Descriptive Summary

Creator: Miller, Arthur, 1915-2005
Title: Arthur Miller Papers
Dates: circa 1910s-2013 [bulk 1943-2005]
Extent: 313 boxes (131.46 linear feet), 53 oversize boxes (osb), 34 oversize folders, 4 galley files (gf), 18 restricted boxes, 1 restricted oversize box
Abstract: The papers of American Pulitzer Prize-winning playwright Arthur Miller consist of drafts of published and unpublished plays and other works, personal and professional correspondence, notebooks, photographs, clippings, and family papers which document Miller's writing career—spanning over fifty years—and range of creative output which includes plays, novels, screenplays, short stories, essays, speeches, and poetry.

Call Number: Manuscript Collection MS-02831

Language: Predominately English; some printed material, letters, and documents in Chinese, Danish, Dutch, Finish, French, German, Greek, Hebrew, Hungarian, Icelandic, Italian, Japanese, Korean, Norwegian, Polish, Romanian, Russian, Spanish, Swedish, and Yiddish

Access: Open for research. Researchers must create an online Research Account and agree to the Materials Use Policy before using archival materials. To request access to electronic files, please email Reference.

Use Policies: Ransom Center collections may contain material with sensitive or confidential information that is protected under federal or state right to privacy laws and regulations. Researchers are advised that the disclosure of certain information pertaining to identifiable living individuals represented in the collections without the consent of those individuals may have legal ramifications (e.g., a cause of action under common law for invasion of privacy may arise if facts concerning an individual's private life are published that would be deemed highly offensive to a reasonable person) for which the Ransom Center and The University of Texas at Austin assume no responsibility.
Restrictions on Use: Documents containing personal information are restricted due to privacy concerns during the lifetime of individuals mentioned in the documents. At the request of the Arthur Miller Trust, documents bearing the address, phone number, and fax number of Miller's previous home have been replaced with redacted photocopies. These documents will be open to researchers no later than 31 December 2047. Journals and notebooks that were part of the 1983, 2005, and 2017 accessions are restricted from access and will be open to researchers no later than 31 December 2029. Segments of a writing by Miller entitled "On Marilyn" have been redacted at the request of the Arthur Miller Trust and will be open to researchers no later than 31 December 2029. Some drafts and clippings are on paper that has become brittle and too fragile to handle. In such cases, originals are restricted from use and replaced with photocopied or digital surrogates (boxes R1-R4). Certain restrictions apply to the use of electronic files. Researchers must agree to the Materials Use Policy for Electronic Files before accessing them. Original computer disks and forensic disk images are restricted. Copying electronic files, including screenshots and printouts, is not permitted. Authorization for publication is given on behalf of the University of Texas as the owner of the collection and is not intended to include or imply permission of the copyright holder which must be obtained by the researcher. For more information please see the Ransom Center's Open Access and Use Policies.

Administrative Information

Provenance: The papers belonging to Arthur Miller came to the Ransom Center between 1962 and 2017 in a series of gifts and purchases. Early material that arrived during the 1960s was open for research and described first in the card catalog and later converted to an online finding aid. Miller placed two large accretions on deposit in 1983 and 2005, and these were generally not open for research without permission from Arthur Miller or his estate. In 2017, the remaining material held at Miller's Roxbury, CT home was added to the existing materials at the Ransom Center. These separate accretions were combined, processed, and opened for research in 2019.

Preferred Citation: Harry Ransom Center, The University of Texas at Austin. Arthur Miller Papers (Manuscripts Collection MS-02831).


Processed by: Amy E. Armstrong, Katherine Mosley, 2019
Repository: Harry Ransom Center, The University of Texas at Austin
Biographical Sketch

Arthur Asher Miller was born in New York on October 17, 1915, to Augusta and Isidore Miller. His father owned Miltex Coat and Suit Company, a manufacturer of garments for women. The Millers lived in Harlem until the Great Depression when the family moved to Brooklyn in 1928. Miller graduated from Abraham Lincoln High School in Brooklyn in 1932 before taking a job in an auto-parts warehouse. In 1934, he enrolled in the journalism program at the University of Michigan. His play No Villain won the university's Hopwood Award in Drama in 1936. He graduated from the University of Michigan in 1938 with a B.A. in English, and took a job writing radio plays for the Federal Theatre Project in New York. After the Federal Theatre Project closed in 1939, Miller worked with the folk division of the Library of Congress, recording dialects in North Carolina before returning to New York to continue work writing and adapting radio plays. He published his first novel, Focus, in 1945. In 1947, All My Sons premiered and won the New York Drama Critic's Circle Award for Best Play. Miller received the Pulitzer Prize in 1949 for Death of a Salesman, along with the Tony Award for Best Play.

In 1954, Miller was invited to Belgium to attend a production of The Crucible but was denied a passport by the US government, due to suspicions of Communist sympathies. The House Un-American Activities Committee (HUAC) subpoenaed Miller to testify in 1956. Refusing to provide names of suspected Communists, he was convicted of contempt of Congress but was later exonerated by the United States Court of Appeals.

From 1965 to 1969, Miller served as president of International PEN, and travelled internationally advocating for free speech and the release of imprisoned dissident writers.

Throughout his career, Miller penned dozens of award-winning plays and films including The Misfits, After the Fall, The Price, and Incident at Vichy. His essays appeared in a wide range of publications and anthologies, and he was frequently asked to speak publicly on topics related to social justice and morality. His memoir, Timebends, was published in 1987.

Miller married his first wife, Mary Grace Slattery (1915-2008), in 1940. They had two children: Jane, who was born in 1944, and Robert, born in 1947. Arthur and Mary divorced in 1956. Later that year, Miller married the actress Marilyn Monroe (1926-1962). They were together five years, divorcing in 1961. He married photographer Inge Morath (1923-2002) in 1962. Their daughter Rebecca was born later that year, and their son Daniel was born in 1966.

Arthur Miller died at his Connecticut home on February 10, 2005, at the age of 89.

Sources:

Scope and Contents


The arrangement of the materials closely reflects Miller's own organization of his papers. Where Miller provided a meaningful label for a grouping of material or an unpublished work, that wording was used in the container list and is indicated in single quotation marks. Labels written on any sticky notes were photocopied and the sticky notes housed in polyester sleeves and placed at the front of the new folder.

Series I. Works forms the bulk of the material and consists of 246 document boxes of scripts, drafts, notes, specific performance-related material, adaptations, and film treatments associated with Miller's plays and writings. The works are arranged into two subseries: A. Plays, Screenplays, Radio Plays, and Books, 1936-2013, undated and B. Short Works, circa 1938-2005, undated. Short works include essays, speeches and lectures, eulogies, short stories, memoirs, poems, reviews of books and films, blurbs and introductions for other authors' works, open letters, statements, and other similar writings.

Works within each of these subseries are generally in alphabetical order by published title. The exceptions are categories of writing that are better served by grouping them together by genre (poetry, radio plays, etc.). For example, poetry is listed alphabetically under the letter "p". Each of these groupings has a distinct arrangement governed by the genre: radio plays are filed together by series program title; introductory essays to works by other authors are filed alphabetically by author; eulogies are filed alphabetically by the name of the deceased; poetry is filed together by poem title or grouping; reviews of books are filed alphabetically by the author of the work; and speeches are filed together alphabetically by title (when one exists) or by event when no specific speech title is given.

For unpublished, unfinished, or incomplete works, the title listed is taken directly from any title that appears on a draft; if no drafts of that work have a title, then the title listed is taken from any label written on the file folder and is enclosed in single quotation marks. Usually, these labels are only descriptive (often the name of a character), and Miller never intended them to be the final title. Miller used the term "unfinished" to
mean that he never arrived at a final version of that work, so drafts of an unfinished work may be present as complete typescripts as well as fragments. Miller revisited works over long periods, so dates listed for drafts may have wide date spans, often over several decades.

Materials associated with individual works include drafts (fragments and notes as well as complete drafts), correspondence, production material (such as photographs, programs, posters, reviews and articles), published versions or excerpts, adaptations, translations, and publicity material. For a specific play, production material related to its premiere production is listed first, with subsequent productions grouped by decade and then by year. Correspondence regarding a specific play or production of that play may be located throughout the papers and can be filed with the title of the play as a general correspondence file, within a specific production, or the chronological correspondence in Series II. The Index of Correspondents at the end of this finding aid contains box and folder locations for all correspondence in the collection.

Miller's wife, Magnum photographer Inge Morath, photographed many of Miller's productions. There are often numerous duplicates of specific prints. For preservation purposes, duplicate prints were removed. If a specific print contained different information on the back or if there were differences in processing (such as more or less contrast or different tonality), all of those variant prints are retained. All duplicates are housed in boxes beginning with the letter "D" (such as D1.2). Other notable theatre photographers represented in the papers include Fred Fehl, Eileen Darby, and Alfredo Valente.

Because Miller reworked his plays extensively, numerous folders of "out-pages" and fragments are present. Within each individual draft or folder of material, Miller's original order was retained when evident. Pages appear in the order they were found at the time of processing, even if this does not follow their given by the page numbers. (Thus, if page "17" appeared before page "15," it was left in that sequence). Where groups of pages were clipped together, the groupings were placed together in either a white paper or a polyester sleeve to preserve that grouping.

Many of Miller's manuscripts are brittle and extremely fragile. Due to special handling considerations, all brittle manuscripts are housed together in boxes beginning with the letter "B" (such as B1.2).

More detailed information about specific works in this subseries:

*The American Clock*: The play was extensively revised over many years, and numerous scripts and outpages are present. One version of the play was to be published by Viking Press as *The American Clock: A Mural for Theatre* in 1980, and a printer's copy and bound proofs for that abandoned version are located with scripts. Miller worked on a proposed television miniseries of The American Clock in 1985 and 1986, and used early playscripts and scenes from the play to work on that project; therefore, typescripts of scenes, the Mark Taper Forum script, and possibly other playscripts have notations or edits made at the time of his work on the teleplay. Some playscript pages also are located with teleplay material.
Clara: The dates of the script pages and working drafts reflect two concentrated periods of revision. The earliest notes begin 1974 through 1975. Within the drafts are dated segments and loose pages which are likely out-pages. A one-page typed note dated August 27, 1975 begins with the statement "Burial of a Play" wherein Miller describes his abandonment of the project. Miller returns to the script in 1985 and appears to add reflective notes directly to the earlier draft pages. For example, he evaluates the original text and uses "VG" (likely for very good) for a segment or describes what is or is not working.

The Creation of the World and Other Business: The play had a tumultuous history with changes in script, cast, and director. Harold Clurman was to direct the play and it was to star Barbara Harris and Hal Holbrook. The cast and director had difficulty meshing and the script proved difficult to perform. Ultimately, Clurman resigned from the project, as did Harris. When the play premiered at the Colonial Theatre in Boston under the direction of Gerald Freedman, African-American actor Susan Batson (who was an understudy for Harris) played the part of Eve. Once the production moved to the Eisenhower Theatre at the Kennedy Center, Zoe Caldwell had replaced Batson and George Grizzard played Holbrook's part of Lucifer.

Miller said it took about six weeks to write the original draft of the script, but he reworked it constantly during rehearsals and through each production. The majority of scripts and working draft pages are undated. If any dates appear, they are listed, but that may reflect a single dated page. The complete scripts are also undated. An attempt was made to list the scripts in chronological order based on changes within the script; however, such changes might not have been maintained from script to script, making that process difficult. The script listed as "final" is based on comparing that script with the version published by Viking in 1973. The "first reading" script contained in the embossed notebook dated August 28, 1972 likely contains portions of the original script used during the Boston preview which included actors Barbara Harris and Hal Holbrook, as their names and the names of other actors are listed on the cover page. That script draft also includes many inserted pages dating from November 2 through November 23, 1972, as well as a sketch depicting the play.

The play was ready for production in the 1971-1972 season, but difficulties with casting postponed the opening. The first rehearsal was at the American National Theatre and Academy Playhouse in New York on August 28, 1972. A tryout run was held at the Kennedy Center's Eisenhower Theatre on October 17, 1972.

The review and article clippings for the first US productions are in chronological order to allow a better understanding of this play's complex production history.

The Crucible: Because it is one of Miller's most-produced plays, there are programs, posters, photographs, reviews, and other production material for numerous productions, including many in Germany. Boston University produced the original, unpublished version of the script in 1962 and script comparisons along with Miller's revised typescript pages for that production (directed by Lloyd Richards) are present. A New Zealand production includes costume drawings. Robert Ward's operatic version The Crucible: An Opera in 4 Acts won the Pulitzer Prize for Music in 1962. Also noteworthy is correspondence from Aaron Copland in 1956 about the possibility of his writing an opera of The Crucible. Film scripts, photographs, and other material from Jean-Paul
Sartre's *Les Sorcières de Salem* (1957) and the 1996 film directed by Nicholas Hytner and starring Daniel Day-Lewis are present.

**Fame:** Each draft of the one-act play is quite different from the previous draft. The final draft is more like the first 1969 draft.

**The Golden Years:** An unproduced play first written by Miller from 1939 to 1940, then worked on again from 1969 to 1975. The script was discovered at the Ransom Center by Christopher Bigsby and subsequently reworked by Miller for a BBC Radio 3 production. Therefore, in addition to a 1940 script there is a photocopy of the script made by Ransom Center staff for Miller which contains his handwritten edits and additional pages from 1987.

**The Misfits:** An early manuscript contains Miller's annotation indicating that it is a novel based on his short story "The Misfits" and is a precursor to his screenplay of that work. Miller's "cinema novel" was apparently begun during his work on the screenplay, and some of the screenplay manuscripts might have been used for the novel.

**No Villain** (1935) / **They Too Arise** (1936) / **The Grass Still Grows** (1939): Miller wrote and submitted *No Villain* while at the University of Michigan. It won a $250 Hopwood Award, but was never produced. Miller reworked the play in 1936 and it was retitled *They Too Arise*, which was later reworked again in 1939 and became *The Grass Still Grows*. Though these plays are related, they are viewed as individual works and thus are each listed separately in alphabetical order.

**The Ride Down Mt. Morgan:** Script drafts may be filed under a particular production if it was used for that production or was heavily revised during the production. The notes entitled 'Notes begun July 27/77' were originally in a blue binder and includes typed and handwritten notes.

Miller significantly revised and worked on particular plays during the rehearsals and previews, including *The Ride Down Mt. Morgan*. Miller revised the script again for the American premiere, five years later, at the Williamstown Theatre Festival. Multiple drafts document this process.

**Timebends: A Life:** Within his notes, Miller describes that he began working on an autobiography over several decades, "writing a few pages now and then about various turning points of my life." The "precursors" contain these short anecdotes written as fully as memory permitted at the time of their writing, most between 1974 and 1981. Miller used many of these stories in *Timebends*; however, often in a much revised form.
Pagination is inconsistent, and there are notes detailing printing/pagination errors, as well as notes regarding certain digital copies and the corresponding printed page—the page "on the screen" differed from the printed page. Often, typescript pages were re-numbered—sometimes several times—within a manuscript draft, making it difficult to put pages in the proper sequence.

*Up From Paradise*: A reworked musical version of *The Creation of the World and Other Business*, Miller wrote *Up From Paradise* in collaboration with composer Stanley Silverman who wrote the incidental music for *Creation*. The work-in-progress premiered as *From Creation...* in 1974 at Miller's alma mater, University of Michigan, in place of *American Clock*, which was to have debuted that year in Michigan where Miller was in Residence. In addition to writing the book and lyrics, Miller was also the play's narrator. As with many of Miller's later plays, the script evolved with each performance and each production. In June 1977, Miller staged a revised version of *Up From Paradise* at the Kennedy Center's Musical Production Lab production and in 1981, Silverman and Miller staged a concert-reading at the Whitney as part of the Composers' Showcase.

*The View from the Bridge*: Included in the materials is correspondence regarding the Lord Chamberlain's Office refusal of license and proposed script changes. The play was subsequently produced as a club presentation to avoid the censor's opposition to a kiss between male characters. A bound typescript of a French translation by Marcel Aymé contains a note by Miller regarding "curious Gallic interpolations in the final section." Opera and film adaptations of the work are also represented, and the actor Raf Vallone's career playing the lead role in stage and television productions is well-documented.

Series I. Works, Subseries B. Short Works contains short stories and memoir pieces, as well as essays, speeches and lectures, poems, reviews of books and films, blurbs and introductions for other authors' works, open letters, statements, and similar writings. Most of these reflect Miller's concern with contemporary political and social issues, as well as the theater. Common subjects include the state of American theater, censorship, McCarthyism, and the Vietnam War. Materials relating to a short work are filed under its published title, if any; otherwise, they are filed by any title on a typescript, folder label, or sticky note. Those transcribed titles are indicated by single quotation marks. Miller revisited unfinished short stories at different times, and they can be present in more than one form. For example, manuscripts for "Presence" and "The Turpentine Still" include earlier, longer versions. A work based on Miller's parents titled *The Form* is represented by manuscripts dating from the 1960s to 2003. The monologue "Speech to the Neighborhood Watch Committee" was preceded by playscript and short story versions.

Similarly, Miller's speeches overlap with his essays as he melded material from one into another. For example, his well-known essay About Theatre Language is also present as speeches as well as an afterword to the 1994 published edition of *The Last Yankee*. Introductory essays written by Miller for published texts of his plays are located with the other material for those plays in Subseries A, as are any program notes he wrote. These can include early, lengthier versions that were not used and that are similar to topics discussed in other essays within short works in Subseries B.
Series II. Correspondence is organized into three subseries: A. Family, 1934-2006, undated; B. Chronological, 1933-2006, undated; and C. General Public / Fans, 1950s-2000s. Subseries A. Family correspondence contains one box of letters; most date from the 1930s while Miller was at the University of Michigan, and from the 1940s. Family correspondence is organized alphabetically by correspondent with the bulk being letter exchanges to and from Miller's mother Augusta and his brother Kermit. The largest segment, however, are the letters written by Miller to his wife Mary Slattery while Miller traveled; first, right after their marriage in 1940 when Miller boarded the SS Copa Copa in an attempt to expose himself to experiences that would inspire his writing and later in 1947 and 1948 when he traveled to Europe for the same reason. Many of these letters are brittle and fragile.

Subseries B. Chronological correspondence is primarily professional and includes letters associated with Miller's role as a writer and public figure. This includes letters from agents, publishers, directors and producers associated with his plays and their productions, as well as other writings and publications, publicity, rights information, etc. Due to Miller's role in PEN, political activism, and social causes, there are numerous letters with activists, artists, authors, diplomats, directors, heads of state. A significant volume of letters are requests for appearances and readings, interviews, signed books, charitable donations, etc., as well as from fans, aspiring writers, universities, scholars, and other professional associates.

The organization of the chronological subseries closely mimics Miller's own chronological filing system. Since the materials were received at the Ransom Center over several decades, repetitive groupings were consolidated and organized by decade and then alphabetically by name or subject. Miller's headings for subject files is maintained and indicated by single quotation marks. For folders titled with the letter of the alphabet, letters are arranged alphabetically by surname or corporate entity within the folder; and if there is more than one letter from that correspondent, the letters are in reverse chronological order. Very often, a carbon copy of Miller's response is filed in front of the incoming letter, allowing a more complete picture of the exchange.

Personal and professional letters are interfiled in the chronological subseries. Miller's groupings are not absolute and are not the only possible location for letters from specific correspondents or on certain subjects. For example, Miller categorized requests for interviews, appearances, etc. as "requests" and then divided these into specific categories. However, requests are located throughout the chronological series. Another example, Miller titled a files "famous people," but these files can include letters from correspondents who are also filed elsewhere alphabetically by last name. Letters related to political causes or PEN are also filed throughout this subseries and may be filed by correspondent or by the country that was at the center of the political controversy.

