the ACLU's National Council on Freedom from Censorship Committee, and was active in the Authors League of America, the Dramatists Guild, and the International P. E. N.

Rice fought against censorship in the arts and broadcasting, and frequently was himself the target of censorship campaigns, such as when he received protests over the manner in which he depicted a social worker in Street Scene. In 1948, columnist Albert Deutsch called the British film Oliver Twist anti-Semitic causing a delay in the U.S. opening and Rice actively campaigned for the film's release. Not only did he fight against censorship, he publicly opposed and engaged in battles against fascism, racism, blacklisting, and often criticized U.S. military interventions and capitalism. Various advocacy and political groups frequently approached Rice for his endorsement and such activities often placed Rice on subversive and Red lists.

Rice also challenged the New York theater establishment and vocalized his beliefs about the place of art in society, the commercialization of the theater, and the role of the critic via frequent essays and editorials for the New York Times and other publications. In a 1934 speech given at Columbia University, Rice publicly announced that he was retiring from Broadway and from writing plays, to great public outcry.
Though he didn't produce another play until *American Landscape* in 1938, he continued working in the theatre during those intervening years. Between 1934 and 1937, Rice owned and operated the David Belasco Theatre and created the Theatre Alliance in 1935. Later that year, Rice advocated for the creation of the Federal Theatre Project and assumed the position of the New York City Regional Director; however, one year later he resigned in protest over censorship of the *Living Newspaper*’s production about Ethiopia. In 1938, Rice, Maxwell Anderson, S. N. Behrman, Sidney Howard, Robert E. Sherwood, and John F. Wharton founded the Playwrights' Producing Company as a means to combine resources to fund the production of their plays. Rice also served as director of the production company; a post he held until his resignation in 1959.

World and domestic events influenced the plays Rice wrote and produced during the 1940s and 1950s. Rice divorced Hazel and married actress Betty Field in 1942 and they later had three children: John, Judith, and Paul. After a series of adaptations and unproduced plays, the moderately successful *Two on an Island* (1940) and *Flight to the West* (1940) were followed up with Rice's most successful play of the period, *Dream Girl* (1945) starring his new bride. Rice's produced plays of the 1950s, such as the 1951 revival of *Not for Children*, *The Grand Tour* (1951), *Love Among the Ruins* (1951), *The Winner* (1954), and *Cue for Passion* (1958) often failed to impress critics or audiences. In 1955, Field and Rice divorced.

Though best known for his plays of social and political significance, as well as his mysteries, romantic and satirical comedies, and fantasies, Rice also wrote numerous essays and articles and published three novels, *A Voyage to Purilia* (1930), *Imperial City* (1937), and *The Show Must Go On* (1949); a book of theater essays entitled *The Living Theatre* (1959); and his autobiography, *Minority Report* (1963).


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**Sources:**


Bristow, Donald Gene. "A Descriptive Catalogue of the Elmer Rice Collection at the University of Texas." PhD diss., Texas Tech University, August 1984.


Scope and Contents

The Elmer Rice papers consist of contracts, correspondence, manuscript drafts, notebooks, photographs, royalty statements, scripts, and theater programs belonging to the playwright, producer, director, novelist, screenwriter, essayist, theatre owner, and activist Elmer Rice. The papers are organized into six series: I. Manuscripts, 1913-1964, undated; II. Business and Personal Correspondence, 1909-1967; III. Photographs and Theater Programs, 1928-1965; IV. Royalty Statements and Contracts, 1914-1967; V. American Civil Liberties Union and Related Subjects, 1921-1967; and VI. Personal and Career-Related, 1923-1966, undated. The papers provide a comprehensive study of the fifty-year career of one of America's most eminent dramatists.

The arrangement reflects the original organization of the materials as listed by Don Bristow in his 1984 dissertation "A Descriptive Catalog of the Elmer Rice Collection at the University of Texas." Bristow based the arrangement on Rice's meticulous organization of his personal papers. Bristow described much of the material at the item level, particularly manuscript material and selected correspondence, and assigned numbers to items based on their original location in the original folders. In order to cross-reference the finding aid with the Bristow catalog, these Bristow numbers are included in brackets in the finding aid (e.g., [A43-4]). Most of Rice's original file folder titles were retained and are listed in single quotation marks in the finding aid. The Rice Papers were acquired by the Ransom Center over multiple accessions in 1968 and 1979 and Bristow kept these separate in his catalog; however, in the current finding aid, similar formats such as correspondence, are unified and listed together.

Series I. Manuscripts comprises nearly half of the collection and is contained in 46 boxes. It is subdivided into three subseries: A. Plays and Film, 1913-1963, undated; B. Books, circa 1924-1963, undated; and C. Other Works, circa 1928-1964, undated. Within each series, the works are arranged alphabetically by title and within each title, the drafts are arranged in order of production, with adaptations and translations following. Additional notes for some plays and Rice's shorter writings are also located in Series VI. Personal and Career-Related.

Almost all of Rice's play scripts are represented in one form or another in Subseries A. Plays and Films. The date following the title is the first known performance date or if applicable, the first publication date for unproduced plays. Multiple script versions exist for most of the plays, beginning with the first handwritten draft through subsequent typescript revisions. In some instances, acting copies and/or the director's prompt book are included, as Rice directed most of his own plays beginning with Street Scene in 1929.

Many play titles include additional material such as notes; adaptations for radio, television, and film; translations; and galley proofs for published plays. The play Street Scene in particular contains a large amount of additional material, as it was adapted for film and television and into a successful 1947 musical by Rice, Kurt Weill, and Langston Hughes.
Produced or published plays not represented with scripts in the collection include: *The Home of the Free* (1917), *The Mongrel* (1924), *The Passing of Chow-Chow* (1929), and *The Gay White Way* (1934).

Rice's time as a screenwriter in 1920s Hollywood is not well-documented in the collection. One of the few items dating from the 1920s is a short story, "Doubling for Romeo," contained in Subseries C. Other Writings. This story formed the basis for the 1921 film of the same title starring Will Rogers. While accompanying his actress-wife Betty Field to Hollywood in the early 1940s, Rice was asked by Irving Berlin to write the screenplay for his upcoming film *Holiday Inn*. After submitting an initial draft, Rice and the producers and directors agreed he wasn't suited for the task, but this film is documented in Subseries A. with notes and a preliminary screenplay.

Subseries B. Books consists of drafts in various stages for Rice's three novels *Voyage to Purilia* (1930), *Imperial City* (1937), and *The Show Must Go On* (1949); autobiography *Minority Report* (1963), and book about the theater *The Living Theatre* (1959). Included are handwritten and typescript drafts, as well as galley proofs. Also included are drafts for Rice's two earlier unpublished attempts at a novel, Papa Looks for Something and A Good Woman.

Subseries C. Other Works further demonstrates Rice's ability to write diverse material for various purposes and audiences. Such writings were frequently printed in the New York Times and also appeared in such publications as Collier's, Ellery Queen's Mystery Magazine, New Yorker, Saturday Review, and Theatre Arts Monthly. The arrangement is alphabetical and based on Rice's organization and original folder titles. He divided shorter works into published and unpublished categories and these files contain drafts for editorials, essays, radio plays, reviews, short stories, and speeches. Some of these works are untitled.

Series II. Business and Personal Correspondence forms the next largest segment of material and is contained in 32 boxes. Rice was a prolific correspondent and this series reflects Rice's methodical original arrangement. Rice filed his correspondence by subject, title of work, or by the name of individual, thus making it easy to locate letters on a specific matter. In the case of play productions, Rice often subdivided letters into additional categories, such as date span, business, personal, or by geographic region. Within folders, the letters are for the most part arranged in reverse chronological order and Rice often filed his carbon response with the original letter.

Though there is some personal correspondence, mostly in the form of good luck or congratulatory notes or telegrams from friends and associates, most of the letters relate to the business and creative aspects of Rice's works or relate to his numerous social causes and political interests. Due to Rice's celebrity, he mingled in many creative and political circles, and he corresponded with many of the day's leading actors, artists, journalists, political activists, politicians, writers, and other influential members of New York society such as Brooks Atkinson, Roger Baldwin, Lucille Ball, Marc Connelly, Morris Ernst, Oscar Hammerstein, John Haynes Holmes, Langston Hughes, Helen Hayes, Corliss Lamont, Marvin Lowenthal, George Middleton, Erin O'Brien-Moore, Theodore Schroeder, Joseph T. Shipley, and Dorothy and Mark Van Doren. Topics discussed in letters include requests for permission to perform or publish Rice's plays, creative exchanges and edits among members of the Playwrights' Producing Company,
royalty information, casting decisions, and other similar topics. These files also contain budgets, cast lists, clippings, contracts, manuscript drafts, meeting minutes, memoranda, newsletters, photographs, programs, report cards, reports, and royalty statements. A name index of all incoming correspondence is provided at the end of this finding aid.

Perhaps the most personal correspondence contained in this series is with boyhood friend, Bertram Bloch, and Rice's closest friend for over forty years, Frank W. Harris. The segment of letters with Bloch is original outgoing letters from Rice to Bloch between 1922 and 1930. The segment of letters with Frank W. Harris is original outgoing letters from Rice to Harris written between 1909 and 1951. Both segments of letters provide insight into Rice's inner thoughts as well as great detail about Rice's work and daily life. Letters from Bloch and Harris to Rice may be found throughout the series and locations can be identified using the Index of Correspondents.

Bristow cataloged the file 'Income tax data' [B51-378 to 460], now located in box 60.9, as containing 83 items; however, there is only one document in that folder. It is unclear if at some point, this material was added to another folder or if this is an error.

Series III. Photographs and Theater Programs contains photographs from Rice's frequent trips abroad, family photos, as well as theatre production photos and programs. The arrangement reflects Rice's original categories and organization.

Series IV. Royalty Statements and Contracts is arranged alphabetically by production title. Rice personally managed most of his business affairs and this material reflects his careful attention to detail, and as a result, provides an extraordinary overview of the business aspect of his theater productions. Contents include royalty statements, box office statements, check memoranda, and contracts.

Series V. American Civil Liberties Union and Related Subjects contains articles, correspondence, meeting minutes, memoranda, newsletters, and printed material related to Rice's association with the ACLU and advocacy of censorship issues in the theater, film, and broadcasting. The material is organized alphabetically by Rice's original folder titles.

Series VI. Personal and Career-Related contains material related to Rice's writing and personal life. Contents include appointment books and notebooks, course notes, printed material, writing notes for several of Rice's plays and essays, and writings by other authors.

Related Material

The following Ransom Center collections also contain Rice-related materials:

Alfred A. Knopf, Inc. Records
Appel, Benjamin
Aronson, Boris: Scenic Design Papers
Covici, Pascal: Correspondence Collection
Books received with Rice's papers have been transferred to the Ransom Center Library. The Ransom Center Vertical File contains enclosures removed from books, seventy-three scrapbooks created by Rice, and more contemporary programs and clippings about Rice and his plays. The scrapbooks range in size and focus on particular productions or subjects, such as "Censorship" or "Personal." They contain clippings, programs, and similar printed material related to the play or subject.

Index Terms

People
   Howard, Sidney Coe, 1891-1939.
   Wharton, John F.

Organizations
   American Civil Liberties Union.
   National Council on Freedom from "Censorship".
   PEN (Organization).
   Playwrights' Producing Company.

Subjects
   "Censorship"--United States.
Civil rights--United States.
Communism--United States.
Dramatists, American.
Federal Theatre Project (U.S.)
Jewish authors.
Theater.
Theater--Production and direction.

**Document Types**

Clippings.
Correspondence.
Financial records.
Legal documents.
Manuscripts.
Photographs.
Prompt books.
Scripts (documents).
Theater programs.
<table>
<thead>
<tr>
<th>Series</th>
<th>Manuscripts, 1913-1964, undated</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subseries</td>
<td>Plays and Film, 1913-1963, undated</td>
</tr>
<tr>
<td>The Adding Machine (1923)</td>
<td></td>
</tr>
<tr>
<td>Original handwritten draft [A1-1], circa 1923</td>
<td>Container 1.1</td>
</tr>
<tr>
<td>Revised typescript [A1-3], undated</td>
<td>Container 1.2</td>
</tr>
<tr>
<td>Prompt book [A1-5], 1923</td>
<td>Container 1.3</td>
</tr>
<tr>
<td>Die Rechenmaschine, German translation [A1-2], undated</td>
<td>Container 1.4</td>
</tr>
<tr>
<td>La Máquina de Sumar, Spanish translation [A1-4], 1941</td>
<td>Container 1.5</td>
</tr>
<tr>
<td>Film adaptation by Jerome Zebrach [A1-6], undated</td>
<td>Container 1.6</td>
</tr>
<tr>
<td>Revised film adaptation by Jerome Zebrach [A1-7], undated</td>
<td>Container 1.7</td>
</tr>
<tr>
<td>American Landscape (variously titled This House, 1938)</td>
<td></td>
</tr>
<tr>
<td>Original typescript 'unrevised' [A2-1], 1938</td>
<td>Container 1.8</td>
</tr>
<tr>
<td>Original typescript with handwritten revisions [A2-2], 1938</td>
<td>Container 2.1</td>
</tr>
<tr>
<td>Revised typescript [A2-3], 1938</td>
<td>Container 2.2</td>
</tr>
<tr>
<td>Typescript 'original version' [A2-6], 1938</td>
<td>Container 2.3</td>
</tr>
<tr>
<td>Typescript 'unrevised' [A2-5], 1938</td>
<td>Container 2.4</td>
</tr>
<tr>
<td>Typescript [A2-4], 1938</td>
<td>Container 2.5</td>
</tr>
<tr>
<td>As the Sparks Fly Upward (variously titled Ordeal By Fire) (unproduced and unpublished)</td>
<td></td>
</tr>
<tr>
<td>Original handwritten draft [A3-1], February 1955</td>
<td>Container 2.6</td>
</tr>
<tr>
<td>Original typescript with handwritten revisions [A3-3], February 1955</td>
<td>Container 2.7</td>
</tr>
<tr>
<td>Original typescript, carbon copy-unrevised [A3-2], February 1955</td>
<td>Container 3.1</td>
</tr>
<tr>
<td>Typescript (2 copies) [A3-4 to 5], March 1956</td>
<td>Container 3.2-3</td>
</tr>
</tbody>
</table>
Typescript copy, March 1956

Between Two Worlds (1934)

Notes and original typescript [A4-8], undated

Typescript, first draft with handwritten revisions [A4-5], undated

Typescript 'unrevised' [A4-6], undated

Carbon typescript [A4-7], undated

Black Sheep (variously titled Ba, Ba, Black Sheep and Baa, Baa Black Sheep, 1932)

Original handwritten draft [A4-1], circa 1923

Original typescript [A4-4], undated

Carbon typescript 'revised' [A4-3], undated

B.A., B.A. Black Sheep: A Satirical Comedy written by Burdette Kinne with the collaboration of Elmer Rice, carbon typescript [A4-2], undated

The Blue Hawaii (adaptation of Rudolph Lothar's play of the same title; variously titled Is He Guilty?, 1924)

Original handwritten draft [A5-2], circa 1924

Carbon typescript with two original typed pages [A5-6], undated

Carbon typescript [A5-5], undated

Close Harmony (variously titled The Lady Next Door; coauthored with Dorothy Parker, 1924), carbon copy typescript [A5-4], circa 1924

Cock Robin (coauthored with Philip Barry, 1928)

Original typescript and carbon copy pages with handwritten revisions, handwritten notes [A5-1], undated

Original carbon copy typescript with handwritten notes (Philip Barry's name and address written on the front) [A5-1], undated

Carbon copy typescript [A5-7], 1927

Counsellor-at-Law (1931)
Original typescript with handwritten revisions, typed notes [A6-1], circa 1931  Container 5.5

Revised typescript 'Final draft' [A6-2], circa 1931  Container 5.6

Typescript [A6-4], circa 1931  Container 5.7

Prompt book for original production [A6-5], circa 1931  Container 5.8

Revised prompt book for 1942 revival [A6-6], 1942  Container 6.1

Film treatment [A6-3], undated  Container 6.2

Film treatment, script one and two, projected character list [A6-7 to 9], undated  Container 6.3

Screenplay [A6-10], undated  Container 6.4

Der Rechtsanwalt, German translation [A6-11], undated  Container 6.5

Court of Last Resort (Proscenium Press, 1980)

Original handwritten draft [A5-3], undated  Container 6.6

Carbon typescript, December 1964  Container 6.7

Cue for Passion (1958)

Original handwritten draft [A7-1], circa 1958  Container 6.8

First typescript [A7-2], April 1958  Container 7.1

First typescript, carbon copy [A8-1], April 1958  Container 7.2

Typescript copy 'unrevised' [A7-3], April 1958  Container 7.3

Typescript copy 'unrevised' [A8-3], April 1958  Container 7.4

First revision, carbon copy typescript [A7-4], April 1958  Container 7.5

Typescript copy with some original typed pages [A7-5], October 1958  Container 7.6

Typescript copy with handwritten revisions, 'rehearsal script' [A7-6], October 1958  Container 7.7
Typescript copy with handwritten revisions, 'acting version' [A7-7], October-December 1958

Typescript copy with handwritten revisions, 'acting version' [A8-2], October-December 1958

Typescript copy with handwritten revisions and scene indications note, 'acting version' [A8-4], October-December 1958

Typescript copy, 'acting version' [A8-5], December 1958

Typescript copy with minor addition and note, 'acting version' [A8-7], December 1958

A Diadem of Snow (one-act play), The Liberator magazine [F75-3], April 1918

Dream Girl (variously titled Day-Dream, 1945)

Original handwritten first draft [A9-1], circa 1945

First draft typescript with revisions [A8-10], circa 1945

First revised typescript, carbon copy [A9-3], circa 1945

Typescript [A8-9], April 1945

Typescript carbon copy [A8-8], April 1945

Original manuscript, second draft [A9-2], April 1945

Second draft carbon copy typescript [A9-4], circa April-June 1945

Carbon typescript [A9-5], June 1945

Typescript 'second version' [A9-6], June 1945

Typescript 'second version' [A9-7], June 1945

Typescript copy, August 1945

Prompt book [A10-1], July 1946

Prompt book [A10-2], undated

Carbon copy typescript 'acting version' and set blueprint [A10-3], October 1945-January 1946
Galley proofs [A10-4], March 1948

Teleplay adapted by S. Mark Smith

Clean copy [A10-6], 1955

Director's copy with notes [A10-5], December 1955

Musical adaptation by Betty Hunt [A10-8], script, program, music, April 1957

Teleplay for BBC production [A10-7], August 1960

Das träumende Mädchen, German translation [A10-9], undated

Earth and High Heaven (adaptation of the novel by Gwethalyn Graham) (unproduced and unpublished)

Story treatment, carbon copy [A11-2], November 1947

Original typescript [A11-3], January 1948

Typescript [A11-4], January 1948

Revised typescript copy [A11-5], February 1948

A Family Affair (unproduced and unpublished)

Carbon typescript [A11-1], July 1923

Carbon typescript, July 1923

Flight to the West (variously titled Transatlantic and Flight, 1940)

First draft carbon typescript [A12-3], 1940

Second draft carbon typescript [A11-6], 1940

Third draft typescript [A12-1], 1940

Final typescript draft [A12-2], 1940

For the Defense (variously titled Find the Woman, 1919)
Original draft, carbon copy [A12-4], 1918

Carbon copy typescript draft [A12-5], 1919

The Grand Tour (1951)

Original handwritten draft [A13-1], June 1951

Typescript [A14-1], 1951

Typescript [A14-4], June 1951

Carbon copy typescript [A14-5], June 1951

Typescript copy [A13-2], 1951

Bound typescript copy of A13-2 [A13-3] (2 copies), 1951

Revised typescript copy [A13-10], 1951

Typescript copy of A13-10 [A13-11], 1951

Typescript copy, 1951

Prompt book [A14-2], 1951

Radio play [A14-3], June 1956

Helen and John (variously titled A Love Story) (unproduced and unpublished)

Original typescript [A15-1], undated

Carbon copy typescript [A24-6], undated

Carbon copy typescript, undated

Holiday Inn (story adaptation for screenplay, 1942)

Notes on conference between Mr. Berlin, Mr. Sandrich, and Mr. Myers, second version; lyrics to five Irving Berlin songs [A15-3], 28 April 1941

Screenplay by Rice, carbon copy typescript [A15-2], 15 August 1941

The House in Blind Alley (Samuel French, 1932), carbon copy typescript [A15-4], 1916
The House of Archer (unproduced and unpublished), typescript [A15-5], undated

The Iron Cross (1917)

Typescript [A19-1], circa 1915

Typescript, director's copy [A19-2], circa 1917

It is the Law (adaptation of Haydon Talbot's unpublished novel, 1922)

Typescript [A18-2], circa 1922

Manuscript by Talbot, carbon copy typescript [A18-3], undated

Judgment Day (1934)

Notes [A19-5], circa 1934

Original typescript [A19-6], circa 1934

Original draft with handwritten revisions, carbon copy typescript [A19-3], circa 1934

Act III, Scene 2, typescript and handwritten draft [A19-4], circa 1934

Typescript [A19-7], circa 1934

Typescript, carbon copy of A19-7 [A19-8], circa 1934

The Kingdom of Heaven (unproduced and unpublished)

Typescript, undated

Carbon copy typescript [A19-9], undated

The Left Bank (1931)

Original handwritten draft [A20-1], circa 1931

Original typescript 'duplicate' [A20-2], circa 1931

Carbon copy typescript [A20-3], circa 1931

Typescript [A20-4], circa 1931
Typescript [A20-5], circa 1931

Life is Real (1929)

Original handwritten draft [A21-3], circa 1925

Typescript [A21-6], circa 1925-1926

Typescript 'revised' [A21-8], circa 1925-1926

Carbon copy typescript 'old version' [A21-4], circa 1925-1926

Carbon copy typescript 'revised' [A21-5], circa 1925-1926

Carbon copy typescript 'revised' [A21-7], 1926

Wir in Amerika…!, German translation [A45-8], circa 1929

Love Among the Ruins (1963)

Original handwritten draft [A24-5], April 1950

Carbon copy typescript with handwritten revisions [A24-3], undated

Carbon copy typescript [A24-1], undated

Typescript copy [A24-2], May 1963

Typescript copy [A24-4], circa 1963

Typescript copy, circa 1963

A Matter of Time (unproduced and unpublished), typescript [A24-7], undated

My Country is the World (unproduced and unpublished)

Original handwritten draft [A29-1], undated

Original typescript [A29-2], undated

Typescript [A29-3], undated

Typescript, carbon copy of A29-3, [A29-4], undated
Carbon copy typescript, undated

A New Life (1943)

Original typescript with handwritten revisions [A29-5], circa 1943

Original typescript, carbon copy of A29-5 [A29-6], circa 1943

Revised typescript with handwritten revisions [A29-8], circa 1943

Revised typescript copy with handwritten revisions [A29-7], circa 1943

Revised typescript [A29-9], circa 1943

Not for Children (1935)

Notes [A30-1], circa 1934

Original typescript [A30-1], circa 1934

First draft typescript 'unrevised' [A31-2], circa 1934

First draft typescript 'revised,' carbon copy of A31-2 with handwritten revisions [A30-2], circa 1934

Revised typescript with handwritten revisions [A31-1], circa 1934

Revised #3, carbon copy typescript [A30-3], circa 1934

Carbon copy typescript [A30-4], circa 1934

Typescript with revised pages [A31-5], circa 1934

Typescript [A31-3], circa 1934

Typescript, carbon copy of A31-3 [A41-4], circa 1934

Carbon copy typescript 'acting version' [A31-6 to 7], 13 February 1951
On Trial (1914)

<table>
<thead>
<tr>
<th>Title</th>
<th>Container</th>
</tr>
</thead>
<tbody>
<tr>
<td>Printed bound manuscript [H88-17], undated</td>
<td>21.7</td>
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<tr>
<td>Sotto Processo, Italian translation, typescript [A32-2], undated</td>
<td>21.8</td>
</tr>
<tr>
<td>Unter Anklage, German translation [A32-1], undated</td>
<td>21.9</td>
</tr>
</tbody>
</table>

One Act Plays: The Movies [F75-76]; The Zoo [F75-77]; Home [F75-78], typescripts, undated

<table>
<thead>
<tr>
<th>Title</th>
<th>Container</th>
</tr>
</thead>
<tbody>
<tr>
<td>One-Act Plays: The Movies [F75-76]; The Zoo [F75-77]; Home [F75-78], typescripts, undated</td>
<td>45.7</td>
</tr>
<tr>
<td>One Must Eat (unproduced and unpublished), carbon copy typescript [A32-3], undated</td>
<td>21.10</td>
</tr>
</tbody>
</table>

Ordeal by Fire (unproduced and unpublished)

<table>
<thead>
<tr>
<th>Title</th>
<th>Container</th>
</tr>
</thead>
<tbody>
<tr>
<td>Typescript, February 1955</td>
<td>22.1</td>
</tr>
<tr>
<td>Carbon copy typescript [A32-4], February 1955</td>
<td>22.2</td>
</tr>
<tr>
<td>Typescript with handwritten revisions [A32-5], March 1956</td>
<td>22.3</td>
</tr>
<tr>
<td>Carbon typescript [A32-6], March 1956</td>
<td>22.4</td>
</tr>
</tbody>
</table>

The Pearl of Persia (coauthored with Bertram Bloch) (unproduced and unpublished)

<table>
<thead>
<tr>
<th>Title</th>
<th>Container</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carbon copy typescript [A33-1], circa 1914-1921</td>
<td>22.5</td>
</tr>
<tr>
<td>Carbon copy typescript [A33-2], circa 1914-1921</td>
<td>22.6</td>
</tr>
<tr>
<td>Prelude for Marionettes, synopsis [A33-3], undated</td>
<td>22.7</td>
</tr>
</tbody>
</table>

Return of the Native (unproduced and unpublished)

<table>
<thead>
<tr>
<th>Title</th>
<th>Container</th>
</tr>
</thead>
<tbody>
<tr>
<td>Original handwritten draft [A33-4], circa 1953</td>
<td>22.8</td>
</tr>
<tr>
<td>Typescript, September 1953</td>
<td>22.9</td>
</tr>
<tr>
<td>Carbon copy typescript [A33-5], September 1953</td>
<td>22.10</td>
</tr>
<tr>
<td>Carbon copy typescript and list of actors [A33-7], September 1953</td>
<td>22.11</td>
</tr>
</tbody>
</table>

See Naples and Die (1929)
Original handwritten draft [A34-1], circa 1928

Carbon typescript 'early version' [A34-10], 1928

Revised handwritten and typed script, notes [A34-2], 1928

Revised typescript [A34-11], circa 1928

Carbon copy typescript '2,' 'Lithgow' [A34-5], circa 1928

Carbon copy typescript '3' with handwritten revisions [A33-9], circa 1928

Carbon copy typescript '4' with handwritten revisions and stage prompts for Kunie Wandl [A33-10], circa 1928

Carbon copy typescript '5' with handwritten revisions, 'master' [A33-11], circa 1928

Carbon copy typescript '7' 'Author's copy' prompt book [A34-4], circa 1928

Prompt book [A34-6], circa 1928

Carbon copy typescript [A33-8], July 1951

Carbon copy typescript [A34-3], July 1951

Prompt book [A34-7], July 1951

Sieh Neapel und stirb!, German translation, carbon typescript [A34-9], undated

Italienische Nacht, German translation, carbon typescript [A34-8], undated

The Seventh Commandment (coauthored with Frank Harris) (unproduced and unpublished), carbon copy typescript [A35-1], 1913

The Sidewalks of New York (published as Three Plays Without Words, Samuel French, 1934)

Handwritten draft [A38-1], circa 1925

Carbon copy typescript [A38-2], circa 1925
The Siege of Berlin (adapted from a short story, Le Siege de Berlin, by Alphonse Daudet) (unproduced and unpublished)

Notes, The Siege of Berlin story, contracts, typescript draft [A38-3 to 6], 1939

Carbon copy typescript [A38-7], undated

The Slaves of the Lamp (unproduced and unpublished)

Original handwritten draft [A38-8], March 1962

First typescript unrevised, carbon copy [A38-11], March 1962

First typescript unrevised, carbon copy [A39-1], March 1962

First typescript unrevised, carbon copy [A39-2], March 1962

Typescript with revisions [A39-5], April 1962

Carbon copy typescript [A38-12], April 1962

Typescript, carbon copy of A38-12 [A38-13], April 1962

Carbon copy typescript 'not latest,' April 1962

Handwritten revised draft [A38-9], February 1963

Carbon copy typescript [A39-3], February 1963

Carbon copy typescript [A39-4], February 1963

Street Scene (1929)

Original handwritten draft [A40-2], circa 1928

Carbon copy typescript, no revisions [A40-5], circa 1928

Acting script, carbon copy typescript with handwritten revisions, 'Director's Copy' [A40-4], circa 1928
Acting script, carbon copy typescript, no revisions [A40-6], circa 1928