The volume of letters varies by decade. There is very little correspondence during the 1940s and a relatively small amount during the 1950s and with large gaps between years. The fact that the 1960s represents the largest volume, isn't surprising considering that many are related to political movements. The correspondence illustrates the common causes of prominent social critics, celebrity activists, and non-celebrities. Most correspondence in this decade relates to peace movements, nuclear disarmament, ending the Vietnam War, and Israeli and Jewish causes. Though this is a large segment, there are mid-decade gaps. Correspondence in the 1970s and 1980s remains large, but the
volume is significantly smaller in the 1990s and 2000s. Business correspondence between the late 1980s and early 2000s was often conducted via fax machine. As a result, the papers contain a large number of faded faxed correspondence. For preservation purposes, these were photocopied during processing and in extreme cases, some faxes were digitized to enhance the contrast and printouts made.

All correspondents along with the folder location(s) of her/his letters are listed individually in "The Index of Correspondents" at the end of this finding aid.

**Series III. Personal and Professional Material** includes documents relating to Miller's career, personal life, and political activism. It is ordered alphabetically by theme or topic. Two of the most important segments relate to Miller's subpoena to appear before the United States House Un-American Activities Committee and include the FBI's surveillance dossier documenting Miller's political and cultural activities and the numerous files Miller kept to document the "Congressional Investigation."

Miller was elected President of International PEN in 1965 for a four-year term. Once his term ended, he remained active in American PEN and continued work on behalf of the organization. This series includes correspondence, newsletters, memos, reports, statements, research material, and publications related to PEN's defense of writers facing persecution, imprisonment, and other human rights violations throughout the world. Correspondence related to PEN campaigns or from or about exiled or imprisoned writers is also filed within the Correspondence Series in the Chronological subseries. Related writings authored by Miller are filed within short works in Series I.

A significant volume of material relates to awards and honors Miller received and events he attended, frequently with his wife Inge Morath. Any typescripts of speeches given by Miller at these occasions are located with other speeches within short works in Series I.

**Series IV. Works About Miller** is divided into five subseries: A. Scholarly Works, 1949-2005, undated; B Interviews, circa 1940s-2001; C. Educational Materials, 1968-1993; D. Documentary Films, 1978-2002; E. Profile Articles and Clippings, 1949-2005. Theses, dissertations, journal articles, school reports, and similar writings about Miller or his works are listed alphabetically by author within the Scholarly Works subseries. Interview transcripts and published interview clippings are filed in the Interviews subseries and listed alphabetically by author, interviewee, or entity sponsoring the interview. Following that are interviews contained in whole issues of magazines or journals. These are listed alphabetically by periodical title. Educational materials includes teaching packets and films intended for use in school settings and is organized alphabetically by organization. Documentary films includes scripts, research material, interview transcripts, and promotional material for films made for public television and is ordered alphabetically by organization. Profile articles and clippings is the largest segment and is ordered chronologically by decade. Within each decade, the material is arranged by the following categories: general clippings, foreign language press clippings, specific titles used by Miller, and whole issues of periodicals. Many of the clippings from the 1940s and 1950s are brittle and too fragile to handle; therefore, the originals are restricted and replaced with photocopies.
Series V. Photographs is arranged into four subseries: A. Childhood, Early Life, and Family, circa 1910s-circa 1960s, undated; B. Photographs of Miller by Inge Morath, 1960-2002; C. Photographs of Miller by Other Photographers, circa 1940s-circa 2000s; D. Snapshots, 1990s. Subseries A contains portraits and casual snapshots of Miller taken before his marriage to Inge Morath and includes the earliest photos of Miller as a child, as well as his parents as a young couple, and his siblings Joan and Kermit. Photos of Miller as a student at the University of Michigan and his first wife, Mary Slattery, and his children Jane and Robert, are often included as subjects. Of particular interest are the photos taken of Miller in 1940 while conducting fieldwork for the Library of Congress.

The photographs taken by Miller's wife—Magnum photographer Inge Morath—constitute the largest segment of photographs. The subseries is organized by category: Miller at their farm in Roxbury, Connecticut; Miller in other settings; Travel; and Family. Most of the photos depict Miller in casual and candid situations, working with Elia Kazan, planting trees or working in his workshop in Roxbury, entertaining at his home, or traveling. Within each category, the photographs are in chronological order by year, beginning in 1960. Individuals photographed with Miller include: Alexander Calder, Ralph Ellison, Elia Kazan, William Styron, Pablo Neruda, as well as other friends and acquaintances.

Photographs by others is in alphabetical order by photographer and includes such artists as Eve Arnold, Henri Cartier-Bresson, Eileen Darby, Roddy McDowall, Dan Weiner, and others. The photographs in this subseries depict Miller in a professional capacity and were used for promotional purpose, published with magazine profiles of Miller, or other similar venues.

Snapshots are photographs taken by various people—frequently unidentified—that were processed by commercial entities and not professionally developed. These include images of the Millers at their home in Roxbury, travelling, or at events. These are in order by approximate date.

Series VI. Works by Others contains writings that are unrelated to Miller specifically. One segment which Miller titled "Articles of Interest" includes pieces written by or about friends or acquaintances on a variety of political topics. The remaining works were interspersed throughout Miller's papers, sometimes mixed in with his correspondence or other papers. They are in alphabetical order by author.

Series VII. Notebooks and Journals includes Miller's notebooks and journals dating from the 1940s through 2005. The notebooks are not listed in any particular order, but are generally chronological. For each notebook, any labels or titles that were written by Miller on the cover or spine of the journal or notebook is listed in single quotation marks. A general description of the contents then follows. The notebooks often contain the earliest versions and drafts of his plays and other works. He used these pages to reflect on his writings and to clarify his thoughts and intentions as part of his writing process. These journals also include diary entries, dream descriptions, jottings, personal notes, writing ideas, letter drafts, and similar material. In later life, Miller returned to these notebooks and found renewed inspiration for works he had previously abandoned. It's not uncommon to find notes dated decades later added to the original entries.
In some cases, when a journal is dedicated predominately to one or two single major works, the journal description is also included under the titles for those works in Series I. Works. The notebooks that were owned by the Ransom Center and previously open for research are available to researchers. Notebooks, as well as some identified journal-like notes and folders, that were part of the 1983, 2005, and 2017 accessions are restricted from access by the Miller estate and will be open to researchers no later than 31 December 2029.

Related Material

For additional materials related to Arthur Miller at the Ransom Center, see the Arthur Miller Collection, Joseph Abeles Studio Collection, Stella Adler and Harold Clurman Papers, Alfred A. Knopf, Inc. Records, Maxwell Anderson Literary Photography File, Boris Aronson Scenic Design Papers, John Russell Brown Papers, Commentary Magazine Archive, Pascal Covici Correspondence, Robert Downing Papers, English Stage Company at the Royal Court Theatre Correspondence, Elliott Erwitt Photography Collection, Fred Fehl Theater Collection, Mel Gussow Collection, John Gassner Collection, Anne Jackson and Eli Wallach Papers, James Jones Papers, Willard Maas Collection, Mad Men Collection, Norman Mailer Papers, David Mamet Papers, Ian McEwan Papers, Nicolas Nabokov Papers, PEN Records, Peter Blum Edition Art Collection, Elmer Rice Papers, Samuel French, Inc. Correspondence, Edith Sitwell Collection, Warren Skaaren Papers, and Edward Weeks Papers.

For additional materials related to Inge Morath at the Ransom Center, see the Abraham Aronow Photography Collection, Anne Jackson and Eli Wallach Papers, James Jones Papers, Magnum Photos, Inc. Collection, Norman Mailer Papers, and Robert Payne Collection.

Archives with important holdings related to Arthur Miller include Columbia University, Harvard University's Houghton Library, the audio recordings at Library of Congress American Folklife Center, Library of Congress Manuscripts Division, New York Public Library, University of Delaware Special Collections, University of Michigan's Bentley Historical Library, and Yale University's Beinecke Rare Book and Manuscript Library.

Separated Material

The following materials were transferred for specialized housing or description:

Books owned by Arthur Miller were transferred to the Ransom Center Library.

Personal effects were transferred to the Center's Costume and Personal Effects Collection.

Unpublished, non-commercial audio recordings were transferred to the Center's Sound Recordings Collection.
Unpublished, non-commercial video recordings were transferred to the Center's Moving Image Collection.
Computer disks were transferred to the Center's Electronic Records Collection.

Index Terms

People
Miller, Rebecca, 1962-.  
Morath, Inge.

Organizations
Magnum Photos.
PEN America.
PEN (Organization).

Subjects
Arab-Israeli conflict.
Blacklisting of authors--United States.
Censorship.
Cold War--Political aspects.
Depressions--1929--United States.
Dissenters, Artistic
Dramatists.
Plays.
Protest movements.
Theater.
Series I. Works, 1936-2013, undated

Subseries A. Plays, Screenplays, Radio Plays, Books, 1936-2013, undated

2 by A.M. (double-bill performance of Some Kind of Love Story and Elegy for a Lady under the title '2 by A.M.' at the Long Wharf Theatre in the U.S. and as 'Two-Way Mirror' in England—see also those titles)

Productions

Long Wharf Theatre (New Haven, Connecticut, October-December 1982)

Script, December 1982

Production scripts, 1982

'Casting.' Head shots, bios, schedule, August 1982

'Sets.' Set designs by Hugh Landwehr, 1982

Production schedule, 1982

Program, articles and reviews, 1982

Production photograph by Inge Morath, 1982

To the Actors in These Plays [unclear if this was read at a production or was intended to be included in a published edition]. Typescript with edits, undated

Italy (Teatro OUT OFF, Milan, 1990). Production photographs, brochure, flyer, 1990


Published Texts

S. Fischer Verlag (German, 1983). Copy of Long Wharf Theatre script with edits, 1983

After the Fall (play)

Script Pages and Notes (working drafts, fragments, incomplete segments, discarded pages)

Notebooks (early handwritten drafts, notes)
See two notebooks filed with The Misfits. Notebook contains notes for The Misfits, as well as After the Fall, January 1958.

'1959' / 'After the Fall' / 'Mick's testimony scene' / 'On de Tocqueville' / 'On a funeral in Bed-Stuy' / 'Crime & Punishment' / 'Music for the Deaf (cont., Nov 59)' Contains 'On Ideology;' After the Fall; 'Crime and Punishment;' Music for the Deaf (precursor to The Price and After the Fall); Rojas story; Isolate; On Finding the Old Photographs; untitled story and poem; personal jottings, November 1959-September 1960

'Restricted

Container 160.13-14

'After the Fall, etc.' Contains journal entries regarding separation from Marilyn Monroe and relationship with Mary Slattery and Inge Morath, his mother's death; personal jottings, including Prayer for the Dearly Troubled; After the Fall; Rojas story; Snowfall, November 1960-June 1961

'Restricted

Container 305.1

'Bomb play' / 'Verses' Contains personal jottings; Suffering; Country Night; untitled poems; precursor to The Price and After the Fall, June 1961

'Restricted

Container 305.2

'Fall' 'End Aug 3, 63.' Contains After the Fall, April-August 1963

'Restricted

Container 305.3

'Fall' 'Begun Aug. 18, 63.' Contains After the Fall, August-October 1963

'Restricted

Container 305.4

'Fall.' Contains After the Fall; The Man Who Had All the Luck (film); September 1962-March 1963

'Restricted

Container 305.5

'Important book' / 'Vichy' / 'Fall movie I' / 'Auschwitz' / 'Greek notes' / 'Russian notes' / 'Play notes.' Contains Rojas; jottings; draft of letter regarding production date; notes regarding Frankfurt Auschwitz trials; notes regarding Italian production of After the Fall; 'Delphi and Power', The Hypocrits (play), 'UN Story / The Last Army,' Incident at Vichy; After the Fall (film); notes about Russia; draft of letter to President Johnson; On Heroism; The Creation, January 1964-March 1965

'Restricted

Container 306.1

'II Fall screenplay.' Contains thoughts 'after seeing Crucible;' The Crucible; 'Times piece - Of Time and Place'; After the Fall (film); 'View piece;' untitled poem; 'Speech Yugoslavia'; journal entries regarding play writing, April 1964-April 1965, undated

'Restricted

Container 306.2

Handwritten notes, 1962-1963

Container 32.10
'Bundle 1.' Includes note possibly written by Marilyn Monroe in 32.11; typescript fragments, discarded pages, January 1963, undated

Container 32.11-13

'Bundle 2.' Typescript fragments, discarded pages, April-June 1963, undated

Container 32.14, 33.1-2

'Bundle 3'

Page with set sketch on one side and motion sketch with annotation by Miller stating it was likely drawn by Kazan, 1963

Container 33.3

Typescript fragments, discarded pages, outline notes, October 1962-December 1963, undated

Container 33.4-6

'Bundle 4.' Typescript fragments, discarded pages, notes, undated

Container 33.7

'Bundle 5.' Typescript fragments, discarded pages, notes, undated

Container 33.8, 34.1-2

Bundle 6. Mostly discarded pages, notes, October-December 1963, undated

Container 34.3

Rejected pages from Act I (prior to second typing), October 1963

Container 34.4

Script Drafts (complete drafts of entire play or individual acts)

Act II. Typescript with edits, August 1963

Container 34.5

Act II. Typescript with edits, November 1963

Container 34.6

Correspondence


Container 34.7

General and fan mail

1963

Container 34.8

1964; also opening night telegrams, notes to Inge Morath and Elia Kazan

Container 34.9

1965

Container 34.10

1970s

Container 35.1

1980s

Container 35.2
1990s

'After the Fall project' (unrealized filmstrip project called The Making of a Play). Correspondence, contract, 1970-1971

Productions

Premiere production

Lincoln Center Repertory Company (ANTA-Washington Square Theatre, New York City), 1964

Script. Acting version with extensive revisions [contains printer's marks used for Viking Press published edition], corrected 19 January 1964

Script. Acting version [clean copy], corrected 27 July 1964

Stage set sketches by Jo Mielziner, July 1963; Floorplan of "tent" stage at the ANTA-Washington Square Theatre, undated

Rehearsal production notes, 1963

Production photographs

Opening night. Photographs, contact sheets by Dennis Stock, 1963

Working with the script, rehearsal, and production. Photographs by Inge Morath, 1963-1965

Inge Morath photo requests, 1963

Opening Gala. Program, clipping, January 1964

Programs, 1963-1964

Reviews and articles, 1963-1964 *Brittle originals restricted and replaced with photocopies

Serials (whole issues)

Encore (January-February 1964)
Miller, Arthur, 1915–2005

Life (7 February 1964)

New York Herald Tribune (19 January 1964)

Newsweek (3 February 1964)

Oggi Illustrato (Italy, 28 November 1963)

Theatre Arts (October 1963, January 1964)

Swiat (Poland, 28 February 1965)

Cast recording album liner notes, undated

'Miscellaneous.' List of foreign productions, note and messages, Christmas card, theatre seating diagram, list of friends and family to attend opening performance, brochure of sermon 'Adam and Eve and Arthur Miller' by Harry B. Scholefield, list of foreign openings, 1964

1960s

U.S. National Tour

Production photographs, 1964

Reviews and articles, 1964–1965

Burgtheater (Vienna, Austria, 1964). Programs, reviews and articles, 1964

Düsseldorfer Schauspielhaus (Germany, 1964). Programs, 1964


Slovak National Theatre (Bratislava, Slovakia, 1964)

Program, 1964

Po Páde. Poster [two copies], 1964

Slovenian National Theatre (Ljubljana, Slovenia, 1964–1965). Program, 1964

Teatro Eliseo (Rome, Italy, 1964)
Program, reviews and articles, 1964

Dopo la Caduta. Poster [large broadside; in two pieces, damaged]

Dopo la Caduta. Poster [medium playbill; two copies; one moldy and unframed due to damage]

Teatro del Bosque (Mexico, 1964)

Production photographs, 1964

Reviews and articles, 1964

Scrapbook with program, clippings, and production photographs, 1964

Teatro Maria Della Costa (São Paulo, Brazil, 1964). Program, production photograph, reviews and articles, 1964

University Great Hall (Johannesburg, South Africa, 1964). Programs, reviews and articles, 1964

Kungliga Dramatiska Teatern (Royal Dramatic Theater) (Stockholm, Sweden, 1964). Production photograph, program, 1964


Cameri Theatre (Tel Aviv, Israel). Program, 1965

Schauspielhaus Zurich (Switzerland, 1965). Program, 1965

Teatr Dramatyczny (Warsaw, Poland, 1965). Program, reviews and articles, whole issue of Swiat, 1965

Teatro Stabile di Genova (Italy, 1965/1966)

Program, 1965-1966

Medal for the 400th performance of After the Fall, 1965 *Separated to Personal Effects Collection

Actors Inner Circle (Phoenix, Arizona, 1966). Program, reviews and articles, 1966

Studio Theatre of Paris (France, 1966)
Letter, production photographs, program, article, 1966

Poster, 1966

Théâtre Royal du Parc (Brussels, Belgium, 1967)
Production photographs, 1967

Letter, reviews and articles, program, 1967

Après la Chute. Poster, 1967

Various German venues. Program, reviews and articles, letter, 1967-1970

1970s

National Theatre (Hungary, 1971)
Production photographs, 1971

A Bűnbeesés Után. Poster, 1971


Williamstown Theatre Festival (Massachusetts, 1977). Program, 1977

1980s

Arena Stage (Washington D.C., Hong Kong, 1980). Reviews and articles, 1980

South Africa (tour at the Alexander Theatre [Johannesburg], State Theatre [Pretoria], 1981). Letter with program and reviews; Reviews and articles from Leonard Schach, 1981


Playhouse 91 (New York, 1984)
Script [clean copy], revised February 1983
Rehearsal production notes to John Tillinger and Frank Langella, 1983

Production photo by Inge Morath, 1984

Program, reviews and articles, notes from cast, 1984

Poster (two copies; one mounted on board, one unframed), 1984

Lyric Theatre, (Belfast, Northern Ireland, 1989). Correspondence, program, reviews and articles, 1988-1989


1990s


Script with cues, 1990

Letter from Blakemore with image for set, draft of performance schedule, 1989; Letter to Simon from Miller with reviews, 1990

Reviews and articles, 1990

Poster, 1990


Duceppe Theatre Company (Montreal, Canada, 1994)

Production photographs, 1994

Après la Chute. Poster, 1994

2000s


Fountain Theatre (Los Angeles, 2002). Brochure, flyers, 2002
Roundabout Theatre (New York, 2004). Cast photo [removed from engraved frame housed in osb 1], program, issue of magazine Front & Center (Summer 2004), 2004

Other U.S. Productions. Articles and reviews, programs, 1967-circa 2000s

Other International Productions. Articles and reviews, programs, 1981-1993

Unidentified performance. Production photographs, circa 1960s-1970s

Published Texts [book-length, serialized versions]


Viking Press (1964)

Galley first proofs, 1964

Galley proofs of original script with edits, 1964

Book jacket proof, 1964

Catalog (September-November 1963), 1963


Viking Press (Revised, Final Stage Version, April 1964). Typesetting copies with edits, 1964

Saturday Evening Post (1 February 1964)

Text of play in whole issue, 1964

Foreword to After the Fall by Miller [published first with article and then reprinted in other publications]. Typescript, undated

Text comparison between versions published by Penguin (final stage version) and in Arthur Miller's Collected Plays, Vol. II, undated

'Foreword to After the Fall.' Typescript, undated

Correspondence, 1973
Translations

Apres la Chute. French translation by Eric Kahane. Typescript, letter, 1964

Apres la Chute. French translation by Henri Robillot. Typescript, circa 1960s

Na de Zondeval. Dutch translation by Bert Voeten. Typescript, circa 1960s


Adaptations

Screenplays (unrealized)

Screen treatment. Typescript, undated

Draft by Miller [collaboration with Abby Mann]. Typed pages and incorporated portions of the published play, circa 1965 [date scratched out], undated

'Penultimate draft' by Miller [collaboration with Abby Mann]. Revised typescript segments, undated

Screenplay by Abby Mann. Typescript with revised pages and edits by Miller, undated

Screenplay by Miller [unclear if Mann contributed to this version]. Typescript with edits [some pages missing], revised segment, undated

Screenplay by Miller [unclear if Mann contributed to this version]. Photocopy typescript, undated

Screenplay [appears to be by Abby Mann]. Typescript, 3 February 1970

Screenplay by Miller and Abby Mann. Typescript (two clean copies), 29-30 June 1971

Screenplay by Abby Mann [unclear if Miller contributed to this version]. Typescript, undated; Note from Mann, 1983

'Movie correspondence,' 1964-1970, undated

After the Fall (television movie, aired on NBC, 1974)
All My Sons (play)

Script Pages and Notes (working drafts, fragments, incomplete segments, discarded pages)

'Working notebook,' undated

'First writing of the play.' Handwritten notes and dialogue, undated

'Play notes: Some Welded Cylinder (A Crack in the Cylinder).' Handwritten pages, undated

Typescript fragments and notes, undated
Articles about accusations of the play as communist propaganda, 1947, 1961

Productions

Premiere production. Coronet Theatre (New York City, 1947)

Preview. Colonial Theatre (Boston, Massachusetts, 1947). Reviews mounted on scrapbook paper with clipping of Miller's essay On Sincerity in the Theatre, 1947

Scenic sketch (watercolor and gauche on paper mounted on board) by Mordecai Gorelik, undated

Production photographs and contact sheets by Bernie Aumuller and Graphic House (including Eileen Darby and Lisa Larsen), 1947

Publicity photographs by Talbot, 1947

Flyer, undated

Poster (unframed), 1947

Reviews and articles, including whole issue of Life (10 March 1947) and Saturday Review galley proofs of New Talents and Arthur Miller, 1947

*Original clippings restricted and replaced with photocopies

Scrapbook with program and clippings, 1946-1947; includes clipping of Miller's article On Sincerity in the Theatre

'Early scrapbook.' Reviews and articles, 1947

1940s

Teatro Quirino, Maltagliati-Gassman Company (Rome, Italy, 1947)

Tutti miei figli. Poster, 1947

Production photographs, 1947

Theater am Schiffbauerdamm (Berlin, Germany, 1949). Program, 1949

Theatre of the Vieux-Colombier (Paris, France, 1949)
Production photographs (one by George Henri), 1949

Program and reviews, 1949

1950s

University of Miami Theater (Miami, Florida, 1950). Program and review, 1950

Teatro El Nacional (Buenes Aires, Argentina, 1950). Production photographs, 1950

Players Guild (Bombay, India, 1951). Program and reviews, 1951

Trinity Theatre and Gate Theatre (Dublin, Ireland, 1954). Letter and reviews, 1954


Highfield Theatre, Cross Right Stage (Falmouth, Massachusetts, 1954). Program, 1954

Mills Theatre (New York City, 1956). Program, undated


Teatro del STIC (Mérida, Yucatan, Mexico, 1959). Program, 1959

1960s

Theater in der Josefstadt (Vienna, Austria, 1961). Program and reviews, 1961

Indian National Theatre (Bombay, India, 1964). Scrapbook, including production photographs, 1964

Ester Rachel Kaminska State Jewish Theatre (Yiddish) (Warsaw, Poland, 1965)

Production photographs (including Miller), 1965

Wszymscy moi synowie. Poster, 1965
Program, 1965

Nowy Theatre (Poznań, Poland) and Juliusz Osterwa Theatre (Lublin, Poland) (1969)

Wszyscy moi synowie. Two posters (two different designs), 1969

Programs and reviews, 1969

1970s

Boise State College (Boise, Idaho, 1970). Letters, reviews and articles, 1970

Stefan Jaracz Theatre (Olsztyn, Poland), Ziemi Mazowieckiej Theatre (Warsaw, Poland), and Aleksander Węgierki Drama Theatre (Bialystok, Poland), 1971

Wszyscy moi synowie. Posters (three posters), 1971

Programs, February-June 1971

Akademietheater (Vienna, Austria, 1971). Program, 1971


Roundabout Theatre Company (New York City, 1974)

Program for Gala Inaugural Performance, 28 October 1974; Season brochure, 1974-1975

Reviews, 1974

Alexander Theatre, Performing Arts Council of the Transvaal (PACT) (Johannesburg, South Africa, 1975). Reviews, 1975

Cameri Theatre (Tel Aviv, Israel, 1976, 1978)

Production photographs, 1977, undated
Scrapbook of production photographs, presented to Miller to commemorate the production in Jerusalem on 18 December 1976, in the presence of the President of Israel Ephraim Katzir

Photographs taken during Miller's visit to Israel; letter, 1977

Poster/Flyer (four copies), 1978

Poster (different design than above), undated

Program and review, 1976, 1978


1980s

Colston's School (Bristol, England, circa 1980). Program, undated


The Lyric Stage (Boston, Massachusetts, 1981). Program, 1981


Photograph of theater notice, 1982

Poster (four copies [one mounted]), 1981

Letters, reviews, and articles, 1981, 1982


Ensemble Theatre at the Sydney Opera House (Sydney, Australia, 1983)

Production photographs, press release, program, and reviews, 1983

Poster, 1984
Performing Arts Council of the Transvaal Afrikaans Company (PACT) (South Africa, 1984) (in Afrikaans)

My Seuns. Poster, 1984

Program and reviews, 1984

Teatro Municipal General San Martín (Buenos Aires, Argentina, 1984)

Letter, 1984

Program, 1984

Todos Eran mis Hijos. Poster (two copies), 1984


Premiere invitation, programs, and reviews, 1986-1987

Wilbur Theater (Boston, Massachusetts, 1987). Reviews, 1987


Photograph of Miller with cast and crew, including director José Ferrer, July 1987

Reviews, 1987

Madách Kamara (Budapest, Hungary, 1987). Photographs of set and program, 1987

Royal Exchange Theatre Company (Manchester, England, 1988)

Program, pamphlet, and reviews, 1988

Royalty statement, 1988
Vasil Drumev Dramatic Theatre (Shumen, Bulgaria, 1988).
Correspondence, production photograph, and program, 1988

Beauvais Theatre (Beauvais, France, 1989)
Invitation and information packet, 1989
Ils etaient tous mes fils. Poster, 1989

Teatro Giulio Cesare (Rome, Italy, 1989)
Erano Tutti Miei Figli. Poster (two copies), 1989
Program and reviews, 1989

1990s
Birmingham Repertory Theatre (Birmingham, England, 1990)
Production photographs and reviews, 1990
Program and flyer, 1990

Dallas Theater Center (Dallas, Texas, 1991). Program, 1991

Compagnie Jean Duceppe (Montreal, Canada, 1991). Production photographs, undated

Göteborgs Stadsteater (Gothenburg City Theatre) (Gothenburg, Sweden, 1991)
Production photographs, undated
Program, flyer, and reviews, 1991


Beer Sheva Municipal Theatre (Beer Sheva (Beersheba), Israel, 1992)
Production photographs and program, 1992
Poster (two copies), 1992
Reviews, 1992
Alborg Theater (Alborg, Denmark, 1993). Program and reviews, 1993  Container 45.18

A Noise Within (Glendale, California, 1994). Program, flyer, and reviews, 1994  Container 45.19

Winsome Theatre Company at 120 West 28th St. (Manhattan, New York City, 1995 or possibly 1978, 1989, or 2000). Flyer, undated  Container 45.20

Rogaland Teater (Stavanger, Norway, 1995). Letter, program, and reviews, 1995  Container 45.21

Roundabout Theatre Company (New York City, 1996)

  Cast photograph, 1997 [removed from engraved frame housed in osb 1]  Container 45.22, osb 1

New England Repertory Company (Franklin, Massachusetts, 1997). Program, 1997  Container 45.23

Auckland Theatre Company (Auckland, New Zealand, 1997)

  Poster, 1997  Container osb 33

  Program, flyer, and reviews, 1997  Container 45.24

Theatre van het Oosten (Arnhem, Netherlands, 1998)

  Al Mijn Zonen. Poster with letter, 1998  Container 45.25, osf 16

  Program and flyers, 1998  Container 45.26

Teatre Romea (Barcelona, Spain, 1999). Flyer and review, 1999, 2000  Container 45.27

Beit Lessin Theatre (Tel Aviv, Israel, 1999)

  Advertisement clipping, 1999  Container osb 38

  Two posters (same design; two sizes), 1999  Container osf 3

  Program, 1999  Container 45.28

2000s

Postcard of production photograph, 2000  Container 46.1
Program, reviews, and article, 2000, 2001  Container 46.2

Ensemble Theatre (Sydney, Australia, 2002)
Program and flyer, 2002  Container 46.3
Reviews, 2002  Container 46.4

Guthrie Theater (Minneapolis, Minnesota, 2002). Program, 2002  Container 46.5

Abbey Theatre (Dublin, Ireland, 2003)
Program and flyer, 2003  Container 46.6
Review, 2003  Container 46.7

Stockholm City Theater (Stockholm, Sweden, 2006)
Program, 2006  Container 46.8
Reviews, 2006  Container osb 38

Teatro Helénico (Mexico City, Mexico, 2009)
Production photographs, November 2009, 26 electronic files: JPEG, 1 electronic file: PSD  Electronic-file
Todos Eran mis Hijos. Poster, 2009  Container osf 3
Program and advertising flyers, 2009  Container 46.9
Reviews, 2009  Container osb 36

National Theatre of Bucharest (Bucharest, Romania, 2009)
Production photographs, September 2009, 747 electronic files: JPEG  Electronic-file
Program and reviews, 2009  Container 46.10, osb 38

Toneelgroep Amsterdam (Amsterdam, Netherlands, 2010)
Al mijn zonen. Poster, 2010  Container osf 3
Program and flyer, 2010


Undated

Racine Theatre Guild (Racine, Wisconsin). Program, undated


Other International Productions. Reviews and articles; Stockholm postcards, 1948-2001

Published Texts

Reynal and Hitchcock (1947)

Publishing contract, 1947

Printer's copy of typescript with original title All Thy Sons crossed out, undated

German school edition. Correspondence, 1958

Literary Cavalcade, vol. 25, no. 1, October 1972. Whole issue

Translations


Erano Tutti Miei Figli. Italian typescript by Masolino d'Amico, 1989

Tutti Miei Figli. Italian typescript, 1947

Adaptations

Film (Universal Pictures, 1948)

Contract, 1947

Screenplay by Chester Erskine. Typescript, 24 July 1947
Reviews, 1948


Television (Play of the Week, Granada TV Network, 1958)

Camera script of teleplay by Stanley Mann, May 1958

Clippings, 1958


Television (French). Correspondence, 1969


Opera by James Legg

Correspondence, proposal, and libretto excerpts, 1998-1999

Music and libretto for Two Excerpts, June 1998

Music and libretto for Three Excerpts, 1999

Television (Italian, undated). Clippings, undated

**The American Clock** (play, inspired by Hard Times by Studs Terkel)

Notebooks

'2nd,' 6 July 1970-25 January 1971; with Roxbury Garage (dialogue) RESTRICTED


Typescript fragments with edits and notes

Undated
15 April 1970; 16, 22 and 30 May 1970; undated

13 June 1970, undated

7 and 10 August 1970, undated

'Quinn – good,' undated

18 January, 15 and 28 April 1971 (with one annotation in unidentified hand dated 5 February 1985)

15 May 1971, undated

15 May, undated

28 May 1971, undated

October 1979

Undated

20 March 1980, undated

'Changes for production April 1980 NYC,' 20, 24, 30 March; 6, 11, 18 April; 14 May 1980

'Section [revisions] for CBS,' undated

Undated

29 September 1980, undated. With edited photocopy proof pages from proposed Viking edition, 28 and 29 August, undated

'Doris/Sidney scene,' undated

Undated

'Revision 14 March 1984'

Revision pages, 14-29 April 1984

Handwritten notes, undated

Scripts

'Original draft of first act.' Two complete carbon copy and photocopy typescripts; original typescript fragment titled 'A Piece of String / Calling Quinn,' undated
Copy of edited typescript of Act II, 22 and 30 May 1970, undated. With incomplete duplicate set

Scenes from version with historical judge and Quinn as main protagonist (later used in writing television miniseries adaptation). Composite original and photocopy typescript pages with edits, along with explanatory note by Miller—see also television adaptation 'TV outline and mss. with notes' folder for photocopy fragments, one with note 'Removed Sally Rand scene 7 April 1985'

'Xerox of copy which Studs Terkel marked.' Typescript with edits, undated

Typescript with edits, titled The American Clock: A Mural for Theatre, undated

'1st revised version for Clurman Theatre March 1980.' Typescript and photocopy, titled The American Clock: A Mural for Theatre, undated

Photocopy typescript of 1st revised version for Clurman Theatre, with 'ENS's copy comments and queries transferred to setting manuscript' for unpublished Viking Press edition

'Production Duplicate;' '2nd version of manuscript all changes incorporated into setting manuscript.' Photocopy of typescript with edits and copy edits for unpublished Viking Press edition, titled The American Clock: A Mural for Theatre, 15 April 1980

Typescript (original of Production Duplicate) with edits, titled The American Clock: A Mural for Theatre, 18 April 1980. With loose revision pages, 2 and 14 May 1980

'Harold Clurman Theatre version.' Prompt script titled The American Clock: A Mural for Theatre, undated

Typescript with edits, titled The American Clock: A Mural for Theatre, undated

Printer's copy for unpublished Viking Press edition, undated. With typesetting pages for changes to galleys, undated


Bound typescript with edits, undated

Bound typescript. Two copies with variant edits, undated

Typescript with edits, possibly 26 October

'A rehearsal script.' Typescript with edits, undated

'Final Revised Version.' Typescript, undated

Photocopy fragment, undated

Mark Taper Forum script 'with TV Notes.' Typescript with edits, titled The American Clock: A Stage Mural, 7 April 1984. With additional typescript pages of opening of teleplay, undated—see television adaptation scripts

'Mark Taper version, later the basis of the National Theatre production.' Typescript with edits, 14 April 1984

25 January 1988. Two typescripts with edits (one with additional edits and insert pages) used as setting copy for The Archbishop's Ceiling and The American Clock: Two Plays (Grove Press, 1989)—see The Archbishop's Ceiling and The American Clock: Two Plays

Signature Theatre Company script, titled The American Clock: A Vaudeville. Bound typescript with 'some notes, observances, and questions answered by Arthur Miller,' word and phrase definitions, time lines, characters and scenes chart, and list of staff, 1997

Correspondence

General, 1974-1988, undated

Terkel, Studs. 1971, undated

Productions

Proposed performance of scenes as a work in progress. The University Players at the University of Michigan (Ann Arbor, Michigan, 1974)

Flyer, 1973

Clippings from Miller's time at The University of Michigan as an adjunct theater professor-in-residence, 1973

Preview production. Harold Clurman Theater (New York City)

Invitation; program (with Ride Down Mt. Morgan handwritten notes on verso), May 1980

Poster (nine copies of the same design but with color variations), 1980

Poster (different design), 1980

Premiere production. Harold Clurman Theater Production at the Spoleto U.S.A. Festival, Dock Street Theater (Charleston, South Carolina, 1980)

Flyer and program, May 1980

Reviews and articles (international), 1980

1980s

Morris Mechanic Theater (Baltimore, Maryland, 1980). Reviews and articles, including typescript draft of William Schriver's Views & Reviews for WBAL radio, 1980

Harold Clurman Theater Production, Biltmore Theatre (New York City, 1980)

Correspondence, 1980

Production photographs by Inge Morath, 1980

Programs, November 1980

Reviews and articles, 1980

Teatro Stabile di Genova (Genoa, Italy, 1981) (touring, 1982)

Introduction (about the Depression) by Miller for program. Typescript 'for Italian Clock at Genova / Later slightly revised,' 2 January 1984

Reviews, 1981; list of number of performances by city

Teatro Argentina (Rome, Italy, 1982)

Telegram, 1982
Reviews, 1982

Theater Basel (Basel, Switzerland, 1982). Program and reviews, 1982

Schauspielhaus Nuremberg (Nuremberg, Germany, 1982). Program and reviews, 1982

Volkstheater Rostock (Rostock, Germany, 1982). Review, undated


Royal Dutch Theatre (KNS) (Antwerp, Belgium, 1984)

De Jarren Dertig. Poster (unframed), 1984

Program, 1983

Mark Taper Forum, Olympic Arts Festival (Los Angeles, California, 1984)

Poster (two copies; one unframed), 1984

Photographs (Miller with Gordon Davidson and in production meeting with Davidson and members of cast), undated

Program, 1984

Reviews, 1984

Gekidan Haiyuza (Tokyo, Japan, 1986)

Letter, production photographs, and reviews, 1986

Poster (four copies), 1986

Program and flyer, 1986

National Theatre (Cottesloe Theatre and Olivier Theatre) (London, England, 1986)

Photographs (including one inscribed by Marsha Hunt), undated

Program and brochure (Cottesloe), 1986
Reviews and articles (Cottesloe), 1986

Reviews (Olivier), 1986, 1987

Williamstown Theatre Festival (Williamstown, Massachusetts, 1988). Program and article, 1988

Huntington Theatre Company, Boston University (Boston, Massachusetts, 1988). Letter, program, and reviews, 1988

1990s


Schauspiel Bonn (Bonn, Germany, 1995). Flyer; program, inscribed to Miller and signed by cast, 1995

Stadttheater Würzburg (Würzburg, Germany, 1997). Program, 1997

Signature Theatre Company (New York City, 1997)

Contact list and handwritten notes by Miller, September 1997, undated

Performance notes at Signature rehearsal. Handwritten pages, 4 October 1997

Photograph of cast, undated

Production photographs by Inge Morath, 1997

Program, flyer, and ticket, 1997

Reviews, 1997

Tyrolean State Theatre (Innsbruck, Austria, circa 1997). Program, undated

Published Texts—see also The Archbishop's Ceiling and The American Clock: Two Plays

Dramatists Play Service. Photocopy page proofs with edits and inserts, undated; original of one page with edits

Methuen paperback book cover proof, 1983


Adaptations

Television miniseries (adaptation by Miller for Linda Yellen and Lorimar Telepictures, never produced)

'Scene book and tv breakdown.' Typescript summary of Hard Times; typescript with edits of scene breakdown of teleplay; typescript scenes; handwritten notes on scenes, 12-13 February 1985, undated

Mark Taper Forum Script 'with tv notes.' Typescript of stage play with edits, titled The American Clock: A Stage Mural, 7 April 1984. With additional typescript pages of opening of teleplay, undated

'TV outline and mss. With notes.' Typescript outline with edits; duplicate typescript with edits; fragments of typescript outline; photocopies of early play script pages, including scenes from version with historical judge and Quinn as main protagonist and pages from 1st revised version for Clurman Theatre, 9 April and 5 June 1985, undated

'Lorimar scripts with notes.' Typescript of Arthur Miller's Rough Draft with edits, 23 August 1985; typescript duplicate of Final Revised Version of stage play labeled 'Script A', undated; typescript notes on Script A; typescript pages of the opening of two versions of stage play labeled 'Script B' and 'Script C,' undated

Outline for Television
Typescript with notes and edits, 29 December 1985. With explanatory note by Miller: 'This copy lacks pages from various scripts. This is the first of my personal attempts at an outline.'