Acting script, typescript with handwritten revisions, 'Director's Script' [A40-3], circa 1928

Typescript [A40-8], circa 1928

Prompt book [A40-9], 10 January 1929

Film adaptation

Screenplay, carbon copy, 'general approach of scenario' (thoughts on adapting play to film by Rice) [A41-15], 1931

Screenplay by Rice, copy [A40-7], 1 May 1931

Musical adaptation by Rice, Langston Hughes, and Kurt Weill

Synopsis, handwritten and typescript draft [A41-1], 1946

Act I, final draft [A41-2], 18 April 1946

Typescript copy [A41-11], 1946

'Final Pre-Rehearsal' typescript with revisions [A41-13], 1946

Final acting version, typescript copy [A41-12], January 1947

Final acting version, typescript copy [A41-14], January 1947

Television adaptations

Television approach by Rice [A41-7], 22 February 1951

Teleplay by Peter Lyon [A41-9], 11 April 1951

Teleplay by Samuel Carter III [A41-8], 17 April 1951

Celanese Theatre adaptation by Samuel Carter III [A41-10], March-April 1952

Dans la rue, French translation, [A41-4], undated
El Carrer, Catalan translation, [A41-6], 19 April 1930

Strasse, German translation, [A41-5], 1929

The Subway (1929)

Typescript [A41-17], circa 1924

Typescript [A41-16], circa 1929

Three Plays Without Words (1934)

Landscape with Figures, typescript [A38-10], undated

Rus in Urbe, typescript [A38-10], undated

Exterior, two typescript drafts [A38-10], undated

To the Stars (unproduced and unpublished)

Carbon copy typescript [A42-1], undated

Carbon copy typescript of 42-1 [A42-2], undated

Tucker's People (adaptation of the novel by Ira Wolfert) (unproduced and unpublished)

Original handwritten draft [A42-3], circa 1944

Original typescript [A42-8], 12 April 1944

First draft typescript [A42-9], 12 April 1944

Revised first draft with handwritten revisions, carbon copy [A42-10], 1944

Second draft typescript [A42-4], circa 1944-1945

Third draft typescript 'Mr. Rice's copy' [A42-7], 4 April 1945

Third draft typescript, copy with carbon copy pages inserted [A42-5], 4 April 1945

Third draft typescript, copy with carbon copy pages inserted [A42-6], 4 April 1945
Typescript, undated

Two On An Island (1940)

First draft, carbon copy typescript with handwritten revisions [A43-2], 1939

First revised draft typescript [A43-3], 1939-1940

Zwei in Manhattan, German translation [A43-1], undated

Wake Up, Jonathan (coauthored with Hatcher Hughes; variously titled The Homecoming, 1921), carbon copy typescript [A44-1], 1917

We, the People (1933)

Original typescript [A44-2], circa 1932

Typescript with handwritten revisions [A44-3], circa 1932

Typescript 'uncut' [A44-5], circa 1932

Typescript 'uncut;' contains different scenes [A44-6], circa 1932

Prompt book [A44-4], circa 1932

The Winner (1954)

Original handwritten draft, [A45-1], 1952

Second draft, typed and handwritten script [A45-3], 1952

Typescript [A45-2], October 1952

Typescript with handwritten revisions [A45-7], February 1953

Typescript copy [A45-6], circa 1953-1954

Typescript copy 'acting version' [A45-4], February 1954

Typescript copy 'acting version' [A45-5], February 1954
Subseries B. Books, circa 1924-1963, undated

- **A Good Woman** (unpublished novel), handwritten and typescript draft [A12-6], circa 1924
  - Container 33.6

- **Imperial City** (novel, 1937)
  - Original typescript with handwritten revisions [A16-1], undated
    - Container 33.7, 34.1-2
  - Original typescript 'unrevised,' carbon copy [A17-1], undated
    - Container 34.3-4, 35.1
  - Second draft with handwritten revisions, carbon copy [A16-2], undated
    - Container 35.2-4
  - Second draft with editorial revisions, notes and proof pages interfiled [A18-1], 1937
    - Container 35.5, 36.1-3
  - Character and editorial notes, letter [A17-2 to 6], 1937, undated
    - Container 36.4

- **The Living Theatre** (nonfiction, 1959)
  - Original typescript 'duplicate' [A23-1], undated
    - Container 36.5-6
  - Original foreword, original and revised first chapter drafts [A23-1], undated
    - Container 36.7
  - Edited original typescript [A23-1], undated
    - Container 37.1-2
  - Galley proofs [A22-2], 26 March 1959
    - Container gf 2
  - Galley proofs [A22-1], 3 April 1959
    - Container gf 3

- **Minority Report** (autobiography, 1963)
  - Original typescript, carbon copy [A25-1], 1961
    - Container 37.3-5, 38.1-2
  - Original typescript with handwritten revisions [A28-1], September 1962
    - Container 38.3-5, 39.1-2
Second typescript 'unrevised,' [A26-2], September 1962

Second typescript 'unrevised,' carbon copy [A26-1], September 1962

Printers copy [A27-1], 1963

Page proofs [A25-2], 1963

Papa Looks for Something (unpublished novel)

Original handwritten draft [A32-7], circa 1926

Carbon copy typescript [A32-8], circa 1926

The Show Must Go On (novel, 1949)

Original typescript with handwritten revisions [A35-2], April 1949

Original typescript, carbon copy of A35-2 [A37-1], April 1949

Carbon typescript [A36-1], April 1949

Bound galley proofs [A35-3], June 1949

Voyage to Purilia (novel, 1930)

Typescript with handwritten revisions [A43-5], undated

Carbon copy of A43-5, notes [A43-4], undated

Carbon copy typescript [A43-6], undated

Subseries C. Other Works, circa 1928-1964, undated

'Autobiographical,' drafts of A New York Childhood, The Games We Used to Play, and Joy-Riding in the Subway [F73-290 to 293], circa 1928

School Meeting, teleplay draft [F74-91], undated

'Scripts-Published Articles, Stories, Letters, Speeches, Radio, etc.'

The Anatomy of Hate, book review of A Guide for the Bedeviled by Ben Hecht [F75-70], circa 1944
And Now a Word from our Sponsors (speech for ACLU banquet),
typescript [F75-8], April 1960; carbon typescript draft [F75-9], March 1960

Apologia Pro Sua Commedia, carbon typescript [F75-1] and In Defense of
Critics, carbon typescript [F75-2], undated

Arthur Hopkins, carbon typescript [F75-57], March 1950

Book review of Citizen Paine by Howard Fast (published in New York
Times, 25 April 1943), carbon typescript [F75-63], circa 1943

Book review of Film Sense by Sergei M. Eisenstein, carbon typescript
[F75-64], circa 1942

Can Free Speech Survive the Pressure Groups?, carbon typescript [F75-51];
How We Muzzle the Movies, page proof of revised text of F75-51 published
in New York Herald Tribune [F75-52], February 1949

The Case for a Free Theatre (published as The Theatre Again Faces the
Censorship Problem in New York Times, 14 December 1930), typescript
[F75-38], circa 1930

A Chat with the Bishop, carbon typescript [F75-40], circa 1931

Christmas Under the Gas-Lights, carbon typescript [F75-15], July 1953

Conscience (short story), carbon typescript [F75-43], circa 1928

Dare a Dramatist Be Serious? (published as And On the Other Hand in New
York Times, 23 September 1934), carbon typescript [F75-33], circa 1934

Day of Reckoning: The People vs. Pierre Laval (radio play)

Carbon typescript [F75-59], circa 1943

First revised script [F75-60], March 1943

Script [F75-61], March 1943

Doubling for Romeo (story for screenplay, 1921)

Typescript drafts [F75-17 to 18], undated

Carbon copy typescript [F74-92], undated

Education for What?, carbon typescript [F75-58], undated
Extemporaneous Remarks Given on the 100th Anniversary of Bernard Shaw's Birth, British Society of Authors and Composers, carbon typescript [F75-14], July 1956


The Future of the Theatre in America, typescript [F75-20], undated

Goodbye to Broadway (published as Elmer Rice Says Farewell to Broadway in New York Times, 11 November 1934), carbon typescript [F75-32], circa 1934

The Great Disappearance Movement, 1934-1937 (short story), handwritten draft [F75-41] and typescript [F75-42], circa 1930

The Industrialization of the Writer, carbon typescript drafts [F75-12 to 13], March 1952

Inside Germany--1932, carbon typescript [F75-66], undated

The Joys of Pessimism, handwritten draft and carbon typescript [F75-35 to 36], undated

Letter to the Dramatic Editor of The New York Times (published 12 February 1933) [F75-28], February 1933

Letter to the Editor of The Nation [F75-27], May 1933

New Fashions in Censorship, carbon typescript [F75-19], February 1952

A New Way to Pay Old Debts, carbon typescript [F75-67], undated

A New York Childhood, typescript of story idea and carbon typescript draft [F75-22], circa 1928

A New York Childhood: The Games We Used to Play, carbon typescript [F75-23], circa 1928

A Note on Materialism, carbon typescript [F75-69], undated

Plain Language from Truthful James, carbon typescript [F75-75], undated

Program notes for Le Bruiser [F75-62], undated
A Project for a People's Art Theatre (published as Project for a New Theatre in New York Times, 8 October 1933), carbon typescript [F75-26], circa 1933

Robert E. Sherwood-A Personal Memoir, carbon typescript [F75-81] and clipping [F75-79], November 1955

Sex in Modern Drama, carbon typescript [F75-25], undated

Speech at Pulitzer Prize Dinner, typescript and carbon [F75-30 to 31], circa 1929

Statement in support of proposed legislation for encouragement of the arts and humanities, carbon draft, outgoing letter [F75-4 to 5], March 1965

Street Scene for Audition, radio play script and Audition Street Scene, radio play script [F75-29], undated

The Supreme Liberty: Three Hundred Years After Milton, carbon typescript [F75-55], October 1948

The Theatre in China (published as The Stage in Far China in New York Times, 18 October 1936), carbon typescript [F75-46], circa 1936

The Theatre in Eastern Europe, carbon typescript [F75-6], September 1964

The Theatre in Japan: I. The Old (published as The Old Drama of Japan in New York Times, 25 October 1936), carbon typescript [F75-47], circa 1936


The Theatre in Russia: I. The Provinces (published as The Russian Stage in New York Times, 4 October 1936), carbon typescript [F75-44], circa 1936

The Theatre in Russia: II. Moscow (published as The Theatre in Moscow in New York Times, 4 October 1936), carbon typescript [F75-45], circa 1936

The Theatre in Russia (published in two-part series as A Playwright Visits Russia and As a Playwright Sees Russia in New York Times, 28 August and 4 September 1932), carbon typescript [F75-21], circa 1932

The Three Monkeys, carbon typescript [F75-16], undated

Towards an Adult Theatre, carbon typescript [F75-39], undated
The Truth at Last about the Barry-Rice Correspondence (published as The Barry-Rice Letters in New York Times, 15 January 1928), carbon typescript [F75-34], circa 1928

Two Plays, preface, carbon typescript [F75-73], undated

Why Not a Real Municipal Theatre? (published in New York Times, 3 June 1951), carbon typescript [F75-72], circa 1951

WQXR radio address, typescript [F75-49], February 1938

Untitled essay on Playwrights' Producing Company, carbon typescript [F75-24], circa 1948


Untitled essay on Russian theatre, carbon typescript [F75-37], undated

Untitled essay on theatre ticket prices (published as Ticket Prices Going Down in New York Times, 24 September 1939), carbon typescript [F75-53], circa 1939

Untitled essay on democracy, carbon typescript [F75-54], undated

Untitled essay about arts and propaganda, typescript [F75-71], April 1948

Untitled response to charge that Rice is a communist, carbon typescript [F75-65], undated

Untitled essay on Yalta trip, carbon typescript [F75-68], circa 1945

Untitled essay about one-act plays, carbon typescript [F75-74], undated


Untitled essay on the Motion Picture Alliance for the Preservation of American Ideals, carbon typescript [F75-56], undated

'Scripts-Unpublished Stories, etc.'

Abolish the Color Line, carbon typescript [F75-105], circa 1940s

Address from the Throne, carbon typescript [F75-111], undated
An Appeal to American Intellectuals, typescript [F75-110], undated
Architecture Through the Ages, carbon typescript [F75-93], undated
Art is a Weapon, carbon typescript [F75-103], December 1943
Decision Reserved, typescript [F75-95], undated
Double or Quits, typescript [F75-97], undated
The Four Freedoms, carbon typescript [F75-106], circa 1940s
The Greatness of Los Angeles, carbon typescript [F75-91], undated
Help the Blind, carbon typescript [F75-96], undated
The Illegally Wedded, carbon typescript [F75-99], undated
Light Fingers, typescript [F75-98], undated
The Meaning of the American Flag, typescript [F75-104], undated
The Most Unforgettable Character I Have Met, typescript [F75-101] and carbon typescript [F75-102], 1941
One View of the Contemporary Theatre, Congress of the International P.E.N. Club, typescript [F75-82] and copy [F75-83], June 1955
Pighead, typescript [F75-100], undated
Social and Political Currents in the Far East: I. Manchoukuo [sic], carbon typescript [F75-88], undated
Social and Political Currents in the Far East: II. China, carbon typescript [F75-89], undated
Social and Political Currents in the Far East: III. Japan, carbon typescript [F75-90], undated
The Stepchild of the Literary Reviews, carbon typescript [F75-113], undated
The True Glory, film review, carbon typescript [F75-112], circa 1945
What Are We Fighting For?, carbon typescript [F75-108], circa 1940s
Wondering Boy (synopsis of story similar to play Black Sheep), carbon typescript [F75-107], undated
Untitled report on the Congress of the International P.E.N. Club held in Vienna, carbon typescript [F75-86], 1955

Untitled essay on 1952 presidential election, carbon typescript [F75-87], December 1952

Untitled vignettes, typescript [F75-92], undated

Untitled essay on Soviet Union and American capitalism, edited typescript [F75-94], circa 1936

Untitled essay on World War II, carbon typescript [F75-109], May 1942

Untitled essay on providing aid to Jews in Europe, carbon typescript [F75-114], circa 1940s

'Times articles on Russia,' excerpts from newspapers containing articles written by Rice: A Playwright Visits Russia, As a Playwright Sees Russia, and The Theatre Again Faces the Censorship Problem [F74-76 to 78], 1930-1932
Series II. Business and Personal Correspondence, 1909-1967

' --Miscellaneous' [E76-154 to 215], 1936-1965

'Abe Lincoln in Illinois' [B47-1 to 23], 1938-1955

'The Adding Machine'

'Central Europe' [F76-216 to 436], 1922-1963

'England' [F76-437 to 493], 1924-1961

'France' [F76-494 to 542], 1923-1963

'Miscellaneous' [F76-543 to 694], 1923-1962

'Motion picture' [F76-695 to 767], 1961-1967

United States-- 'to 1960;' also contains character description of Shrdlu [B47-24 to 191], 1922-1959

'United States--1960' [F76-768 to 897], 1960-1967

'American Arbitration Association' [F77-1 to 22], 1940-1966

'American Committee for Cultural Freedom' [B47-192 to 200], 1952-1954

'American Landscape'

Business [B47-201 to 252], 1938-1956

'Personal' [B47-253 to 329], 1938-1939

'American National Theatre and Academy (ANTA)' [F77-161 to 176], 1950-1964

'American Playwrights Theatre' [F77-23 to 160], 1963-1966

American Society of Composers, Authors and Publishers ( 'ASCAP' ) [F77-177 to 211], 1948-1965

'Anderson, Maxwell' [B47-330 to 343], 1951-1956

'Associated Press Interview' [B47-344 to 393], 1959
'As the Sparks Fly Upward' [B47-394 to 410], 1955-1958

'Authors Investment Pool' [F77-212 to 255], 1949-1966

'Authors League of America' [F77-256 to 382], 1945-1966

'B--Miscellaneous' [F78-1 to 67], 1933-1965

'B.A., B.A. Black Sheep' (play by Burdette J. Kinne) [B47-411 to 416], 1926-1927

'Belnord' Holding Corporation [B47-455 to 478], 1953-1957

'Between Two Worlds'

Business [F78-68 to 121], 1934-1958

'Personal' [B47-417 to 454], 1934

'Black Sheep' [B47-479 to 510], 1931-1950

'Bloch, Bertram'

[B47-511 to 513], 1935, undated

Rice to Bloch; Burt to Bloch [G87-1 to 19], 1922-1930, undated

'Blue Hawaii' [B47-514 to 551], 1924-1932

'British Authors' Society' [B47-552 to 554], 1932-1933

'C--Miscellaneous' [F78-155 to 230], 1939-1965

'City Center of Music and Drama' [B47-555 to 567], 1943-1963

'Close Harmony' (The Lady Next Door) [B47-568 to 588], 1925-1962

'Cock Robin' [B47-589 to 679], 1927-1959

'Committee of Theatrical Producers' [B48-1 to 7], 1949-1950

'Communist fronts' [B48-8 to 36], 1931-1953
'Communist party' [B48-37 to 47], 1932-1963

'Controversy,' correspondence regarding Rice's announcement in the New York Times that he was retiring from commercial theater [F78-231 to 290], 1934-1935

'Copyright certificates, etc.' [F78-291 to 476], 1913-1967

'Counsellor-at-Law'

'Business' [B48-48 to 264], 1948-1951

'Business' [F78-477 to 619], 1949-1966

'Continent' [F79-1 to 104], 1931-1963

'England' [F79-105 to 193], 1931-1958

'Personal' [F79-194 to 296], 1918-1934

'Court of Last Resort' [F79-297 to 303], 1964-1966

'Coward-McCann' Publishers [B48-265 to 325], 1933-1950

'Cue for Passion'

Business; also 2 set blueprints [F79-304 to 416], 1958

'Personal' [F79-417 to 473], 1958-1961

'D--Miscellaneous' [F79-474 to 511], 1933-1966

'Dalton School' [B48-326 to 375], 1954-1963

Doubleday, Doran & Co. [B48-376 to 387], 1932

'Dramatists Guild'

'--to 1940' [B48-388 to 590], 1928-1940

[F79-512 to 605], 1941-1966

'Dramatists Play Service' [F79-606 to 635], 1940-1966

'Dream Girl'
'England;' also photos of actress Margaret Johnston [F80-1 to 289], 1953-1963

'Foreign--Thru 1952' [B49-222 to 591], 1946-1952

'Foreign--From 1953' [F80-290 to 463], 1953-1966

'Israel' [B49-592 to 618], 1956-1964

'Musical' [F80-464 to 589], 1955-1966

'USA--through 1950' [B49-1 to 221], 1945-1950

'USA--from 1951' [F80-590 to 707], 1951-1964

'Drei Masken Verlag' [B49-619 to 679], 1929-1958

'E--Miscellaneous' [F80-708 to 726], 1935-1966

'Eastern Europe' [F80-727 to 826], 1964-1966

'F--Miscellaneous' [F80-1 to 69], 1935-1966

'Federal Theatre Project'

Business [B49-680 to 818], 1935-1967

'Notes' [B50-1 to 21], 1935

'Personal' [B50-22 to 43], 1936

'Felix Bloch Erben' [F78-122 to 154], 1959-1966

'Fishbein, Frieda' [B50-39 to 110], 1928-1947

'Fleisher, Sidney' [B50-111 to 120], 1937-1939

'Flight to the West'

Business [B50-121 to 148], 1940-1960

'Personal' [F81-70 to 141], 1940-1942

'For the Defense' [B50-149 to 167], 1919-1947

'Frank, Mary' [B50-168 to 174], 1930-1931
<table>
<thead>
<tr>
<th>Title</th>
<th>Container</th>
</tr>
</thead>
<tbody>
<tr>
<td>'Freedom House' Bookshelf Committee [F81-142 to 160], 1960-1961</td>
<td>57.6</td>
</tr>
<tr>
<td>'G--Miscellaneous' [F81-308 to 364], 1931-1966</td>
<td>57.7</td>
</tr>
<tr>
<td>'George School' [F81-365 to 405], 1962-1967</td>
<td>57.8</td>
</tr>
<tr>
<td>'Goldwyn, Samuel' [B50-331 to 356], 1927-1948</td>
<td>57.9</td>
</tr>
<tr>
<td>'Gollancz, Victor' [B50-357 to 396], 1930-1955</td>
<td>57.10</td>
</tr>
<tr>
<td>'The Grand Tour'</td>
<td></td>
</tr>
<tr>
<td>'Business;' also expenses, Playbill [F81-406 to 558], 1951-1962</td>
<td>57.11-12</td>
</tr>
<tr>
<td>'Personal' [F81-559 to 597], 1951-1960</td>
<td>58.1</td>
</tr>
<tr>
<td>'Guardian Life Insurance Company' [B50-397 to 501], 1930-1958</td>
<td>58.2</td>
</tr>
<tr>
<td>'H--Miscellaneous' [F82-1 to 78], 1933-1966</td>
<td>58.3</td>
</tr>
<tr>
<td>'Harris, Frank W.' (outgoing to Harris from Rice)</td>
<td></td>
</tr>
<tr>
<td>[G87-20 to 39], 1909-1916</td>
<td>58.4</td>
</tr>
<tr>
<td>[G87-40 to 54], 1917-1919</td>
<td>58.5</td>
</tr>
<tr>
<td>[G87-55 to 77], 1920</td>
<td>58.6-7</td>
</tr>
<tr>
<td>[G87-78 to 92], 1921-1923</td>
<td>59.1</td>
</tr>
<tr>
<td>[G87-93 to 110], 1923-1925</td>
<td>59.2</td>
</tr>
<tr>
<td>[G87-111 to 140], 1926-1951</td>
<td>59.3</td>
</tr>
<tr>
<td>Rice, Hazel to Harris [G87-141 to 143], 1916-1925</td>
<td>59.4</td>
</tr>
<tr>
<td>'Harvard' University [B50-502 to 512], 1960-1964</td>
<td>59.5</td>
</tr>
<tr>
<td>'Herndon, William' [B50-513 to 518], 1944-1945</td>
<td>59.6</td>
</tr>
<tr>
<td>'Hess, Leonard' [B50-519 to 525], 1930-1931</td>
<td>59.7</td>
</tr>
<tr>
<td>'Hill and Wang' [F82-79 to 105], 1964-1965</td>
<td>59.8</td>
</tr>
<tr>
<td>'Hitlerism' [B50-526 to 546], 1933-1936</td>
<td>59.9</td>
</tr>
<tr>
<td>Title</td>
<td>Container</td>
</tr>
<tr>
<td>-----------------------</td>
<td>-----------</td>
</tr>
<tr>
<td>'Hogan, Robert'</td>
<td>59.10</td>
</tr>
<tr>
<td>'Holmes, John Haynes'</td>
<td>59.11</td>
</tr>
<tr>
<td>'Home of the Free'</td>
<td>59.12</td>
</tr>
<tr>
<td>'House in Blind Alley'</td>
<td>59.13</td>
</tr>
<tr>
<td>'Howard, Sidney'</td>
<td>60.1</td>
</tr>
<tr>
<td>'I--Miscellaneous'</td>
<td>60.2</td>
</tr>
<tr>
<td>'Imperial City'</td>
<td>60.3-4</td>
</tr>
<tr>
<td>'Motion pictures'</td>
<td>60.5</td>
</tr>
<tr>
<td>'Personal'</td>
<td>60.6</td>
</tr>
<tr>
<td>'Income tax-British refund'</td>
<td>60.7-8</td>
</tr>
<tr>
<td>'Income tax data'</td>
<td>60.9</td>
</tr>
<tr>
<td>'India and Iran'</td>
<td>61.1</td>
</tr>
<tr>
<td>'Insurance'</td>
<td>61.2</td>
</tr>
<tr>
<td>'To 1941'</td>
<td>61.3-4</td>
</tr>
<tr>
<td>'1942-1952'</td>
<td>61.4</td>
</tr>
<tr>
<td>'International Theatre Institute'</td>
<td>61.5</td>
</tr>
<tr>
<td>'It is the Law'</td>
<td>61.6</td>
</tr>
<tr>
<td>'J--Miscellaneous'</td>
<td>61.7</td>
</tr>
<tr>
<td>'Japan correspondence'</td>
<td>61.8</td>
</tr>
<tr>
<td>'John Hay Whitney Foundation'</td>
<td>61.9</td>
</tr>
<tr>
<td>'Judgment Day'</td>
<td></td>
</tr>
</tbody>
</table>
'Business;' also budgets and cast lists [B52-1 to 115], 1934-1965

'Continent' [B52-116 to 169], 1937-1940

'England' [B52-170 to 261], 1937-1962

'Personal' [B52-262 to 427], 1934-1939

'K--Miscellaneous' [F82-372 to 405], 1935-1965

'Kranz, Heinrich' [B52-428 to 434], 1928-1929

'L--Miscellaneous' [F82-406 to 451], 1934-1966

'Lectures'

[B52-435 to 448], 1934-1952

[F82-452 to 484], 1961-1966

'The Left Bank'

'Business;' also budgets and cast list [B52-449 to 535], 1930-1959

'Personal' [B52-536 to 567], 1931-1932

'Leipman, Heinz' [B52-568 to 612], 1947-1952

'Liesl Frank-Mittler' [F82-485 to 577], 1959-1966

'Life is Real' [B52-613 to 717], 1928-1952

'The Living Theatre' [F82-578 TO 770], 1958-1966

'Love Among the Ruins' [F83-1 to 84], 1950-1964

'Lowenthal, Marvin' [F83-85 to 102], 1929-1942

'M--Miscellaneous' [F83-103 to 174], 1946-1966

'Mc--Miscellaneous' [F83-175 to 185], 1946-1955

'Man In the Zoo' [B52-718 to 725], 1925-1947

'Metro-Goldwyn Mayer' [B52-726 to 740], 1942
'Minority Report'

Business [F83-186 to 295], 1959-1966

Business [F83-296 to 298], 1962-1963

'Personal' [F83-299 to 404], 1963-1966

'Miscellaneous' contracts [B52-743 to 754], 1948-1964

'The Mongrel' [B52-755], 1924

'My Country is the World' [B52-795 to 805], 1942-1943

'N--Miscellaneous' [F83-405 to 454], 1936-1966

'National Institute of Arts and Letters' [F83-455 to 510], 1938-1966

'New Canaan County School;' also draft of Education for What? [B52-806 to 836], 1948-1954

'A New Life' [B53-1 to 129], 1943-1954

'New School for Social Research' [B53-130 to 138], 1939

'New York University' [B53-139 to 177], 1956-1958

'Not For Children'

Business; also photographs [B53-178 to 432], 1935-1962

'Casting' [B53-433 to 481], 1948-1950

'O--Miscellaneous' [F83-511 to 531], 1947-1965

'On Trial' [B53-482 to 573], 1915-1964

'P--Miscellaneous' [F83-532 to 604], 1932-1966

'The Passing of Chow-Chow' [B53-574 to 595], 1946-1960

'P.E.N. Club' [B53-596 to 713], 1939-1960

'People's Art Theatre'
Assorted [B54-1 to 48], 1930-1935

New York Times article [B54-49 to 112], 1933-1934

'Personal miscellaneous'

'--To 1952,' assorted correspondence and income tax papers [B54-244 to 663], 1929-1963

'--1952-1966' [B54-113 to 219], 1953-1967

'Plays read' [B54-220 to 243], 1930-1949

'Playwrights' Company,' minutes, memoranda, financial statements

'--to 1948' [B55-1 to 138], 1938-1948

'--1949-1956' [B55-284 to 438], 1949-1966

'--1956-' [B55-139 to 283], 1956-1966

'Stock Company' [B55-439 to 449], 1939

'Playwrights Television Theatre' [B56-1 to 64], 1951-1952

'Project Discovery, Department Health, Education, and Welfare' [F83-605 to 655], 1967

'Publicity material,' resumes [F83-656 to 665], undated

'Putney School,' report cards [B56-65 to 148], 1955-1962

'R--Miscellaneous;' also outgoing letters to Dorothy Day [F84-1 to 65], 1930-1966

'Radio' [B56-149 to 164], 1935-1937

'Raskob, John J.' [B56-165 to 172], 1936

'Reizenstein, William--Estate' [B56-173 to 184], 1945

'Revolutionary theatres' [B56-185 to 196], 1934-1935
Rice, Elmer, Inc.' [B56-197 to 294], 1931-1939

'Rice, Hazel L., Inc. (Financial)' [B56-295 to 334], 1931-1935

'Richter, I. S.' [B56-335 to 368], 1928-1931

'Rockefeller Brothers Fund (Survey of Theatre)' [F84-66 to 76], 1963-1964

'Russia' [F84-77 to 127], 1932-1958

'S--Miscellaneous' [F84-128 to 230], 1925-1967

'Samuel French'

'--to 1933' [B50-175 to 330], 1929-1933

[F81-161 to 307], 1934-1965

'SANE' (National Committee for a Sane Nuclear Policy) [F84-231 to 274], 1962-1966

'Sarah Lawrence' College [B56-369 to 375], 1962-1966

'Scott, Evelyn' [B56-376 to 411], 1938-1951

'Screen Writers Guild' [B56-412 to 470], 1933-1952

'Second Fiddle' [B57-1 to 15], 1953

'See Naples and Die;' also prop and costume lists [B57-43 to 207], 1928-1960

'Sherwood, Robert E.' [B57-16 to 42], 1941-1959

'The Show Must Go On'

'Business' [F85-275 to 373], 1949-1962

'Personal' [B57-244 to 305], 1949-1952

'Siege of Berlin' [B57-208 to 243], 1939

'Slaves of the Lamp' [F84-374 to 421], 1962-1966

'Smith, Lawrence' [F84-422 to 441], 1959-1963
'A Society of Stage Directors and Choreographers' [B57-306 to 393], 1959-1965

'Sainton, Laura' [F84-442 to 489], 1962-1964

'Street Scene'

Assorted, article drafts [B57-394 to 404], 1929-1961

'Brady, William' [B57-405 to 538], 1929-1933

'Business Correspondence'

Assorted [F85-1 to 355], 1928-1966

'Central Europe;' also photographs [B58-67 to 110], 1929-1958

'England' [B58-1 to 66], 1929-1932

'France' [B58-111 to 130], 1929-1930

'Italy' [B58-238 to 243], 1929-1962

'Scandinavia' [B58-228 to 237], 1929-1959

'Spain' [B58-216 to 227], 1929-1931

'Coast production' [B58-146 to 215], 1931

'Motion pictures' [B58-248 to 322], 1929-1950

'Musical' [B58-507 to 653], 1946-1965

'Personal' [B58-323 to 468], 1929-1936

'Property and light plots' [B58-244 to 247], undated

'Radio and TV,' correspondence and synopses of episodes [F85-356 to 460], 1933-1963

'Social worker' [B58-469 to 506], 1928-1931

'Stock rights' [B58-131 to 145], 1931-1933

'The Subway'

Business [B58-654 to 718], 1925-1951
'Musical,' correspondence and script of musical adaptation by Beatrix Thomson  
[F85-461 to 482], 1964-1967  

'T--Miscellaneous' [F85-483 to 537], 1929-1966  
'Theatres--Miscellaneous' [F85-538 to 555], 1935-1963  
'Tucker's People' [F85-556 to 571], 1944-1951  
'Two on an Island' [F85-572 to 662], 1939-1962  
'U--Miscellaneous' [F86-1 to 24], 1945-1963  
'Universal Pictures Corp.' [B58-798 to 801], 1934  
'University of Michigan' [B59-1 to 68], 1954-1964  
'V--Miscellaneous' [F86-25 to 41], 1939-1966  
'Viking Press' [B59-69 to 132], 1948-1960  

'A Voyage to Purilia'  
Assorted [B59-133 to 185], 1930-1961  
'Miscellaneous' [B59-186 to 228], 1931-1959  
'Personal' [B59-229 to 238], 1930  
'U.S.A.' [B59-239 to 276], 1929-1959  
'W--Miscellaneous' [F86-42 to 90], 1942-1965  
'Wake Up, Jonathan' [B59-277 to 282], 1942-1948  

'We, the People'  
Assorted correspondence, writings, budgets [B59-295 to 464], 1932-1952  
'Personal' [B59-465 to 701], 1933-1934  
'Weiss, Frances--Estate' [B59-283 to 294], 1928-1930  
'Wharton, John F.' [F86-81 to 123], 1948-1966  
'William Morris Agency' [B52-756 to 794], 1946-1959
<table>
<thead>
<tr>
<th>Manuscript Collection MS-3513</th>
<th>Container</th>
</tr>
</thead>
<tbody>
<tr>
<td>'The Winner;' also set blueprint [F86-124 to 366], 1952-1966</td>
<td>77.7, 78.1, osf 1</td>
</tr>
<tr>
<td>'Work and Play, Inc.' [F86-367 to 391], 1958-1965</td>
<td>78.2</td>
</tr>
<tr>
<td>'World tours,' travel itineraries and correspondence [B58-719 to 797], 1936-1963</td>
<td>78.3</td>
</tr>
<tr>
<td>'X, Y, Z--Miscellaneous' [F86-392 to 404], 1936-1964</td>
<td>78.4</td>
</tr>
<tr>
<td>'To be filed' [F76-1 to 153], 1960-1967</td>
<td>78.5</td>
</tr>
</tbody>
</table>
Series III. Photographs and Theater Programs, 1928-1965

'Foreign visiting cards' [C60-424 to 496], undated

'Photos'

'Europe--1937-1938,' snapshots of France and Holland [C61-350 to 452], 1937-1938

'Greece--1939' [C61-453 to 533], 1939

'Guatemala--1940' [C61-289 to 349], 1940

'Japan--Personal,' snapshots (1936) and International P.E.N. Congress (1957) [C61-258 to 288], 1936, 1957

'Mediterranean Tour--1950,' snapshots of Egypt, France, Gibraltar, Italy [C61-45 to 81], 1950

'Mexico' [C60-345 to 380], 1933

Rice, Elmer-- 'Group,' photos of Rice with others [C60-397 to 419], 1938-1962

Rice, 'Robert, Peggy, and families' [C60-508 to 510], circa 1930s-1980s

'Russian Trip, Personal--1932' [C61-82 to 149], 1932

'Spain--1933' [C61-150 to 183], 1933

'Western Trip--1938,' photos of Hoover Dam, Grand Canyon, and Yosemite Park [C61-12 to 28], 1938

'World Tour,' snapshots of China, Japan, Europe, Russia, Middle East, and North Africa [C60-1 to 344; C61-29 to 44], 1936

'Photos and Programs'

'Adding Machine--Foreign,' productions in Buenos Aires and Poland; also Polish poster [C60-420 to 423], 1958-1959

'Dream Girl,' productions in Belgium, Belgrade, England, Germany, Holland, Philadelphia, University of Michigan Ann Arbor; also French poster, [C60-385 to 396], 1954-1963

'Japanese theatre' [C61-184 to 257], 1929-1936
'Russian theatre'

Photographs [C60-381 to 384], 1932-1935, undated

Programs [C60-381 to 384], 1932-1935, undated

'Street Scene--Foreign,' productions in Buenos Aires, Palestine, Spain, England, Germany [C61-1 to 11], 1930-1960

'Street Scene--U.S.A.,' New York, Philadelphia, and Smith College productions, film opening; also oversize advertisement [C60-511 to 522], 1930-1954

'Programs, etc.--Foreign,' New York and foreign productions include The Adding Machine, Counsellor-at-Law, Cue for Passion, Dream Girl, The Grand Tour, Life is Real, Love Among the Ruins, Not for Children, The Winner; also Scandinavian poster [C60-497 to 507], 1928-1965
Series IV. Royalty Statements and Contracts, 1914-1967

'Abe Lincoln in Illinois' [D62-1 to 77], 1938-1940 Container 81.2

'The Adding Machine'

Contracts [D66-583 to 613], 1925-1966 Container 81.3

Assorted royalties [D62-78 to 200], 1922-1967 Container 81.4

'Book royalties' [D62-201 to 314], 1923-1967 Container 81.5

'England' royalties [D62-317 to 400], 1926-1965 Container 81.6

'American Landscape'

Contracts [D66-614 to 615], 1938-1940 Container 81.7

Royalties [D62-401 to 506], 1938-1945 Container 81.8

'Articles' [D62-507 to 535], 1933-1965 Container 81.9

'ASCAP'

Contracts [D66-616 to 619], 1948-1961 Container 82.1

Royalties [D62-536 to 628], 1948-1966 Container 82.2

'Authors Investment Pool' [D62-629 to 642], 1950-1965 Container 82.3

'Between Two Worlds'

'Contracts' [D66-621 to 622], 1934-1935 Container 82.4

Royalties [D62-643 to 703], 1934-1947 Container 82.5

'Black Sheep'

Contracts [D66-623 to 626], 1932-1950 Container 82.6

Royalties [D62-704 to 743], 1939-1955 Container 82.7

'Blue Hawaii,' contracts [D66-627 to 629], 1924-1931 Container 82.8

'Close Harmony' [D66-630 to 631], 1924-1928 Container 82.9

'Cock Robin'
Contracts [D66-632 to 636], 1927-1929
Royalties [D62-744 to 783], 1927-1958
'Conscience' [D66-637 to 638], 1944-1947

'Counsellor-at-Law'

'Book and miscellaneous' royalties [D62-784 to 892], 1932-1966
'Chicago' royalties [D62-893 to 912], 1932
Contracts [D66-653 to 672], 1931-1959
'England' royalties [D62-913 to 1101], 1934-1966
'Motion picture' royalties [D63-1 to 64], 1933-1957
'New York and road companies' royalties [D63-65 to 172], 1932-1943

'Coward-McCann'
Contracts [D66-639 to 643], 1938-1948
Royalties [D63-173 to 179], 1939-1946

'Cue for Passion'
Contracts [D66-644 to 653], 1958-1962
Royalties [D63-180 to 238], 1958-1966
'A Diadem of Snow' [D63-239 to 245], 1931-1962

'Dramatists Guild,' blank contracts [D67-1 to 16], 1936-1960

'Dramatists' Play Service' [D63-246 to 256], 1941-1942

'Dream Girl'

'Book' royalties [D63-257 to 302], 1946-1966
'Chicago company royalties' [D63-626 to 640], 1946
Contracts [D67-17 to 51], 1945-1966

'Direction' royalties [D63-303 to 352], 1945-1947

'England/Foreign' royalties [D63-353 to 501], 1946-1966

'Motion picture' royalties [D63-502 to 553], 1945-1947

'Musical' royalties [D63-554 to 603], 1964-1966

'New York company royalties' [D63-641 to 694], 1945-1947

'Radio and television' royalties [D63-604 to 625], 1949-1961

'Stock, amateur, and touring' royalties [D63-695 to 867], 1947-1966

'Elmer Rice, Inc., contracts' [D68-52], 1931

'Federal Theatre Project'

Contracts [D67-52 to 54], 1935-1938

Royalties [D63-868 to 894], 1938-1939

'Flight to the West'

Contracts [D67-55 to 56], 1940-1941

Royalties [D63-895 to 978], 1940-1949

'For the Defense'

Contracts [D67-57 to 60], 1919-1947

Royalties [D63-979 to 1027], 1919-1947

'The Grand Tour'

Contracts [D67-79 to 91], 1951-1960

Royalties [D64-8 to 127], 1952-1966
'Home of the Free' [D64-128 to 139], 1951-1963

'The House in Blind Alley' [D67-92], 1932

'Imperial City'

- Contracts [D67-93 to 101], 1933-1964

- Royalties [D64-140 to 221], 1937-1965

'It is the Law'

- Contracts [D67-102 to 104], 1922-1923

- Royalties [D64-222 to 251], 1922-1926

'Journey to Jerusalem royalties' [D64-252 to 254], 1940

'Judgment Day'

- Assorted royalties [D64-255 to 350], 1934-1958

- 'Contracts' [D67-105 to 113], 1934-1937

- 'England' royalties [D64-351 to 482], 1937-1963

'Lady Next Door' [D64-483 to 508], 1926-1958

'Lectures and university courses'

- Contracts [D67-114 to 152], 1933-1964

- Pay stubs [D64-509 to 552], 1933-1964

'The Left Bank'

- Contracts [D67-153 to 158], 1931-1959

- Royalties [D64-553 to 629], 1931-1959

'Life is Real,' contracts [D67-157 to 165], 1926-1929

'The Living Theatre'

- Contracts [D67-166 to 172], 1958-1963

- Royalties [D64-630 to 667], 1958-1966
'Love Among the Ruins'

Contracts [D68-19 to 20], 1963

Royalties [D64-668 to 674], 1964-1966

'Metro-Goldwyn-Mayer' [D64-675 to 684], 1942

'Minority Report' [D64-685 to 703], 1961-1966

'Miscellaneous,' royalty reports for Grandma Moses, German performance of Life is Real and various plays, Ellery Queen's reprint of Conscience [D64-704 to 718], 1928-1965

'Motion picture scripts-Miscellaneous' royalties [D64-719 to 727], 1944

My Dear 'Bella'

Contract [D66-620], 1944

Royalties [D62-315 to 316], 1945

'A New Life'

Contracts [D68-26 to 33], 1940-1943

Royalties [D64-728 to 779], 1943-1955

'The New Yorker,' royalties [D64-771 to 778], circa 1930s

'Not for Children'

'Contracts' [D68-34 to 37], 1934-1951

Royalties [D64-779 to 820], 1935-1961

'On Trial'

Contracts [D68-38 to 48], 1915-1928

Royalties [D64-821 to 844], 1928-1964

'Other Plays and Not for Children' [D64-845 to 866], 1935-1943

'Paramount Pictures'
'E.R.,' contract [D68-49], 1941

'Royalties' [D64-867 to 876], 1941

'The Passing of Chow-Chow,' royalties [D64-877 to 940], 1928-1966

'Plays of Elmer Rice,' royalties [D64-941 to 1019], 1933-1967

'Playwrights Producing Company,' contracts [D68-1 to 18], 1938-1961

'Playwrights' Television Theatre,' contracts [D68-50 to 51], 1951

'Samuel French'

Contracts [D67-61 to 68], 1926-1962

Royalties [D63-1028 to 1196], 1930-1966

'Samuel Goldwyn' Productions

Contracts [D67-69 to 75], 1919-1948

Royalties [D64-1 to 7], 1947-1948

'See Naples and Die'

Contracts [D68-53 to 65], 1929-1960

Royalties [D65-1 to 315], 1929-1960

'Seven Plays'

Contract [D68-66], 1948

Royalties [D65-316 to 328], 1951-1957

'The Show Must Go On'

Contracts [D68-67 to 71], 1949-1961

Royalties [D65-329 to 388], 1949-1966

'Street Scene'
'California' royalties [D65-389 to 397], 1931

'Chicago' royalties [D65-421 to 438], 1929-1939

'Continent and other foreign' royalties [D65-398 to 420], 1929-1955

Contracts [D68-72 to 112], 1928-1955

'Eastern Company Road' royalties [D65-439 to 465], 1930-1931

'England' royalties [D65-466 to 565], 1930-1962

'Musical' royalties [D65-775 to 956], 1946-1966

'New York' royalties [D65-566 to 639], 1929-1930

'Stock and radio' royalties [D65-639 to 757], 1929-1966

'Western Company Road' royalties [D65-758 to 774], 1930-1931

'The Subway'

Contracts [D68-113 to 120], 1924-1929

Royalties [D66-1 to 26], 1929-1933

'Tucker's People'

Contracts [D68-121 to 124], 1944-1948

Royalties [D66-27 to 29], 1944

'Two on an Island'

Contracts [D68-125 to 128], 1939-1955

Royalties [D66-30 to 267], 1939-1961

'Victor Gollancz, Inc.,' contracts [D67-76 to 78], 1932-1949

'Viking Press' [D66-268 to 278], 1951-1956

'A Voyage to Purilia'
<table>
<thead>
<tr>
<th>Title</th>
<th>Dates</th>
<th>Container</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contracts [D68-129 to 134], 1929-1948</td>
<td></td>
<td>90.13</td>
</tr>
<tr>
<td>Royalties [D66-279 to 373], 1929-1961</td>
<td></td>
<td>90.14</td>
</tr>
<tr>
<td>'Wake Up, Jonathan'</td>
<td></td>
<td>91.1</td>
</tr>
<tr>
<td>Contracts [D68-135 to 137], 1920-1928</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Royalties [D66-374 to 434], 1920-1937</td>
<td></td>
<td>91.2</td>
</tr>
<tr>
<td>'We, the People'</td>
<td></td>
<td>91.3</td>
</tr>
<tr>
<td>Contract [D68-138], 1932</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Royalties [D66-435 to 523], 1933-1953</td>
<td></td>
<td>91.4</td>
</tr>
<tr>
<td>'William Morris Agency' [D68-21 to 25], 1947-1952</td>
<td></td>
<td>91.5</td>
</tr>
<tr>
<td>'The Winner'</td>
<td></td>
<td>91.6</td>
</tr>
<tr>
<td>Contracts [D68-139 to 148], 1954-1965</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Royalties [D66-524 to 582], 1954-1966</td>
<td></td>
<td>91.7</td>
</tr>
<tr>
<td>Royalty notebooks [F75-115 to 134]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Abe Lincoln in Illinois, Playwrights' Producing Company, Journey to Jerusalem, 1939-1956</td>
<td></td>
<td>101.1</td>
</tr>
<tr>
<td>The Adding Machine, 1923-1948</td>
<td></td>
<td>101.2</td>
</tr>
<tr>
<td>American Landscape, Two on an Island, Flight to the West, 1938-1962</td>
<td>101.3</td>
<td></td>
</tr>
<tr>
<td>Counsellor-at-Law, 1931-1966</td>
<td></td>
<td>101.4</td>
</tr>
<tr>
<td>Cue for Passion, Minority Report, 1958-1967</td>
<td></td>
<td>101.5</td>
</tr>
<tr>
<td>Dream Girl, 1945-1967</td>
<td></td>
<td>101.6</td>
</tr>
<tr>
<td>Elmer Rice Inc., The Imperial City, The Grand Tour, 1931-1967</td>
<td>101.7</td>
<td></td>
</tr>
<tr>
<td>Life is Real, A Voyage to Purilia, 1926-1961</td>
<td></td>
<td>101.8</td>
</tr>
<tr>
<td>Love Among the Ruins, notes, undated</td>
<td></td>
<td>101.9</td>
</tr>
</tbody>
</table>
Miscellaneous, The Subway, Close Harmony (The Lady Next Door), 1924-1967

Motion pictures, See Naples and Die, 1921-1966

A New Life, Tucker's People, Bella's Got a Fella, Kamp Play, 1943-1957

On Trial, 1914-1964

The Show Must Go On, For the Defense, Cock Robin, The Living Theatre, 1919-1966

Street Scene, 1928-1967

Wake Up, Jonathan, 1920-1952

We, the People; Judgment Day; Between Two Worlds, 1933-1966

The Winner, The Left Bank, Not For Children, 1931-1966

Theatre Alliance receipts for manuscripts that were returned, 1935
Series V. American Civil Liberties Union (ACLU) and Related Subjects, 1921-1967

'ACLU--to 1949' [E69-287 to 451], 1932-1948  Container 91.8-9


'ACLU--1960-' [E69-195 to 263], 1958-1967  Container 92.4

'ACLU Education Committee' [E69-452 to 459], 1938-1939  Container 92.5

'Censorship'

'Articles and memoranda' [E69-264 to 286], 1921-1965  Container 92.6

'Books and periodicals,' correspondence, press releases [E70-1 to 229], 1929-1966  Container 93.1-4

'Clippings' [E70-473 to 553], 1922-1966  Container 93.5, 94.1

'Miscellaneous correspondence' [E70-230 to 345], 1931-1966  Container 94.2-3

'Motion pictures' [E70-350 to 472], 1924-1965  Container 94.4-5

'Radio and T.V.' [E71-1 to 31], 1942-1966  Container 94.6

'Theatrical' [E71-71 to 216], 1930-1961  Container 94.7, 95.1

'Censorship cases'

'Briefs' [E71-32 to 50], 1945-1965  Container 95.2-4

'Opinions' [E71-51 to 70], 1927-1966  Container 95.5

'Codes for film, television, and radio' [E71-217 to 275], 1923-1967  Container 95.6-7

'Dramatists' Guild--Civil Liberties Committee' [E71-276 to 293], 1931-1938  Container 96.1

'The Merchant of Venice' [E72-1 to 21], 1962  Container 96.2
'The Miracle case' [E72-22 to 44], 1950-1953

'National Casualty Company,' correspondence regarding racial discrimination by insurance companies [E72-45 to 63], 1949-1952

'National Council' on Freedom from Censorship, correspondence, minutes [E72-64 to 242], 1931-1966

'Oliver Twist controversy' [E72-243 to 355], 1948-1966

'Pressure groups' [E72-356 to 436], 1948-1965

'The Supreme Freedom' (pamphlet about censorship written by Rice)

'Business' [E72-437 to 484], 1948-1965

'Personal' [E72-485 to 500], 1949-1952

'Television blacklisting;' also oversize advertisement proof [E73-1 to 289], 1950-1964
Series VI. Personal and Career-Related, 1923-1966, undated

Appointment books and notebooks

Appointment books, small (11) [H88-1 to 11], 1955-1958, 1960-1966

Memoranda books (4) [H88-12 to 15], undated

Notebook, appointment book used for historical timeline and notes for autobiography [H88-16], undated

'Russian notebooks,' labeled #1 and #3 [F73-294, 295], 1932

Japanese tour

Autograph book [F74-93], 20 August 1936

Reception sign-in book, Tokyo [F74-94], 4 September 1936

New York University, notes for Rice's course The Contemporary Theater [F74-90], 19 September 1957

'Notes'

'The Adding Machine' [F73-296 to 303], 1923, undated

Cue for Passion, undated

'Dream Girl--Musical,' notes for musical adaptation [F74-18 to 31], 1959

'Imperial City,' notes for film treatment [F74-73 to 75], undated

'Street Scene' [F74-69 to 72], undated

'Thomas Paine,' notes [F74-1 to 17], 1936-1943, undated

'Miscellaneous'

An American Fantasy, notes [F74-44], undated
Ancestors, notes [F74-49], undated

And Now a Word from our Sponsors [F74-59 to 60], draft, March 1960

Ararat, notes [F74-38], undated

Baalbec, contains drafts of Baalbec and Baalbek the Wonderful; notes for Baalbek: Splendid in its Ruins by Richard Curle [F74-34 to 36], undated

Biography, drafts of foreword and chapter one entitled Religion, draft [F74-46, 47], 1930

Day Dream, notes for Dream Girls [F74-33], undated

The Education of Elizabeth, notes [F74-58], undated

The Great American Drama, notes [F74-50], undated

Judgment Day [F74-32], undated

The Left Bank, notes [F74-61], undated

Mr. X, notes [F74-43], undated

Money, notes and draft [F74-41, 42], undated

Moscow Calling, notes [F74-40], undated

The Older Generation, notes [F74-57], undated

On Marriage, notes [F74-37], undated

Papa Looks for Something, notes [F74-55], undated

The Reformer, notes [F74-48], undated

The Revenge of the Mayflower, notes [F74-51], undated


Song of Childhood, notes [F74-52 to 54], undated

Synopsis of "Lord Bountiful" [F74-45], undated

The Theatre in Eastern Europe [F74-62], draft, September 1964

Printed material
Birth announcement for Judith Rice, 27 January 1944

Clipping, American Playwrights Self-Appraised (Saturday Review of Literature) [F75-80], 3 September 1955

Columbia University student council Conference on Creative Arts, published excerpts from speeches [F75-84], March 1955

The Dalton Bulletin [F75-11], May 1957

Prospectus of the Senior Dramatic Fellowship of the University Settlement, brochure [F75-10], undated

'Russia--Miscellaneous newspaper articles,' issues of Soviet Union Review and excerpts from Moscow Daily News, summary of speech by Rice before the American Russian Institute [F74-63 to 68], 1932-1936

'Theatre survey,' various reports prepared for the Special Studies Project, Rockefeller Brothers Fund; report commissioned by the League of New York Theatres [F74-304 to 308], 1961-1963

'Theatre unions--Contracts' [F74-79 to 89], 1955-1958

Works by others

The Atom Clock by Cornell Lengyel (inscribed to Rice) [A46-1], 1950

The Clowns of Europe by Kelvin Lindemann, play script [A46-2], undated
Index of Correspondents