Container 56.1

Typescript with notes and edits, 29 December 1985

Container 56.2

Typescript with edits of third program, undated

Container 56.3

Typescript of third program, undated

Container 56.4

Typescript, March 1986 (first and second programs only)

Container 56.5

'Master Script.' Typescript with edits, March 1986 (first and second programs only). With additional handwritten and typescript page of notes

Container 56.6

'Notes on Lorimar Script.' Typescript, 10 March 1986, with additional handwritten note

Container 56.7

Letter and payment, 1987

Container 56.8

Notes on proposed film from Miller to Jack O'Brien and Sam Cohen, 25 September 1990

Container 56.9

Television movie (adaptation by Frank Galati, Screenworks series, TNT Cable Network, 23 August 1993)

Scripts by Frank Galati

Second Draft. Typescript with edit by Miller, September 1991

Container 56.10

Third Draft. Typescript, June 1992

Container 56.11

Typescript, 27 July 1992

Container 56.12

Typescript with annotation by Miller, January 1993

Container 57.1

'Revised.' Typescript, 26 January 1993

Container 57.2

Shooting Script. Typescript, 8 February 1993

Container 57.3

'Shooting Script rec'd Feb 11 1993.' Typescript, 8 February 1993

Container 57.4

Shooting Script. Typescript, 11 February 1993

Container 57.5

Shooting Script. Typescript, 14 April 1993. Two copies

Post production schedule, 17 February 1993

Screenings. Invitations, July and August 1993; photographs of Arthur Miller and Rebecca Miller at August screening; clipping

Reviews and advertisement, including whole issue of Hollywood Reporter, 1993

**The Archbishop's Ceiling** (play)

**Scripts**

Notebook. 'Journal-Sept 73' / 'Archbishop (Finish May 12 '76).' Contains journal entries; The Archbishop's Ceiling, September 1973, December 1975, May 1976

Typescript fragments with edits and notes

'Revisions of early – end June 1976.' Typescript and handwritten pages, 12 May 1976, undated; with later typescript pages, undated

Typescript and handwritten notes and draft fragments, 29 August 1976; 1, 15, 19 September 1976; 5 January 1977; undated

17 January and 22 March 1977, undated

Undated (circa April 1977)

25 October 1977

January 1978, undated

'Discarded sheets,' 'Second sheets.' Typescript pages, undated [time of 'Intermediate' scripts]

'Eary mss. and notes,' undated

Photocopy of typescript with edits, 8 January 1976; duplicate copy with additional handwritten notes and edits and replacement typescript pages, in a folder labeled 'For Book' with list of corrected pages
Photocopy of the 'For Book' duplicate copy typescript with additional edits and insert pages, 10 January 1976; original typescript pages with additional edits, 10 January 1976

Typescript with edits, undated

'Working mss./revision completed June 1976.' Typescript with edits and insert pages; with additional typescript pages with edits, undated

Act II. Typescript with edits, undated. With typescript insert pages from Act I, undated

'Act II – 25 Feb. 77 (2nd act as performed Kennedy Center).' Typescript, undated. With typescript note, 10 March 1979

'As performed? (Washington) No good.' Typescript with edits, undated

'Kennedy Center Production.' Typescript with additional typescript pages, October and December 1977, undated; includes handwritten notes, 7 May 1977, and typescript 'thoughts toward a revision for Canada,' 27 September 1982

Act II. Typescript with edits, undated

Typescript with edits, undated

'Intermediate.' Typescript with edits, undated

Incomplete photocopy of 'Intermediate' typescript without edits and with two variant pages, undated

Correspondence, 1976-1999

Productions


Performance notes. Typescript page, undated

Production photographs by Inge Morath, 1977

Production schedule, undated

1980s

Cleveland Play House (Cleveland, Ohio, 1984)
A Note from the Playwright. Typescript foreword by Miller for program, September 1984

Program, 1984

Articles, reviews, advertisement; whole issue of The Cleveland Play House Curtain Times

Schauspiel Frankfurt (Frankfurt, Germany, 1986). Reviews, 1986

Bristol Old Vic (Bristol, England, 1985)

Program, 1985

Letters and reviews, 1985


Production photographs (including Miller) by Ivan Kyncl, 1986; photograph of Miller and director Nick Hamm by Inge Morath, April 1987

Cuttings of cast photographs from unidentified theater publication, undated

Reviews, 1986

Bayerisches Staatsschauspiel / Residenztheater (Munich, Germany, 1987)

Program, 1987

Reviews, 1987

Bright Lights Theatre Company (Providence, Rhode Island, 1987)

Poster, 1987

Program and review, 1987


Ensemble Theatre at the Sydney Opera House (Sydney, Australia, 1988). Program and reviews, 1988
1990s

Theatre on the Balustrade (Prague, Czech Republic, 1994) (Staged reading for 61st PEN International World Congress). Program and flyer, 1994

Japan, 1999. Program and flyer, undated

Published Texts—see also The Archbishop's Ceiling and The American Clock: Two Plays

Methuen, 1984

Book cover proof, 1984

Review, 1984


Translations


Strop v arcibiskupském paláci. Czech translation by Heda Kovály. Typescript including epilogue by Christopher Bigsby, 1988


Introduction, titled Conditions of Freedom: Two Plays of the Seventies. Typescript 'First Version' with edits, titled Introduction: Theme and Occasion; typescript '2nd' version; typescript '3rd Version' with edits; typescript 'out-pages' with edits, 26 January 1988, undated

The Birth of the Clock. Typescript, undated

'Notes for a Preface: The Archbishop's Ceiling.' Typescript with edits, undated

Setting copy (incorporating a photocopy of previously printed 1984 edition of The Archbishop's Ceiling and a 25 January 1988 typescript of The American Clock with edits); copy of Introduction and front matter with printer's marks and additional edits, undated
<table>
<thead>
<tr>
<th>Container</th>
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<tr>
<td>62.3</td>
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<tr>
<td>62.4</td>
<td>Author's galley proofs with Miller's edits, 1988</td>
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<tr>
<td>62.5</td>
<td>Master galley proofs with printer's marks and edits and including job specifications, prepared by Pagesetters, Inc., 19 July 1988</td>
</tr>
<tr>
<td>62.6-7</td>
<td>Page proofs, 1988</td>
</tr>
<tr>
<td>63.1-2</td>
<td>Master page proofs with printer's marks and edits, and including job specifications, prepared by Pagesetters, Inc., 20 October 1988</td>
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<tr>
<td>63.3</td>
<td>Book cover proof, 1988</td>
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</table>

**Arena: Miller Meets Mandela** (television series episode featuring Miller interviewing Nelson Mandela)—see also the essay The Measure of the Man

- Handwritten and typescript notes and interview questions; letter and research material, 1990, undated; with typescript poem Sidewalk by Robert Nassif, 1976 **Container 63.4-5**
- Introduction to film. Incomplete '1st' typescript; '2nd' typescript; typescript pages, 1990 **Container 63.6**
- 'Africa, 1991. Mandela.' Correspondence; contract; itinerary; articles and review clippings, 1990-1991 **Container 63.7**
- Photograph by Inge Morath of BBC and South Africa crew at dinner at Nelson Mandela's, Soweto, 1990 (two prints) **Container 63.8**

**Argentine Screenplay**—see The Best Comedians

**Arthur Miller's Collected Plays** (book, Viking, 1957)

- Introduction to the Collected Plays **Container 63.9**
- 'Discards.' Typescript fragments with edits, undated **Container 63.10-11**
- Setting copy. Typescript with edits and printer's marks, undated; 'out-pages' (discarded typescript and handwritten pages) **Container 63.10-11**
Letter and setting copy, comprised of photocopies of previously printed
text, with edits, 1980

Typescript for an unidentified edition, titled Foreword, undated

Reviews, 1957-1958 *Original clippings restricted and replaced with
photocopies

Arthur Miller's Collected Plays, Volume II (book, Viking, 1981)—see also Plays: Two
for the English edition by Methuen, 1988

Introduction

Typescript with edits, titled Foreword: Something about Authenticity;  
typescript with edits, titled Foreword, undated

Two typescripts (one with edits and one with alternate final page), titled
Foreword; incomplete typescript titled Foreword: Something about
Authenticity; typescript fragments, 3 June 1980, undated

Typescript with edits, undated

Typescript with edits, titled Prefatory Note – Creation of the World,
undated

Reviews, 1981

The Bangkok Star (novel)

Untitled typescript fragment with edits, undated *Original is restricted; use
digital surrogate

'The Bankok (sic) Star.' Incomplete typescript with edits, undated *Original is
restricted; use digital surrogate

Behind the Times (one-act play)

Typescript and handwritten notes and fragments, 25 August 1969, 27 and 28
September 1973, 1 July 1977, 13 December 1978, undated

Typescript with edits (three copies, one labeled 'Expanded' and with additional
edits and revision pages), 7 November 1969; with handwritten page of notes,
17 October 1969

'3rd Draft – first page given to 4th Draft.' Typescript fragment with edits, 21
February 1973
'1st page of 3rd Draft – 4th Draft.' Typescript fragment with edits, 27 February 1973  Container 64.9

Typescript with edits, titled Smoke or The Useless Woman, 18 December 1978, 5 March 1979 [removed from binder] Container 64.10

**Bernie (play)**

Typescript fragment, undated Container 64.11

Typescript notes and two typescript fragments with edits (one with title A Sighing Music), 12-14 August 1984, undated Container 64.12

**The Best Comedians** (novel and play)

Typescript novel with edits, titled The Best Comedians, 1956, undated [removed from binder] Container 64.13-14

'Rojas novel – various versions – unfinished.' Typescript fragment (two copies, one with edits), undated Container 64.15

'Rojas 1958.' Handwritten page of notes, 28 January 1958 Container 64.16

'Rojas (Rio painter).' Typescript novel fragments with edits, 21 June 1974, undated Container 64.17

Typescript novel fragment with edits 'set aside July 15/81' Container 64.18

Typescript novel fragments with edits, undated Container 64.19

Handwritten draft (possibly as a short story version), titled Letter to a Lost Friend, undated Container 64.20

'Rojas novel: Rojas play.' Typescript novel fragments with edits (one titled Apology), 21 June 1973, undated; typescript playscript fragments with edits, undated Container 65.1

'Oscar/Rojas.' Typescript playscript fragment with edits, undated Container 65.2

Playscript version. Typescript fragment with edits, titled The Friends, undated Container 65.3

Screenplay version. Typescript fragment, titled Argentine Screenplay, 2 January 1995 Container 65.4
'Bomb Play' (play) [various fragments written from the 1950s through the 1970s. Most are untitled, named after the main character, or titled 'bomb play', 'atomic bomb,' or 'a-bomb play.' Draft fragments with the same character names are brought together and are mostly listed under this title. Some of these drafts served as precursors to After the Fall and The Price]

Pre-After the Fall and Pre-The Price. Note by Miller: 'There are scenes, going back to the early fifties, which developed into After the Fall and The Price—in the earlier forms both plays seem to have been one and slowly split.' (Quentin, Dorothy, Frank, Lillian, stenographer, Strupp, Solomon, Mickey, Frank, Gertrude, Lorraine, Yasha, Lorry, Maria, Logan, Ruth, John, Gore, Lou, VanWyke, Dodie). Typescript notes, script fragments, September-October 1953, circa 1950-1958

Container 65.5-11

'A After the Fall and The Price (Proto).' Early typescript notes [focus on infidelity] (Quentin, Frank, Yasha), September-October 1953

Container B3.1

Fragments. Typescript fragments (Quentin, Peter Ackerman, General, Gertrude, Vestal, Felix, Marquard, Dryer), undated

Container 66.1

'Mickey.' Notes and outline (Lillian, Quentin, Mickey), undated; Drafts of Act II (Mickey, Lorraine, Jones, Maria, Judge). Typescripts, undated

Container 66.2


Container 66.3-4

'Early Price (50's)' (Lillian, Quentin, Solomon, Yasha, Gertrude, Dodie, Martin). Handwritten notes, typescript fragments, circa 1950s

Container 66.5

'Mitch Play (50's).' Note on folder: ' "Felix" merges with "Doctors Play" and "Mickey" later separated out into Price and Fall.' (Conklin, Felix, Father, Abe, Mama Cardici, Logan, Seline, Logan, Mickey, Lorry, Zaras, Vestal, Simon, Penny). Typescript fragments, notes, Miller's dream, circa 1950s

Container 66.6

'Early exp. ("Micky" "Doctors").' Note on folder: ' "Mickey" et al - "Doctors" (mid-50s); "Felix" - (Mitch).' (Felix, Logan, Mickey, John, Ferris, Lorry, Gert, Plate, Pardo, Maria, Plant, Quentin, Lillian, Lorraine, Colleen). Typescript fragments, notes, circa 1950s

Container 66.7

'Misc 50s' (Simon, Doctor). Typescript fragment, notes, circa 1950s

Container 66.8

Untitled (The Actor, Kelly, Mickey, Quentin, Mitch, Mickey). Typescript fragments, undated

Container 67.1

'Unfinished Play (Mickey, John, Plate).' Typescript fragments, undated

Container B3.2
'Play attempts-Early 60s' (Quentin, Zaras, Weller, Dreher, Mickey, Dryer, Dolores, Mac B, Charley, "K"). Typescript fragments, circa 1960s  Container 67.2

'Untitled play on The Bomb' (Stern, Carlo, Stein, Tania). Typescript fragments, circa 1960s  Container 67.3

'A' (Simon, Doctor, Father, Mother, Audrey, Ezra, Kelly, Dean, Lorraine, Isaac, Dr. Reis, Ottowa). 'Comedy.' Typescript fragment, 1 June 1961; Typescript fragments, undated  Container 67.4

'Terror Play.' (Andy, Vestal). Typescript fragment, undated  Container 67.5

'Fragments' (Kelly, Sarah, Dolores, Harriet, Harold, Dean, McAllister, Krakauer, Dr. Reis, Simon, Vestal, Penny, Dr., Quentin, Zaras). Typescript fragments, undated  Container 67.6

Untitled. Typescript fragment (Koch, Laura), undated; Untitled story, undated; Typescript fragment (Oppenheimer, Truman, Fuchs, Born, Szilard), undated; Typescript fragment (Quentin, Louise, Mother), undated  Container 67.7

'Bomb play' (Vestal, Donald, Krakauer, Simon, Lilly, Battle, Lew, Ezra, Audrey, Mother, Father, Sidney, Truman, Oppenheimer). Typescript fragments, 1969, undated  Container 67.8

'Two attempts at a bomb play.' Notes, 5 March 1973; Typescript fragment (Wendlich, Norwald, Irma), 27 August 1973; 'Death of B' (Kalitch, Bethe). Typescript fragment, 15 August 1975  Container 67.9

**Boro Hall Nocturne** (one-act play)

Typescript with edits, undated  Container B2.8

Typescript (two copies, with variant edits and one labelled '1st Version'), undated  Container 68.1-2

**Broken Glass** (play) [working title: Gellburg]

Precursors (reworked story which formed the basis of the play)

Distinction. Two typescript drafts, circa 1993  Container 68.3

The Man in Black or the Only One in the Phonebook (prose). Original typescript, circa 1990s; Retyped version, undated; Revised version, undated  Container 68.4

Gellburg or the Only One in the Phonebook. Typescript, undated
### Script Pages and Notes (working drafts, fragments, incomplete segments, discarded pages)

<table>
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<tr>
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<tr>
<td>'Out-pages, notes, etc.' Script pages, July-August 1992</td>
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<tr>
<td>'Postscript scene and out-pages.' Script pages, 31 August-6 September 1992</td>
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<tr>
<td>Script pages [mostly discarded pages], 2 August 1993-14 February 1994, undated</td>
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<td>68.7</td>
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<tr>
<td>'Glass revisions.' Script pages, handwritten notes, 24 August 1993</td>
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<tr>
<td>'Revisions from 1/19/94.' Script pages, 18-19 January 1994</td>
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<td>Script pages, 2 March 1994, undated</td>
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<td>68.10</td>
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<tr>
<td>Scene Ten. Revised script pages, 8, 10 March 1994, undated</td>
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<tr>
<td>Scenes One-Four, Eight, undated</td>
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<tr>
<td>Scene Ten and other script pages, undated</td>
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<td>69.2</td>
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<tr>
<td>'New Scene 11.' Typescript pages, undated</td>
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### Script Drafts (complete drafts of entire play or individual acts)

<table>
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<tr>
<td>'Untitled Play.' Typescript, 20 August 1992</td>
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<td>'Early version.' Typescript, circa August-September 1992</td>
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<tr>
<td>Gellburg</td>
<td></td>
<td>69.6</td>
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<tr>
<td>3 September 1992. Typescript</td>
<td></td>
<td>69.7</td>
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<tr>
<td>5 September 1992. 'First master' typescript [clean copy]</td>
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<td>69.8</td>
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<tr>
<td>5 September 1992. Typescript [clean copy with note on front and added character]; Revised pages of scene eight, 23 November 1992</td>
<td></td>
<td>69.9</td>
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<tr>
<td>5 September 1992. 'Workscript for revisions' typescript; Handwritten notes, 1992</td>
<td></td>
<td>69.9</td>
</tr>
</tbody>
</table>
25 November 1992. Typescript (clean copy; three copies)  Container 69.10, 70.1-2

31 May 1993. Typescript (clean copy; two copies)  Container 70.3-4

Broken Glass


December 1993. Typescript [near clean copies; two copies]  Container 70.6-7

December 1993. Typescript [copy of above with revisions]; Revised pages inserted, undated  Container 71.1

January 1994. Rehearsal script (Long Wharf). Typescript [clean copy; two copies]; Typescript summary of play, undated  Container 71.2-3


16 March 1994. Typescript (Long Wharf) (clean copy, but notes written on the back of the last page)  Container 72.3

1 April 1994. Typescripts (Booth Theatre) (two copies; one clean and one with revisions)  Container 72.4-5
10 April 1004. Typescripts (Booth Theatre) (two clean copies)

22 April 1994. 'Final production script' (Booth Theatre). Typescript; Additional script page, undated; Typescript summary of play, undated

25 July 1994. 'New MS. - Dec/Jan reprint,' Script [unsure if this was used for the Royal National Theatre or other planned performance], undated

Correspondence. Production and fan mail, 1994-1996

Productions


Note read by Miller to cast during rehearsals, undated

World Premiere (Long Wharf Theatre, New Haven, Connecticut, March-April 1994)

Rehearsal photographs by Inge Morath, March 1994

Programs, 1994; Review, 1994

Poster [unframed], 1994

Broadway debut (Booth Theatre, April-June 1994)

24 April 1994

Script [version used by Dramatists Play Service] that includes ground plans, properties list, letters, 1994

3.5" floppy disk

Production photographs by Inge Morath, 1994

Programs, reviews and articles, ticket stub, 1994

Silver and wood cigar box to commemorate Broken Glass, 1994 *Separated to Personal Effects Collection

"For Arthur Broken Glass New York 1994." Tiffany & Co. crystal baguette engraved paperweight *Separated to Personal Effects Collection
1990s