- ABC Television, Ltd. (England)--75.1
- Abrams, Al (Motown Record Corporation)--67.5
- Academy Guild (Robert E. Schwartz)--61.10
- Academy of Foreign Relations (Richard C. Borden)--46.3
- Ackerman, Carl W. (Carl William), 1890-1970 (Columbia University)--68.2
- Ackerman, P. Dodd--49.9
- Acorns Civic Theatre--47.6
- Acton, Wallace--59.12
- Actors' Equity Association (Angus Duncan, Frank Gilmore, Ben Irving, James O'Neill, Louis M. Simon)--46.3, 62.10-11, 67.7, 71.9, 75.7, 77.1, 94.7, 95.1, 97.1
- Actors Repertory Theatre Workshop (Wendell K. Phillips, 1907-1991)--47.4, 47.6, 66.1
- Actors' Theatre (Organization : New York, N.Y.) (Sheldon Cheney, 1886-1980; Leonard L. Gallagher)--50.10, 75.5
- Ad Hoc Committee for Mihajlo Mihajlov (Rex Stout, 1886-1975)--63.8
- Adams, Clifford--48.3
- Adams, Donald K.--64.4
- Adams, John Quincy, Jr.--77.2
- Adams, Numa P. G. (Numa Pompilius Garfield), 1885-1940 (Howard University)--50.14
- Adania, Alf--46.3, 78.5
- Adelman, Lou--64.4
- Adler, Richard, 1921-2012--55.4
- Adult Students Association--51.5
- Advisory Commission on the Performing Arts (Marjorie L. Dycke, Margaret Lewisohn)--62.7, 67.3, 70.10
- A. H. Woods Theatre Company (Chicago, Ill.) ("Al")--63.3
- Afinogenov, A. (Aleksandr), 1904-1941--47.2, 53.4
- Agence Littéraire Internationale--61.10
- Agenzia Letteraria e Teatrale--73.4
- Agenzia Teatrale-Letteraria Areil--54.4
- Ahlström, Gunnar G.--62.1
- Ahrens, Robert H. (Roosevelt College of Chicago)--97.6
- Aeschylos Repertory Company--46.7
- Aid Refugee Chinese Intellectuals (Karl T. Compton)--46.3
- Alber, Louis J. (National Recovery Administration)--58.3
- Albert Bonnie Publishing House--54.5
- Albert Langen Georg Müller Verlag--63.4
- Albright, Paul W. (Savings Banks Association)--77.2
- Alden, Hortense--65.5
- Aldrich, Rhoda Truax--48.3
- Alexander, Catherine--62.10
- Alford, Roger W. (Roosevelt College of Chicago)--94.2
- Alford, Walter, d. 2003 (Playwrights' Company)--74.7
- Alger, Grace E. D.--74.9
- Alice Kauser Dramatists' Agent (Alice Kauser, 1872-1945; Irene Sadler)--46.6, 47.5, 57.4, 57.7, 75.5
- Alin, Karin--46.3
- Allen, Florence Ellinwood, 1884-1966 (Ohio. Supreme Court)--52.3, 77.2
- Allen, John (Left Book Club Theatre Guild)--62.3
- Allen, Thomas--62.4
- All-India Centre of the P.E.N. (Sophia Wadia) -- 61.1
- Allison, James D. -- 46.3, 67.3, 72.4
- Allman, Blanche -- 50.14
- Altschul, Frank, 1887-1981 -- 67.5
- America-Israel Cultural Foundation (Lee Strasberg) -- 46.3
- American Academy of Arts and Letters (Martin Birnbaum; A. J. McElhone; Chauncey Brewster Tinker, 1876-1963) -- 46.3, 64.10
- American Arbitration Association -- 47.7, 78.5
- American Book Company -- 46.3, 47.4, 47.6
- American Broadcasting Company (Elmer Davis) -- 52.8
- American Center of P.E.N. (James Putnam; Leon Edel, 1907-1997; Rita Halle Kleeman, b. 1885; Marchette Chute, 1909-1994; Geraldine Jackson; Bessie Beatty, 1886-1947; Alain Whitman) -- 66.3-5, 76.10, 94.7
- American Civil Liberties Union (Forrest Bailey; Roger N. [Roger Nash] Baldwin, 1884-1981; Clifford Forster; Jeffrey E. Fuller; Betty Hogan; John Haynes Holmes, 1879-1964; Louis Joughin; Herbert Monte Levy, 1923--; Patrick Murphy Malin, 1903-1964; Lucille B. Milner; John de J. Pemberton, Jr.; Alan Reitman; Frederick E. Roblin; George E. Rundquist; George Soll; A. L. Wirin; Melvin L. Wulf) -- 50.13, 56.6, 67.3-4, 69.4, 75.3, 78.5, 91.8-9, 92.1-6, 93.1-4, 94.2-7, 95.6-7, 96.3, 96.5-8, 97.1-7
- American Civil Liberties Union Chicago Division (Arthur Cushman McGiffert, 1892-1993) -- 92.1
- American Civil Liberties Union of Michigan (Ernest Mazey) -- 67.3
- American Civil Liberties Union. Greater Philadelphia Branch (Rina Rosenberg) -- 94.7, 97.4
- American Civil Liberties Union. Southern California Branch (Eason Monroe) -- 92.1
- American Committee for Anti-Nazi Literature (Franz Boas, 1858-1942) -- 59.9
- American Committee for Liberation, Freedom for the Peoples of the U.S.S.R. (Irene L. Urban) -- 46.3
- American Committee for the World Congress Against War (Oakley C. Johnson, b. 1890) -- 77.1
- American Committee on United Europe (William J. [William Joseph] Donovan, 1883-1959) -- 46.3
- American Council for Judaism (Elmer Berger, 1908-1996; Bill Gottlieb; Leonard R. Sussman) -- 94.2, 96.2, 96.8
- American Council of Learned Societies (W. F. McDonald) -- 56.6
- The American Dramatists (Barrett H. Clark [Barrett Harper], 1890-1953; Marie de Montalvo; Sidney Coe Howard, 1891-1939; George Middleton; William Hamilton Osborne, 1873-1942; Luise Siliccox; R. B. Tonge; Percival Wilde, 1887-1953) -- 46.6, 50.10, 53.2-4, 62.11, 63.3, 65.6, 65.9, 71.8, 73.2, 76.12, 95.1, 96.1
- American Educational Theater Association (Paul Kozelka) -- 46.3
- American Eugenics Society (Rudolf C. Bertheau) -- 67.2
- American Fund for Israel Institutions (Vida Kaufman) -- 55.2
- American Fund for Palestinian Institutions (Isaac Franck) -- 73.4
- American Heritage Publishing Co. -- 46.3, 65.8
- American Jewish Congress (Will Maslow, Julius Schatz) -- 96.3, 96.5, 97.1
- American League Against War and Fascism (Eleanor Brannan) -- 46.3
- American Legion (Edw. McGrail) -- 67.2
- American Library Association (Pauline J. Love) -- 46.3
- American Play Company (Edette Borell, Henry A. Hubman, John W. Rumsey) -- 46.5, 50.9-10, 65.9
- American Russian Cultural Association (Sina Fosdick) -- 55.6
American Society of Composers, Authors and Publishers--54.6, 74.7
American Theatre Wing, Inc.--57.12
American Woman's Association (Catherine S. Fitzgibbon)--56.8
American Youth Congress--58.3
American-Israel Cultural Foundation--55.2
Americans for Democratic Action (Evelyn Dubrow, John F. P. Tucker)--46.3, 97.6
Americans for Democratic Action, National Arts Division (Jane Harris)--46.3
Americans for Traditional Liberties--92.1
Ames, Grace--66.6
Ames, Winthrop, 1870-1937--62.10, 66.6
A. P. Watt (Firm)--71.9
Anderson, James (Parb Research Services)--72.4
Anderson, Mab--69.3, 75.1
Anderson, "Max"well, 1888-1959 (Max)--48.2, 48.8, 49.1, 55.6, 58.1, 65.4, 68.2-3, 69.3, 78.1
Anderson, Robert, 1917-2009 ("Bob")--49.1, 52.4, 52.7, 68.5, 78.1
Anderson, Sherwood, 1876-1941 (Marion Publishing Company)--76.12
Andre, Malva--48.9
Angell, Ernest, 1889-1973 (Council for Democracy)--65.1
Angle, Dick--52.6
Ansley, Charles--48.3
Anthony, Daniel S. (Brotherhood-in-Action, Inc.)--67.4
Anti-Critics Collective--65.5
Anti-Fascist Literature Committee (Margaret Schlauch, 1898--)--59.9
Anti-Nazi Federation of New York (Michael Burd)--49.8
The Antioch Players (Basil H. Pillard)--73.5
Apatow, J. J. (The Playgoers Forum)--77.2
Appel, Benjamin--49.3
Applebaum, Sybil--77.2
Apse, Pierre E.--77.2
Archer, Jane, 1909--70.4
Archer, Osceola--56.8, 97.6
Archives of American Art (W. E. Woolfenden)--56.5
Arena Stage at the Hippodrome--47.4, 81.4
Arena Stage (Organization : Washington, D.C.)--55.7
Arena Theatre of the Drama Workshop (Curtis C. Page)--47.4
Arida, Michael--97.4
Arkules, Albert--66.7
Arluck, Elliot--47.1
Armor, Morris--66.7
Arnold, Leslie R. (Beals Memorial Library [Winchendon, Mass.])--50.14
Arnold, Thurman Wesley, 1891-1969--64.9
Arrighi, Joyce--55.1
Arrow, Margaret--71.9, 73.6
Arthur Hopkins Plymouth Theatre (Edward E. Lyons)--50.9
Arthur, Helen and Agnes Morgan--48.3
Arthur, Phil--65.4, 67.4
Ashley Famous Agency (Katharine Brown)--72.6
Asness, George (Federal Theatre Project [New York, N.Y.])--56.6
Asociacion General de Autores del Uruguay--72.2
Associated Artists Ltd. (Doreen Dixon)--54.5
Associated Press (Fred Powledge)--46.3
• Associated Protection Service Inc.--96.4
• Association of the United States Army--54.4
• Association of Theatrical Agents and Managers--56.8
• Atheneum Publishers (Simon Michael Bessie)--49.6
• Atkinson, Brooks, 1894-1984 ("J. B. A.") (The New York Times)--49.9, 52.3, 57.3, 62.3-4, 65.4, 66.6-7, 69.4, 75.7, 77.3
• Atkinson, Clinton J.--54.6
• Atkinson, Helen W.--62.11
• The Atlantic Monthly (Charles W. Morton, 1899-1967)--97.2
• Atsumi, Seitaro--61.8
• Atwater, Adeline--52.3
• Atwater, Gerald--72.4
• A. W. Sijthoff's Uitgeversmij N.V.--60.3
• Auckermann, Ellen--50.10
• Aufbau-Verlag Berlin und Weimar (Germany)--63.2
• Auglui, Margaret--46.3
• Australian Broadcasting Commission--54.3-4, 54.6, 84.8
• Author & Journalist (Nelson Antrim Crawford, b. 1888)--93.5
• Authors' Guild (U.S.) (Peter Heggie, Helen Hull, Merle Miller, Jocelyn Tong)--49.4-5, 53.3, 60.3
• Authors' League of America (Arlene Bromley; Evelyn F. Burkey; Russel Crouse, 1893-1966; Inez Haynes Gillmore [Irwin], 1873-1970; Christopher LaFarge, 1897-1956; Eleanor Lake; Howard Lindsay, 1889-1968; Henry Gallup Paine, 1859-1929; Arthur Schwartz, 1900-1984; Luise M. Silcoox; Rex Stout, 1886-1975; Mills Ten Eyck, Ivan von Auw)--46.3, 49.2-5, 50.7-8, 51.2-4, 53.2, 53.4-7, 56.6, 61.6, 71.5, 82.3, 93.1, 93.4, 94.7, 97.4
• Authors' League Fund (Katharine Crane Basnett)--59.11
• Avella, Peter--50.14
• Avon Books (Allan Barnard, Maurice Diamond)--60.3
• Axe, Ronald N.--55.4
• Ayers, David H. (American Playwrights Theatre)--48.5-6, 78.5
• Azest (George Balint)--46.6
• Babcock, Hayes--75.10
• Babcock, Howard--74.10
• Babcock, R. W.--55.5
• Bach, Monique--67.3
• Baekner, Jospeh J.--64.5
• Baer, Blanche--62.4
• Baggott, Roland W.--75.3
• Bahou, Victor--63.5
• Baird, Helen L. (AWA Clubhouse)--49.9
• Baker, Bernard--67.2-3
• Baker, Jacob (Federal Theatre Project [New York, N.Y.])--56.6
• Baker, Zelma--51.6
• Balch, Marston (Tufts College)--48.3, 63.4
• Baldwin, Roger N. (Roger Nash), 1884-1981 (American Civil Liberties Union)--56.6, 74.7, 78.4, 91.8
• Balf, Miriam (Hunter College High School)--73.3
• Balfour, David--77.7, 78.1
• Balint, George--67.1, 73.5, 75.5
• Ball, Bill--56.8
• Ball, John (Miami University)--49.8
Ball, Joseph H. (Joseph Hurst), 1905-1993 (United States. Congress. Senate)--49.6
Ball, Lee H. (St. Paul's Methodist Church)--77.2
Ball, Lucille, 1911-1989--54.5, 65.7
Ballett Etudes (Deborah B. Rudman)--49.6
Ballet, Arthur H. (University of Minnesota)--48.6
Baltimore Museum of Art (Charles Parkhurst, John Latham)--49.6, 62.9
Bamber, George--76.3
Bamberger-Löffler, Marianne--66.2, 78.5
Banerjee, S.--67.5
Banner, Lucille--60.6
Barabas, Juris S.--72.4
Barber, Philip W. (Philip Willson), 1903-1981 (Federal Theatre Project [New York, N.Y.])--56.6, 56.8
Barberá, Manuel--67.3
Barnett, Saul H. (Paul, Weiss, Rifkind, Wharton & Garrison)--55.3
Barnlund, Dean C. (Northwestern University)--73.3
Barnouw, Anne J.--73.5, 74.9
Baron, Richard--67.3
Barr, David--66.7
Barr, Richard (Bowden, Barr & Bullock)--55.4
Barrett, Betty Jane--66.8
Barrett, Bill--75.1
Barrett, Cathleen--62.4
Barrett, George T. (City of Stamford)--49.6
Barrett, Mary Duncan--67.4
Barrett, Nathan N.--49.6
Barroso, Victor Manuel Diez--77.2
Barry, "Phil"ip, 1896-1949 (Phil)--50.10
Barshay, Anschel E.--52.3
Barter Theatre (Robert Porterfield, 1905-1971)--75.10, 90.2, 90.9
Barthelmess, Richard, 1895-1963--61.10
Bartlett, A. M.--48.3
Bartolot, A. L.--62.11
Bashore, Aline B.--72.4
Basler, Roy P. (Library of Congress)--67.3
Bassett, Clyde--69.1
Basshe, Em Jo, 1899-1939--56.6
Bassuk, Albert--52.3
Bates, Kenneth J. (New York University)--94.3
Bauersmith, Paula, 1909-1987--97.6
Bayerisches Staatsschauspiel--54.4-5
Bayerthal, Rudolf M.--57.3
Bayfield, Clair--62.3
Beams, David--62.7
Beane, Lee M.--58.1
Beardsley, Charles--74.7
Beatty, Bessie--77.2
Beaumont, Hugh, 1908-1973 ("Binkie") (H. M. Tennent Ltd.)--54.5, 55.5-6, 57.11
Bechtle, Raymond--63.4
Beck, Carl, 1885-1963--66.7
Beecher Community Centre for Adult Education--46.7
Behrman, S. N. (Samuel Nathaniel), 1893-1973--48.2, 49.6, 55.6, 92.4
Bel Geddes, Barbara--78.1
Belasco Theatre (Organization : New York, N.Y.)--70.6
Beligan, Dana and Radu--56.2
Belgian Government Information Center (Jan-Albert Goris)--47.1
Bell, Alice--73.5
Bell, Lilah Older--77.3
Bellamy, Emma S.--62.3, 67.1
Benatzky, Ralph--55.6
Bendel, Fred J.--48.9
Bender, Albert M.--60.6
Benfield, Bette (The New Yorker)--57.3
Benjamin, Isabel K.--57.3
Benjamin, Mary (University of Michigan)--78.5
Bennett, Elsie--52.7
Bennett, Fay (National Advisory Committee on Farm Labor)--67.3
Bennett, Seldon--65.6
Benson, Hevlyn Dirck--48.3
Bent, Silas--50.2
Benton, William, 1900-1973 (United States. Congress. Senate)--49.4
Beraner, Lynn--62.3
Berenberg, David P.--52.3
Berets, Carl H.--71.9, 74.10, 76.8
Bergman, Ingrid, 1915-1982--67.4
Berkley Publishing Corporation (Bernard Farbar)--73.1
Berkowitz, Jacob M.--55.6
Berlin, Irving, 1888-1989--49.6
Berman, Tobee M.--76.12
Bermuda Broadcasting Co.--55.7
Bernard, Joe--97.6
Bernášková, Alena (Union of Czechoslovak Writers)--49.6
Bernays, Hella Freud, 1893-1994--96.6
Bernstein, Aline, 1881-1955--55.6, 77.3
Bernstein, Anni (Drei Masken Verlag A.G.)--55.8
Bernstein, Herman--52.3
Bernstein, Jacob--72.4
Bernstein, Morey (Bernstein Brothers)--49.6
Berton, Cecile--62.3
Besoyan, Rick--55.3
Best, Harry (University of Kentucky)--49.6
Bethards, Mildred--52.3
Beymer, Marshall R.--57.3
Bharatiya Natya Sangh (Dev Raj Vadera)--61.1
Bianchini, S.--46.5
Bibliographical Institute for Foreign Literature--70.9
Biblioteca Nacional de México (Enrique Fernández Ledesma)--67.2
Bickel, Mary D.--74.10
Bickerton, Joseph P., 1878-1936--51.5, 52.1, 62.10, 65.5, 67.1, 70.5-6, 71.8-9, 74.6
Bill, C. Leon--97.6
Bill, Jerry--51.4
The Billboard (M. P. Gudebrod)--75.5
Bing, Anna--64.5, 65.4, 67.4-5
Binnaum, Nat--67.1
Bisgyer, Maurice (Jewish Community Center of Washington D. C.)--73.5
Bishop, Ben C.--69.8
Bishop's Company (Phyllis Beardsley)--51.6
Blaine, James G.--75.10
Blanck, Jacob--52.3
Bland, Peter P.--67.4
Blatt, Annette H.--77.3
Blatt, Mae--60.6
Blaustein, Albert P., 1921-1994 (New York Law School)--67.4
Bliven, Bruce, 1889-1977 (The New Republic)--73.5, 77.3
Bloch, Alfred--72.5
Bloch, Bertram, 1892-1987 (Metro-Goldwyn-Mayer Pictures)--49.6, 50.3, 52.7, 57.9, 64.5, 67.3
Bloch, Edythe Latham--67.3, 67.5
Bloch, Sara--77.3
Bloch, T. Stanley--52.3
Block, Monroe and Jean--61.10
Block, S. John and Anita--47.2, 61.6, 77.3
Bloom, Russ--48.9
Bloomberg, Leah P.--60.6
Blumenberg, Ben (New Leader)--77.2
Blumenthal, Walter Hart (American Hebrew and Jewish Tribune)--67.1
B'nai B'rith. Anti-defamation League (Benjamin R. Epstein, Arnold Forster, Herbert Lizt, Meier Steinbrink)--74.7, 96.8, 97.3
Bobbs-Merrill Company (George Shively)--76.9
Bode, William T.--52.7
Bohan, James (Ashley Famous Agency)--47.6
Bohn, Wm. E. (William Edward), b. 1877 (Rand School of Social Science)--77.3
Bolin, Jane M. (New York [State]. Family Court)--67.3
Bolm, Will--77.3
Bond, Arthur T.--66.7
Bondi, Beulah, 1892-1981; Mary Servoss, 1881-1968; Erin O'Brien-Moore, 1902-1979--67.4
Bonnell, Sam--51.5
Bonner, John T., Jr. (Ohio State University)--48.5, 64.4
Book Find Club (George Braziller, 1916--)--63.5
Books, Inc. (Sherman Day Wakefield, 1894-1971)--94.7
Booth, Robert J. (State of New York. Department of Correction. Clinton Prison)--51.5
Boretz, Alvin--51.4, 97.6
Borowsky, Nathan--52.3
Boston Arts Festival (Peter Temple)--46.4
Boston Public Library (John J. Connolly)--60.3
Bourne, Samuel G.--57.3
Bousquet, Marina--76.7
Bovene, G. A. van--76.4
Bowers, Florence W. (E.P. Dutton & Co)--56.6
Boyce, Thomas K.--57.3
Boyd, I. B. (Ivan Bloom Hardin Co.)--49.6, 71.8
- Brown, Russ--67.4, 76.3
- Brown, Sonia Gordon--48.3, 49.9, 77.3
- Brown, Spencer Curtis (Curtis Brown Ltd.)--71.8-9, 74.8
- Brown, Warren (Esquire)--55.6
- Browne, Lewis, 1897-1949--63.3
- Browne, Richard D.--62.4
- Bruce, Hilda--74.5, 77.3
- Bruce, Marie--72.4
- Buchanan, Jane--78.1
- Buchanan, Thompson--74.10
- Bucholtz, Hyman--66.7
- Bucksbaum, Martha--48.3
- Bureau Hongroise Pour la Protection des Droits d'Auteur--54.6, 63.4
- Bureau Theaterrechten Seba--52.6
- Burgess, Estelle--65.1
- Burgess, Gelett, 1866-1951--57.3
- Burke, James Edward--77.3
- Burnett, Hallie Southgate, 1908- --67.5
- Burns, Eileen (The Decorators' Centre)--77.2
- Burns, Persia T.--55.6
- Burt, Katharine Newlin--50.4
- Burtt, Edwin A. (Edwin Arthur), 1892-1989 (Cornell University)--48.9
- Bush, Martin H. (Syracuse University)--70.10
- Business Administration Co. (Olive B. St. John)--65.7
- Busse, Edwin--64.4
- Buttitta, Anthony J. (Contempo)--62.3, 77.2
- Bye, George T.--49.6
- Byer, Marta--47.6
- Byram, Arthur (Paramount Pictures, Inc.)--50.14
- Byram, John (Paramount Pictures, Inc.)--55.6, 61.10
- Byron, Arthur--46.4, 48.3
- Burnshaw, Stanley, 1906-2005 (New Masses)--56.6
- Butler, Bill--47.1
- B____, Alice--67.5
- B____, Jane--48.2
- B____, Ruth--74.9
- Caimi, Gino--54.5
- Calder, Ethel Wilson--77.3
- Calder, King, 1898-1964--77.2
- Caldwell Theatre Players--73.5
- Callen, Harold--55.7
- Callender, Romaine--62.3-4
- Calverton, V. F. (Victor Francis), 1900-1940 (The Modern Monthly)--63.8
- Cameri Theatre (Joseph Millo)--55.2
- Campbell, David P. (University of Minnesota)--50.7
- Campbell, James J.--62.3
- Campbell, Jeffrey (The Putney School)--69.6-7
- Campbell, John (Your Life)--48.3, 54.5
- Campbell, Mary D.--66.7
- Campbell, Oscar James, 1879-1970 (University of Michigan)--66.7
- Canada Lee Foundation (Oliver Sabin)--77.7
• Canadian Broadcasting Corporation--47.1, 51.6, 55.7, 75.10
• Canfield, Cass, 1897-1986--52.7, 63.5
• Cargill, Oscar, 1898-1972 (New York University)--63.5, 65.3
• Carlisle, Helen Grace, 1898--49.6
• Carlson, Valdeman (Antioch College)--62.3
• Carlton, Guy--66.8
• Carmer, Carl--49.5
• Carney, P.--97.6
• Carpenter, Edward Childs, 1872-1950--53.4, 57.3
• Carroll, Madeleine, 1906-1987--65.4, 65.7
• Carroll, W. H.--74.9
• Carter, Esther--67.2
• Casselberry, Horace--97.6
• Caswell, Eve G.--57.3
• Cavett, Frank--50.14
• Caylor, George Nathan, 1885-1973--64.4
• The Cape Playhouse (Arthur Sircom, 1899-1980)--71.8
• Cecil, Russell L.--61.10
• Center for the Study of Democratic Institutions (James T. Brady)--50.7
• Central Committee for Conscientious Objectors (Abraham John Muste, 1885-1967)--92.4
• Central Organ of the International Union of Revolutionary Writers--70.9
• Century Play Company, Inc. (Thomas F. Kane)--50.2, 50.5, 50.10, 51.4, 61.6, 62.10, 75.4
• Chalmers, Allan Knight, b. 1897 (Boston University School of Theology)--60.3
• Chambrun, Jacques--74.1
• Channing, George (First Church of Christ, Scientist [Boston, Mass.])--94.3
• Chappell, Marcella--48.9
• Charles Scribner's Sons (Paul L. Millane, T. J. B. Walsh)--47.4, 73.3, 81.5
• Chatfield, Don--64.4
• Chayefsky, Paddy, 1923-1981--92.4
• Cherin, William B.--57.3
• Chevigny, Hector, 1904-1965--97.6
• Chevit, Maurice--46.8
• Chhabra, Bahadur Chand, 1908--61.1, 78.5
• Chicago Civil Liberties Committee (Alice Evans)--91.9
• Child, Nellise--58.1
• Children's Aid Society (Owen R. Lovejoy)--75.3
• The Children's Players (Adrienne Morrison)--59.13
• Childs, H. E. (Oregon State College)--47.4
• Childs, Monroe--74.10
• Childs, Richard S.--58.1
• Chinazzi, Maura--72.10
• Chipman, Guy--67.5
• The Christian Century (Martin E. Marty, 1928)--50.7
• Christie, Emma--74.10
• Christie, George, 1873-1949--62.4, 77.3
• Christie, Paul Kirk--72.4
• Christ-Janer, Albert, 1910-1973 (University of Chicago)--75.8
• Christopher Mann Management, Ltd. (Aubrey Blackburn, Patricia Macnaughton, Mary Whelan)--49.1, 50.10, 52.2, 52.4, 52.6, 54.1-5, 57.11, 58.3, 72.6, 73.3, 74.7, 75.6, 77.7
• Churchill, Judith Chase--50.7
• Chute, B. J. (Beatrice "Joy"), 1913-1987 (Joy)--64.5, 66.3