Suggested script changes from David Thacker, 29 March 1994


2 July 1994. 10 April 1994 'script with Thacker changes,' 2 July 1994

6 July 1994. 'Final' script [clean copy except for handwritten note on back of page 90], 6 July 1994

6 July 1994. 'Final' script, 8 July 1994

25 July 1994. 'Final' script [clean copy], 7 July 1994

Publicity and rehearsal schedule, 1994

Acting company correspondence, 1994

Miller's Journey to Broken Glass by Christopher Bigsby [text used in program]. Draft, 1994

Programs, 1994

Reviews and articles, 1994

Poster, 1994


Bayerisches Staatsschauspiel, Cuvilliestheater (Munich, Germany, 1995). Reviews and articles, press release, 1995

Centro Dramático Nacional, Teatro Maria Guerrero (Madrid, Spain, 1995). Program, reviews and articles, 1995

Oslo Nye Teaters (Norway, 1995). Letter with translated reviews, program, brochures, 1995


Teatro Blanca Podesta (Buenos Aires, Argentina, 1995)

La Noche de los Cristales Rotos. Spanish translation by González del Pino. Script typescript, undated

Program, reviews and articles, 1995

Poster, 1995

Italy (1995)

Vetri Rotti. Italian translation of script by Masolino d'Amico. Typescript, 10 April 1994


Program, reviews and articles, 1995

Teatro Stabile della Marche (Ancona). Teatro Stabile della Marche Vetri Rotti. Poster broadside [damaged]; poster playbill [two copies], 1995

National Theatre (Reykjavik, Iceland, 1995). Letter, program, 1995

Yiddish Theatre of the Saidye Bronfman Centre for the Arts (Montreal, Canada, 1995). Yiddish script translated by Nachum Wilchesky and Sara Drescher, program, review, 1995

Greek production (1996). Production photographs, letters, reviews and articles, 1996


Det Kongelige Teater (Copenhagen, Denmark, 1997). Program, postcard, reviews and articles, 1997

Nederlands Toneel Gent, Arca (Gent, Belgium). Poster, 1997

2000s
Svenska riksteatern (Sweden, 2001)  
Program, letter from acting company, 2001  
Container 75.11

Krossat Glas. Poster, 2001  
Container osb 34

Ensemble Theatre (Sydney, Australia, 2003). Program, handbill, reviews and articles, 2003  
Container 76.1

Comédie des Champs-Elysées (Paris, France, 2005). Program, reviews and articles, 2005  
Container 76.2

Other U.S. Productions. Articles and review clippings, letter, 1994-2003  
Container 76.3

Other International Productions. Articles and review clippings, letter, 1997-2001  
Container 76.4

Published Texts


Original play script with copyedits, Penguin memo, April 1994  
Container 76.5

Container 76.6

Photocopied pages from previous Penguin edition (1994) with copy-edits reflecting play as acted, letter from copyeditor, May 1994  
Container 76.7

Photocopied pages with edits incorporated and additional copyedits, 1994  
Container 76.8

Page proofs with Miller's edits, October 1994  
Container 76.9

'Dead Matter.' Printer's copy, 1994  
Container 76.10

Photocopy of Methuen edition with sticky note: 'copy for Viking,' 1994  
Container 77.1

Correspondence, 1995  
Container 77.2

Review, 1994  
Container 77.3

Methuen Drama (UK, 1994)
Page proofs (photocopy) with note: 'before revisions in Long Wharf production' (includes additional edits), 1994

'Final Methuen text.' Page proofs (photocopy) with some of above edits incorporated, August 1994

Translations

French translation by Anne Tognetti and Claude Baigneres. Typescript, undated

Gebroken Glas. Dutch translation by Robin MacKelbergh. Typescript [two copies], 1997

Greek translation. Typescript, 1994; Published edition, 1995

Vidros Partidos. Portuguese translation by Zevi Ghivelder for Brazil production. Typescript, undated

Adaptations

Screenplay by David Holman and David Thacker (BBC, WGBH/Boston Mobil Masterpiece Theatre, 1997)

First draft. Typescript (September 1995), Letter from Miller with feedback, 21 September 1995

Eighth draft. Typescript (March 1996), notes by Miller, 1996

Unidentified draft number. Typescript [begins with page 4], undated


Shooting script, 25 March 1996

Production schedule, April-May 1996

Carrie / Sam (play)

'Carrie/Sam (Jacob).' Typescript fragments with edits, July-August 1999

Typescript fragment with edits, undated
Love and Fate Dialogues. Typescript notes with edits, 11 December 1999

Chinese Encounters (book with text by Miller and photographs by Inge Morath, 1979)

Notes—See Salesman in Beijing [Miller filed two segments of notes: 'Notes taken in China, Oct/78 (basis of Chinese Encounters)' and 'China notes' with material associated with his later book Salesman in Beijing, suggesting that he referenced these 1978 notes for both books.] RESTRICTED

Draft Pages (working drafts, fragments, incomplete segments, discarded pages). Typescript fragments with edits, circa 1978-1979

Drafts

Early manuscript, bibliography, list of quotations, April 1979, undated

'Bill Hinton, and Bob Manning.' Correspondence, Miller's revisions based on Hinton's comments, 1978-1979

Early complete manuscript with revisions (photocopy), 1979; Revised Bill Hinton chapters, 1979; Notes, 1979

Complete manuscript with revisions (photocopy) and Foreword, 1979

Complete manuscript with revisions (photocopy) with added revisions [including Bill Hinton's edits] with inserted pages (February 1979), 1979

Published Texts

Farrar, Straus & Giroux (US, 1979)

Master typescript (copy). Draft, 1979

Master typescript. Draft with copyedits and printer's marks, letter, 1979-1980

Book cover, 1979

Advertisements, 1979-1980

Reviews and articles, 1979

Book catalogs, 1979-1980

Secker & Warburg (UK, 1979). Reviews and articles [including South African and Australian], 1979-1980
Reich (published in Germany as In China, 1979). Reviews and articles, 1980

Fan mail, 1979-1980

Published Excerpts

Atlantic Monthly (March 1979). Published as In China. Whole issue, 1979

Book Digest (February 1980). Whole issue, 1980

Cassella-Riedel Archiv (German, 1980). Tearsheets, 1980

New China (in English)

Summer 1979. Photo essay published as Camera Angles by Inge Morath. Whole issue; Fall 1979. Excerpt published as Raising the Curtain. Whole issue

Reader's comments, letter from publisher, 1979

Reader's Digest (July 1979) Condensed excerpt published as China Scenes, China Voices. Whole issue, 1979

The Seventies (Chinese, May 1979). Whole issue, 1979

Seven Days magazine (29 September 1978). Whole issue, 1978


Related Material

Chinese publications [including notice about Miller's and Morath's visit], 1978-1979, undated; China Reconstructs (August 1976). Whole issue, 1976

Clara [one-act play performed with one-act play I Can't Remember Anything in production called Danger: Memory!]

Script Pages and Notes (working drafts, fragments, incomplete segments, discarded pages)
Notebooks

'Kroll (much),’ ‘Sept. 3/74-June 23/75 Creation, Fine-Kroll.’ Contains Clara; The Creation of the World and Other Business; dream description; journal entries; Playing for Time; On [Brooks] Atkinson (for his 80th birthday tribute dinner); Albert Anastasia; untitled poem (The house I dreamed of…); essay about the relevance of democracy to the Arab-Israeli conflict, ‘Auto Bio;’ ‘Stuff / Bio.’ (autobiographical stories and anecdotes); Up from Paradise; notes on the Peter Reilly case; thoughts on Tennessee Williams’ Cat on a Hot Tin Roof, productions of All My Sons and Death of a Salesman, and Luis Buñuel’s Phantom of Liberty; Small Tortures; Mrs.——; remembrance of James Dean and the casting of A View from the Bridge, September 1974-June 1975, October 1975. With loose pages of Miller’s thoughts on Clara after rereading notebooks, 1983, 1985 RESTRICTED

‘Kroll and diary, x re. Untermeyer / story Top Model / Also with homicide cops, Harlem re. Reilly.’ Contains Up from Paradise; Top Model (story about a model contemplating suicide); Introduction to Death of a Salesman; ‘Memoir – Ralph Neaphus’‘Bio.;’ Clara; ‘On Salesman’ and Brendan Gill’s review in The New Yorker; Introduction to The Theatre Essays of Arthur Miller; On Turning Sixty; The Love Drug; Song (poem); essay about killing flies and political history; [Louis] Untermeyer; In the Country; untitled poem (Why suddenly…); journal entries; thoughts on Saul Bellow’s Humboldt’s Gift, E. L. Doctorow’s Ragtime, and Jerzy Kosinski’s Cockpit; notes on meeting with Harlem homicide detectives, April-December 1975, undated RESTRICTED

Drafts

'Kroll notes 1975'

Typescript segments with edits, reflection notes, film outline, November 1974-September 1975, undated

Container 81.4-5

Loose pages, November 1974-September 1975, undated

Container 81.6

A Member of the Chorus [working title]. Draft in prose, October 1974; Script drafts with edits, circa 1970s?

Container 81.7

Kroll's Night [working title]. Drafts with edits, July 1985

Container 81.8

Loose pages, circa 1985

Container 81.9

Clara. Typescript, clean copy, undated

Container 81.10
Productions

American Conservatory Theater (San Francisco, 1989; double-bill with Dutchman by Amiri Baraka). Clippings, 1989 [Miller changed lines to reflect African-American actor playing the detective]

Adaptations


Clara (German radio play, NDR, 1990). Letter, clipping, cover page of script, 1990


Published Excerpts

Drama Literature (Chinese, September 1989). Whole issue

Clown Talk (play/dialogue)

Typescript, undated

The Creation of the World and Other Business: A Catastrophic Comedy (play)

Script Pages and Notes (working drafts, fragments, incomplete segments, discarded pages)

Notebooks

'1st Creation book,' 24 June-2 August 1971, under title 'Adam and Eve.' Notebook is labelled '1st Creation book / A Piece of String (American Clock) (3rd) Feb. 19/71' and also contains The American Clock (February-June 1971) and The Fog (poem) RESTRICTED

'Draft fragment. Handwritten notes on notepad, undated

Draft pages

Draft fragment. Handwritten notes on notepad, undated
Typescripts of fragments, segment entitled 'Cain and Abel' (December 1969), segment entitled 'Adam and Eve' (January 1970)  Container 82.7

Drafts of all acts including notes for Barbara Harris [originally cast and replaced when Clurman was fired], partial list of cast and crew, October 1972, undated  Container 82.8

'Arthur's old pages.' Draft (incomplete and non-sequential pages), notes, October-November 1972, undated  Container 82.9

Draft pages, November 1972, February 1979, undated  Container 82.10

Handwritten and typescript drafts, undated  Container 82.11-12

Script Drafts

'Original manuscript.' Typescript, undated  Container 82.13

'First draft.' Photo-reproduction of 'original manuscript,' undated  Container 83.1-2

'First reading - ANTA Theatre'. Typescript (28 August 1972) with extensive edits (dated 8/30/72-11/6/72) and revised pages laid in back (11/2-23/72), sketch  Container 83.3-4

Typescript (#37) with minor edits (undated) with revised pages laid in front (10/6-29/72, undated), 1972, undated  Container 83.5

Typescript (#6) clean copy, undated  Container 83.6

Typescript (#3) with extensive edits and deletions, undated  Container 84.1

Typescript (#5) with same edits as #3 but in different hand, revised pages laid in, undated  Container 84.2

Typescript (#7) with minor edits, undated  Container 84.3

Typescript (#50) same copy as #7 with minor edits, undated  Container 84.4

Typescript (#2) with edits, undated  Container 85.1

Typescript (#13) [same as typescript #2, labeled 'Ingeborg'], undated  Container 85.2

Typescript. Final version [clean copy], undated  Container 85.3
Correspondence

Business, also reading schedule (1971), 1970-1977

'Foreign productions,' also manuscript "On Creation" by Miller used for Paris production program, 1972-1974

Fan mail, 1972-1974

Productions

Set design sketches, written description by Boris Aronson, 1972

Blurb for Jimmy Proctor by Harold Clurman, 1972

Rehearsals (New York City). Rehearsal photographs by Inge Morath, 1972

Preview production (Colonial Theatre, Boston, 2-14 October 1972)

Production and rehearsal photographs by Inge Morath, 1972

Program, 1972


Broadway premiere (Shubert Theatre, New York, November 1972)

'Playing version - Shubert Theatre' Typescript (#62). Photo-reproduction of script that appears to be used for publication [however it is not the final published version], undated

Production photographs by Inge Morath, 1972

Program, 1972

Articles and reviews for all three US productions [one in Danish], May-December 1972

1970s

Dobama Theatre (Cleveland, Ohio, October-November 1973). Program, reviews and articles, 1973
Schauspielhaus Zürich (Switzerland, February 1974). Program, reviews and articles, 1974

Théâtre National de Belgique (Brussels, Belgium, November 1974)

Production photographs, program, reviews and articles, 1974

La Création du Monde et autres Bisness. Posters (one small, two medium, three large), 1974


Koninklijke Nederlandse Schouwburg Antwerpen (Antwerp, Belgium, November 1979)

Program, reviews and articles, 1979

De Schepping en Andere Zaakjes… Poster, 1979

1980s

Actors' Company of Pennsylvania (Lancaster, February 1986). Correspondence, flyer, program, reviews and articles, 1985-1986

1990s

Laboratory Theatre (Moscow, Russia, 1993). Production photographs, program, reviews and articles, 1990, 1993-1994

Other U.S. Productions (community, schools, and universities). Programs, circa 1970s-circa 2000s

Other International Productions. Reviews and articles, 1974

Published Texts [book-length, serialized versions]

Viking Press (1973)
Page proofs with copy edits, 1973

Galley proofs (three sets: one with edits by Miller, one with copy edits)


Adaptations

Theatre de Marionettes. Fabric marionettes puppets of Adam, Eve, Mephistopheles, circa 1970s

The Crucible (play)

Research Material

'Source material.' Photographs of texts and illustrations from books, undated

Photographs, handwritten book citation, and typescript of New York Times article The Old Puritanism and the New by Gerald W. Johnson, undated

Script Pages and Notes (working drafts, fragments, incomplete segments, discarded pages)

Notebooks

'&41,' undated

Photocopy made by Ransom Center for Arthur Miller in 1985

'Those Familiar Spirits II,' undated

Typescript fragments with edits and notes, undated

Miller's revised script pages for Boston University production, March 1962; with correspondence and comparative notes between the original and published (produced) versions, January-February 1962—see Boston University production materials

'Cruible scene written for Olivier's production.' Typescript pages with edits, 23-24 October 1964, undated. With handwritten historical marker text, undated
Script Drafts (complete drafts of entire play or individual acts)

Photocopy typescript with edits, undated. [Consists of pages from versions held in this library, arranged by Dwain Manske in what he believes to be the order of the true first draft]

Container 88.1

'First Typed Draft.' 'Untitled' typescript with edits, 11 September 1952

Container B3.5-6

'Untitled' typescript with edits, undated

Container 88.2

'First Version' 'as it was before rehearsals.' Typescript with handwritten explanatory note on title page; duplicate carbon copy typescript with edits, undated

Container 88.3-4

Act I, scenes I and II. Composite typescript with edits, undated

Container B3.7

Act II, scene I. Composite typescript with edits, undated

Container B3.8

Act I, scenes I and II. Composite typescript with edits, undated

Container B3.9

Act I, scenes I and II. Typescript with accompanying handwritten notes indicating that the typescript of scene I was used by Anne Meyerson of Manuscript Typing & Mimeographing Service and the typescript of scene II was used by Hart Stenographic, 22 November 1952

Container 88.5-6

'Final.' Typescript with edits, undated

Container 88.7

Correspondence

'Miscellaneous,' 1953-1997; including typescript of Miller's published response to Thomas L. Sidlo of the American Bar Association regarding its protest of lines in the play

Container 88.8-9, 89.1-5

'Descendants,' 1953; clipping [letters from descendents are also located in the miscellaneous correspondence]

Container 89.6

Franklin and Marshall College regarding use of The Crucible as its Book-of-the Semester, 1959

Container 89.7

'Wooster Group.' Correspondence regarding use of The Crucible by an experimental theatre group in their production titled L.S.D.; clippings, 1983-1984

Container 89.8-9, osb 38

Productions
Original Production. Martin Beck Theatre (New York City, 1953)

Preview (The Playhouse, Wilmington, Delaware, 15-17 January 1953). Flyer and program, 1953

Photographs

Eve Arnold. Production photograph, 1953

Paul Berg. Production photographs (including Arthur Miller, Kermit Bloomgarden, and Jed Harris); publicity photographs of soldiers visiting Maureen Stapleton for an autograph

Fred Fehl. Production photographs (some photographs have no photographer attribution), undated

Gjon Mili. Production photographs, negatives, and contact sheet, undated

Alfredo Valente. Studio and production photographs, contact sheets, negatives, 1953; with one photograph by Talbot-Giles of Arthur Kennedy rehearsing; headshots by unknown photographers of Kennedy and Madeleine Sherwood; Sherwood's curriculum vitae

Programs (one with edits), January-April 1953; seating plan, undated

Publicity

Press releases. Typescripts by James Proctor and Merle Debuskey, undated

'Clergy.' Churchman review clipping and sermon excerpt, with annotations for promotional use, February-March 1953

Reviews and articles, 1953-1954 *Original clippings restricted and replaced with photocopies

Scrapbook [also contains An Enemy of the People]. Articles and reviews, 1953

1950s
Nederlandse Comedie (Amsterdam, Netherlands, 1953). Letters and reviews, 1953-1954 *Original clipping restricted and replaced with photocopy

Schiller-Theater (Berlin, Germany, 1954). Flyer and program, 1954

Munich Kammerspiele (Munich, Germany, 1954)

  Program; program for En Engel Kommt Nach Babylon and Gigi containing interview with Miller about The Crucible, 1954

  Letter and review, 1954

Actor's Workshop (San Francisco, California, 1954, 1955)

  Flyer and advertisement clipping, 1955

  Letter and reviews, 1954-1955

National Theatre of Belgium (Brussels, Belgium, 1954). Contract, correspondence, transcript of reviews, review from the Venetian Festival, 1953-1954

Burgtheater (Austrian National Theatre) (Vienna, Austria, 1954). Program, 1954

University Theatre, University of Oregon (Eugene, Oregon, 1954). Flyer, 1954

Kammerspiele, Bühnen der Stadt Köln (Cologne, Germany, 1954). Program and Die Tribüne publication, 1954

Arena Stage (Washington, D.C., 1954)

  Program, 1954

  Reviews, 1954

Stadttheater Basel (Basel, Switzerland, 1954)

  Program, 1954

  Reviews, 1954

Nationaltheater Mannheim (Mannheim National Theatre, Mannheim, Germany, 1954)

  Program, 1954
Reviews, 1954

Stadttheater Aachen (Aachen, Germany, 1954). Reviews, 1954

Cleveland Play House (Cleveland, Ohio, 1954)

Letters and production photograph, 1954, 1961; with printed text of Using the Open Stage: A Ten Year Experiment at the Cleveland Play House, in review copy of whole issue of The Theatre Annual 1960

Program, 1954

Reviews, 1954

Städtische Bühnen Bielefeld (Bielefeld, Germany, 1954)

Program, 1954

Reviews, 1954


Staatstheater Braunschweig (Braunschweig, Germany, 1954). Programs (including program for Janufa), 1954

Det Ny Teater (Copenhagen, Denmark, 1954)

Letter and production photographs, 1954

Program (with note from Daisy), 1954

Review, 1954


Program, 1954

Letters, flyer, and reviews, 1954

Bristol Old Vic (Bristol, England, 1954)