71
- Chute, Marchette, 1909-1994--64.5, 97.3
- Cincinnati Stuart Walker Company (Stuart Walker)--75.4
- Cines, Fannette--97.4
- Citizens Committee for a Nuclear Test Ban Treaty (James J. Wadsworth)--71.3
- City Projects Council (David Danzig)--56.6
- C. J. LaRoche and Company--51.7
- Clairmont, Glenn--67.3
- Clark, Barrett H. (Barrett Harper), 1890-1953 (Dramatists Play Service [New York, N.Y.], Samuel French, Inc.)--49.5, 50.2, 50.7, 53.3, 53.6-7, 54.4, 55.5, 56.8, 57.12, 60.6, 62.10-11, 63.6, 65.1, 65.6, 66.6, 71.1-2, 73.4, 73.7, 74.9-10, 75.10, 76.12
- Clark, Bessie R.--50.7
- Clark Childs & Co. (Samuel H. Wallach)--61.6
- Clark, Donald L. (Columbia University)--67.1
- Clark, Elizabeth W. (American Russian Institute)--77.3
- Clark, Mort (State University of New York)--63.5, 67.2
- Clavero-Juste, Jose--54.5
- Clemenko, H. B. (Liberty)--74.10
- Clemens, Cyril, 1902-1999 (Mark Twain Journal)--64.4, 76.6
- Clements, Robert J. (Robert John), 1912-1993 (New York University)--62.9
- Clemo, Betty--50.7
- Cleveland Civil Liberties Union (O. H. Steiner)--97.6
- Cleveland Play House (Organization : Cleveland, Ohio) (Frederic McConnell)--54.3, 73.3
- Clive, David--74.7
- Cluett, Jack (Judge)--74.9
- Clugston, Katharine, b. 1892 ("Katy")--56.8
- Coblentz, Stanton Arthur, 1896-1982--77.2
- Cochran, Charles B.--54.5
- Cochran, E. Reeves--67.1
- Cockfield, Brown & Company Ltd.--55.7, 57.11
- Coe, Richard L. (Richard Livingstone), 1914-1995 (The Washington Post)--72.4
- Cogley, John (The Commonweal)--92.3
- Cohen, Anne L.--74.8
- Cohen, Beatrice--60.6
- Cohen, J. X. (Free Synagogue)--77.2
- Cohen, Samuel (Baltimore Jewelry Company)--65.1
- Cohen, Saul--50.1
- Cohn, Harriet F.--73.5
- Cohn, Janet--67.4
- Cole, Edward Cyrus (Yale University)--48.5
- Coleman, Anne Gertrude, Sister--47.6
- Coleman, McAlister--60.6, 62.3
- Collette, Jean (University of Idaho)--47.1
- Collier's (William W. [William Waite] Beardsley, b. 1885)--94.7
- Collins, Norman, 1907- (Victor Gollancz Ltd.)--77.2
- Collison, Hilde Wyen--64.4
- Colton, Edward E.--47.4, 51.4, 71.8, 97.7
- Columbia Broadcasting System (Sterling Fishe, b. 1899; Lucile Charles; Leon Levine; Werner Michel; William S. [William Samuel] Paley, 1901-1990)--50.7, 70.1, 72.3, 92.5
- Columbia Pictures Corporation (Harold B. [Harold Brooks] Franklin, 1889-1941; William W. Hawkins, Jr.; Molly Lewis)--60.5, 72.3
- Combat Forces Journal--54.4
Comes, Alberto Sanmartin--50.7
Committee for Postal Commemoration of the Legitimate Theatre (Jacques Minkus)--50.7
Committee of Arts, Letters and Sciences for John F. Kennedy for President (John L. Saltonstall)--62.5
Committee of Friends of Ernest Gruening for his Re-Election to the U.S. Senate--57.7
Committee of Theatrical Producers (Hayward, Leland)--50.11
Committee to Defend Martin Luther King, Jr. and the Struggle for Freedom in the South (Sydney Tamiia Poitier, 1973--)--62.5
Community Newspapers, Inc. (Michael Young)--96.8
Community Synagogue (I. C. Whartman)--76.12
Co-National Plays, Inc. (Frank O. Miller)--50.10, 51.5
Confédération Internationale des Sociétés d'Auteurs et Compositeurs (René Jeanne)--53.4, 76.7
Conference Committee of the Theatres on Censorship (Henry Moskowitz)--95.1
Congress for Cultural Freedom. Office for Asian Affairs (Prabhakar Padhye)--61.1
Connelly, Marc, 1890-1980--52.3, 62.11, 96.1
Connelly, Ray--76.12
Constant, George and Florence--62.11
Conway, Peggy--65.1
Cook, Cara (Brookwood Labor College [Katonah, N.Y.])--77.3
Cook, Howard--55.7
Cook, Peter--57.3
Cookson, Peter--54.4
Cooper Union for the Advancement of Science and Art--92.1
Cooper, Viola Irene--50.10
Cooper-Ellis, Lovat (The Putney School)--69.6
Copeland, Pearl--73.5
Cordell, Ivy Waldo--57.3
Cordell, Richard A. (Richard Albert), b. 1896 (Purdue University)--73.5
Cordell, William H. (William Howard), 1908- and Kathryn Coe Cordell--73.5
Cordner, Blaine--67.4
Core (O'Hare), Natalie--65.4
Corley, Tony--58.1
Cornell College (Albert Franklin Johnson)--65.6
Cosmopolitan (Kathryn Bourne)--72.3
Cosmopolitan Book Corporation (Saul Flaum, H. C. Kinsey, Marie Royle)--76.9
Cotsworth, Muriel Kirkland--67.4
Council for Democracy (Ernest Angell, 1889-1973)--50.7
Counts, George S. (International Institute Teachers College)--77.2
Courtney, Margaret--67.2
Courtney, Richard--50.7
Cousins, Ellen--58.1
Covici, Friede Inc.--93.4
Coward-McCann, Inc. (Thomas R. Coward ["Tim"], Rose Dobbs, Ann Sheldon)--48.2, 52.3, 52.5, 54.4, 55.6, 60.3-4, 75.10, 76.12, 83.4
Coward, Thomas R. ("Tim")--62.4, 65.1
Coward, Vanessa--60.6
Cowie, J. H.--52.3
Cracraft, Tom A. (Tom Adrian)--66.6
Craig, Deirdre--66.7
Crane-Gartz, Kate--61.10
- Crawley, Robert--97.6
- Crescent Theatre (Eric Knight)--61.10
- Crichton, Kyle, 1896-1960 (Collier's)--50.12, 50.14, 72.4
- Crockett, Keene--64.2, 92.2
- Crockett, Vivian--50.7, 58.3
- Croissant, Albert, b. 1894 (Magazines for Friendship, Inc.)--48.9
- Cronhimer, Elsie--62.3
- Cronin, Margaret M. (Cluett, Peabody & Co.)--67.1
- Cronyn, Hume--78.1
- Crook, Arthur (The Times Literary Supplement)--75.7
- Crosby, John, 1912- (New York Herald Tribune)--96.8
- Crossett, Raymond--51.4-5
- Crothers, Rachel, 1878-1958--65.1
- Crowell, Robert L. (Thomas Y. Crowell Company)--64.5
- Crown Publishers--67.4
- Crowther, Bosley (The New York Times)--96.8
- Crudele, Louis--73.3, 74.2
- Cruikshank, Nelson H. (Brooklyn Church and Mission Federation)--77.3
- Csokor, Frances Theodor--50.7, 52.7, 67.3
- Cuevas, Juan A.--50.14
- Culley, Alfred--94.2
- Cummings, Constance, 1910-2005--65.4
- Curtis Brown Ltd. (Laurence Pollinger)--46.6-7, 47.5, 49.6, 50.10, 52.1, 55.6, 60.4, 71.8-9, 75.5, 76.6-7
- Czechoslovak Association of Theatre and Film Artists (Milos Fiala)--56.2
- Czechoslovak Theatrical and Literary Agency--56.2
- DaBelco, Joseph A.--77.3
- Dailey, Benjamin--52.3
- Dale, Edgar, 1900- (Ohio State University)--76.9
- Dalrymple, Jean (City Center of Music and Drama)--52.8
- Dana, Henry Wadsworth Longfellow, 1881-1950 (Cambridge School of the Drama)--76.12
- Danaher, Hortense--77.3
- Daniels, Walter M.--52.8
- Darling, Harriet Tarbox (Society of American Arts and Letters)--66.7
- Darvas, Lili, d. 1974--97.6
- Davenport, Butler (Davenport Theatre)--62.4, 77.2
- Davenport, William Henry, 1908- (University of Southern California)--73.4
- Davidson, Claire C.--77.2
- Davidson, D. A. (The Baltimore News)--77.2
- Davidson, Robert F. (University of Florida)--47.4
- Davies, Sylvia Ann--67.2
- Davis, Alice M.--48.9
- Davis, Bette, 1908-1989--65.4
- Davis, Owen, 1874-1956--74.10, 95.1
- Davis, Philip H.--56.8
- Davis, Sylvia--97.6
- Davison, Edward--71.5
- Davison, Lesley--55.4
- Dawson, Ronald--52.8
- Day, Lillian, b. 1893--71.9
- Day, M. Dorothy ("D. D.") (The Bookshop)--52.3, 55.6, 57.3, 60.6, 64.5, 67.4, 72.4
Daycroft School--67.5
Daykarkhanova, Tamara--77.3
D.C. Heath and Company--47.4
De Casseres, Benjamin, 1873-1945--62.4
de Grazia, Edward--67.3
De Havilland, Olivia--63.6, 65.7
de la Mar, André Hirsch--47.1, 54.3, 55.1, 73.6
de Lanscat, L. M.--71.8
de Loos, Polly--75.1
De Martin, Peitro--73.5
De Silver, Margaret--91.9
de Sola Pool, D.--52.3
Déghy, Guy Stephen--62.1
Deiter, Jonathan--67.3
Dekker, Albert, 1905-1968--65.4
Delano, Daniel Webster, Jr.--74.8
de Lima, Peter--64.4
Democratic Senatorial Campaign Committee (Earle C. Clements)--50.7
DeMund, Anne M.--63.4
Denison, Muriel--49.9
Denny, Joan--67.4
Densmore, G. E. (University of Michigan. Dept. of Speech)--76.3
Des Moines Public Schools--47.4, 47.6, 81.3
Deutsch, Albert, 1905-1961 (New York Star)--96.8
Deutsch-Österreichischer Verlag--46.6
Devlet Tiyatrosu (Cüneyt Gökçer)--52.6
DeWitt Jones, Jacqui and Edgar--67.1
d'Harnoncourt, Rene (Museum of Modern Art)--52.8
Di Napoli, Viter J.--55.6
Dickinson, Thomas Herbert, 1877- --49.9, 62.3, 66.6, 73.5, 77.2, 81.5
Dickstein, S. (Samuel), 1851-1939 (United States. Congress)--62.3
Diemen, Horst van--76.4
Dietz, Howard, 1896-1983--55.4
Díez Barroso, Víctor Manuel, 1890-1936--77.2
Dike, Clarence, Mrs.--73.5
Dilia Czechoslovak Theatrical and Literary Agency--78.5
Directors Studio (Laura Malin, Vivian Schectman)--62.10
Disque, Brice P., 1879-1960--62.3
Dixon, Jean--67.5, 72.4
Dixon, Thomas--62.4, 66.7
Dodd, Mead & Company--65.9
Donath, Ludwig, 1900-1967--97.6
Donmar Productions, Ltd. (Donald Albery)--54.2
Dorfman, Nat N. (Stage Pictorial)--55.6
Dorn, Julia--66.7
Doubleday, Doran and Company (James W. Poling)--46.6, 47.4-5, 65.6, 67.7, 81.5, 81.9
Douglas, Earl B. (The Sioux City Journal)--70.2
Douglas, Melvyn--47.6, 63.6
Dow, Dorothy, 1903-1989--57.3
Dow, June Barth--63.4
Dow, Stanley M.--52.8
• Downes, Alma (Better World News)--48.9
• Downing, Robert (Penthouse Theatre of Atlanta, The Players, The Stage Managers' Club)--55.5, 64.2, 64.5, 92.2, 97.6
• Downs, Harold, 1890- (Theatre and Stage Series)--72.2
• Drama Guild (Pavillion Service Club)--47.6
• The Drama Lab (Lee Nemetz)--73.3
• Drama League Travel Bureau--52.8
• Drama Union (Charles De Sheim)--76.12
• Dramatic League of St. Louis (Gertrude Knott)--66.7
• Dramatists Bulletin (Philip Dunning)--63.4, 64.2, 64.5
• Dramatists Guild (Don Angus Douglas; Moss Hart, 1904-1961; Sidney Kingsley, 1906-1995; Alan Jay Lerner, 1918-1986; David E. LeVine; George Middleton, 1880-1967; Robert E. [Robert Emmet] Sherwood, 1896-1955; Luise M. Sillcox; Mills Ten Eyck)--47.6, 51.2, 53.3-6, 55.3, 55.6, 65.1, 72.9, 74.7, 74.9, 75.9, 77.7
• Dramatists Play Service (New York, N.Y.)--47.6, 48.2, 50.2, 51.2-3, 52.6-7, 53.3, 53.6-7, 54.4, 54.6, 55.5-7, 57.2, 57.11-12, 59.10, 63.3, 63.6, 65.1, 65.4, 73.4, 75.10, 77.7, 78.1, 78.5, 92.2
• Drayton, Mary (Westport Country Playhouse)--71.7
• Drechsler, H. J.--61.10
• Drei Masken Verlag A.G.--52.1, 55.8
• Dreyfus, Henry L.--73.5
• Dreyfus, Ruth--52.3
• Dreyfuss, Alan--51.7
• Driscoll, Ann--58.1
• Drum, Leonard--55.3
• Drummond, A. M. (Alexander Magnus), 1884-1956 (Cornell University)--47.4
• Dublin Gate Theatre--46.7, 62.2, 65.5-6
• Ducret, André--62.1
• Dufty, William--52.8
• Dukes, Ashley, 1885-1959 (Mercury Theatre)--53.6, 54.5
• Dunbar, Robin E.--77.3
• Dunn, Don and Bill Boyd--55.4
• Dunning, Frances--64.5
• Dunning, Philip--47.5
• Durban Jewish Club--54.6, 62.1
• Dyen, Samuel--96.2
• Eddy, Milton Bradford--62.3
• Edelman, Irvin A.--78.1
• Éditions Georges Marton--52.1
• Éditions Melantrich--76.7
• Editôra Fundo de Cultura S.A.--72.7
• Editorial Losada--47.1, 56.1, 73.3
• Editorial Sudamericana--47.1
• Edwards, Lester--78.1
• Ehwald, Leopold--46.5-6
• Eighteen Actors, Inc. (Victor Jory, 1902-1982)--65.4
• Eilif Koch (K. Honne)--72.3
• Eisenmenger, Anna--46.6, 63.3
• Elbee Audio Players, Inc. (David Swerdlow)--51.6, 56.1, 70.10
• Elbogen, Rose--71.9
• Eldridge, Elaine--97.7
• Eliscu, Edward, 1902-1998--97.6

76
• Elkin, Jennie--62.11
• Ellinger, Lawrence M.--77.2
• Ellington, Kenneth--66.7
• Ellis, Vivian, 1904-1996--54.4, 72.4
• Elmer Rice, Inc. (Mary Nicosia)--62.10
• Elwood, William R. (University of Oregon)--47.6, 56.1
• Ely, Robert Erskine, b. 1861 (League for Political Education)--77.3
• Embassy Developments Ltd. (Ronald Adam)--62.2
• Emergency Civil Liberties Committee (Clark Foreman, 1902-1977)--92.2
• Emerson, Joe--56.1
• Emery, George L. (Maine. Superior Court)--67.3
• Emmet, Katherine, ca. 1882-1960--65.1
• England, E.--76.12
• English Theatre Guild (Judith Truman)--54.2
• Epstein, Jerome ("Jerry") (Circle Players, Jerome L. Epstein Productions)--47.1, 47.3-4
• Epstein, Lewis--74.9
• Epstein, Marion J.--67.4
• Equity Library Theatre (New York, N.Y.) (Robert Marchand; Stanley Richards, 1918-1980)--51.6, 73.3-4
• Ernst, Morris Leopold, 1888-1976 (Greenbaum, Wolff & Ernst)--52.3, 73.2, 73.5, 74.6, 91.9, 93.4, 95.1
• Europäische Verlagsanstalt GMBH--60.3
• Evans, Maurice, 1901-1989--65.7
• Ewing, C. W.--97.4
• Ewing, George R. M.--62.3
• Faber, Charles--97.4
• Fackenthal, Frank Diehl, 1883-1968 (Columbia University)--74.9
• Fadiman, Clifton P. (Simon and Schuster, Inc.)--74.10, 91.9
• Fairchild, Henry Pratt, 1880-1956 (New York University; National Council of the Arts, Sciences and Professions)--97.6-7
• Fairfax Play Company (Robert C. Fairfax)--75.5
• Fairfield County Committee for a Sane Nuclear Policy (Nolan Kerschner)--71.3
• Faller, James--66.7
• Famous Players-Lasky Corporation (Louis E. Smarts)--57.4
• Fanelle, Sara--60.6
• Fansler (Alford), Roberta M. ("Bobby")--48.3, 56.4, 57.3, 60.6, 62.4, 67.2, 67.5
• Farber, Sandy--55.3
• Farjeon, Eleanor, 1881-1965--67.4
• Farma, William J.--47.2
• Farrar & Rinehart (Stanley M. Rinehart, Jr.)--76.9
• Farrar, John Chipman, 1896-1974 (Farrar, Straus, and Cudahy)--66.4
• Farrell, James T. (James Thomas), 1904-1979--65.5
• Farren, William--67.1
• Farrington, Alice M.--73.5
• Faulkner, William, 1897-1962 (for The-People-to-People Program)--56.4
• Fealy, Maude--56.4
• Federal Broadcasting Corporation of Rhodesia and Nyasaland--54.6
• Federal Theatre Project (U.S.)--56.6
• Federation of Jewish Charities of Philadelphia (Jacob Billikopf, 1883-1950)--59.9
• Feffer and Simons, Inc. (Anne Purvin)--78.5
• Feinberg, Norma--72.4
Feinberg, Ruth R.--48.3
Feldman, Gladys--62.4
Felipe, Leon--76.12
Félix Bloch (Firm)--52.1, 54.6, 56.2, 56.9
Fellowship of Reconciliation (A. J. Muste)--50.13
Ferguson, Charles W. (Charles Wright), 1901-1987 (The Reader's Digest)--56.4, 69.8
Ferns, Edith--71.9
Ferré, José, 1912-1992--97.6
Ferrèt, Anna Maria (Società Internazionale Autori Teatrali)--72.10
Festival Theatre (Cambridge, England) (Terence Gray)--75.5
Feuer, Cy and Ernie Martin--55.3
Fichou, Jean Pierre (Kalamazoo College)--56.4
Fickert, Harry--97.6
Field, Dorothy--72.4
Field, George Baldwin--67.4
Field, Martin--67.2
Field, Rowland (Brooklyn Times Union)--77.3
Fields, Martha Jane--97.6
Fields, William ( "Bill" ) (Playwrights' Company)--46.4, 49.1, 52.7, 55.6-7, 56.4, 57.12, 64.8, 65.4, 65.7, 67.3-4, 67.7, 68.4, 68.6, 72.3, 78.1
Fierman, Robert L.--64.4
Filler, Harry--64.4
Fillmore, Clyde, 1874-1946--49.8
Film and Photo League (U.S.) (Tom Brandon)--94.5
Film Rights, Ltd. (T. Hayes Hunter)--61.10
Filmalaya Private Ltd. (S. Mukerji)--54.6
Filmowa Agencja Wydawnicza (W. Sternik)--76.7
Films for Democracy (Samuel J. Rodman, Ned H. Dearborn)--56.4
Finnish Theatre Association (Albert Saloranta)--46.5
Fired, Emanuel J.--56.4
First Division Productions (John A. Curtis)--61.10
Fischer, Harry J.--77.2
Fishbein, Frieda--46.5-6, 50.7, 52.6, 56.4, 56.10, 57.7, 58.1, 61.6, 63.2, 71.1, 71.8, 73.5-6, 74.4, 74.6, 75.5, 77.7, 78.4
Fishel, Marian--77.3
Fisher, Elsie--60.6
Fisher, Henry, Rabbi (Congregation Derech Emunoh)--62.3
Fisk, Harry T.--94.3
Fitch, Laurence--61.10
Fitelson, H. William, 1905-1994 ( "Bill" )--55.7, 67.4, 92.3, 96.6, 97.7
FitzPatrick, Theresa S. (The Almy Associates)--64.4
Flanagan, Hallie, 1890-1969 (Federal Theatre Project [U.S.], Vassar College)--56.6, 62.3, 67.4
Flanders, Michael--54.5
Flavin, Martin, 1883-1967--55.6
Fleischman, Samuel M. --52.3
Fleisher, Sidney R.--47.5, 49.5, 51.4, 53.6, 57.1, 59.12, 70.5-6, 75.1
Fleming, Thomas J. --96.2
Fles, Barthold, 1902- --67.4
Flexner, Anne--48.3
Floyd, James R. (Kent State University)--56.5
Floyd, William--77.3
Fly, James Lawrence, 1898-1966 (Fly, Shuebruk and Blum)--67.4, 97.1, 97.4
Flynn, John T.--56.4
The Footlight Club (William Stanley Parker)--48.2
Forbes, Kenneth Ripley--92.2
Ford Foundation--56.4
Ford Hall Forum Players (Viola Leventhal)--76.12
Foreman, Carl--97.6
Forsman, John V.--55.3
Forsgren, Ernest A., 1894-1970--48.9
The Forum (Edith H. Walton)--67.1
Foster, Lillian--66.7
Foth, Robert--66.7
Four Seasons Ltd./Duchess Productions Ltd. (Robert Helpmann)--54.5
Four Star Television--51.6
Fox, James J. (Times Publishing Company)--63.4
Fox, Philip Caplan--63.4
Fraenkel, Helene--48.3, 52.7, 56.4, 78.1
France, Simone--62.11
Frank, Adelaide Schulkind and Walter--52.7, 58.2, 67.3, 78.1
Frank, Eva A.--71.9
Frank, Jerome, 1889-1957 (United States. Court of Appeals [2nd Circuit])--93.3
Frank, Walter (Kurzman & Frank)--62.4, 64.5, 74.7, 97.6
Frank-Mittler, Liesel (Liesl Frank Mittler Agent)--52.6, 56.9, 63.2, 74.7, 78.5, 83.7
Franklin Book Programs, inc. (Franklin Publications, inc.) (Donald S. Cameron, Harold N. Munger)--47.1, 63.4
Franklin, Miriam A. (Washburn University)--73.4
Fránz Bard & Sohn--76.12
Frohman, Daniel, 1851-1940 (Lyceum Theatre)--62.4
Friedman, Charles--72.4, 74.7
Friedman, Edward L. (Radio Features Service)--67.6
Friedman, Elisha M.--77.2
Friends of the Soviet Union (Group) (George Martin)--50.12
Fripten, Pauline S. (New York Municipal Review)--62.4
Frohman, Daniel, 1851-1940 (Lyceum Theatre)--62.4
Fromkes, Maurice--74.4
• Crooks, Dorothy, 1899-1997--72.6
• Fruhauf, Aline, 1909-1978--70.2, 74.9
• Fuchs, Alexander--74.10
• Fulbright, J. William (James William), 1905-1995 (United States Senate)--56.4
• Fuller, J. Osborn (James Osborn), 1912- ( "Oz" ) (Ohio State University)--48.6
• Fuller, Marjorie--64.4
• Funke, Lewis, 1912-1992 (The New York Times)--65.4, 75.7
• Gabel, Martin--97.6
• Gabriel, Zabelle (Memorial High School)--57.3
• GAC-TV (Arthur Prince)--51.6
• Gaer, Joseph, 1897-1969 (Jewish Heritage Foundation)--48.9
• Gaissmayer, Michel (Freie Volksbühne)--66.1
• Galantière, Lewis, 1895-1977--60.3, 63.5, 64.5, 67.4-5
• Gale, __________--95.1
• Gallagher, William H.--49.9
• Gam, Alexander J.--47.4
• Garai, Gábor and György Somlyó--56.2
• Gardette, Robert--97.6
• Garfield, John--97.6
• Garnett, David, 1892-1981--63.10
• Garrison, John Stuart--72.4
• Gascoigne, Bamber--59.13, 63.4
• Gassner, John--47.6
• Gates, Arnold F.--48.3
• Gaver, Jack--68.5-6
• Gazulis, Constantine A.--93.4
• Gellhorn, Walter, 1906-1995 (Columbia University)--97.6
• Gelsey, Erwin--62.10
• General Motors Corporation (H.W. Anderson)--46.3
• Genn, Leo--51.6
• Gensler, Lewis E., 1896-1978--71.9
• [Gentes?], Katharine S. (AWA Clubhouse)--49.9
• George G. Harrap & Co.--52.2
• George (Brady), Grace, 1879-1961--62.4, 74.7
• George, Katie--60.3
• George School (Bucks County, Pa.)--57.8
• Gerstad, John L.--67.4
• Gerstenfeld, Norman (Washington Hebrew Congregation)--57.3
• Gerton (Reizenstein), Lucille--64.5
• Getts, Clark H.--62.8
• Ghosh, Sadhan Kumar--61.1
• Gibson, Roland (Washington College)--57.7
• Giffen, R. L.--57.7
• Gilbert, Gabriel--97.6
• Gilbreath, Olga--48.7, 48.9
• Gilder, Rosamond--61.1, 67.3
• Gilford, Madeline Lee--97.6
• Gillespie, Marian (National League of American Pen Women)--62.4, 67.1
• Gillmore, Frank (Actors' Equity Association)--77.3
• Gilmore, Paul--51.5
• Gilroy, Harry (The New York Times)--57.12

80
Ginn and Company--50.7
Ginsberg, Edith--57.3
Ginzburg, Ralph (Eros, Look)--57.7
Girlhaven, Inc. (H. Patricia Burkett)--49.6
Glass, Eric--54.5, 57.7
Gliddon, John--54.5
Glück, Gustav--47.1
Gody, Lou--96.6
Goerdeler, Edith--55.6
Goldberg, Maxine--52.7
Goldberg, Rita--67.4
Goldberg, Susan--76.3
Goldblatt, Aaron H. (The New York Times)--72.4
Golden, Alfred L. (Alfred Lowell), 1909--57.7, 64.5
Golden Bough Theatre Guild (Edward G. Kuster)--63.3
Golden, John, 1874-1955 (Golden Theatre)--51.4, 51.7, 56.6, 57.7, 63.6, 64.8, 65.4, 67.5, 75.9
Goldenberg, Ellen--46.6
Goldforb, A. J.--52.3
Goldman, Blanche B.--60.6
Goldman, Ralph (American-Israel Cultural Foundation)--55.2
Goldschmidt, Alfons, 1879-1940--62.3
Goldsmith, George (Briscoe and Goldsmith)--75.10
Goldstein, Israel (Congregation B'nai Jeshurun)--77.3
Goldstone, Nat C. (Goldstone-Tobias Agency)--72.2
Goldwyn, Samuel, 1879-1974--60.5, 74.6, 92.3
Goldwyn, Samuel, 1926--54.5
Gollancz, Victor, 1893-1967--57.10, 60.3, 63.5, 77.1, 97.6
Gonzales, Violeta Migueli--77.3
Goodfriend, S.--77.3
Goodman, Harold--67.6
Goodman, Philip--60.6
Goodrich Social Settlement (Ruth Harker)--76.12
Goodspeed Opera House--57.7
Gordon, Albert C.--69.1
Gordon, Max, 1892-1978--57.7, 63.6, 72.6, 75.9
Gordun, Jack H.--54.5, 60.6
Gorelik, Mordecai, 1899--62.3, 75.5
Gorland, Milton--73.3
Gosselin, Grace (United Neighborhood Houses of New York)--77.3
Gottesman, Lillian--65.3
Gottlober, Sigmund--66.7
Gould, Harold, 1923-2010 (The Players)--48.3, 62.3
Gould, J. S.--77.2
Gould, Jean, 1909-1993--57.7
Gould, Lawrence (United Palestine Appeal)--57.3
Gould, Morton, 1913-1996--97.6
Grad, Susan--56.5
Grafton Theatre (N. P. D. Iliff)--65.6
Graham, Kenneth L. (University of Minnesota)--48.5
Grand, Murray--55.4
Granger, Lester B. (Lester Blackwell), 1896-1976 (National Urban League)--94.3
Granite City Community High School--49.6
Grauman, Sid, 1879-1950--74.5
Gray, Caleb--67.2
Gray, Mabel A. (The Putney School)--69.6
Gray, Terence--63.3
Great Britain. Lord Chamberlain's Office--65.1
Greathouse, Robert--66.7
Graza, Walter, 1897-1973--62.3, 77.2
Green, Paul, 1894-1981 (Twentieth Century-Fox Film Corporation)--65.1
Green, William (American Federation of Labor)--77.2
Green, William, Jr.--78.1
Greenberg, Alfred--74.7
Greenburg, Blanche C.--77.3
Greenfield, Caroline (The Horizon Club)--62.4
Greenhill, Sara--77.3
Greenich House (Helen F. Johnson)--76.12
Greenleaf, Raymond--48.3
Grew, Mary--62.10
Grieg, Nordahl (Veien Frem)--56.6
Griffin (Venezky), Alice, 1924--73.3
Griffin, Arthur--67.4
Gross, Edward--52.3
Gross, Ernest Whitman (Fichtel & Sachs)--66.7
Gross, Pete (A. and S. Lyons, Inc.; Coward-McCann Publishers)--57.7, 65.6
Grosset & Dunlap--73.5
Grossman, Lillian--67.4
Gruening, Dorothy S.--56.8, 64.5
Gruening, Ernest, 1887-1974 (United States. Congress. Senate)--57.7, 67.5, 97.3
Guardian Life Insurance Company of America--58.2
Guernsey, Otis L.--56.2
Guinzburg, Alice and Harold--48.3
Gulbransen, H. G.--57.3
Gurko, Leo, 1914- (Hunter College)--58.3
Guttman, Otto--67.4
H_____, Maurice--52.3
Habib, Rafat--58.3
Hack, Moe (Monroe Bennett)--66.7
Haden, Gisela--64.4
Hahlo, Sylvia (Sylvia Hahlo Theatrical Agency)--78.1
Haight, Anne Lyon--93.3
Haight, George--60.5
Haire, Norman--58.3
Hale, Randolph (Alcazar Theatre)--58.3
Halstead, Claribel--76.3
Halstead, William Perdue. (University of Michigan. Dept of Speech)--76.3
Hamburger Kammerspiele--54.5
Hamilton, Clayton Meeker, 1881-1946 (The Players)--58.3
Hamilton, Margaret--47.6