Program, 1954

Reviews, 1954

Teatro Quirino, Ente Teatrale Italiano (Italian Theater Agency) (Rome, Italy, 1954)
Production photographs, 1954

Letter and program, 1954

Reviews and articles, 1954

Theater am Goetheplatz, Theater Bremen (Bremen, Germany, 1954). Program and reviews, 1954

Bühnen der Hansestadt Lübeck (Lübeck, Germany, 1954). Program, 1954

Mainzer Volksbühne (Mainz, Germany, 1954). Program, 1954

Nordmark-Landestheater (Schleswig, Germany, 1954). Program and article, 1954


Staatstheater Kassel (Kassel, Germany, 1954). Program, 1954

Städtische Bühnen Oberhausen (Oberhausen, Germany, 1954). Program, undated

Stadttheater Wilhelmshaven, Landesbühne Niedersachsen Nord (Wilhelmshaven, Germany, 1954)

Photographs, undated

Program and flyer, undated

Staatstheater Saarbrücken (Saarbrücken, Germany, 1954). Program, undated

Badisches Staatstheater Karlsruhe (Karlsruhe, Germany, 1954). Program, undated

Pfalztheater Kaiserslautern (Kaiserslautern, Germany, circa 1954). Program, undated

Theater der Stadt Trier (Trier, Germany, 1954). Porta publication (program), 1954

Theater Krefeld Mönchengladbach (Mönchengladbach, Germany, 1955). Program, 1955


Städtische Bühnen Freiburg (Freiburg Theatre) (Freiburg in Breisgau, Baden-Württemberg, Germany, 1955). Program, 1955

Folkets Hus Teater (Folk House Theater) (Gothenburg, Sweden, 1955)

Program, 1955

Reviews, 1955 *Original clippings restricted and replaced with photocopies


Schauspielhaus Bochum (Week of American Drama) (Bochum, Germany, 1955)

Photograph, 1955

Program and Das Prisma, 1955

Article, 1954

Ballhof, Landestheater Hannover (Hannover, Germany, 1955). Programs (including program for Kolportage), 1955


Richmond Civic Theatre (Richmond, Indiana, 1955). Program, 1955


Théâtre Sarah Bernhardt (Paris, France, 1955)

- Correspondence, premiere program, 1954-1955 [Container 92.10]
- Program, 1955 [Container 92.11]
- Les Sorcières de Salem. Two posters, 1955 [Container osb 33, osf 21]
- Reviews, 1955 [Container 92.12]

Thalia Theater (Hamburg, Germany, 1956). Reviews, 1956 [Container 92.13]


- Letter and program, 1956 [Container 92.14]
- Reviews, 1956 [Container 92.15]

Unity Theatre (Wellington, New Zealand, 1956). Letter, production photographs, costume design drawings, bookmark, flyer, program, and reviews, 1956 [Container 92.16]

- Here & Now (April 1956). Whole issue [Container osb 39]

Antioch Area Theatre, Antioch College (Yellow Springs, Ohio, 1956)

- Production photographs, 1956 [Container 92.17]
- Program, 1956 [Container 92.18]

Palacio de Bellas Artes, Instituto Nacional de Bellas Artes (Mexico City, Mexico, 1956)

- Program, review and advertisement clippings, letters, 1956 [Container 92.19, osb 38]
- Prueba de Fuego. Flyer, 1956 [Container osb 34]

Wuppertaler Bühnen (Wuppertal, Germany, 1957). Program, 1957 [Container 92.20]

Stadttheater Bonn (Bonn, Germany, 1957). Reviews, 1957 [Container 92.21]
Kansas State Teachers College (Emporia State University) (Emporia, Kansas, 1957). Program, 1957

Teatro Nacional Dona Maria II (Lisbon, Portugal, 1957). Reviews, 1957


Gledališča Tone Čufar (Tone Čufar Theatre) (Jesenice, Yugoslavia, 1958)

- Photograph album, 1965
- Photograph of Miller and others, undated
- Tone Cufar publications, 1959, 1961, undated

Martinique Theatre (New York City, 1958)

- Contract and letter, 1957
- Correspondence, including box office statements, 1957-1959
- Program, undated
- Reviews and articles, 1958

Jester's Workshop, Fremont High School (Oakland, California, 1959).

Teatr Dramatyczny (Warsaw, Poland, 1959)

- Letter and production photographs, 1959
- Program, 1959
- Proces w Salem. Poster (mounted), 1959

1960s

Teatr A. Mickiewicza w Częstochowa / Teatr Adama Mickiewicza (Częstochowa, Poland)

- Photographs, undated

75
Stadttheater Bern (Bern, Switzerland, 1960). Reviews, 1960

Teatr Rozmaitości we Wrocławiu (Wrocław, Poland, 1961). Production photographs, 1961

Amherst College (Amherst, Massachusetts, 1961). Program, 1961


Boston University (Boston, Massachusetts, 1962) (original, unpublished version)
Correspondence, comparative notes between the original and published (produced) versions, and Miller's revised script pages for Boston University production, January-March 1962

Program, articles, and reviews, 1962


Stadttheater Hildesheim (Hildesheim, Germany, 1963)
Program, 1963
Reviews, 1963


National Repertory Theatre Foundation (touring production, 1963)
Letters, names on Washington Sponsoring Committee, itinerary, articles, and reviews, 1963

Program (Belasco Theatre, New York), 1964


'Crucible scene written for Olivier's production.' Typescript pages with edits, 23-24 October 1964, undated—see Script Pages and Notes
Photographs of Miller and director Laurence Olivier by Inge Morath, 1965

Program and cast list, 1965

Nederlandse Comedie (Dutch Comedy) (Amsterdam, Netherlands, 1966)

Photographs by Lemaire en Wennink, 1966

De Vuurproef. Poster, 1966

Program, 1966

Reviews, 1966

Rustaveli National Theatre (Tbilisi, Georgia, 1966)

Poster (two copies, one signed by cast), 1966

Program, 1966

Teatr Rozmaitości in Kraków (Kraków, Poland, 1966)

Czarownice z Salem. Poster (two copies), 1966

Production photographs, 1966

Program, 1966


Melbourne Theatre Company (Melbourne, Australia, 1968). Program and reviews, 1968

Teatr Polski Bydgoszcz (Polish Theater of Bydgoszcz) (Bydgoszcz, Poland, 1968)

Czarownice z Salem. Poster, 1968

Program, 1968

Haifa Municipal Theatre (Haifa, Israel, 1968). Program, 1968


1970s

Teatr Stefana Jaracza (Olsztyn, Poland, 1970)

Czarownice z Salem. Poster, 1970

Program, 1970

Narodno Pozorište u Sarajevu (Sarajevo National Theater) (Sarajevo, Yugoslavia, 1970). Program, 1970


Vivian Beaumont Theater, Lincoln Center Repertory (New York City, 1972)

Program, 1972

Reviews and advertisement, 1972

Teatr Polski w Poznaniu (Polish Theater of Poznań) (Poznań, Poland, 1972)

Czarownice z Salem. Poster, 1972

Program, 1972

Teatr Polski Wroclaw (Polish Theater of Wroclaw) (Wroclaw, Poland, 1973)

Czarownice z Salem. Two posters (two different designs), 1973

Production photographs, 1973

American Conservatory Theatre (San Francisco, California, 1973). Letter and review, 1973

Bad Hersfelder Festspiele (Bad Hersfeld Festival) (Bad Hersfeld, Hesse, Germany, 1973). Reviews and articles, 1973

Teatr Śląski im. Stanislaw Wyspiański (Silesian Theater) (Katowice, Poland, 1974)

Czarownice z Salem. Poster, 1973
Program, 1973

University of Michigan (Ann Arbor, Michigan, 1974). Review, 1974

Guthrie Theater (Minneapolis, Minnesota, 1974). Program, 1974

Politeama Rossetti, Teatro Stabile del Friuli Venezia Giulia (Rossetti Theater, Stable Theater of Trieste) (Trieste, Italy, 1975)

Il Crogiuolo. Poster, 1975

Reviews, 1975

Ateneum (Athaneum), University of Veracruz (Veracruz, Mexico, 1975)

Posters (two different designs; four copies of one design), undated

Program, undated

Alexander Theatre, Performing Arts Council of the Transvaal (PACT), (Johannesburg, South Africa, 1975). Reviews, 1975

Shenandoah College and Conservatory of Music (Wincherster, Virginia, 1976). Incidental music for prelude by Todd M. Hayen, undated


Theatre National de Belgique (Brussels, Belgium, 1978)

La Chasse aux Sorcières. Poster (four copies, one mounted), 1978

Program, 1978; publication Theatre National de Belgique 1945-1975

Reviews, 1978


1980s

University of the Witwatersrand and Star Schools (Braamfontein, South Africa, 1980). Program, 1980


Teatro Libre de Bogota (Bogota, Colombia, 1981)

Flyer, 1981

Scrapbook of the theater group, including its history and lists of its productions; photocopy drawings of costumes for The Crucible; photographs, reviews, and program for its production of King Lear; reviews and program for The Tenants of Rage; and other reviews and articles about the theater, 1974-1981

Shanghai People's Art Theatre (Shanghai, China, 1981)

Production photographs, September 1982

Scrapbook with program, production photographs, and reviews, 1981

Clipping, undated

Oral Roberts University (Tulsa, Oklahoma, 1982). Letter and program, 1982

Marburger Schauspiel (Marburg, Siegen, and Bad Wildungen, Germany, 1984). Reviews, 1984

Angereds Teater (Gothenburg, Sweden, 1984). Program, 1984

Royal Shakespeare Company Tour (Belfast, Ireland, 1984). Flyer and letters, 1984

Madách Theatre (Budapest, Hungary, 1985)

Letter and production photographs, 1985

Letter and review, 1986, undated

Landestheater Detmold (Detmold, Germany, 1985). Reviews, 1985
Stadttheater Ulm (Theater Ulm) (Ulm, Germany, 1985). Reviews, 1985

Schleswig-Holsteinisches Landestheater (Schleswig and Rendsburg, Germany, 1985). Reviews, 1985


- Program, 1985
- Letter and reviews, 1985

Lord Wandsworth College and Alton Convent (Hampshire, England, 1985)

- Letter and program, 1985
- Poster, 1985

Schauspiel Frankfurt (Frankfurt, Germany, 1986). Reviews, 1986-1987

StageWest Theatre (Springfield, Massachusetts, 1987). Program and reviews, 1987

Tournee-Theater Euro-Studio Landgraf (Touring production, Germany, 1987). Reviews, 1987

Düsseldorfer Schauspielhaus (Düsseldorf, Germany, 1987). Reviews, 1987


Die kleine bühne (The Small Stage), Harburger Theatre Group (Hamburg, Germany, 1987). Reviews, 1987

Teatro Municipal General San Martín (Buenos Aires, Argentina, 1987)

- Las Brujas de Salem. Poster (three copies), 1987
- Program, 1987

Oldenburgisches Staatstheater (Oldenburg, Germany, 1988). Reviews, 1988

Staatstheater Braunschweig (Braunschweig, Germany, 1988). Reviews, 1988

Freilichtspiele Schwäbisch Hall (Schwäbisch Hall, Baden-Württemberg, Germany, 1988). Reviews, 1988

Wetzlar Festival (Wetzlar, Germany, 1988). Reviews, 1988

Theater Baden-Baden (Baden-Baden, Germany, 1988). Reviews, 1988

Stadttheater Pforzheim (Pforzheim, Baden-Württemberg, Germany, 1988). Reviews, 1988

South Coast Repertory (Costa Mesa, California, 1988)

Program (two copies, one with handwritten annotations), 1988

Reviews and articles, 1988


Compagnie Jean Duceppe (Montreal, Canada, 1989)

Les Sorcières de Salem. Poster, 1989

Production photographs, undated

Program, 1988

Theater für Vorarlberg (Bregenz, Austria, 1989). Reviews, 1989

Tournee-Theater Euro-Studio Landgraf / Konzertdirektion Landgraf / Tourneetheater Landgraf (Touring production, Germany, 1989). Reviews, 1989

Glasgow Citizens (Glasgow, Scotland, 1989). Reviews, 1989

Telemark Teater (Skien, Norway, 1989). Letter, program, and reviews, 1989

Long Wharf Theatre (New Haven, Connecticut, 1989)
1990s

Schiller-Theater (Berlin, Germany, 1990)
- Program, 1990
- Reviews, 1990

Badisches Staatstheater Karlsruhe (Karlsruhe, Germany, 1990)
- Reviews, 1990

Roundabout Theatre Company (New York City, 1990)
- Program, 1990
- Reviews, 1990

Berkshire Public Theatre (Pittsfield, Massachusetts, 1990)
- Press release, reviews, and articles, 1990
- Program, 1990

- Program, season brochure, and letter, 1990
- Reviews and articles, 1990

Los Angeles Theatre Center (Los Angeles, California, 1990)
- Letter and reviews, 1990


Meadows School of the Arts, Southern Methodist University (Dallas, Texas, 1991). Program, 1991

Sydney Opera House, Sydney Theatre Company (Sydney, Australia, 1991; return season 1992)

Poster, 1991
Program and season brochure, 1991
Letter and reviews, including transcript of radio review, 1991
Reviews, 1992

Kisfaludy Theatre (Győr, Hungary, 1991)
Letter and program, 1991
A Salemi Boszorkányok. Poster, 1991

Belasco Theatre / National Actors Theatre (New York City, 1991)
Program, letter, and cast photograph (including Tony Randall) [removed from engraved frame 'Salem Witch Trials Tercentenary 1692/1992' housed in osb 48], 1991
Reviews and article, 1991

Ceramic coaster commemorating The Crucible autographed to Miller by Tony Randall, 1991 *Separated to Personal Effects Collection

Bolshoi Dramatic Theater (BDT) (St. Petersburg, Russia, 1991).
Program, 1991

Ernst Deutsch Theater (Hamburg, Germany, 1992). Reviews, 1992


Teater Koma (Jakarta, Indonesia, 1992). Production photographs, program, and review, 1992

Göteborgs Stadsteater (Gothenburg City Theatre) (Gothenburg, Sweden, 1993)
Production photographs; theater postcard, 1993
Program, 1993


Grenzlandtheater (Aachen, Germany, 1993). Reviews and articles, 1993

Teatr Współczesnego (Contemporary Theatre) (Wroclaw, Poland, 1994)

Letter and production photographs, 1994

Czarownice z Salem. Poster, 1994

Program, 1994

Fokleteatret (Copenhagen, Denmark, 1994). Letter, program, reviews, and articles, 1994


Akademietheater (Vienna, Austria, 1995). Reviews, 1995

Garter Lane, Red Kettle (Waterford, Ireland, 1995). Review and article with note to Nicholas Hytner, 1995

Spalding University and Kentucky Contemporary Theatre (Louisville, Kentucky, 1996). 'Controversy re. Crucible.' Photocopy of message in program from director Tom Luce and its rebuttal; letter, 1996


Kammerspiele Bad Godesberg (Bonn, Germany, 1997). Program, 1997


Beer Sheva Municipal Theatre (Beer Sheva (Beersheba), Israel, 1999)

Production photographs, undated

Program, undated

2000s

Kinokuniya Hall (Tokyo, Japan, 2000). Program, 2000

Teatro el Público (Havana, Cuba, 2000). Photographs of advertising banner, 2000

Virginia Theatre (New York City, 2002)

Thank you notes from Laura Linney and Liam Neeson, 2002

Rehearsal photographs (including Miller) by Inge Morath, 2002

Poster (unframed), 2002

Advertisement (mounted), New York Times, 11 November 2001

Review; article Why the Big Apple Was Ripe for Miller's Return by Richard Eyre, 2002

National Theatre Company of China (Beijing, China, 2002). Letter and scrapbook with program, production photographs, and reviews, 2002

Syracuse Stage (Syracuse, New York, 2003). Flyer and letter, 2003

Dunstan Playhouse, State Theatre Company of South Australia (Adelaide, Australia, 2003)

Flyer and program, 2003

Bound media pack, 2003
Martinushalle Reelsen, Theatergruppe Reelsen, (Reelsen, Germany, 2003). Photographs, flyer, program, review, and letter, 2003

Toho Gakuen College of Drama and Music (Tokyo, Japan, 2004). Program, 2004

Malmö Stadsteater (Malmö, Sweden, 2009)

  Häxjakten. Poster, 2009
  Letter, program and reviews, 2009

Undated

National Theatre (Sofia, Bulgaria). Production photograph of Ivanka Dimitrova, undated; letter, 1984

National Theatre of Greece (Athens, Greece, possibly 1966). Production photographs, undated

Venable Theatre, North Adams State College (Massachusetts College of Liberal Arts) (North Adams, Massachusetts, possibly 1977). Poster, undated

Büyük Tiyatro, Devlet Tiyatrosu (Grand Theatre, Turkish State Theatres) (Ankara, Turkey). Poster, undated

Unidentified productions. Production photographs (possibly Hans Christian Blech, German, and Syracuse Stage) and photographs of set designs, undated

Other U.S. Productions. Articles and reviews, 1954-1998

Other International Productions. Articles and reviews, 1983-1993, undated

Published Texts

Viking Press (1953)

  Setting copy with edits, 18 February 1953. With layout pages of front matter

  Review, 1953
Miller, Arthur, 1915-2005

Manuscript Collection MS-02831

Theatre Arts ('complete text 'with a new scene written for the revised production of the play,' 1953). Whole issue of Theatre Arts, October 1953 [also contains interview with John and Alice Griffin titled Arthur Miller Discusses The Crucible


Bantam Classics (1959). Proof of book cover and galley proofs of Miller's A Note on the Historical Accuracy of This Play and Introduction by Richard Watts, Jr., 5 January 1959, undated

Penguin Plays. Photocopy of book cover, undated

Penguin (1993). Galley proofs of note From the Publisher regarding the book being the first off of its new printing press built for R. R. Donnelley in Tennessee, 13 July 1993


Letters and press kit, including teacher's guide, 1992-1995

Reviews, advertisements, and whole issue of Campus Book Source, 1994


Viking Penguin (Screenplay) (1996)

Letter and two typescripts of screenplay, 9 September 1995 (with edits), undated

Introduction by Miller, titled Note on The Crucible as Film. Five typescripts (two titled The Crucible Play into Film; one titled Turning the Crucible into Film; one duplicate with variant formatting), April 1996, undated

Container

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osb 39

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Setting copy and layout pages, undated

Author's set of rough page proofs, 27 June 1996

Photocopy film stills, undated

Book cover and photographic illustration proofs, undated


Las brujas de Salem y El cresol (Screenplay). Spanish translation by José Luis López Muñoz, published by TusQuets Editores. Whole issue of Novedades, January-July 1997


Penguin Plays. Book cover proof (mounted), undated

Translations

Hexenjagd. German translation by Dietrich Hilsdorf and Hannelene Limpach, with Alexander F. Hoffmann. Typescript, undated

Hexenjagd. German translation by Marianne Wentzel. Typescript with edits, undated; with explanatory note by Miller

La chasse aux sorcières. French translation by Herman Classson. Typescript, undated; with explanatory note by Miller

Adaptations

Opera. Music by Robert Ward, libretto by Bernard Stambler

Two typescripts of libretto by Bernard Stambler with edits, undated

Typescript libretto by Bernard Stambler with edits, undated. With letters and published text by Highgate Press, 1961

Bound music, undated

City Center of Music and Drama (New York, 1961) (premiere). Program, 1961

Seoul Opera Group (Seoul, Korea, 1985)
Letter from Robert Ward, 1986
Poster, 1985
Program and flyer, 1985
Articles and reviews, 1985