82
Hammerstein, Oscar, 1895-1960--49.4, 55.4, 58.3, 65.4, 73.4
Hampden, Paul (American National Theatre and Academy)--48.6
Hanazono, Kanesada--61.8
Handel, Harry--72.4
Handschy, Frederic--47.6
Hanel, Erika--67.4
Hanks, Nancy, 1927-1983 (Rockefeller Brothers Fund)--63.4
Hans Bartsch Plays (Hans Bartsch)--46.6, 54.5, 65.1, 73.6, 75.10
The Hampton Playhouse (John Vari and Alfred Christie)--71.8
Haraguchi, J.--95.1
Hard, William, 1878-1962 (The Reader's Digest)--97.4
Harding, Dolores C. F.--62.3
Harding, Jane--52.3
Hardman, St. John--72.4
Hardt, Charles T. (Memorial Methodist Church)--48.9
Haring, Forrest C. (Dwight Deere Wiman & Company)--73.4
Harmoncourt, Rene and Sarah--58.1
Harold Ober Associates (Dorothy Olding)--65.8
Harper, Allan G. (Pennsylvania Civil Liberties Committee)--77.3
Harper & Brothers (Cass Canfield, 1897-1986; Beulah Hagen; Lousene Rousseau; Mary Sherwood)--63.4-5, 64.2, 72.1, 97.2
Harper's Bazaar (Pearl Kazin)--72.3
Harper's Magazine (Frederick Lewis Allen, 1890-1954)--97.2
Harris, B. A.--77.2
Harris, Burt--67.3
Harris, Elmer, 1878-1966--72.4
Harris, Frank W.--49.9, 50.5, 50.9, 52.7, 67.2, 67.4, 70.3, 71.9, 72.4, 74.10, 75.5, 76.8, 77.3-4
Harris, Herbert H.--67.4
Harris, Julie, 1925--54.2
Harris, Paul C., Jr.--72.1
Harris, Roger--67.2
Harris, Sam H. (Cohan and Harris, Music Box Theatre)--47.5, 50.5, 65.9, 73.5
Harrison, Rex--65.7
Harrold, Alfred--71.9
Hart, Henry (Films in Review)--96.8
Hart, Moss, 1904-1961--55.6, 78.1
The Hartford Players (Paul M. Witter)--47.5
Hartley, Wesley--67.4
Hartman, Hartley (Andrews Church)--77.3
Hartmann, Louis J. (Hartmann's Variety Store)--49.9
Harvard Business Review--47.6
Harvard University (F. Skiddy von Stade)--59.5
Harvey, Jack--73.4
Harvey, Judy--97.6
Haskell, Paya--70.9
Hatcher, Harlan, 1898-1998 (University of Michigan)--76.3
Hatfield, Dalzell--58.3
Havoc, June--55.6
Hayes, Helen, 1900-1993--57.11-12, 58.1, 65.4, 72.6
Hayman, Clifford--72.6
Hays, Arthur Garfield, 1881-1954 (Hays, St. John, Abramson & Schulman)--55.6, 61.10, 78.1,
Hays, Will H. (Will Harrison), 1879-1954 (Motion Picture Producers & Distributors of America)--75.10
Hayward, Leland, 1902-1971--51.4, 60.5, 72.6, 75.10
Hazzard, Robert T. (University of Minnesota)--58.3
Healy, M. (William A. Brady Theatrical Enterprises)--73.2, 73.5, 75.4
Heaney, Paul--72.4
Hecht, Blanche--72.4
Heckman, A. E., Mrs.--95.1
Hedgerow Theatre (Miriam Phillips)--65.6
Helburn, Theresa ("Terry") (The Theatre Guild)--50.5
Hellman, Lillian, 1905-1984--97.6
Henle, James (Vanguard Press)--93.4
Henreid, Paul--58.3
Hensley, Jack A. (Stephen F. Austin State College)--58.3, 68.3
Hepburn, Katharine, 1907-2003--55.6
Herbert, Edward--67.3
Herman, S. G.--48.9
Herndon, William ("Bill") (Mitchell Gertz Agency, John McCormick Agency)--58.3, 59.6
Herreshoff, Constance Mills--52.7, 58.3, 76.8
Herreshoff, Margaret--74.9
Herrick, Elinore M.--97.7
Herrick Merrill Radio Productions (T. S. Meehan)--77.7
Herriels, Fred--49.9
Hess, Alfred Claude--52.3
Hess, Leonard L.--55.6, 59.7, 71.9, 72.4, 97.3, 97.5
Hess, Maxwell (Academy of Arts and Sciences)--67.4
Hethmon, Robert H. (University of Wisconsin)--69.1
Hewett, William--65.1
Hewson, Austin (New York Typographical Union No. 6)--77.2
Hidaka, Tadaichi--61.8
Highbury Players (J. English)--49.8
Hilbards, Mr. and Mrs.--97.7
Hill, G. A. (Globe Theatre)--73.7
Hill, Gus--50.14
Hill and Wang (Arthur W. Wang, Frank Brunotts)--59.8
Hindus, Maurice Gerschon, 1891-1969--58.3, 77.2
Hindsdell, Oliver--75.5
Hirsch, Sydney--74.8
Hirschbach, Hede Mariclée--46.5
Hirschman, Ira (The Ira Hirschman Co.)--64.5
Hirschmann, I. A. (L. Bamberger & Company)--67.1, 71.9
H. M. Tennent Ltd.--54.5, 55.5-6, 57.11
Hobson, Laura Z.--97.4
Hochman, Joseph L.--77.3
Hodges, Olga (Raleigh Little Theatre)--67.4
Hoffman, Frances A.--57.3
Hoffman, May Fiske--52.3
Hogan, Robert Goode, 1930- ("Bob") (University of California Davis, University of Rochester)--59.10, 63.6, 64.5
Hoke, Ann--67.2
Holland, S.--96.2
Holliday, Judy--97.6
Holmes, Jerrold--60.6
Holmes, John Haynes, 1879-1964 (Community Church of New York, American Civil Liberties Union)--57.3, 59.11, 64.5, 65.1, 77.3, 91.8-9, 94.5, 96.8
Holmes, Ralph (Detroit Times)--67.6
Holton, James L.--58.1
Hooper, H. V. (Barter Theater Committee)--67.4
Hoopes, David S.--97.1
Hopkins, Arthur, 1878-1950--55.6
Hopkins, Florence--77.2
Hopkins, Harry L. (Harry Lloyd), 1890-1946 (United States. Works Progress Administration)--56.6
Horace Mann School for Boys--75.7
Horlacher, Amos B. (First Methodist Church of East Hampton, N.Y.)--77.3
Hormel, Olive Deane--48.2
Hornblow, Arthur, 1893-1976 (Samuel Goldwyn, Inc.)--50.2, 74.5-6
Horne, Victoria--66.7
Horner, Ed--97.6
Horwitz, Abraham (Congregation B'nai Sholom)--52.3
Houghton Mifflin Company (Ferris Greenslet)--58.3
House, Grossman, Vorhaus & Hemley--70.3
Howard, Sidney Coe, 1891-1939--48.2, 60.1, 67.7
Howe, Edwin--48.9
Howell, H. Alice (University of Nebraska)--62.3
Howell, Miriam--71.7, 78.1
Huberman, Leo, 1903-1968 (The City and Country School)--77.1
Hübscher, Marieluise--63.2
Huebsch, B. W. (Benjamin W.), 1876-1964 (Viking Press)--65.4, 67.5, 97.3, 97.6
Huebsch, Ben Alfhild--52.7, 57.3, 62.1
Hughes, Ellen--64.4
Hughes, Langston, 1902-1967--73.5 (for National Committee for the Defense of Political Prisoners), 74.7, 78.5, 97.3
Hughes, Rupert, 1872-1956--58.3, 91.9
Hughes Massie & Co. (Sydney A. Sanders)--75.5
Hull, Elizabeth--56.8
Hull House (Charlotte Carr)--47.5
Hull Playgoers' Society--46.7
Hull Repertory Theatre (Carl Bernard)--73.7, 75.5
Hummel, Lillie C.--60.6, 74.10
Hungarian Centre of International P.E.N. (István Sötér)--56.2
Hungerford, Edward--52.3
Hurst, A. H.--54.4
Hussey, Ruth, 1911-2005--65.7
Huszar-Puffy, Karl, 1884-1942 ("Charles")--73.9
Hutchens, J. (New York Times Book Review)--55.6
Hutchings, Walter A.--64.4
H____, Barbara--60.6
H____, Lee--74.9
H____, Polly--58.3
Ichikawa, Ennosuke, 1888---61.8
James, Daniel (American Committee for Cultural Freedom)--48.1
James, Edwin L. (The New York Times)--78.3
James, Robert--67.2
James B. Pinker & Sons (Muriel Pratt, Alfreda Urch)--50.10, 71.9
James H. Heineman Inc. (Walter Rigdon)--69.8
Jameson, Storm--67.5
Janeway, Elizabeth--61.7
Janney, Ben--76.3
Jansen, Roy--78.5
Jarmuth, E. M.--67.1
Jasspe, Arthur--61.7
Jay, L.--76.12
J. C. Williamson Theatres (Dorothy Stewart)--54.5
Jedwick, Yetta--57.3
Jelinek, H. J.--65.1
Jenkins, Phyllis--52.7
Jenkins, Warren--73.4
Jewish Center Lecture Bureau (Samuel D. Freeman)--62.8
Jewish Consumptives' Relief Society (S. B. Kaufman)--75.3
Jewish People's Institute, Institute Players (Charles Freeman)--51.5, 73.5, 77.1
Jewish Social Service Association (Frances Taussig)--75.3
Johansen, Tore--67.3
John Hay Whitney Foundation (Charles F. Jones, Robert C. Weaver, John Hay Whitney)--61.9
Johns Hopkins University (Frances Cary Bowen)--61.7
Johnson, Beth E.--67.1
Johnson, Edgar (City University of New York. City College)--61.7, 93.1
Johnson, Fay--55.6
Johnson, Nelson T. (Nelson Trusler), 1887-1954--78.3
Johnson, Oakley--77.2
Johnson, W. Ashton--64.5
Johnson, William L.--77.2
Johnston, Clifford C. (Christian Science Committee on Publication)--94.3
Johnston, Denis, 1901-1984 (Highfield Theatre Workshop)--63.6
Johnston, Winifred--66.7
Johnstone, Helen Louise (Town Hall Club)--52.3, 77.3
Johnstone, John--75.1
Joint Council for Civil Rights (Arthur Chapin)--92.2
Jonas, Marguerite--65.1
Jonathan Cape & Harrison Smith (Firm)--62.10, 73.5
Jones, J. Frank--72.4
Jones, John Paul (Union Church of Bay Ridge)--93.1, 97.7
Jones, Owen T. (Owen Thomas), 1907- (Legation of the United States of America)--56.2
Jones, Robert Edmond, 1887-1954--76.7
Jones, Venzella--56.6
Jørgensen, Paul A. (University of California Los Angeles)--47.4
Joseph, Nannine--52.3, 60.4, 61.7, 62.11
Jouckling, Davis--61.7
Judell, Maxson F., 1894-1972--67.4
Jugoslovenska Autorska Agencija--54.6, 56.2, 60.3
- Jung, Leo, Rabbi (The Jewish Center)--62.3
- Kadison, Alexander--96.2
- Kafka, Irene--73.6
- Kahler, Wood (Woodland), b. 1895--74.10
- Kahn, Alfred S. --74.8
- Kahn, Leon--70.2
- Kahn, Leonard M.--96.2
- Kalamazoo Civic Players--51.5
- Kander, David and Jacquelyn--97.6
- Kane, William R. (Book Hill)--73.5
- Kaneb, G. W.--71.8
- Kanin, Garson, 1912-1999--57.12, 65.7, 92.3
- Kansas City's Resident Theatre (Max Bretton)--61.10
- Kaplan, Alan (George Peabody College for Teachers)--62.9
- Kaplan, M. J.--66.7
- Karamu House (Rowena Woodham Jelliffè)--62.5
- Karfiol, Margaret--77.2
- Karina, Marcia--62.5
- Karlin, Ida B.--62.3
- Karma, Maria--54.5
- Karp, Irwin (Hays, St. John, Abramson & Heilbron)--49.3, 53.5, 78.5, 94.2
- Karuor, Stephen--56.8
- Kase, C. R. (University of Delaware)--47.6
- Kassalow, Bruce M.--67.5
- Kassner, Minna F., 1908- --70.1
- Katz, Harry--74.9
- Kauf, Robert (University of Illinois)--67.2
- Kaufman, George S. (George Simon), 1889-1961--78.1
- Kautsky, Richard--67.2
- Kavanau, Alexander--66.7
- Kay, John--48.2
- Kaye, Elizabeth Gutman--62.11
- Kazan, Elia ("Godg")--49.1, 63.6, 97.6
- Keith, Maxine--97.6
- Keller, Alvin J. (University of Portland)--62.5
- Kellers, Roberta--66.7
- Kelly, W. D. (Metro-Goldwyn-Mayer Pictures)--64.1
- Kenmenov, Voks (U.S.S.R. Society for Cultural Relations with Foreign Countries)--70.9
- Kenkyusha Ltd. (Kenkyusha Printing Co.)--54.6, 60.4, 62.5, 73.3
- Kennedy, Anne--49.9
- Kennedy, Raymond, 1906-1950 (Yale University)--67.2
- Kennerley, Mitchell, 1878-1950--62.4
- Kenneth Later Agency (Alan Brock)--71.7
- Kent, Charlotte--62.4
- Kent, Louisa--66.7
- Kermit, Harry--77.3
- Kernodle, George Riley, 1907- (University of Arkansas)--78.5
- Kerr, Deborah, 1921-2007--65.7
- Kéry, László (Magyar P.E.N. Club, Hungarian PEN Club)--56.2, 67.5
- Kerz, Leo--63.6, 65.4, 97.6
- Kessler, Aaron, Rabbi (Mosholu Jewish Center)--62.3
- KETC Channel 9 (J. Joseph Leonard)--57.2
- Keuls, Eva--47.1, 54.6
- Keyes, Edward L.--50.2, 62.11, 76.8
- Kibbe, Cara Stanford--77.3
- Kierunki (Maciej Wrzeszcz)--56.2
- Kikuchi, Kwan--66.8
- Killin, Richard C. ("Dick") (Paul, Weiss, Rifkind, Wharton & Garrison)--51.7, 63.6, 68.2-3, 78.1
- King, Laura (The Theatre Forum)--77.2
- Kingsbury, John Adams, 1876-1956--92.1
- Kingsley, Elizabeth S. (The Saturday Review of Literature)--62.5
- Kinne, Burdette J.--49.7
- Kirchwey, Freda--74.10
- Kisker, George W. (University of Cincinnati, Sound Seminars)--62.5
- Kitchen, Karl K. (Karl Kingsley), 1855-1935 (The Sun)--95.1
- Kiviat, Harold--77.3
- Klein, Adelaide, 1901-1983--97.5
- Klein, Arthur--52.3
- Kleines Theater am Wallgraben--46.5
- Kleinman, Kenneth R.--97.5
- Klepper, Esther--77.2
- Kline, Herbert (World View, New Theatre)--46.4, 55.6, 64.9
- Kline, Marvin--62.3
- Kline, Virginia--62.3
- Klinger, David (Paul, Weiss, Wharton & Garrison)--55.5, 73.4, 74.7
- Kluger, Renee--76.3
- Knauth, Victor W. (Omnibook)--66.5
- Knickerbocker, Paine (San Francisco Chronicle)--63.5
- Knight, Arthur (The Saturday Review of Literature)--94.2, 97.1
- Kober, Arthur (Jarnegan)--73.5
- Koch, Eilif--76.6
- Kocher, Eric (United States. Foreign Service)--64.4
- Kocjančič, Mira--60.3
- Kolker, Henry, 1874-1947--62.3
- Koller, Henry W.--72.4
- Kondolf, George--61.10
- Kostant, Anna (American-Israel Cultural Foundation)--52.3, 55.2, 74.5, 74.10
- Kozelka, Paul (American Educational Theatre Association)--62.5
- Kraft, Irma--75.5
- Kranz, Henry B., 1895-1964 ("Heinrich")--62.6, 63.3
- Krausdorf, Albert--77.3
- Krents, Milton E. (Council for Democracy)--65.1
- Kroll, Beatrice--75.8
- Kroll, Leon, 1884-1974--92.3
- Kronengold, Eva--74.9
- Krout, John A. (John Allen), 1896-1979 (Columbia University)--50.7
- Krünes, Frank Dorian--62.10
- KUOM (Radio station: Minneapolis, Minn.)--47.4
- Kupcinet, Irv (Chicago Sun-Times)--62.5
- Kupferman, Theodore R. (National Broadcasting Company)--94.5
- Kuruer, Wilma, 1914-2008 ("Vilma")--67.4, 77.7, 78.1
<table>
<thead>
<tr>
<th>Name</th>
<th>Codes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kurzman &amp; Frank</td>
<td>58.2, 61.6</td>
</tr>
<tr>
<td>Kushner, Martin D.</td>
<td>52.7</td>
</tr>
<tr>
<td>Kyle, Howard</td>
<td>62.3, 66.7</td>
</tr>
<tr>
<td>K____, Steve</td>
<td>60.6</td>
</tr>
<tr>
<td>Lackland, Ben</td>
<td>57.3</td>
</tr>
<tr>
<td>Lacy, Dan Mabry, 1914-</td>
<td>94.2</td>
</tr>
<tr>
<td>Ladd, Anne Coleman</td>
<td>66.7</td>
</tr>
<tr>
<td>Laderhandel, Harry</td>
<td>47.1, 72.4</td>
</tr>
<tr>
<td>Laemmle, Carl, 1867-1939</td>
<td>61.10, 67.1, 76.2</td>
</tr>
<tr>
<td>Laemmle, Carl, 1908-1979</td>
<td>62.10</td>
</tr>
<tr>
<td>Lafayette High School</td>
<td>67.4</td>
</tr>
<tr>
<td>La Follette, Suzanne, 1893-1983</td>
<td>77.2</td>
</tr>
<tr>
<td>Lagana, Giovanna and Nicola</td>
<td>77.2</td>
</tr>
<tr>
<td>LaGuardia, Fiorello H.</td>
<td>50.8</td>
</tr>
<tr>
<td>La Jolla Playhouse</td>
<td>51.7</td>
</tr>
<tr>
<td>Laklan, Carli</td>
<td>57.3</td>
</tr>
<tr>
<td>Lambert, H. S.</td>
<td>73.7</td>
</tr>
<tr>
<td>Lambs Foundation</td>
<td>49.6</td>
</tr>
<tr>
<td>Lamont, Corliss, 1902-1995</td>
<td>91.8, 92.1-2, 93.3-4</td>
</tr>
<tr>
<td>Lancashire, Sarah H.</td>
<td>52.3</td>
</tr>
<tr>
<td>Landes, Michael S.</td>
<td>78.5</td>
</tr>
<tr>
<td>Landin, Hope</td>
<td>74.8</td>
</tr>
<tr>
<td>Landman, J.</td>
<td>60.6</td>
</tr>
<tr>
<td>Landon, Frances O.</td>
<td>55.6</td>
</tr>
<tr>
<td>Lane, Robert P.</td>
<td>77.2</td>
</tr>
<tr>
<td>Lang, Ernest J.</td>
<td>63.4</td>
</tr>
<tr>
<td>Langsner, Clara</td>
<td>97.5</td>
</tr>
<tr>
<td>Lankler, Ralph Conover</td>
<td>77.2</td>
</tr>
<tr>
<td>Lanzl, Frank</td>
<td>62.7, 67.2</td>
</tr>
<tr>
<td>Lapham, Claude</td>
<td>73.5</td>
</tr>
<tr>
<td>Lardner, John</td>
<td>97.5</td>
</tr>
<tr>
<td>Larkin, Margaret, 1899-1967</td>
<td>65.5, 75.7</td>
</tr>
<tr>
<td>Larric, Ivy</td>
<td>51.5, 52.7</td>
</tr>
<tr>
<td>Larric, Jack</td>
<td>77.3</td>
</tr>
<tr>
<td>Larry Udell Productions</td>
<td>75.10</td>
</tr>
<tr>
<td>Lars Schmidt &amp; Co.</td>
<td>75.10</td>
</tr>
<tr>
<td>Larson, Arthur</td>
<td>62.7, 64.9</td>
</tr>
<tr>
<td>La Salle, C. W.</td>
<td>47.6</td>
</tr>
<tr>
<td>Lashias, Arnie</td>
<td>56.8</td>
</tr>
<tr>
<td>Laskaris, Judy</td>
<td>69.6-7</td>
</tr>
<tr>
<td>Laskey, Harold</td>
<td>97.5</td>
</tr>
<tr>
<td>Lasth [?], Freida</td>
<td>48.3</td>
</tr>
<tr>
<td>Laszlo, Berthold</td>
<td>60.3</td>
</tr>
<tr>
<td>Laszlo, Charlotte</td>
<td>60.3</td>
</tr>
<tr>
<td>Latham, Edythe</td>
<td>49.6, 64.5</td>
</tr>
<tr>
<td>Latzes, Louis John</td>
<td>66.7</td>
</tr>
<tr>
<td>Lauber, Pauline</td>
<td>71.6</td>
</tr>
<tr>
<td>Laurents, Arthur</td>
<td>97.5</td>
</tr>
<tr>
<td>Lauriat, Page</td>
<td>48.3</td>
</tr>
<tr>
<td>Lavery, Emmet</td>
<td>71.6</td>
</tr>
</tbody>
</table>
- Lavine, S. A. (Boston Evening Transcript) -- 60.6
- Lawrence, Peter -- 94.7, 97.5
- Lawrence, Wes (The Plain Dealer) -- 64.2, 64.5
- Lazar, Irving, 1907-1993 -- 52.6
- Lazarus, Mortimer C. -- 52.3
- League of American Writers (Franklin Folsom, 1907-1995; Ralph Roeder, 1890-1969) -- 50.12, 62.7
- League of British Dramatists (M. E. Barber, James Barrie, Helen Field) -- 50.6, 50.10, 62.2
- League of New York Theatres (Henry Moskowitz, James F. Rice) -- 75.8, 94.7
- League of Professional Groups for Foster and Ford (James Rorty) -- 50.12
- Leal, Hector Correa -- 47.6
- Leamington School of Speech and Drama -- 62.2
- Lederer, Felix (The Putney School) -- 69.6
- Lee, Edward T. (Edward Thomas), 1861-1943 (John Marshall Law School [Chicago, Ill.]) -- 52.3
- Lee, Olga -- 65.7
- Lee, Robert E. (Lawrence and Lee) -- 48.5
- Lee, S. P. -- 67.1, 74.8
- Lee, Will -- 97.5
- Leeds Civic Playhouse (Arthur S. Payne) -- 50.10
- Leeds, Dan -- 62.7
- Left Theatre (Andre Van Gyseghem) -- 70.4, 76.12
- Lehr, Wilson (Brooklyn College) -- 62.9
- Lehrer, Arthur M. -- 67.2
- Leigh, W. Colston ("Bill") -- 62.8
- Leighton, Margaret -- 52.6
- Lengyel, Menyhért, 1880-1974 ("Melchior") -- 62.7, 63.5
- Lenox Hill Players (Mitchell P. Marcus) -- 75.5
- Leonard, Claire -- 54.4
- Leonard, Martin H. -- 55.7
- Lerner, Max, 1902-1992 (New York Post) -- 97.5
- Lescaze, William, 1896-1969 -- 75.8
- Lesser, Allen (assistant to Senator Jacob K. Javits) -- 49.3
- Letts, M. -- 54.5
- Leventhal, Harold, 1915-1979 (Ginsburg and Leventhal) -- 93.4
- Levin, Herman N. (City of New York. Department of Commerce) -- 67.7
- Levin, Meyer, 1905-1981 -- 56.6, 62.7, 66.7
- Levin, Michael -- 67.1
- Levine, Reuben -- 67.4
- Levine, Sigmund -- 48.3
- Leviathan, Morris -- 67.2
- Lewin, Michael -- 97.6
- Lewis, Al (Metro-Goldwyn-Mayer Pictures) -- 64.1
- Lewis, Albert -- 59.12
- Lewis, Isabel -- 77.2
- Lewis, Joseph, 1889-1968 -- 62.7, 66.1
- Lewis, Leslie L. -- 47.6
- Lewis, Theodore N. (Progressive Synagogue) -- 96.8
- Lewisohn, L. -- 47.2
- Lewiston State Normal School -- 47.2, 47.5
- Ley-Piscator, Maria, 1905- -- 66.1
• Librairie Gallimard--60.3, 72.3
• Lichtenstein, Julia V.--74.10, 77.3
• Lieber, Maxim, 1897- --50.12, 73.4
• Liepman, Heinz--54.5, 63.1, 67.4
• Liepman, Ruth, 1909- --60.3, 63.4, 64.2, 76.9
• Life (William Jay Gold)--97.2
• Lilienstein, Hilde--63.1
• Lilenthal, Felix--62.3
• Lindenthal, Bertha S.--67.1
• Lindsay, Howard, 1889-1968 (Dramatists Play Service)--53.7, 55.7
• Lindsay, Sally--57.3
• Lindsey, Ben B. (Ben Barr), 1869-1943--74.9
• Lindstrom, Carl E. (American Society of Newspaper Editors, The Hartford Times)--62.7
• Line, Louise Chapman (Two Proposals for Easing World Tensions)--62.7
• Linen, James A. (Time, inc.)--62.7
• Linkletter, William A.--48.9
• Linley, Margaret (A. and S. Lyons, Inc.)--62.7
• Linville, Henry R. (Teacher's Union Auxiliary)--77.3
• Lion, Leon M., 1879-1947 (Globe Theatre, The Playhouse Theatre, Royalty Theatre, Wyndham's Theatre)--52.2, 61.10, 73.7, 74.8
• Lipkin, Carol and Mack--48.3
• Lipman, Anne E.--65.1
• Lippman, Monroe--94.7
• Lipton, B. Garrison--50.14
• Lithgow, Ella F.--97.6
• Little, Brown and Company--81.5
• The Little Theatre (Oliver Hinsdell)--47.5
• The Little Theatre of Western Springs (Mary Cattell, Charles Gros)--62.3
• Littman, A. Warren--72.4
• Liveright, Inc.--77.1
• Livingston, Dinah--62.7
• Livingston, Helen B.--97.6
• Lobero Theatre--47.5
• Lo Bianco, Tony--47.6
• Lockhart, Dorothy--52.3
• Lockhart, June, 1925- --78.1
• Lockwood, Margaret--54.3
• Loder, John, 1898-1988--63.6
• Loeb, Minnie N.--77.2
• Loeb, Philip, 1894-1955--97.6
• Logan, Joshua--46.4, 55.4
• The London Play Company (F. H. L. Fitch, Dorothea Fassett, J. E. Watts-Phillips)--48.2, 49.8, 56.4, 62.1-2, 65.9, 73.4, 73.7
• Long Island University (John H. G. Pell)--66.1
• Longsdorf, Kenneth D.--66.7
• Longwell, Marjorie R.--78.1
• Looling [?], Harold (Globe and Queen's Theatre)--62.3
• Lo Piccolo, Pierina E.--48.9
• Lord, Walter, 1917-2002--62.7
Lorraine, Harriett--75.1
Losey, Joseph ("Joe")--50.14, 62.7
Lotito, Louis A. (City Playhouses, Inc.)--58.1
Louis Goldman Theatre Club--65.1
Louis How & Enrico Raggio--47.2
Louis, Pierre--71.9
Louttit, W. Easton (William Easton), 1904-1973--55.6
Lovejoy, Owen R. (Owen Reed), 1866-1961--57.3
Lovich, S.--75.3
Loving, Faith Maris (Barthold Fles Literary Agents)--62.4
Lowe, Sylvia--77.2
Lowenthal, Marvin, 1890-1969--46.4, 48.3, 55.6, 57.3, 58.1, 60.6, 62.7, 63.5, 63.7, 65.6, 67.3, 70.1, 72.4, 74.1, 75.10, 77.3, 78.1
Lubitz, Rose--67.2
Ludington, N. S.--61.10
Ludlow Public Schools--55.7
Lundbergh, Holger--52.6
Lunt, Alfred--65.4, 65.6
l'Urban Arts Theatre--54.6
Lurie, Frieda--56.2, 67.5
Lyons, Alexander--52.3
Lytle, R. B., Jr. (University of Michigan. College of Architecture and Design)--76.6
L_____, Billie--67.2-3
Mabie, Edward C. (Edward Charles), 1892-1956 (University Theatre, University of Iowa)--65.6
Mabey, Edward, 1906--97.6
McBride, Mary Margaret, 1899-1976--96.1
McCardell, Roy L. (Roy Larcom), b. 1870--74.8
McCarthy, L.--77.2
McClinic, Guthrie, 1893-1961--65.6
McCloskey, Mark A.--67.4
McCombs, Larry (California Institute of Technology)--48.9
McConnell, Oviatt, d. 1953 (The New York Telegram)--94.3
McCormick, James P. (James Patton), 1911- (Wayne University)--73.4
McCoy, Frank E.--57.3
McDonough, M. J.--97.1
Macfarlan, Margaret--72.1
McGee, John (Federal Theatre Project [New York, N.Y.])--65.5
Macgowan, Kenneth--47.1
McGowan, Marie--49.9
McGraw-Hill Book Company (Robert O'Brien)--65.8
Macgregor, Robert M. (Theatre Arts Books)--63.9
Macgregor, Robert, Mrs.--48.9
McGuire, Tucker--60.6
Machiz, Herbert (The Artists Theatre)--74.7, 78.5
McHugh, Matt--74.5
McHugh, Roger Joseph--63.9
McIntosh, A. Berdena--75.10
McKaig, Alexander--62.10
McKay, Frank J.--60.6
- Martin, Nan--67.4
- Martins Forlag (E. Halkier)--72.2
- Martonplay Ltd. (Elisabeth Marton, George Marton)--52.7, 65.1, 74.7, 77.7, 78.1
- Marx, Milton--47.5
- Maryn, David--73.4
- Masbac, Lenore--60.6
- Mason, Daphne--46.4, 48.3, 63.8, 67.2-4, 72.4
- Mason, Jerry (Popular Publications, Inc.)--97.6
- Mason, Mary Frank, 1888-1966--57.5, 63.8
- Mason, Mary Jane--75.10, 97.6
- Massey, Raymond--63.8
- Masson & Cie Editeurs--76.7
- Mathis, Martha B. (Roanoke Island Players)--70.4
- Mathews, Jane DeHart (Rutgers University, Duke University)--56.5, 63.8
- Maure, Alexander P.--62.11
- Maurice Browne Ltd. (Maurice Browne)--73.7, 74.8
- Maxwell, Perriton, 1868-1947 (Theatre Magazine)--74.10
- Mayer, Ralph, 1895-1979--63.8
- Mayfield, G. E. T.--73.7
- Mazza, Maria Giovanna--67.3
- MCA Artists Ltd. (Morris M. Schrier, Bertha Case, Edith Van Cleve, Maynard Morris)--51.4, 57.11, 63.8, 78.1
- Meanjin (C. B. Christesen)--50.7
- Mearson, Lyon, 1888-1966--64.5, 74.10
- Meehan, Thomas J., Jr.--77.2
- Meeter, Leonard--67.2
- Meimaridis, George--67.2
- Meltzer, Ann B.--75.7
- Memitt, George--60.6
- Memphis Civic Theatre--61.10
- Menchin, Robert S.--63.8
- Mendelson, Ralph R.--96.8
- Mendelssohn, Edward--50.14
- Mendenhall, Evelyn (Palladium Publishing Company)--50.14
- Meredith, Burgess, 1907-1997--97.6
- Mermin, Myer D. (Paul, Weiss, Rifkind, Wharton & Garrison)--51.7, 74.7
- Meryweather, Mary V.--58.1
- Meshel, Irving--67.1
- Metro-Goldwyn-Mayer Pictures (Olin H. Clark; Bertram Bloch, 1892-1987; William James Fadiman)--49.8, 60.5, 61.10, 64.1, 72.3
- Metro Workshop Theatre--65.4
- Meyer, Annie Nathan, 1867-1951--49.9, 75.10, 77.3
- Meyer, Gert--63.8
- Michelson, Laurence--62.3
- Michelson, Morris--57.3
- Mickel, J. C. (Millikin University)--48.5
- Middlebrook, Douglas--63.6
- Middleton, George, 1880-1967--53.6, 63.8, 64.5
- Middleton, Ray--48.3
- Mielziner, Jo, 1901-1976--46.4, 54.4, 55.4, 57.2
- Milenová, Jana--56.2
Milgrone, Beatrice--62.3
Miller, Arthur, 1915-2005--97.6
Miller, Ashley (Stage Relief Fund)--57.3
Miller, Helen Marcy--64.5
Miller, Hy--52.3
Miller, J. McAlpin--70.2
Miller, J. William--63.8
Miller, Jean--65.4
Miller, Margaret--62.9
Miller, Merle--58.1
Miller, Morton (Miller and Miller)--74.7
Miller, Norman H.--75.1
Miller, Stuart M.--52.3
Mills, Grace--52.3, 62.4, 77.3
Mills, Henry (Burton, Cluett & Dana; Walter J. Fahy & Co.)--49.9, 66.7, 74.10, 77.3
Milwaukee Public Library--62.9
Minshall, Arthur G.--81.4
Mishkin, Bernard--96.6
"Miss Libeth" --75.1
Mitchell, Langdon--52.3
Mitchell, Mildred--56.8
Mitchell, Stephen--54.1
Mitchison, Naomi--62.1
Mittler, Leo--74.7
M. M. Levy & Co.--61.2-3
Moed, Pearl--55.3
Molander, Jan--57.11-12
Moley, Raymond, 1886-1975 (Columbia University)--77.2
Mollison, Abe--67.5
Monica McCall, Inc.--63.9
Montano, Severino--63.8
Monteleoni, Inc. (L. C. Monteleoni)--54.5, 74.5
Montemarano, Dan--67.3
Montes Agudo, Gumersindo (Consejo del Teatro)--46.3
Montgomery, Robert H. ( "Bob" ) (Paul, Weiss, Rifkind, Wharton & Garrison)--71.8
Montor, Max--52.3, 62.11
Moore, Douglas, 1893-1969--55.4, 94.3
Moore, Fred Atkins (Adult Education Council of Chicago)--66.7
Moore, Maurice J.--66.2
Moore, Sue--51.5
More, Taylor--95.1
Morgan, Agnes and Helen Arthur--56.8
Morgan, Clay (French Line)--62.3
Mornel, Ted--64.4
Morris, Newbold, 1902-1966 (City Center of Music and Drama, City of New York Office of the President of the Council)--50.8, 63.8
Morris, Norman I.--58.1
Morrison, Hobe (Variety)--67.7
Morrison, Virginia LeVay--50.14
Mortlake, Harold--76.12
Moscow Kammerney Theatre--70.9
• Moscow State University Summer Session--70.9
• Moses, Robert, 1888-1981 (Triborough Bridge and Tunnel Authority)--75.7
• Mosk, Edward (Mosk and Rudman)--61.10
• Moss, Arnold, 1910-1989--72.4
• Motherwell, "Hi"ram Kell, 1888-1945 (Hi) (Federal Theatre Project [New York, N.Y.])--56.6
• Mountjoy, Carroll--77.2
• Moussouris, Costas--63.8, 67.5
• Muir, William K., Jr. (Gumbart, Corbin, Tyler & Cooper)--92.4
• Mul, Joe (New York Journal American)--48.3
• Muni, Paul, 1895-1967--49.8, 51.5, 52.3, 63.8, 72.5
• Municipal Art Committee, City of New York (Mrs. Henry Breckinridge)--66.6
• Munson, J. John--73.5
• Murphy, Althea--97.6
• Murphy, Lucille--71.8
• Murphy, Ralph (Chas. R. Rogers Talking Pictures Corporation)--50.2
• Murphy-Lillis Inc. (Mortimer Frankel)--56.4
• Murray, Peggy--63.8
• Murray, Natalia Danesi (Mondadori Publishing Company)--54.3, 54.6, 75.10, 77.7
• Murrow, Edward R. (United States Information Agency)--61.1
• Museum of Modern Art. Committee for the Film Library Collection--52.8
• Muste, Abraham John, 1885-1967 (Fellowship of Reconciliation)--97.6
• Mutual Welfare League of Sing Sing Prison (H. Russell Ryder)--52.3
• Myers, Henry--97.7
• Myron Selznick & Company, Inc. (Edna Schley)--47.2
• Myron Selznick Ltd. (Charles H. Abramson)--54.5
• M____, Ray--63.6
• M____, Ruth--74.8
• Nachtrieb, Robert F.--65.1
• Naill, Mahlon--67.4, 97.6
• Nakagawa, Ryoichi, 1913- (Nanzan Catholic University)--54.4, 55.1, 60.6, 61.8, 73.3
• Nakajima, Yūsui, 1907-1986--67.2
• Nakamura, Kichizo, 1877-1941 (Waseda University)--67.3
• Nakian, Reuben, 1897-1986--77.3
• Nannes, Caspar H. (Caspar Harold), 1903- (The Evening Star-The Sunday Star)--57.2
• Napiersalski, Edmund A. (Georgetown University)--60.2
• Napolitano, Pellegrino E. (New York University)--77.2
• Nathan, Adele Gutman (New York Times Magazine, Woman Pays Club)--52.7, 64.9, 74.7
• National Association for the Advancement of Colored People (NAACP) (Allan Knight Chalmers, b. 1897; Marion Stewart; Walter Francis White, 1893-1955; Roy Wilkins, 1901-1981)--50.7, 64.9, 72.1, 77.1, 96.4, 97.1
• National Association of Performing Arts (Maurice J. [Maurice Joseph] Speiser, b. 1880)--49.5
• National Broadcasting Company--55.7, 60.3, 61.6, 75.1
• National Casualty Company (W. G. Curtis)--96.4
• National Committee Against Censorship of the Theatre Arts--56.6
• National Committee for the Defense of Political Prisoners (Elliot E. Cohen, 1899-1959; Langston Hughes, 1902-1967; Tom Ward)--73.5, 74.8, 77.1
• National Committee for a Sane Nuclear Policy (U.S.) (Homer Alexander Jack; Donald F. Keys; Benjamin Spock, 1903-1998)--64.9, 71.3
• National Community Relations Advisory Council (U.S.) (Walter A. [Walter Albert] Lurie, 1912-)--92.1, 97.1
• National Conference of Christians and Jews (Everett R. [Everett Ross] Clinchy, 1896-;
Marilyn Kaemmerle; Amy Loveman) -- 64.9, 74.8, 97.5
- National Council for Civil Liberties (Great Britain) (Ronald Kidd) -- 91.9
- National Council of American-Soviet Friendship (U.S.) (Theodore Bayer; William Howard Melish, 1910--) -- 50.12, 91.8
- National Council of the Arts, Sciences, and Professions (Henry Pratt Fairchild, 1880-1956; Robert Moses Lovett) -- 50.12
- National Council of Jewish Women (Kathleen A. Engle) -- 64.9, 67.4, 97.1
- National Council on the Arts and Government (Clarence Derwent, 1884-1959) -- 56.1, 64.9
- National Council on Freedom from Censorship (Harry Elmer Barnes, 1889-1968; Clifford Forster; Gordon W. Moss; Clifton A. Read) -- 91.9, 94.2, 94.5, 94.7
- National Foundation on the Arts and the Humanities (Ruth Mayleas, Roger L. Stevens) -- 64.9, 69.4
- National Go to Church Campaign -- 57.7
- National Religion and Labor Foundation (U.S.) (Omar Pancoast Goslin, 1899-1942) -- 76.12
- National Republican Club (Richard W. Lawrence) -- 95.1
- National Telefilm Associates -- 47.6, 57.11
- Nayor, Rhoda (Jane Broder Agency) -- 65.4
- Nef, John U. (John Ulric), 1899-1988 -- 64.9
- Neighborhood Players (Trudi Scharf) -- 73.4
- Nelson, Howard -- 67.2
- Neuer, Eugene -- 50.14, 57.3
- Nevins, Allan, 1890-1971 (Henry E. Huntington Library and Art Gallery) -- 64.10
- New Canaan Country School -- 58.1
- The New Dramatists Committee Inc. (Eugene Lerner, Michael O'Hara) -- 64.9, 67.5, 97.6
- The New Freeman (Suzanne La Follette, 1893-1983) -- 95.1
- New Frontiers of the Law (Ralph J. [Ralph Johnson] Bunche, 1904-1971) -- 49.6
- New Orleans Public Schools, Educational Laboratory Theatre Project -- 69.4
- New Republic (Michael Straight) -- 97.1
- New Theatre (Organization : New York, N.Y.) (Herbert Kline) -- 61.10, 70.4
- New Theatre (Theatre group : Melbourne, Vic.) (Miriam Hampson) -- 76.12
- New Theatre League of Western Australia (M. R. Brown) -- 76.12
- New York Board of Rabbis (Harold H. Gordon) -- 96.8
- New York Civil Liberties Union (Janet Ann Johnson, Henry M. di Suvero) -- 67.3, 93.1, 94.2
- New York Herald Tribune (A. V. Miller) -- 66.1
- New York (N.Y.). Board of Education -- 57.2
- The New York Times (Lewis Funke, 1912-1992; Louis Wiley, 1869-1935; John M. Willig) -- 64.11, 76.12, 97.5, 97.7
- New York University (Oscar Cargill, 1898-1972; Thomas Montalbo; Harold W. [Harold Walter] Stoke, 1903--; William Vorenberg) -- 64.6, 65.3
- The New Yorker (Katharine S. Angell White; Harold Wallace Ross, 1892-1951; William Shawn) -- 53.2, 64.9, 97.2
- Newark Collective Theatre -- 64.9
- Newberry, John Stoughton -- 67.3
- Newland, Eddy C. -- 69.8
- Newman, Albert -- 72.4
- Newman, Louis I. (Congregation Rodeph Sholom) -- 52.3, 77.2-3
- Newman, Ruth -- 58.1, 64.5
Newport Casino Theatre Company (Lillian Barrett)--62.10-11
Newquist, Roy A.--64.2
Newton, Hazel--74.8
Nicoll, Allardyce, 1894-1976 (Yale University)--64.9, 78.4
Niebuhr, Reinhold, George S. Counts, John S. Childs, Guy Emery Shipler--56.4
Nielson, Marcie--60.6
Niemela, Ingrid L.--60.3
Nihon PEN Kurabu (Japan P.E.N. Club) (Yoko Matsuoka)--66.4
Nims, C. Harry--64.9
Nissim, Renzo--72.10
Non-Sectarian Anti-Nazi League to Champion Human Rights (New York, N.Y.) (Samuel Untermeyer, 1858-1940)--59.9
Norman, Dorothy--57.3
Norsk Rikskringkasting--59.12
Northampton School for Girls--47.5
Norvelle, Lee--65.1
Novik, Morris S., 1903- --97.6
Nugent, Elliott, 1896-1980--65.7
Nunan, Leone Berge--51.5
O'Brien, Dennis F. (O'Brien, Driscoll & Raftery)--65.9, 76.11
O'Brien, Fred W.--65.4
O'Brien, M. K.--48.9
O'Brien-Moore, Erin, 1902-1979--62.4, 64.5, 67.2-5, 72.4
Ochiogrosso, Carol Ann--65.8
O'Connor, Patricia--66.4
Offen [?], H. (The World Unit Organization)--77.2
Ohio Civil Liberties Union (Vivian J. Donaldson)--92.1
Ohlman, Arthur--64.4, 67.4-5
Ohta, Kanichi--47.2, 81.3
O'Neil, George, 1898-1940--62.4
O'Neill, William J.--66.7
Organizzazione Teatrale Ardenzi--52.1
Ormsbee, Helen (The Pen and Brush)--74.8
Ortúzar, Carmen Rodriguez--69.8
Osborn, Millicent--64.5
Osborn, Paul, 1901-1988--64.5, 65.8
Osborne, Eunice--77.3
Osborne, William Hamilton, 1873-1942--53.4
O'Shaughnessy, John, 1907-1985--97.6
Osso, Bory--47.2
Ost, Milton--97.6
Osterman, Lester, 1914-2003 (Devon Production Corporation)
Ottenberg, _____--57.3
Overstreet, H. A. (Harry Allen), 1875-1970 (College of City of New York)--50.14, 77.3
Owens, Claire Myers--52.7
Oxford University Press--47.4
O_____, Terry H.--67.4
Pacovsky, Joseph--54.5
Pahl, Helmut--67.3
Paine, Cordelia Ayer--64.8
Palmer, Clyde--55.6
• Papp, Joseph (New York Shakespeare Festival)--96.2
• Paramount Pictures Corporation (Russell Holman)--55.1
• Paramount Pictures, Inc. (John Byram; William Dozier; O. G. Geiringer; Richard Halliday, 1905-1973; Alan Jackson; Irene F. Scott)--57.4, 60.5, 61.10, 66.1, 72.3
• Parker, Al--54.2
• Parker, David E.--56.5
• Parker, Dorothy, 1893-1967--50.9
• Park Senior High School--47.4
• Parone, Eddie--47.1, 74.7
• Parra, Juliette--62.3
• Parrish, Judy ("J.P.")--55.6
• Paskus, G.--75.1
• Patrick, John, 1905-1995--97.6
• Patterson, J. M.--74.9
• Pattison, Gladys--63.8
• Pauker, Edmond, ca. 1880-1962 (Dr. Edmond Pauker Plays)--46.5-6, 47.2, 49.8, 51.5, 52.1, 62.1, 65.9, 66.1, 71.9, 73.4, 76.12
• Pawley, Anthony--48.9
• Peacock, Arthur G.--77.2
• Pearse, Donald--76.3
• Peikes, Joseph (CBS Radio)--67.3
• Pemberton, John de J. (American Civil Liberties Union)--67.5
• PEN (Organization) (David Carver, Helen Rogers)--66.3-4
• P.E.N. Club de Catalunya (Josep M. [Josep Maria] Millàs-Raurell, 1896-1971)--74.4
• P.E.N. Clube do Brasil (Celso Kelly)--63.4, 66.3
• P.E.N. Greece (Agis Theros)--73.6
• P.E.N. Organization. English Centre--67.4
• Pen Square Laboratory Theatre (Joseph F. B. Maccabee)--76.12
• Penguin Books (Eunice E. Frost, H. Jane McCracken, H. Summers)--76.6
• Pennell, Amos G. (Bloomfield Public Schools)--77.2
• Pennybacker, Ruth--62.11
• Penthouse Theatre of Atlanta (Gerard Appy)--51.7
• Perkins, John--76.12
• Perkins, P. D.--61.8
• Perlman, William J. (Cinema Research Bureau)--66.1, 66.8, 74.10
• Pesin, Meyer (The Jewish Standard)--62.4
• Pesti Naplo (George Balint)--52.1, 60.6
• Peter Witt Associates--52.2
• Peters, Paul--67.5
• Peterson, George (The Minneapolis Tribune)--60.6
• Petrov, Valeri, 1920- (PEN [Organization]. Bulgaria)--56.2
• Peyser, Joan--74.7
• Peyton, Sara--49.9
• Pfeffer, Max--55.8, 57.12, 65.4, 66.1, 76.7
• Phelan, Kathleen--67.4
• Phelps, Eleanor--67.2, 67.4
• Phelps, William Lyon, 1865-1943--64.4, 66.1
• Phillips, Albert--48.3
• Phillips, Cyril--52.2
• Phillips, Peggy--48.3
• Phoenix Theatre (Organization : New York, N.Y.) (T. Edward Hambleton, 1911-2005)--63.6
Rice, Elmer, 1892-1967