Tulsa Opera (Tulsa, Oklahoma, 1995). Letter and reviews, 1995


Les Sorcières de Salem (French screenplay by Jean-Paul Sartre, 1957)
Typescript pages, including unused Prologue, with explanatory notes by Miller, undated
Typescript, with explanatory note by Miller, undated
Correspondence, 1956-1959
Production photographs by Roger Corbeau, undated
Reviews and articles (international), 1956-1958

Television adaptation by Mavor Moore (CBC Startime series, 1959)
Correspondence, press releases, reviews, 1959
Production photographs, 1959

Television adaptation by Stanley Mann (Granada TV, 1959).
Correspondence and reviews, 1959, 1994

Screenplay by Arthur Miller (television movie, CBS, aired 4 May 1967).
'1966 manuscript.' Typescript and letter, 1966
Television adaptation by Sandra Bolchi (television miniseries, RAI Radiotelevisione Italiana, 1971). Italian article, 1971


Television mini-series screenplay by John Briley (never produced)

Agreement and correspondence, March-September 1987

Typescript with edits, 21 October 1987; duplicate typescript with variant edits, undated

Preliminary shooting script for pre-production purposes. Typescript, 22 January 1990

Screenplay by Arthur Miller (film, 1996)

Scripts and script pages

'Outpages of 1st revision.' Typescript pages, 'begun 17 April 1991'

'1st printed 37 pages.' Typescript fragment with edits, 26 May 1991

'1st printing (revised later).' Typescript with edits, undated

'Original.' Typescript, undated; duplicate typescript with edits and labeled 'Witches12'

'Notes for revisions.' Handwritten page, 12 December 1991

Typescript, 14 January 1992; duplicate typescript with edits and labeled 'Witches 13'

Typescript fragments with edits, 6 April 1995, undated

Typescript fragment with edits, 9 and 14 April 1995

Typescript fragment, 15 April 1995
Typescript with inserts, notes and edits by Nicholas Hytner and Miller; letter from Hytner, 21 June 1995

Typescript with edits, 10 July 1995

'Blue script revision.' Typescript (two copies, one accompanied by memorandum listing changes), 21 August 1995

Revision pages and letters, 31 August and 1 September 1995

'Pink script revision' pages, 6 September 1995

Screenplay with edits, 6 September 1995; with typescript for publication, undated—see published texts of The Crucible

Memos between Nicholas Hytner and Miller, with script notes and changes, March-September 1995, undated

Production photographs (including Miller and including first meeting with Daniel Day-Lewis) by Inge Morath, 1995

'Movie Hog Island.' Photograph of Miller and members of cast, undated

Poster, 1997

Promotional / press brochures in Spanish and English, 1996

Souvenir program for gala premiere in London published by Index on Censorship, February 1997

Reviews and articles (international), 1991, 1995-1997

Correspondence, including inscribed photograph from Kevin McCarthy and 20th Century Fox participation and negative cost statements, 1991-1997, 2003


The Crucible in History and Other Essays (book)

Articles and reviews, 2000

The Crucible in History and Other Essays (book)
**Danger! Memory** (play) [production made up of two one-act plays "Clara" and "I Can't Remember Anything"]

Correspondence, 1984-1987, 1995, undated  

**Productions**

Lincoln Center Theater at the Mitzi E. Newhouse (New York, January-February 1987)

- Script. Typescript with minor edits, 1987  
- Container 105.5

- Letters, 1987; Program, January 1987; Reviews and clippings, 1987  
- Container 105.6

- Production photograph by Inge Morath, 1987  
- Container 105.7

- Poster (three copies), 1987  
- Container osb 33

Seattle Repertory Theatre (October 1987). Letter, program, magazine, reviews, 1987  

- Container 105.8

Hampstead Theatre Production (London, April 1988). Production photographs, program, reviews and articles, napkin, 1988  

- Container 105.9

France (April 1991). Reviews and articles [one is about Miller's films], 1991  

- Container 105.10

Lookout Theatre (Sydney, Australia, October-November 1992). Reviews and articles, 1992  

- Container 105.11

**Published Texts**

- Container 105.12

**Translations**

- Pericolo: Memoria. Italian translation by Masolino d'Amico. Typescript, 1989  
- Container 105.13

**Danger! Memory** (play) [made up of three one-act plays "Clara," "I Can't Remember Anything," "The Ryan Interview"]


- Container 105.14

**Death of a Salesman** (play)
Script Pages and Notes (working drafts, fragments, incomplete segments, discarded pages)

'First notes.' Single handwritten page, circa 1948

Single page note for possible essay, undated

Notebook

'3 Salesman Notebook, The Novel.' Contains Death of a Salesman, personal jottings, sketch for 'An Italian Tragedy' [A View from the Bridge], 1948, undated

Script Drafts

HRC Notebook 5. '3 Salesman Notebook, The Novel.' Notes and dialogue for Death of a Salesman, personal jottings, sketch for 'An Italian Tragedy' (November 1948), notes for A View from the Bridge 1948, undated

Death of a Salesman: Certain Private Conversations in Two Acts and Requiem. Penultimate script with handwritten revisions, undated

Death of a Salesman: Certain Private Conversations in Two Acts and Requiem. Script (second version) belonging to set designer Jo Mielziner, 24 November 1948

Death of a Salesman: Certain Private Conversations in Two Acts and Requiem. First production script with revisions (missing pages 78-81), handwritten notes, prop list, undated

Production script with annotations [cover reads: 'could have been Tom Chalmer's copy (Ben)'], September 1948

Final Stage Version. Script with cues, September 1948

Correspondence

1948-1949; includes opening night notes and telegrams, Pulitzer Prize for Drama letters, fan letters

1950s

1960s

1970s
1980s

1990s

2000s

'Foreign productions,' 1950s-1960s

'Van Durme Opera.' Correspondence regarding adaptation, 1956-1959

Productions

Brother Ben. Sheet music by Alex North with annotation, undated

Marketing material for direct mail campaign

'Review quotes.' Excerpts regarding different cast and crew, 1950s; Address by Gregory Zilboorg, 1949

'Direct mail campaign.' Form letters targeted to different constituencies (example: ministers), marketing copy, printed brochures and flyers, blank stationery, 1950-1952; Address by Gregory Zilboorg, 1949

Broadway premiere (Morosco Theatre, New York, February 1949)

Lee J. Cobb as Willy Loman

Production photographs

Darby, Eileen. Contact sheets, prints, 1949

Fehl, Fred. Prints (5x7, 8x10), 1949

Programs. 28 February 1949 (2 different copies), 25 April 1949

New York newspapers. Reviews and articles, January-May 1949

*Original clippings restricted and replaced with photocopies

'Out-of-town reviews.' Reviews and articles about New York production, 1949 *Original clippings restricted and replaced with photocopies

'Magazines'
Clippings, February-July 1949, 1956

America (12 March 1949). Whole issue

Concerto (February 1950). Whole issue

New Republic (28 February 1949). Whole issue

The New Yorker (19 February 1949). Whole issue

Newsweek (21 February 1949). Whole issue

Saturday Review of Literature (26 February 1949). Whole issue

Gene Lockhart as Willy Loman at Morosco Theatre (7 November 1949-May 1950)

Production photographs

Fotiades. Montage prints, 1950

Valente, Alfredo. Contact sheets, prints, 1949

Program, 20 February 1950; Reviews and articles, November 1949-March 1950 *Original clippings restricted and replaced with photocopies

Albert Dekker as Willy Loman at Morosco Theatre (May 1950-?)

Backstage photographs, 1949
Program, 15 May 1950

General articles and clippings. Includes mentions of play, about traveling salesmen, international reviews of American production, 1949-1957, undated *Original clippings restricted and replaced with photocopies

Serials. LIFE (21 February 1949). Whole issue

Scrapbook (Morosco Theatre). Articles and reviews, 1949

Scrapbook (Morosco Theatre). Articles and reviews, 1949

Scrapbook (London Production, National Tour). Articles and reviews, 1949

Scrapbook (Morosco Theatre, London Production, National Tour). Articles and reviews, 1949-1950

Scrapbook (Morosco Theatre). Articles and reviews, 1950

Names of actors and other loose documents

The Theatre Club medal for Death of a Salesman in presentation case, 1949 *Separated to Personal Effects Collection

1940s

National Tour (Thomas Mitchell as Willy Loman, Darren McGavin as Happy)

Production photographs, contact sheets [two sets] by Eileen Darby

Program, 1949; Clipping excerpt, 1950 *Original restricted and replaced with photocopies

Erlanger Theatre (Chicago, Illinois, September 1949). Production photographs by Garbo, contact sheets, 1949; Reviews and articles, 1949


Photographs, 1949

Program, handbill, 1949; Reviews and articles, June-July 1949
Sweden. Letter, programs, reviews and articles, 1949-1950

1950s

Foreign production list, 1950s

Argentina (Teatro Soleil [Yiddish production], Teatro el Nacional [Spanish production], Buenos Aires). Program, 1949-1950

Chile. Cast list, production photographs, letter (1952) with essay and clipping, 1950

Germany. Reviews and articles, program, 1950

Iceland. Program, 1950-1951

Norway. Production photographs, programs, 1950-1951

Sweden. Programs, reviews and articles, 1950-1951

Denmark

Program, 1949-1950; Reviews and articles with some translations [originals restricted], 1950-1952 *Original clippings restricted and replaced with photocopies

Aarhus Theater (Aarhus, Denmark, March 1950). En Sælgers Død. Poster, 1950

Odense Teatre (Odesne, Denmark, October 1950). En Sælgers Død. Poster, 1950

Belgium (Le Theatre National, Le Theatre Royal Des Galeries, 1951). Telegram, program inscribed by Raymond Gerome, reviews and articles with translations, 1951-1952

Italy

Telegram, production photographs, program, publicity postcard, 1951

Magazines. Il Dramma (15 March 1951), Sipario (March 1951)
South Africa. Telegram, reviews and articles, 1951-1952

Compañía Lope de Vega (Teatro de la Comedia, Madrid, Spain, January 1952)

- Stage set photograph, program, reviews and articles, translations, 1952
- La Muerte de un Viajante. Poster [damaged], 1952

Booth Tarkington Civic Theatre (Indianapolis, Indiana, January 1953).

- Program, 1953

Mexico. Stage design and set photographs, program, reviews and articles, April-July 1953


- Correspondence, program, handbill, 1958


Rochester Community Players (Rochester, New York, November 1959).

- Program, 1959

Russia

Alexandrinsky Theatre (or Russian State Pushkin Academy Drama Theater) (Leningrad [St. Petersburg], July 1959).

- Production photographs, letter (1990) with photocopies of photographs and program, letters, program, clipping, essay Death of a Salesman in the Soviet Union by Gala Ebin, 1959
- Poster (November 1959) [damaged], 1959

1960s

Germany. Correspondence, programs, reviews and articles, 1960, 1962, 1965

Poland

- Pańtwowy Teatr Nowy ((January 1960 ). Production photographs, program, 1960
- Teatr Polski (Poznań, February 1960). Śmierć Komiwojażera. Poster [two different designs; one mounted on board], 1960

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Państwowy Teatr Ziemi Opolskiej (Opole, March 1960). Production photographs, program, 1960

Państwowy Stary Teatr (Kraków, April 1960). Production photographs, program, 1960


Unidentified. Production photographs, circa 1960s

Mexico. Program, promotional brochure, 1960?

Racine Theatre Guild (Racine, Wisconsin, February 1961). Correspondence, program, 1961

Austria. Program, production photographs, 1962

Clark College (Atlanta, Georgia, April 1963). Production photograph, program (all African-American cast), reviews and articles, 1963

Minnesota Theatre Company (Guthrie Theatre, Minneapolis, May-September 1963). Programs, promotional booklet, reviews and articles, 1963

France. Program, reviews and articles, May 1965

Brazil. Program, June-July 1965

Netherlands. Reviews and articles, 1966; Article (television adaptation), 1969

Australia. Program, November-December 1967

Italy. Reviews and articles, 1967

Norway. Program, 1969
New Zealand (Unity Theatre, Inc.). Production photographs, circa 1960s

1970s

Revival production starring and directed by George C. Scott, Circle in the Square Theatre (New York, 1975)

Notes from Miller to Scott [including one re: racially integrated cast], 1975

Correspondence (fan mail and box office statement), 1975

Production photo by Inge Morath, 1975

Season brochure, partial program, 1975

Reviews and articles, 1975

Circle in the Square Death of a Salesman 1975 silver plate *Separated to Personal Effects Collection

Old Tote Theatre Company (Parade Theatre, Kensington, Australia). Program, 1970

France. Letter, reviews and articles, 1970

Czechoslovakia. Letter, reviews and articles, 1971

Peru (Teatro Felipe Pardo y Aliaga Lima, October 1971)

Program, 1971

La Muerte de un Viajante. Poster [damaged], 1971


Germany. Reviews and articles, 1972-1973

Jean-Duceppe Theatre Company (Montreal, Canada, 1973). Production photographs, 1973


Italy. Letters, program, reviews and articles, June-December 1975

Finland (Tampereen Teatteri, Tampere, 1976). Production photographs, 1976


1980s

Revival production starring Dustin Hoffman

Hair and makeup photographs by Inge Morath, 1983-1984

Rehearsal photographs by Inge Morath, 1983

Rehearsal notes by Miller, 1984

Outgoing letters to Hoffman from Miller, 1982, April-November 1984

Music notes by Alex North, 1984

Photograph notes made by Inge Morath for publicity; includes contact sheet (phone numbers), production schedules, outgoing correspondence, 1983-1984


Broadhurst Theatre (New York, March-November 1984)

Production photographs by Inge Morath, 1984
Programs. Opening Night (29 March 1987); one with annotation by Inge Morath and ticket for 21 March 1984, 14 May 1984, 8 October 1984, 22 October 1984

Hoffman and Willy. Essay typescript by Miller used for souvenir program, 16 March 1984

Poster [unframed], 1984

Reviews and articles, 1984

New York Magazine (26 March 1984). Whole issue, photographs used in article, 1984


Glass cube engraved with Willy Loman's suitcase and hat, "For Mr. Miller 'Salesman' Broadhurst Theatre March 29, 1984" *Separated to Personal Effects Collection

'Salesman controversy (Times) [Whitehead resigned as producer in July 1984; Marvin Krauss replaced him]. Outgoing letter to Bob Whitehead, clipping, August 1984

Cast greeting card and letters, 1984; Satire manuscript 'Emperor's New Salesman,' undated

'Tony Award controversy.' Clippings, 1984

Photograph. Miller and Hoffman shirtless standing next to road sign, 1984

Folder listing several foreign productions with locations, 1980s


Belgium. (Theatre Royal des Galeries, Brussels, 1981)

Program, reviews and articles, 1981

Mort d'un commis voyageur. Poster, 1981
Italy. Program, reviews and articles, December 1981-March 1982  Container 113.4

Australia (Seymour Centre, Sydney). Reviews and articles, note, 1982  Container 113.5

Netherlands (Toneelgroep, Amsterdam, September 1982)  Container 113.6
Production photographs, program, 1982
De dood van een handelsreiziger. Poster (two copies), 1982

China (Beijing, 7 May 1983)—see also Salesman in Beijing for production notes, etc.
Translation [by Ying Ruocheng?], undated  Container 113.7
Translation [by Ying Ruocheng?]. Inge Morath's copy with notes, undated  Container 113.8
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Program (one with Chinese writing inside), 1983; Something About Death of a Salesman, typescript by Miller used in Chinese program, 1983  Container 114.5
Reviews and articles, magazines and journals
English clippings, February-November 1983  Container 114.6
Chinese clippings, 1983  Container 114.7
Drama Studies (Chinese journal, 1984, No.1)  Container 114.9
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Unidentified Chinese journal, undated  Container 114.11

German clippings, March 1983  Container 115.1

Scrapbook with reviews, 1983  Container 115.2

Scrapbook with production photographs [red magnetic album], 1983  Container osb 9

Scrapbook with publicity, behind-the-scenes, and actors photographs [peach magnetic album], 1983

Jean-Duceppe Theatre Company (Montreal, Canada, February-March 1983)

French translation by Michel Dumont, 1983  Container 115.3

Production photographs, program, postcard, reviews and articles, 1983  Container 115.4

South Africa (May-June, 1983). Program (Afrikaans), reviews and articles, May-June 1983  Container 115.5

Finland (1984)

Helsinki production. Photo album with production photographs, 1984  Container 115.6

Letter, program, 1984  Container 115.7

Japan

Translation, undated  Container 115.8

Scrapbook with cast list, production photographs, 1984  Container osb 5

Scrapbook with cast list, production photographs, clippings, 1984

Scrapbook with publicity material, program, reviews, some English translations, March-June 1984

Scrapbook with reviews and English translations, September-October 1984  Container 115.9
Scrapbook with production photographs by Chausser Tadao, 26 October 1984

Program, handbill, 1984

Container osb 2

Container 115.10


Hong Kong Arts Festival (February 1985) [production with the same cast from the 1983 Beijing production]. Articles, Pacific magazine (January-March 1985), 1985

LaFern Williams Center Stage (Omaha, Nebraska, October-November 1985). Letter, reviews and articles (all African-American cast), 1985

Norway (1985). Program with annotation, clippings, 1985


Italy. Program, reviews and articles, February-March 1986

Ireland. Reviews and articles, March-April 1986

Singapore Arts Festival (June 1986) [production with the same cast from the 1983 Beijing production, except Ying Ruo Cheng]. Letters, photograph, articles and reviews, 1986

Belgium. (RaamTeater, Antwerp, May 1987)

Correspondence about proposed production, program (Flemish), season brochure, 1987

De dood van een handelsreiziger. Poster (four copies), 1987

Hungary. Program, 1987


Sweden (Angereds Teater, Gothenburg, 1989)
Program, reviews and articles with English translations, 1989

En sælgers død. Poster, 1989

Los Angeles Theatre Center. Letter, reviews and articles, 1989

1990s

Revival production starring Brian Dennehy


Eugene O'Neill Theatre (New York, February-November 1999)

Production photographs by Inge Morath, 1998

Programs. Opening night (10 February 1999), February, May, August, November (special production filmed for Showtime), 1999

Reviews and articles, 1998-1999; The New Yorker (15 February 1999), whole issue

Poster proofs (two designs), December 1998

Poster proof (different design), 1998

Poster (three copies; one unframed), 1998

Opening night invitations, 1999

Death of a Salesman Opening Night Eugene O'Neill Theatre. Acrylic paperweight, 1999 *Separated to Personal Effects Collection

Tony Award nominations. Correspondence, clippings, May-June 1999

China (Xi Asian Games Art Festival, Beijing, 1990). Program, 1990

Texas Christian University (Dallas, Texas, April 1990). Poster (two copies), 1990


Netherlands (Ro Theatre, Rotterdam, 1992)

Dood van een Handelsreiziger. Dutch translation by Barbara van Kooten, 1992

Program including text of play, 1993

Dood van een Handelsreiziger. Poster (two copies; one large, one medium [damaged]), 1992

Israel (Habimah National Theatre, October, 1992). Production photographs, program, 1992


Sweden

Stockholm (Kungliga Dramatiska Teatern, April 1992)

Letters, program note drafts by Miller, production schedule, programs, publicity material, reviews and articles, 1991-1992

Stage set design photographs, January 1992

Pre-production photographs by theatre, 1992

Production photographs by Inge Morath, 1992

Signed cast photograph [with honorary membership certificate], 1992

En handelsresanded död. Poster proof, 1992

Argentina (1993). Production photographs (one signed by cast), program, 1993

Italy

La Cooperativa Teatro per l'Europa (1992?). Morte di un commesso viaggiatore. Poster, circa 1992