- Photoplay--55.7
- Pia, Patricia (Stamford Community Theater)--73.3
- Pickhardt, Joan--55.7
- Pierce, Henry--75.10
- Pilpel, Harriet F. (Greenbaum, Wolff & Ernst)--63.5
- Pinto, Winokur & Pagano--49.2, 60.7, 69.1, 82.3
- Pioneer Pictures (Merien C. Cooper; Kenneth Macgowan, 1888-1963)--63.8
- Pippett, Roger--97.5
- Piscator, Erwin, 1893-1966--65.2, 66.1
- Pitzele, Merlyn S. (New York [State]. Board of Mediation)--58.1, 92.2
- Plainedge Public Schools (Mort Clark)--64.6
- Planned Parenthood League of Connecticut (Mary Van Zile Cunningham)--66.1
- Plant, A. L.--62.3
- Plaquest Drama Guild (Harry J. Pollock)--73.4
- The Play House (Cleveland) (Frederic McConnell)--47.5, 48.2, 49.8, 61.10, 65.5-8, 75.10, 81.4
- The Playhouse (Liverpool)--46.7, 54.1
- Plessow, Gustav L.--71.9
- Poetry Society of America (Gustav Davidson, 1895-1971)--66.1
- Pollinger, Laurence (Pearn, Pollinger & Higham; Curtis Brown Ltd.)--66.1
- Pollock, Bernard--97.6
- Pollock, Channing, 1880-1946--66.1
- Pollock, Ted--63.1
- Popper, Martin (Wolf, Popper, Ross, Wolf & Jones)--97.4
- Popper, Nettie--52.3
- Porter, Margaret--72.4
- Porterfield, Robert, 1905-1971 (Barter Theatre) (Organization : Abingdon, Va.)--67.3
- Posner, Kelcey--77.3
- Post, Langdon William (Assembly Chamber, State of New York)--66.1
- Post War World Council (Stephen Siteman)--66.1
- Postin, Adele--97.6
- Potter, Russell (Columbia University)--56.8
- Powell, Norman J. (Norman John), 1908- (City College of New York)--66.1
- Powell, Richard M.--97.6
- Powers, David Guy (Queen's College)--67.4
- Powledge, Fred (The Associated Press)--48.7
- Press League (Albert Blatt)--66.7
- Princeton University Library (Marguerite H. McAneny)--67.2
- Prismon, Don (Los Angeles Valley College)--64.4, 67.5
- Proctor, James D.--94.5
- Proix, L.--46.8
- Pruneau, Phillip--77.7
- Prussing, Louise--52.3
- Public Affairs Institute (H. Dewey [Hobson Dewey] Anderson, 1897-)--66.1
- Public Affairs Lecture Bureau (Ann Weinreb)--62.9
- Quaife, Elise West--62.3, 77.3
- Qualen, John M.--51.5, 52.3, 62.4, 74.5, 74.7, 74.10
- Quarles, E. A. (Emmet Augustus), b. 1876--74.8
- Queens Theatre--52.2
- Quinby, George H.--61.1
- Quincy, Arthur H. (University of Pennsylvania)--57.3
- Rabbino, Edna--48.3
- Rachleff, Owen S. (Columbia University Student Council)--50.7
- The R.A.D.A. Players--50.10
- Radio Eireann (Hilton Edwards)--46.7
- Radio Free Europe--75.1
- Radio Institute of the Audible Arts (Kathleen Goldsmith; Pitts Sanborn, 1879-1941)--70.1
- Radiotjänst (Herbert Grevenius)--57.11
- Raggio, Enrico--52.1
- Ralph, Dorothy L.--62.11
- Rambeau, L. D.--72.4
- Ranck, Edwin Carty, 1879- --77.1
- Rand, Frank Prentice, b. 1889--57.3
- Randolph, Ruth--52.3, 62.4
- Random House (Firm) (Bennett Cerf, 1898-1971)--61.1, 69.8, 97.6
- Rank Organisation Ltd. (John Davis)--96.8
- Raphael, Ruth (Harper & Brothers)--74.8
- Raskin, Max (City of Milwaukee)--62.3
- Raskob, John J. (John Jakob), 1879-1950--70.2
- Rasky, Frank (Sponsor)--97.5-6
- Ratcliff, Garrett B.--62.3
- Rattner, Robert M. (America-Israel Cultural Foundation)--55.2
- Ratzer, Louis John--66.6
- Rawls, Richard B. ("Dick")--60.6
- Rawson, Beverly--48.2
- R. C. Simpson & Staff, Inc.--47.7
- Rechtleben, Stanislaw--49.8, 52.1, 76.12
- Redfield, Louise (New Dance League)--56.6
- Reed, Ernest (Syracuse University)--62.8
- Reichert, Ernest--67.4
- Reidenbaugh, G. F. (Syracuse University)--70.10
- Reilly, Frank C.--52.3, 74.10
- Reilly, James F. (Charles Frohman, Inc.)--77.1
- Reinhardt, Max, 1873-1943 (Reinhardt & Evans)--72.3
- Reinheimer, Howard E.--53.6
- Reis, Claire R.--52.7
- Reis, Walter A. (Staats-Herold Corporation)--50.2
- Reisman, Irvin I.--55.3
- Reiss, Phyllis J.--97.1
- Reissig, Herman F. (Kings Highway Congregation Church)--77.2
- Reisz, Julius and Louise--60.6, 69.8
- Reinhold, H. A. (St. Joseph's Church)--92.3
- Reitman, Alan (American Civil Liberties Union)--48.1, 49.3, 64.4
- Remley, David A. (Indiana University)--69.8
- Rennick, Jack--66.7
- Repertory Playhouse Associates (John Lyman)--77.2
- The Repertory Theatre (Bernice Levy)--69.8
- Resnik, Loraine--64.11
- Resnik, William H.--55.6
- Revolutionary Writers Federation (Walter S. Stacy)--50.12
- Revzin, Seymour, Mrs.--66.7
- Reynolds, R. G. (Horace Mann School)--62.11
- Ricciardi, William--71.9
- Rice, Hazel--59.4, 67.1, 78.1
- Rice, Joseph F.--50.14
- Rice, Leon--74.7
- Rice, Maurice--67.1
- Rice, Philip W. (University of California Los Angeles)--67.6
- Rice, Robert [?]?--60.6
- Rice, Terry (Sports Illustrated)--52.7
- Rice, Walter D.--50.14
- Rice, Warner G. (University of Michigan. Dept. of English Language and Literature)--63.8, 64.5, 67.5, 76.3
- Rich, Arthur--52.3
- Rich, Eva--71.9
- Richard J. Madden Play Company (Richard J. Madden, Jane Rubin)--51.4-5, 52.2, 63.3, 65.5-6, 71.9, 74.3
- Richardson, Polly--69.8, 74.7
- Richardson, Wells--49.9, 72.4
- Richmond Theatre Productions (Frederic Piffard)--77.7
- Richter, I. S.--70.7
- Rickard, Maxine--63.4
- Ricono, Connie--73.3, 74.2
- Riedel, C. G.--50.14
- Ries, Elizabeth--64.4
- Riffín, S. (Minneapolis Chapter of Hadassah)--73.5
- Riis, Roger William, b. 1894--91.9
- Rindskopf, Carrie C.--52.3
- Rindskopf, Della (Goldie)--52.3
- Ritchey, Anne--67.2
- RKO Radio Pictures (Loretta Mackey, Doris F. Halman [Doris Friend], b. 1895)--60.5, 61.10
- Robert G. Ingersoll Memorial Association (Eva Ingersoll Wakefield, 1891-1970)--60.2
- Roberts, A. H.--47.6
- Roberts, Denys Kilham, 1903-1976 (The Society of Authors, The Phoenix Trust)--49.4, 50.10, 67.4
- Roberts, Harriet Keen--57.3
- Roberts, Laurence--62.4
- Roberts, Linda--49.9
- Roberts, R. Ellis--57.3
- Robeson, Paul--62.3
- Robins, Joan--64.4
- Robinson, Edward G., 1893-1973--75.9
- Robinson, Florine K.--97.6
- Robinson, L. T.--73.5
- Robinson, Lee--62.7
- Robinson, William J.--49.9, 62.4
- Rockas, Leo--76.3
- Rockefeller Brothers Fund (John D. Rockefeller, 1906-1978)--70.8
- Rodewald, Fred G.--94.2
- Rodgers, Mary--55.3
- Rodgers, Richard, 1902-1979 ("Dick")--92.3
- Roeber, Benjamin G.--48.9
- Roeride [?], Bill--58.1
- Roetering, Alida--72.4
Rogers, Catherine B.--94.7
Rogers, Lambert--74.8
Rogers, Saul E.--49.5, 53.5, 69.8
Rogge, O. John (Oetje John), 1903- --78.4
Roli, Mino--52.6, 54.6, 65.9
Rollitts, Sarah (Paramount Productions)--77.2
Rolph, Dorothy L.--62.4
Rolphs and Schermans--48.3
Romanova, Elena--56.2, 67.5
Rome, Harold, 1908-1993 and Florence--97.6
Roney, Edmund B. (Ripon College)--69.8
Roob, Marie Louise--71.9
Roos, Joanna, 1901-1989--57.3
Roos, William--72.4
Rose, Billy, 1899-1966 (Ziegfeld Theatre)--92.3, 96.8
Rosen, Selma--65.5
Rosenbaum, Lester F. (Kalamazoo Pant Company)--50.14, 51.5
Rosenberg, James N.--74.10
Rosenberg, Na--97.6
Rosenblatt, Margaret--60.6
Rosenblum, William F. (Temple Israel)--77.3
Rosenbluth, Robert (New York State Training School for Boys)--77.2
Rosenfeld, Hermann--73.6
Rosenfield, Jonas A. (Rosenfield's Kinacamps)--66.7, 77.3
Rosensohn, James (Congregation Bnai Israel)--62.8
Rosenstiel, Isabelle Denison--75.3
Rosenthal, Heinz H.--65.4
Rosenthal, Leon and Clarice--52.3, 60.6, 62.4
Rosenthal, Marjorie S.--74.9
Ross, Dorothy--92.1
Ross, George--52.5
Rosset, Barney (Grove Press)--57.7, 93.1, 94.2
Rossi, David B. (Workers' Theatre)--62.1, 77.3
Rosten, Norman, 1914--97.5-6
Rosvall, Frank D.--47.2
Roth, Elmer L.--48.9
Roth, Eunice L.--92.1
Rowell, Bob--67.5
Royal Academy of Dramatic Art (Great Britain) (Arthur Klein)--46.7
Royal Society of Arts (Great Britain)--69.8
Rubenstein, Irwin--70.2
Rubin, J. Robert (Metro-Goldwyn-Mayer Pictures)--64.1
Rubinow, I. M. (B'nai B'rith Magazine)--77.2
Rudsten, Dan--75.10
Ruge, Clara--49.9
Rumr, Wentzle--47.1
Runyon, Marie M. (American Civil Liberties Union)--67.3
Russell, Kathleen Musier--50.14
Russell, Rosalind--65.4
Ruttkay, George--74.7
Ryall, Yvonne Chançay--76.7
Scher, S.--62.2
Scherman, Harry, b. 1887 (Book-of-the-Month Club)--49.6
Schiffer, Henry M.--50.5
Schifferes, Justus Julius, 1907--64.2
Schilling, Egon A.--62.3
Schneider, Alan--54.1
Schneider, Franzi--70.10
Schnitzer, Robert C. (University of Michigan. Professional Theatre Program)--72.6, 76.3
Scholastic Magazines (Kenneth M. [Kenneth Miller] Gould, 1895-1969)--96.8
Schonberg, Mary G. (National Council of Jewish Women)--77.2
Schönbrunn, Werner--63.4
Schreck, Everett M. (Everett Morrill), 1897-1991 (Ohio State University)--78.5
Schroder, George--48.9
Schroeder, Theodore, 1864-1953--70.10, 94.3, 97.3
Schulman, Herman--63.6
Schuman, William, 1910-1992 (G. Schirmer, Inc.)--73.4
Schuster, M. Lincoln (Max Lincoln), 1897-1970 (Simon and Schuster, inc.)--97.4
Schwab, Laurence, 1893-1951--62.10
Schwan, Laurine Wanamaker--49.8, 57.3
Schwarzaert, Arthur--65.6
Schwartz, Bernard S. (New York University. School of Law)--62.3, 94.3
Schwarz, William (Chock Full O'Nuts)--77.2
Schwarzbach, Harold--52.7, 63.5
Schwarzbach, Julia--67.4
Schwarzschild, Henry (American Committee for Cultural Freedom)--48.1
Schweid, Mark, 1891-1969--47.2
Schwimmer, Franciska--77.3
Schwimmer, Rosika, 1877-1948--52.3, 62.4, 70.10, 77.2
Scialtiel, Marguerite--78.1
Selznick International Pictures (Katharine Brown)--60.5

Rice, Elmer, 1892-1967 Manuscript Collection MS-3513
- Sensenderfer, Bob (The Evening Bulletin)--57.2
- Servoss, Mary, 1881-1968--64.5, 77.3
- Servoss, Mary, 1881-1968 and Erin O'Brien-Moore, 1902-1979--67.1, 74.8
- Seton, Charles B. (Rosen, Seton & Sarbin)--74.7
- Settle, H. M.--74.8
- Seymour, Whitney North, 1901-1984 (Simpson Thacher & Bartlett)--70.10
- Shafer, June--65.5
- Shakow, Zara--72.1
- Shalleck, Joseph--54.5
- Shapiro, J. Salwyn--61.10
- Sharon Playhouse (Judson Philips, 1903-1989)--51.6
- The Shaw Bulletin (Stanley Weintraub, 1929)--70.10
- Shee, Reta Foote--67.4
- Sheerin, Thomas A.--62.3
- Sheffield, Eleanor R.--67.3
- Sheldon, Murray B. (Office of the Mayor, Roselle Park, New Jersey)--52.3, 62.3
- Shelley, Elsa--77.2
- Shelnut, Leon--56.2
- Shepheard, Margaret--67.5
- Sherek, Henry--54.4
- Sherman, Vincent--52.3
- Sherwin, Louis--49.9
- Sherwood, Garrison P.--65.4, 72.4
- Sherwood, Madeline Hurlock, 1899-1989--46.4, 72.1
- Sherwood, Marion--48.3
- Sherwood, Robert E. (Robert Emmet), 1896-1955 ("Bob")--46.4, 48.2-3, 48.8, 49.1, 50.2, 52.7, 54.3, 55.6, 57.3, 58.1, 65.1, 65.4, 68.1-2, 71.7, 72.1, 72.4-5, 74.9, 75.10, 78.1, 91.9, 97.7
- Shevlin, Arnold (Temple Israel)--96.8
- Shikes, Peter B.--67.3
- Shimkin, V. (Novoye Russkaye Slovo)--62.3
- Shimm, Melvin G. (Law and Contemporary Problems)--93.5
- Shipley, Ann--77.2
- Shirer, William L. (William Lawrence), 1904-1993--97.6
- Shirley Hector Agency (Shirley Hector)--77.7
- Shubert, Irvine J.--92.3, 97.3
- Sievers, W. David (Long Beach State College)--67.5, 70.10
- Silberfeld, Julius (Temple B'nai Abraham)--62.3, 77.2
- Silberstein, Alfred J.--75.10
- Silbert, Elona (Estonian-Latvian Youth Club)--75.5, 76.12
- Silverman, Alice--64.5
- Silverman, Samuel J. (Paul, Weiss, Wharton & Garrison)--55.6
- Simkhovitch, B. K.--67.2
- Simon, Bernard--62.3
- Simon, Raymond--57.3
- Simon, Robert E. and Elsa--77.2
- Simon and Schuster, inc. (Helen Barrow; Clifton P. Fadiman; Jean Highland; Peter Schwed; Henry W. [Henry William] Simon 1901-1970)--55.7, 64.2, 64.5, 70.10, 74.7
- Simonson, Lee, 1888-1967--67.1
- Sinclair, Cecil J.--55.1
• Sinclair, Upton, 1878-1968--70.10
• Sirovich, William Irving, 1882-1939 (United States. Congress)--70.10
• Skinner, Richard--64.5
• Skorich, Stevan--60.3
• Sloan, Frederick E.--62.4
• Sloss, Margaret F.--57.3
• Slote, Alfred (University of Michigan)--47.4
• Smith, Dob--77.3
• Smith, Edwin S. (Massachusetts. Department of Labor and Industries)--66.7, 77.2
• Smith, Eldon R.--62.11
• Smith, Frank V.--77.3
• Smith, Lawrence--47.1, 54.6, 55.5-6, 63.4, 70.10, 72.2, 72.7, 73.3-4, 78.5
• Smith, Milton Myers, 1890-1981 (Columbia University)--50.7
• Smith, Richard E.--97.6
• Smith, S. M. (Cosmopolitan Book Corporation)--74.8
• Smith, Thelma M.--72.4
• Snowden, Alice Eddy (The Theatre Club)--74.10
• Socialist Party of Connecticut (Arnold E. Freese)--76.12
• Società Italiana del Teatro Drammatico--47.2
• Sociedad Brasileira de Autores Teatrais--55.1, 78.5
• Sociedad General de Autores de España--54.6
• Société des Auteurs et Compositeurs Dramatiques--46.8, 54.3, 73.6
• Société Théâtrale--52.1
• Society of Czech Authors--65.6
• Society of Stage Directors and Choreographers (U.S.) (Peter Cott; Erwin Feldman; Shepard Traube, 1907-1983)--72.8-9
• Society to Maintain Public Decency (John S. Sumner)--93.4
• Sock and Buskin (Brown University) (Leonard S. Ginsberg)--77.1
• Soderberg, Eugenie--52.7
• Soll, George--52.7
• Somerhausen, Anne--62.10
• Somerville, Randolph (New York University)--65.6
• Sonino, Max C.--51.5, 52.1
• Sonkin, Simon, Mrs.--52.3
• Sontag, David (Brownstone, Kean, Sontag)--74.7
• Soper, Willard P. (Hugenot Memorial Church)--77.3
• Sorenberg, William--97.6
• Soskin, Milton--96.2
• Sostman, E. M.--60.6
• South Elmsall Arts Fellowship--46.7
• South, Laura--74.7
• Souvaine, Henry--75.1
• Soviet Russia Today (Liston M. Oak)--70.9, 77.2
• Soviet Union. Embassy (U.S.) (Tamara G. Mamedov)--70.9
• Spain. Embassy (United States)--62.1
• Sparks, Robert--95.1
• Spencer, Tom (The Peoples' Press)--56.6
• Spencer, Vernon--97.5
• Spiegel, Helen--77.2
• Spivack, Morris J. Redman--67.3
• Sprague, George E. (Daily Record)--67.6
Srinivasa Iyengar, K. R.--67.2
Stacey, Barrie--72.2
Stadtheater Hildesheim GMBH (Arnold Petersen)--46.5
Stager, Alan Dirck--65.4
Stainton (del Bono), Laura J.--54.5, 65.9, 72.10, 78.5
Stainton, Neale--72.10
Stamford Hills Association (Frank W. Bogardus)--49.6
Stampfer, Ruth--77.2
Stanley, Irving--75.7
Stansfield-Popovic, Mary--67.4
Stanton, Richard C.--64.4
Starkweather, Bertha--66.6
Starr, Martin (WMCA)--48.3
Staude, Walden--52.3, 67.5
Staunton, Helen--76.8
Stavisky, Lotte--67.4, 97.6
Steckmesser, Carol R.--67.2
Steele, Robert S.--70.10
Steeves, Harrison R. (Harrison Ross), b. 1881 (Columbia University)--73.5
Steffensen, James L., Jr.--70.10
Stegenga, James--63.5
Stehli, Rudolf G.--74.9
Stellar Enterprises (Mab Anderson, Sidney Berkowitz, Howard Hausman, Nat Lekkowitz)--69.3, 90.2
Stellrecht, Julie--66.7
Steiger, Rod, 1925-2002--97.6
Stein, Helen--63.3
Stein, Sol (American Committee for Cultural Freedom)--48.1
Steiner, Ralph, 1899-1986--65.1
Sterling, Wallace (Southern Illinois University)--63.4
Stern, Nathan (West End Synagogue)--77.2
Sterner, Ralf Leech (New York School of Music and Arts)--77.3
Sterns, J. Alfonso--74.9
Steugel, Leni--97.6
Stevens, Don--72.4
Stevens Institute of Technology (Harold Burris-Meyer)--47.5
Stevens, Robley Durham--60.6
Stevens, Roger L.--65.4
Stevens, Will--48.9
Stevenson for President Committee of New York--70.10
Stevenson, Philip--97.5
Steward, Robert I. (Writers' Journal)--97.6
Stirling, M. W. (Smithsonian Institution)--63.6
Stockdale, George Maychin (St. James Methodist Episcopal Church)--77.2
Stockton, Herbert K.--74.10
Stoker, Bill (The Playhouse [Liverpool])--54.1
Stolberg, Benjamin--75.3
Stone, David J.--67.3
Stone, Harry E. (West Virginia University)--77.2
Stone, Martin--51.7
Stop Censorship (Edward Choate)--91.8, 94.3
- Story and The Story Press (Whit Burnett)--47.5
- Stout, Helen R.--47.5
- Stout, Rex, 1886-1975--55.6, 70.10, 76.10
- Stowarzyszenie Autorow (Society of Authors, Poland)--46.5, 52.6, 54.6
- Straight, Beatrice--57.12
- Straight, Michael Whitney (New Republic)--70.10
- Strakosch, Carl--54.3-4, 55.6, 57.11-12, 62.1, 65.4, 74.3, 75.10, 77.7, 78.1
- Strasburger, Besse--96.2
- Straus, Barnard--72.4
- Strickland, F. Cowles (Francis Cowles), 1903-1971 (Stanford University)--73.3, 90.2
- Stroman, James H.--70.10
- Strzelec, Barbara--70.10
- Stanley, Oma--64.5
- Strassman, Toni--55.1
- Streit, Clarence K. (Federal Union Inc.)--65.1
- Stross, Hermine G.--64.5
- Stuart, Irving R. (Hunter College)--94.2, 97.2
- Student Nonviolent Coordinating Committee--70.10
- Students for Stevenson (Al Feldman)--67.1
- Studio Dell'Avv. Ercole Graziadei--77.7
- Studio Des Champs-Élysées--46.8
- Studio Theatre Club--55.1
- Süddeutscher Rundfunk--55.1
- Sugiki, T.--47.2, 61.8, 75.5
- Sullavan, Margaret, 1909-1960--65.4
- The Sunday Theatre (May Haysac)--49.8, 58.3
- Supreme Commander for Allied Powers--54.4
- Survey Associates (Beulah Amidon)--70.10, 94.3
- Sutton [], Paul--53.3
- Swallow, Lucille--58.1
- Swanson, H. N.--70.10
- Swerdlow, David S.--70.10
- Swire, Willard (American National Theatre and Academy)--48.4
- Swope, Herbert Bayard, 1882-1958--55.6, 65.4
- Syndicat des Dramaturges Associés--76.12
- Szold-Fritz, Bernardine--62.4
- _____, Bernardine--75.10
- _____, Nellie M.--48.3
- Tabori, Paul, 1908-1974--67.2-3
- Takagaki, Matsuo, 1890-1940--60.6, 61.8
- Takaishi, Shingoro, b. 1878 (The Osaka Mainichi)--61.8
- Taketomo, Torao--61.8
- Takeuchi, Itsu, 1891-1980--60.6, 67.2
- Talbot, Hayden--61.6
- Talent Associates Ltd. (Alex March)--72.2
- Tarrant, John G.--72.5
- Tarrasch, William--55.7
- Tavery, Emmet--71.6
- Taylor, Davidson (Columbia University)--75.7
- Taylor, Deems, 1885-1966--73.5
• Town Hall (William B. Miller)--92.1
• Town Hall Club (Francis H. Sisson)--67.1, 74.9
• Towne, Charles Hanson, 1877-1949--62.3
• Towsen, A. N.--75.7
• Trabich, David E.--62.3
• Trask, Sherwood--62.3, 67.1
• Tratner, Ernest R. (Mt. Neboh Congregation)--49.9
• Traube, Shepard, 1907-1983--66.7
• Traum, Arthur A.--62.3
• Treat, Robert S. (The Putney School)--69.7
• Triangle Productions (David Rabinowitz)--76.12
• Triggs, John--46.4, 48.3, 75.7
• Trounstine, John J.--76.9
• "Truth" and "Sportsman" Limited (Rosemary Fitzgerald)--72.3
• Tucker, Peggy--77.2, 97.6
• Tucker, S. Marion--48.3
• Tudor Hall School for Girls--47.2
• Tuerk, John--73.5
• Turnbull, Andrew, 1921-1970--76.10
• Turner, Paul N. (Actors' Equity Association)--77.3
• Twentieth Century Pictures--61.10
• Two Continent Pictures, Inc. (Paul Gordon)--54.5
• Tynan, Brandon, 1875-1967--62.4
• T_____, Julians--77.3
• Uhlmann, Anna-Sophie--60.6
• Ullstein, Ronie--55.8
• Underwood, Doris--51.5
• United Air Lines--76.1
• United Business Men's Association (Julius Hoffman)--58.3
• United Nations (B. Cohen)--50.7
• United States. Dept. of the Army--54.5
• United States. Dept. of State--46.5, 51.4, 54.5, 55.1, 56.2, 57.7, 61.7, 66.1, 76.1, 81.3
• United States. Dept. of the Treasury--60.7, 66.6, 69.8, 70.10
• United States. Foreign Service--46.3, 47.1, 54.4, 56.2, 73.6
• United States Information Agency--46.5, 54.6, 55.1, 61.1, 61.5, 65.4, 72.1, 75.1, 76.1, 78.5
• United States Information Service (Bombay, India)--61.1
• United States Information Service (Tehran, Iran)--61.1
• United States. Office of Education (Philip H. Cohen)--69.4, 92.5
• United States. Office of the US High Commissioner for Germany--55.1
• United States. Office of War Information--46.5, 73.4
• United States. War Department--46.5, 54.5, 55.5, 55.8, 63.3, 81.4
• United States. Works Progress Administration--56.5
• United World Federalists of New York (Paul W. Walter; Mary Hays Weik, 1898-)--76.1, 76.10
• Unity Theatre Society (George Finch)--65.1
• Universal Jewish Encyclopedia--61.7
• Universal Pictures Company (Robert G. Hussong; Carl Laemmle, 1908-1979; John H. Tracy)--47.3, 51.4-7, 52.2, 62.10
• University Amigo Boys Association (Abe Einstein)--67.4
• University of Chicago Student Peace Conference (Elizabeth Curry)--67.1
• University of Denver. University Civic Theatre (Walter Sinclair)--61.10
• University of Illinois Broadcasting--47.4
Rice, Elmer, 1892-1967

Manuscript Collection MS-3513

- University Microfilms Inc.--47.6
- University Theatre of the University of Akron (James F. Dunlap)--47.4
- The Uptown Players (Howard W. Rapport)--61.10
- Usigli, Rodolfo, 1905- --52.8, 64.4
- U.S.S.R. Society for Cultural Relations with Foreign Countries--70.9, 73.4
- Vajda, Miklos (New Hungarian Quarterly)--56.2
- Vail, George M. (Vail Scenic Construction)--49.9
- Valaire, Valerie (Federal Theatre Project [New York, N.Y.])--56.8
- Valdimarsson, Th.,--54.4
- Valenti, Mildred--48.9
- Valentine, Elsa B.--96.3
- Valgentiae, Mardi (University of California, Los Angeles)--47.6, 76.4
- Van Cleve, Edith ("Edie")--97.6
- van Dam, D. B.--57.11, 77.7
- VanDine, Ernest B. (Dramatic Society)--71.8
- Van Doren, Dorothy, 1896-1993 (The Nation)--52.3, 75.3, 94.7
- Van Doren, Mark, 1894-1972--71.3, 76.4
- Van Druten, John, 1901-1957--72.4, 97.5-6
- Van Dusen, William (Pan American Airways System)--57.2
- Vanglen, Hilda--97.6
- Van Kleeck, Mary, 1883- and Mary L. (Mary Lambertine) Fledderus, 1886- --48.3, 62.4, 91.9
- van Riemsdyk-Junius, E. --60.6
- Van Tassell, Matthew F.--67.1
- Van Vechten, Carl, 1880-1964--67.3
- Van Volkenburg, --56.8
- Vari, John (Long Island University)--71.8
- Vau, Amy Le--63.5
- Vaughn, Edmund G.--48.3, 74.10
- Verlag Kurt Desch München--52.1
- Verlag Max Pfeffer--46.6
- Victor Gollancz Ltd. (John Bush; Victor Gollancz, 1893-1967; Sheila Hodges; Hilary Rubenstein)--48.2, 57.3, 57.10, 60.3-4, 62.2, 63.5, 72.2-3, 75.5, 76.6, 76.8, 77.2
- Victor, Victor--62.3
- Viertel, Janet--64.4, 72.4
- Viking Press (Marshall A. Best; Ruth Brown; Marjorie Grieser; Harold K. Guinzburg; B. W. [Benjamin W.] Huebsch, 1876-1964)--47.1, 51.3, 60.3, 72.2-4, 76.5, 97.2
- Vinduet--81.9
- Vinocur, H. S.--77.2
- Vise, William T.--62.3, 77.2
- Vista Books--76.6
- Vogler-Nicholson, Felicitas--67.2
- Wosper, Arthur--62.3
- Wach, Lawrence--48.3
- Wachman, R. A.--73.5
- Wager, Mendy--97.6
- Wager, Russell H. (Russell Halderman) (Cornell University)--94.3
- Wald, Lillian D., 1867-1940--75.3
- Waldron, Chas--48.3
- Walinsky, Louis Joseph, 1908-2001--48.3
- Walker, Gladys R.--77.2
Wallace, De Witt (Reader's Digest)--92.2
Wallace, Regina, 1886-1978--52.3, 61.10
Walling, Peggy--64.5
Walsh, Kay--57.11
Walsh, Keith K.--74.8
Walt Whitman Society of America (Fred R. Jones)--64.8
Walter, Erich A. (University of Michigan)--76.3
Walter, Eugene--52.3
Walter R. Benjamin Autographs--49.6
Walter, Terry (East Los Angeles College)--64.4
Walters, Casey--97.6
Warburg, Frederic, 1898- (Secker & Warburg)--93.3
Warburg, James P. (James Paul), 1896-1969--76.10
Ward, Willis--65.4
Warfel, Harry R. (Harry Redcay), 1899-1971 (University of Florida)--76.10
Warner Bros. Pictures (1923-1967) (Morton DaCosta, 1914-1989; Arnold Hoskwith; Vincent Sherman; Jacob Wilk)--46.4, 52.6, 55.4, 57.3, 57.12, 60.5, 63.1, 72.3
Warren, Dale (Houghton Mifflin Company)--58.3
Washburne, Conway--51.5
Washington Square Press (Philadelphia, Pa.)--55.7
Waters, MARIANNE Brown--57.3
Watson, Alma G.--67.1
Watson, Lucille [? ]--97.5
Watts, Franklin (Franklin Watts, Inc.)--93.2
Watts, Richard, b. 1898 ("Dick") (New York Herald Tribune, New York Post)--57.3, 78.1
Waxman, Arthur--97.6
WCBS-TV (Television station : New York, N.Y.)--47.6
Weaver, Regina R.--62.3
Weber, Leonard G.--52.3, 77.3
Wedgwood, C. V. (Cicely Veronica), 1910-1997--67.2, 67.4
Weeks, Robert P.--47.6
Weil, Everett V.--77.2
Weil, Raymond--78.1
Weill, Kurt--46.4, 48.3, 54.5, 57.3, 68.1, 71.8
Weiman, Rita, 1889-1954--57.3, 62.4
Weinberger, Anita and George Bollag--47.4
Weinberger, Elizabeth--55.6
Weinberger, Harry--48.3, 52.3, 62.4
Weiner, Tex--51.4, 51.7, 97.5
Weinman, Eric W.--72.4
Weinman, Rita--74.9
Weinred, Morris--64.5
Weiser, Jacob A. (Weiser-Rosner)--77.3
Weisman, David--97.6
Weiss, G. Parker (Union Theological Seminary)--77.2
Weiss, R. G. (Federation for the Support of Jewish Philanthropic Societies)--77.3
Weiss, Samuel--65.9
Weissberger, L. Arnold, 1907-1981--54.3, 57.12, 96.3
Weld, Sylvia--48.3
Welfare Council of New York City (William Hodson)--75.3
Wellbeloved, Carol Jean--67.2
Welles, Halsted (Yale University. Dramatic Association)--67.2
Wellman, Hiller C.--97.3
Wells, Henry W., 1895-1978 (Columbia University)--50.7
Wells, Malcolm--55.1, 58.1
Wells, Maurice, 1903-1978--77.2
Wertham, Fredric, 1900-1948--50.7
Wertheim, Becker & Leveson--47.2
Wess, Martin--57.3
Western Printing and Lithographing Co. (John Ferrone)--73.3
Westwood, Howard C., 1909- (Columbia Law Review)--51.5
Wetjen, Albert Richard, 1900-1948--50.7
WEVD (Radio station) New York, N.Y. (Isaiah Sheffer)--47.4
W. H. Allen & Co. (Mark Goulden)--63.5
Wharton, John F. (Paul, Weiss, Rifkind, Wharton & Garrison; Cohen, Cole, Weiss &
Wharton)--46.4, 47.1, 48.2-3, 48.8, 49.1, 52.6-7, 53.5, 54.3-5, 55.5-6, 57.2-3, 57.12, 58.1,
63.6, 64.5, 64.8, 65.1, 65.4, 66.8, 67.6-7, 68.1-6, 69.1, 69.3, 71.7-8, 72.1, 72.4-5, 73.4, 74.7,
75.9-10, 77.5, 78.1, 78.5
What's New (Herbert W. Luthin)--76.10
White, W. A. (The Emporia Gazette)--77.2
White, Walter Francis, 1893-1955 (National Association for the Advancement of Colored
People)--77.1
Whiteford, Julia S.--95.1
Whitehall Productions (Roland Walton)--54.4
Whitehead, Carleton--94.2
Inc.)--67.5, 72.8, 78.1
Whittlestone, Emerson, 1884-1958--74.10
Whitson, John (Meyer and Brown Corporation)--66.7
Who's Who in World Jewry--67.5
Whyte, William Hollingsworth (Fortune)--67.1
Widmark, Richard ("Dick")--55.6, 78.1
Wiener, Alma and Paul--48.3, 50.14
Wigandt-Pfaudler, Mela--54.5
Wiggins, Jim--67.3
Wilcox, Donald--63.4
Wilde, Percival, 1887-1953--47.5
Wilder, Thornton, 1897-1975--92.3
Wilkinson, Max (Samuel Goldwyn, Inc.)--52.6, 57.9
William A. Brady Theatrical Enterprises (William A. Brady, 1863-1950)--73.2, 73.5, 73.7,
74.1, 74.3, 74.5-6, 74.10, 75.5, 75.10
Heinemann (Firm)--46.7, 63.4-5, 64.2
William Morris Agency (Harold Franklin, Helen Harvey, Abe Lastfogel, Nat Lefkowitz,
Judith Raymond, Leonard Sitomer, Jerry Stagg, Albert B. Taylor, John Weber)--51.4, 51.6,
54.1-2, 54.5, 55.7, 57.9, 69.3, 71.8, 72.2-3, 73.4, 75.1, 75.9, 77.6
Williams, Bennett L.--48.9
Williams, Bernie--65.7
Williams, Chester S.--77.3
Williams, Katherine--72.4
Williams, Maynard O. (National Geographic Society)--63.6, 67.4
Wilson, Glenn--58.1
Wilson, Nan--64.4
Wilson, Ollie--76.10
Wilson, Perry, 1916-2009--97.6
Wing, Edward--77.2
Winge, John H.--64.9
Winokur, Beatrice--60.6
Winter, Ella, 1898-1980--76.10
Wirth, Naomi--55.6
Wiseman, Joseph--97.6
Withey, Fred N.--66.7
\[\text{WITI-TV (Television station : Milwaukee, Wis.) (Roger W. LeGrand)--62.9}\]
WNBC-TV (Television station : New York, N.Y.) (John M. Grogan)--67.4
\[\text{WNYC (Radio station : New York, N.Y.)--75.1}\]
\[\text{WNYE (Television station : Brooklyn, New York, N.Y.)--57.2}\]
Wolf, V.--67.1
Wolfert, Helen--76.10
Wolfert, Ira, 1908-1997 (Reader's Digest)--64.5, 67.2, 76.10, 78.1, 92.3, 97.3
Wolff, Sidney A.--52.3, 57.3
Wolfson, Martin--97.6
Wolfson, Victor, 1910-1990--48.3
Woltman, Fred (New York World-Telegram)--50.12
Women's Cooperative Alliance (Catherine Cooke Gilman)--94.7
Women's International League for Peace and Freedom (Mary Gertrude Fendall)--67.1
Wood, Audrey, 1905--77.2
Wood, Charles W.--66.7
Wood, Mabel B.--74.10
Wood, Peggy, 1892-1978 (American National Theatre and Academy)--48.4
Woodward, William E., 1874-1950--64.8
Wooten, Orlando V. (Harvard University)--67.1
Workers' Defense League (Vera Rony)--58.3, 97.4
Workers Modern Library--77.2
Workers' Theatre (Joel Lloyd, Kathryn McKenna, David B. Rossi)--59.13, 77.2
Works Progress Administration. Federal Theatre Project. Play Bureau--47.5, 84.11
World Distributors Ltd.--72.2
World Peaceways (H. J. Barrett)--67.1
Worley, Beulah H.--77.2
Worley, Powell--48.3
Wortman, Doris Nash--67.4-5
Wouk, Herman, 1915--92.4
Wright, Alice--48.9
Wright, Evelyn--48.7
Writers' Board (Frederica Barach, 1904-)--56.4
Writers' War Board (Rex Stout, 1886-1975)--76.10
Wrotte, R. L.--55.6
\[\text{WTMJ (Radio station : Milwaukee, Wis.)--61.10}\]
\[\text{WTTW (Television station : Chicago, Ill.)--47.6}\]
Wunderlich, Reginald--65.4
\[\text{WUOA-FM (University of Alabama) (William A. Nail)--47.4}\]
Wuttke, Edelgard M.--77.7
Wylla, Euphemia Van Rensselaer (The Catholic World)--62.4
Wyler, William, 1902-1981--51.5
Wylie, I. A. R. (Ida Alexa Ross), 1885-1959--70.9
Wyn, Camille Fred--62.1, 74.1
W____, Aline--52.3
Xasper, Miss--62.3
Yamaguchi, Taro--61.8
Yamamoto, Syudi--61.8
Yanagisawa, T.--61.8
Yankauer, Alfred--48.3, 52.3
Yates, Pauline--54.1, 77.7
YAMCA Drama Guild (Paul Gardner)--47.1
Yocum, A. Duncan (Albert Duncan), b. 1869 (University of Pennsylvania)--78.4
Yoffe, Tema--57.3
Young, Harold K. (Peabody, Smith & Co.)--71.9
Young Men's Hebrew Association--57.2
Young Men's and Young Women's Hebrew Association (92nd Street Y [New York, N.Y.])--49.6, 51.5
Young, Michael Dunlop, 1915-2002--78.4, 97.3
Young, Robert--47.1
Young, Roland, 1887-1953--65.6
Young, Stanley, 1906-1975 (American National Theatre and Academy)--48.4, 48.6
Youngson, Robert, 1917-1974--52.8
Zaenglein-Schaffer, Hilda--48.9
Zelenko, Norman (Paul, Weiss, Rifkind, Wharton & Garrison)--47.3, 51.6, 52.6, 55.3-4, 55.7, 62.10, 63.2, 68.6, 72.6, 73.3, 74.7, 75.1, 77.5, 78.2, 78.5
Zell, Harry A.--48.9
Zimands, Gertrude--52.3, 60.6
Zimbalist, Efrem (Curtis Institute of Music)--78.1
Zirker, Elsa Raspa--97.6
Zollars, Harry W.--60.6
Zolotow, Maurice, 1913-1991--78.4
Zon, Henry (Farmer-Labor Leader)--77.2
_____ Adele--61.10, 77.3
_____ Alfred--55.6
_____ Alice--60.6, 67.3-5, 70.10
_____ Aline--50.14, 56.8
_____ Andy--52.7, 67.4-5
_____ Angie--48.3
_____ Armina--67.3
_____ Arthur--57.9
_____ "Aunt Elsie" --77.3
_____ "Aunt Lasa" --77.3
_____ "B" --67.5
_____ Barbara--49.6, 67.2, 77.2
_____ Ben (The Putney School)--67.3
_____ Bessie--64.5, 67.4
_____ Betty--52.3
_____ Bill--48.3, 65.4
_____ "Boof" --67.3
_____ Carol--67.2
_____ Carol and Robert--52.7
_____ Constance--60.6, 65.6, 72.4
_____ Dorothy--55.6
• Dory (Lord & Taylor)--50.11, 77.3
• Edie--52.7
• Edmon and Anne--52.7
• Edna--74.10
• Elva and Berrie--57.3
• Elza and Sam--65.1
• Esther--73.4
• Eva--74.9
• Fannie (Aunt)--60.6
• Fania--63.5
• Francesca--62.11
• Fred--77.3
• Fred (Horace Liveright Publisher)--60.6, 62.11, 71.9
• Frederic--63.8, 67.3
• Gertrude--59.13
• Grace--64.5
• Hallie--72.4
• Harold--64.5
• Harry--67.4
• Hatcher (Columbia University)--71.9
• Hazel--52.7
• Herbert--48.6
• H. H. (S. Appel & Co.)--49.9
• Hilde--67.4
• Horace--62.11
• Irene--67.2
• Jack and Mary--48.3
• Jackie--60.6
• Jed--75.9
• Jo--78.1
• Joe--51.5, 52.3
• John--48.3, 52.4, 52.7
• Josephine--48.3
• Joyce--67.4
• Judy--55.6
• Julia--57.3
• Katherine--65.1, 65.6
• Kathleen--52.7, 64.5, 66.8, 67.5
• Katie--67.4
• Katy--97.3
• La [?]--62.4, 62.11
• Leon--97.5
• Leonard--60.6
• Lewis (American Center of P.E.N.)--67.5
• Lewis--72.5
• Lyon and Lillian--62.11
• Marcel--70.10
• Margaret--48.3, 52.7, 58.1, 65.4, 67.2
• Margo--67.5
• Marion--67.1
• Mary [Servoss?]--48.3, 49.9, 55.6, 58.1, 60.6, 62.4, 62.10, 63.4, 63.8, 67.2-5, 70.10,
76.8, 77.3
• Maureen--67.3, 67.5
• Maurice--52.3, 55.4, 61.7, 62.3, 62.10, 91.9
• Max and Mag--48.3
• Muriel--48.3, 72.1
• Natalie--60.6, 62.3
• Pat--67.5
• Peggy--72.4
• R. F. C., Jr.--48.9
• Phyllis--60.6, 65.6, 76.12
• Polly--67.2-3, 75.5
• Rachel--58.1
• Ray--46.4, 48.3, 67.2
• Rexie--62.11
• Rita--64.5
• Roger--52.7
• Ruth--48.3, 67.2
• Sam--46.4, 47.1, 48.3, 52.7, 57.2, 64.8, 75.10
• Sara (Aunt)--49.9
• "Scottie"--67.4, 78.1
• Sidney--67.2
• Stella--49.9, 62.4-5, 62.11, 65.6, 74.9
• Terry--97.6
• "Ti"--67.3
• Unidentified--46.8, 48.3, 49.4, 49.6, 49.9, 50.14, 52.3, 52.7, 55.6, 56.2, 56.8, 57.3, 58.1, 60.6, 62.1, 62.3-4, 62.11, 63.8, 65.1, 65.4, 66.7, 67.1-5, 71.9, 72.1, 72.5, 74.8, 74.10, 75.3, 77.2-3, 97.5-6
• Unidentified (The American Spectator)--66.6
• Unidentified (The Nation)--66.6
• Unidentified (New York Herald Tribune)--69.8