Florence (1993). Production photographs, program, reviews and clippings, 1993

Rome and National Tour (1997-1999)

Programs, reviews and articles, 1997-1998

Morte di un commesso viaggiatore. Posters (four different posters), 1997

Czech Republic (Východočeské divadlo Pardubice, Pardubice 1994). Letter with production photograph, program, 1994

Great Lakes Theater Festival. Arthur Miller and the American Dream month-long celebration (starring Hal Holbrook, Cleveland, Ohio, April 1994). Programs, letter with symposium program and log of audience responses of The Last Yankee [also performed during festival], articles and reviews, 1994

Hungary

Veszprém (1994)

Production photographs, program, 1994

Az ügynök Halála. Poster, 1994

Pécs (1997)

Production photographs, program, 1997

Az ügynök Halála. Poster (two copies), 1997

Nora Theatre Company (Boston, Massachusetts, January 1994). Reviews and articles, 1994


U.S. National tour starring Hal Holbrook (1996)

Holbrook, Hal. Correspondence regarding possible productions; also includes rehearsal notes by Miller, 1994-1999

Tentative tour schedule, October 1995


Colonial Theatre (Boston, February 1996). Program, articles and reviews, 1996


Cerritos Center for the Performing Arts (Cerritos, California, March 1996). Article, 1996

France (Théâtre Silvia Monfort, Paris, 1996)

Programs, letters, reviews and articles, October-November 1996

Mort d'un Commis Voyageur. Poster, 1996

Japan (Subaru Theatre Company, 1996)

Production photographs, letter, program, handbill, articles and reviews (with English translations), birthday cards, February-April 1996

Poster, 1996


Canada (1997)

Reviews and articles (productions starring Judd Hirsch), January-February 1997

Stratford Festival. Program, 1997

Quebec. Program (French), 1997

Ensemble Theatre Company (Sydney Opera House Playhouse, Sydney, Australia, 1997). Press packet, program, April-May 1997


Jean-Duceppe Company (Montreal, Canada, 1999)

Press packet, 1999

Mort d'un commis voyageur. Poster, 1999

2000s

Revival starring Brian Dennehy (2000)

Ahmanson Theatre (Los Angeles, September 2000). Reviews and articles, 2000

Fox Theatre (St. Louis, Missouri, November 2000). Review, 2000

Shubert Theatre (Boston, November-December 2000). Program, review, 2000


Spain (Centro Dramatico Nacional, Madrid, April-June 2001). Program, 2001

Germany

Hamburg (October 2002). Program, 2002


Czech Republic. Letter with production photographs, 2003

Tunisia (May-June 2003). Reviews and articles, 2003

Sweden

Helsingborg (September 2003). Flyer, reviews and articles, production photographs (print outs), 2003

Luleå (Norrbottensteatern, March-May 2006)

Program, reviews and articles, 2006

En handelsresandes død. Poster, 2006

Stockholm (October-November 2010). Program, reviews and articles with English translations, 2010

Poland (Teatr Narodowy, 2004). Postcard, production photographs, 2004

Norway

Rogaland (February 2004). Program, flyer, reviews and articles, 2004

Oslo (September 2005). Program, flyer, reviews and articles, 2005


Denmark (February 2005). Program, reviews and articles with English translations, 2006

Finland

Tapere (Tampereen Työväen Tseatteri, March 2006)

Program, articles and reviews with English translation, 2006
Kauppamatkustajan Kuolema. Poster, 2006

Helsinki (March 2007). Program, articles and reviews, 2007

Australia (May-June 2008). Articles and reviews, 2008

France (Théâtre national de Bordeaux en Aquitaine, Bordeaux, March 2010)

Reviews and articles, flyer, 2010

Mort d'un commis voyageur. Poster (three copies), 2010

Portugal (O Círculo de Cultura Teatral / Teatro Experimental do Porto, Porto, September-October 2010)

Program, postcard, flyer, 2010

A Morte de um caixeiro viajante. Poster, 2010

Black Swan Theatre Company (Perth, Australia, May 2013)

Press packet, 2013 (*includes CD with summary press report)

Poster, 2013

Other U.S. Productions (community, schools, and universities). Programs, reviews and articles, circa 1950s-circa 2000s

Other International Productions. Reviews and articles, circa 1950s-circa 2000s

Unidentified British production. Production photographs by Veronica Bennett, undated

Published Texts

Viking Press (1949). Book jacket, clipping, 1949


One million copies sold (1968)
Photograph of Miller and Bob Whitehead, clipping, 1968

Container 119.9

Wooden plaque with typesetting plate from Death of a Salesman, 1968 *Separated to Personal Effects Collection


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Salesman at Fifty (introduction by Miller). Typescript, December 1998

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Illustration proofs, December 1998

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Book jacket proof, 1998

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Articles, February-March 1999

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Penguin Putnam. Poster (four copies), 1999

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Penguin. Poster (different version than above; five copies)

Published translations

Companhia das Letras (Brazil). Reviews and articles, 2009-2011

Container 119.15

German

S. Fischer Verlag. Catalogs, 1950

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Penguin edition with translation edits, undated

Fischer Taschenbuch Verlag. Flyer, 1986

Fischer Shobo (Japan). Contract, 1956

Container 119.18

La mort d'un commis voyageur. French translation by Eric Kahane
Typescript, undated
Theatre (April 1966). Published production script, 1966
Correspondence, 1990, 2003

Translations

Der Tod des Handlungsreisenden. German translation by George A. Schaafs. Typescript, July 1950 Container 120.5

Mort d'un commis voyageur

French translation by Jean-Claude Grumberg. Typescript with edits made by Inge Morath, January 1985 Container 120.6
French translation by Jean-Claude Grumberg. Typescript with edits (photocopy), circa 1985 Container 120.7

Muerte de un viajante. Spanish translation by Jose Lopez Rubio for Argentine production. Typescript, circa 1969 Container 121.1
Tranc Trafaeliwr. Welsh translation. Typescript, August 1978 Container 121.2

Adaptations

Death of a Salesman (film adaptation, 1951)

Screenplay by Stanley Roberts. Final script (3 August 1951) with revised pages (dated 13-22 August 1951) with annotation by Miller, August 1951 Container 121.4
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Death of a Salesman (NBC Star Playhouse). Radio script adapted by Robert Cenedella. Script, April 1954 Container 121.8
Death of a Salesman (television movie adaptation starring Albert Dekker)

Screenplay adapted by Alan Savage, undated Container 121.9
Granada / ITV (1957)
Correspondence, 1957; Reviews and articles, November-December 1957
Newspaper advertisements, November-December 1957

CBC Folio (1958)
Script, 1958
Correspondence, 1958-1959; Reviews and articles, December 1958

CBS television movie adaptation starring Lee J. Cobb, 1966
Script, 14 February 1966
Press release, reviews and articles, May 1966; Re-release, 2001
Photograph of Cobb and Dustin Hoffman by Inge Morath, 1965

BBC television movie adaptation starring Rod Steiger, 1966
Cut script with letter, March 1966
Rehearsal script, April 1966
Reviews and articles, 1966

CBS television movie adaptation starring Dustin Hoffman, 1985
Shooting script arranged by Volker Schlöndorff, 23 February 1985
Correspondence, including "Program Practice" concerns and financial statements, 1983-1987
Set photographs by Inge Morath, 1985
Reviews and articles, September-October 1985
German and Italian reviews and articles, 1985-1986

BBC Radio Drama production. Script with letter, 1995; Articles and reviews, 1995

'Opera Libretto.' Typescript of Movement One, undated

Related Material

Death of a Salesman 50th anniversary. Letters, 1999; Articles, 1999


References to Death of a Salesman. Clippings, 1958-1994


**Duckworth** (play)

Untitled. Typescript fragment with edits, undated

'Duckworth 1960-61.' Typescript fragment, undated

**Echoes Down the Corridor** (essay collection, edited by Steven R. Centola)

'Essays from Centola.' Correspondence and recommended lists of essays, 1994-1999

Photocopies of printed texts of essays by Miller, including rejected essays, with notes by Miller

[Preface by Arthur Miller]. Handwritten page, undated

Preface by Arthur Miller. Typescript with edits, titled Introduction, undated

A Note on the Selection by Steven R. Centola. Typescript draft, titled Introduction; table of contents; letter, 13 April 2000
Rough page proofs, with edits and notes by Miller, 25 May 2000; letters, May, June 2000

Subsidized Theatre (essay)

Rough page proofs for the original 1947 essay titled Subsidized Theater, with edits, 2000

Drafts of replacement essay, also titled Subsidized Theatre. Typescript fragments with edits; typescript with edits, 2000

Final typescript and letter, June 2000

'Foreword for the Russian reader' by Miller. Typescript page, undated


Elegy For a Lady (play, double-billed with Some Kind of Love Story under the title '2 by A.M.' in the U.S. and as 'Two-Way Mirror' in England—see also those titles)

Script Pages and Notes (working drafts, fragments, incomplete segments, discarded pages)

Notes, out-pages (16 August 1982), synopsis, sketch for set, 1982, undated

Script Drafts

'Original.' Typescript, January 1980

'Unrevised.' Two typescripts (one is clean copy and the other is the same copy with revisions), January 1980

'Revised.' Penultimate typescript draft (clean, two copies), January 1980

Productions

Long Wharf Theatre (New Haven, Connecticut, October-December 1982)

'Revised' script, January 1980

'Revised' script, revised 1 October 1982
Miller, Arthur, 1915-2005  
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Teatro Comunale (Benevento, Italy, 1987). Poster (two copies), circa 1987  
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Ensemble Studio Theatre Marathon '96. Program, review, 1996  
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Theatre 40 (Beverly Hills, California, 1999) [Production part of a One-Act Festival]. Reviews, 1999  
Container  
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Published Texts

Esquire (December 1980). Whole issue, 1980  
Container  
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A Note on Elegy for a Lady. Drafts with edits, November 1982  
Container  
31.6

Translations

Elegia per una Signora. Italian translation by Masolino d'Amico. Script, 1980  
Container  
31.7

Container  
31.8

**Enemy of the People** (play, adaptation of the play by Henrik Ibsen)

Scripts

Literal translation of Ibsen's play into English by Lars Nordensen. Typescript with handwritten annotations and edits by Miller, undated  
Container  
B4.4-5

'Young Vic edits 11/88.' Photocopy of Dramatists Play Service printed edition with changes highlighted; photocopy of prompt copy script with edits in unidentified hand and changes highlighted; photocopy of edited prompt copy script, November 1988—see Young Vic Production  
Container  
124.12-13

Correspondence. 1950-1962, 1971, 1975, undated  
Container  
124.14

Productions

Broadhurst Theatre (New York City, 1950) (original production)

Production photographs by Fred Fehl and Alfredo Valente; photograph by unidentified photographer of Arthur Miller with Mary Slattery Miller, Fredric March, Florence Eldridge, and others, undated  
Container  
124.14

'Key Set – Valente.' Contact sheets of production photographs by Alfredo Valente, undated  
Container  
125.1
Program, 1951

Articles and reviews, including press about Counterattack's retraction of charges of communism against Fredric March, 1950

Scrapbook (also contains The Crucible). Articles and reviews, 1950-1951


Actors Playhouse (New York City, 1959)

Program, 1959

Reviews, 1959

Cambridge Arts Theatre Trust (touring production, England, 1959)

Photocopy program, Golders Green Hippodrome, 1959—see Young Vic production reviews, 1988

Reviews (Arts Theatre, Cambridge), 1959

Players Ring Civic Playhouse (Los Angeles, California, 1959). Review, 1959

Teatro Orientació Unidad Artística y Cultural del Bosque (Mexico City, Mexico, 1961). Scrapbook with program, photographs, clippings, and lobby card, 1961


Equity Library Theatre (New York City, 1968). Production photographs and negatives, undated

Vivian Beaumont Theater, Lincoln Center Repertory (New York City, 1971)

Correspondence, 1971

Program note by Miller, titled A Letter from Arthur Miller. Typescript with edits, undated

Program, 1971
Reviews and advertisement, 1971

Teatro Infanta Beatriz (Madrid, Spain, 1971). Letter and reviews, 1971

Zuidelijk Toneel Globe (Southern Scenic Globe) (Eindhoven, Netherlands, 1971)

Letter, program (inscribed by Ronald Kresge), and reviews, 1971

Photographs, 1971

Een vijand van het volk. Poster (two copies), 1971


'Young Vic edits 11/88.' Photocopy of Dramatists Play Service printed text with changes highlighted; photocopy of prompt copy script with edits in unidentified hand and changes highlighted; photocopy of edited prompt copy script, November 1988

Flyer and programs, 1988

Poster (two copies), 1988

Letter and reviews, 1988


Ivy Substation (Culver City, California, circa 1995). Review, undated

Teatro di Genova (Genoa, Italy, 2002)

Flyer, 2002

Two posters (two different designs), 2002

Published Texts

Viking Press (1951)

Introduction. Untitled typescript, undated

Reprint of preface by Arthur Miller, undated

Adaptations

Teleplay by Elspeth Cochrane (Granada TV Network, Ltd., 1957)

Script, 27 February 1957

Review and advertisement clipping, 1957


Teleplay (PBS, American Playhouse series, 1990). Articles and reviews, including whole issue of Cut & Print, 1990

**Everybody Wins** (working title Almost Everybody Wins; film based on one-act play Some Kind of Love Story)

Script Pages and Notes (working drafts, fragments, incomplete segments, discarded pages)

Notes, out-pages, 1984, undated


Out-pages, 'Rewrite December 20-26'

Out-pages, 'March revision' 1988

Notes, 1986-1987

Scripts

Almost Everybody Wins [original title crossed out: Some Kind of Love Story or, Everybody Wins]. September 1984

September-November 1984, Typescript with revisions

September-November 1984. Photocopy of above script with page 103-A inserted

24 February 1986 revision [copy of September-November 1984 script with revised pages added]
circa 1986-1987

circa 1986-1987, 'omits highlighted'

14 May 1987, Draft One

26 June 1987, Draft Two, clean copy (two copies)

26 June 1987, Draft Two, minor revision on p. 4

1 January 1988, clean copy

1 January 1988, extensive revisions

1 January 1988 [dated before 'draft three,' but has those revisions incorporated into text]

4 January 1988, Draft Three

March 1988, clean copy

March 1988, revised pages inserted

March 1988, 'Arthur's working copy,' heavily revised with edits by unidentified person

March 1988, photocopy

May 1988, with revisions

May 1988, with revisions completed in June 1988

June 1988, clean copy (two copies)

1 August 1988, clean copy (two copies)

7 August 1988, with minor revisions

7 August 1988, photocopies (two copies)

Everybody Wins. 25 August 1988, clean copy

25 August 1988 (II), revised copy

21 January 1989 revision [includes revisions dated 22 February-15 March 1989] Container 131.4

Correspondence, 1988-1989 Container 131.5

Set production photographs of Debra Winger and Nick Nolte by Inge Morath, 1989 Container 131.6

Reviews (one in Italian; one with letter), 1989-1990 Container 131.7

Published Texts

Grove Weidenfeld (1990)

Manuscript, March 1989 Container 131.8

Manuscript, May 1989 Container 131.9

Revised proof, 1990 Container 132.1

On Screenwriting and Language (Preface by Miller). Typescript drafts titled 'About Screenwriting,' 'Some Words about Screenwriting,' and 'About Screenwriting and Language,' 1989, undated; Page proofs, 1990 Container 132.2


Fame (one-act play)—see also the short story Fame

Drafts

Handwritten notes, undated Container 132.4

First draft. Typescript with edits, May 1969 Container 132.5

Revised draft. Typescript with edits, April 1973 Container 132.6

Revised draft. Typescript with edits, July 1973 Container 132.7

Final draft. Typescript with edits and carbon copy, undated Container 132.8
Final draft. Typescript (4 copies), clean copy, undated


**Fame: A Play for Television** (Hallmark Hall of Fame, NBC, 1978)—see also the essay Fame

Script with edits, undated

Script with edits, revised pages inserted, letter, July 1978

Shooting script, August-September 1978

**Finishing the Picture** (play)

Scripts

'Original' 'Julia transcribed last summer 6/2002.' Typescript with edits, with date 3 February 1978 crossed out; typescript prose pages and notes, undated

Photocopy of 'Original' pages with additional edits, undated

Typescript titled Finishing the Picture: A Scene, undated

Handwritten pages, undated


Typescript with edits, titled Finishing the Picture: A Scene, 19 July 2002

Two typescripts, 'Pre May 2003'

'Early' typescript with edits, undated

Typescript fragment (two copies, both with edits), undated

Typescript with note re. Word files, undated (May 2003)
Typescript (three copies), May 2003

Typescript with edits, May 2003

'Just before losing file whole system stopped.' Typescript with edits, 19 May 2003

'New Picture A & C drives.' Typescript of Act I, undated

'File.' Typescript of Act I with edits, undated

Typescript (three copies, one with edits and one with a correction) and typescript fragment, September 2003

Typescript fragment, November 2003

Act 1. Typescript with edits, 21 December 2003

Bound typescript with list of actors, December 2003

Bound typescript with edits, December 2003

'From 8/2004 file.' Typescript; typescript Rehearsal Master, 12 August 2004

Bound typescript with edits, December 2003; with letter and script revisions, 27 September 2004

Correspondence, 2004

Production (Goodman Theatre, Chicago, Illinois, 2004)

Opening day invitation and timeline, 2004

Photograph of cast and crew, 2004

Program, production information sheet, and letter, 2004

Letter; articles and reviews, including company review packet, 2004

Container 133.7-9

Container 133.10

Container 133.11

Container 133.12

Container 133.13

Container 133.14, 134.1-3

Container 134.4

Container 134.5

Container 134.6

Container 134.7

Container 134.8-9

Container 134.10

Container 135.1

Container 135.2

Container 135.3

Container 135.4

Container 135.5, osb 38
Signed print of sketch posted on the wall of Petterino's Restaurant, 2004  Container 135.6

The Fireplace (play)

Typescript fragment with edits, 1994  Container 135.7

Focus (novel)

Drafts

'Memoir related to Newman, Focus Protagonist.' Two short typescripts related to plot of Focus, circa 1940s  Container B4.6

Four Eyes [early version; also titled Some Shall Not Sleep]. Typescript, circa 1942-1943  Container B4.7-8, B5.1-2

Some Shall Not Sleep

Typescript [same version as Four Eyes; missing some pages], circa 1942-1943  Container 135.8

Typescript [same version as Four Eyes], circa 1942-1943  Container 135.9

Goldsmith. Second version. Typescript, undated  Container B5.3-5

'Untitled Novel.' Second version (not final). Typescript with 'Goldsmith' revisions incorporated, undated  Container 135.10

Out-pages, undated  Container 135.11

Correspondence


'Dramatizations,' 1959-1961, undated  Container 135.14

Published Texts

Reynal & Hitchcock (1945)
Dust jacket, catalog, back stock card, 1945, 1962  Container 136.1

Excerpt from Arthur Miller's novel Focus for Coming Attractions radio program (aired on WNEW, 20 January 1946). Broadcast script, 1946  Container 136.2

'Early Scrapbook' [includes multiple works]. Reviews, catalogs, 1945-1946  Container osb 2


Arbor House (1984)

Introduction by Miller. Drafts, March 1984; Page proofs, 1984; About Focus. Essay reprinted in Greater Washington Coalition for Jewish Life pamphlet, undated  Container 136.4


Methuen (2002 reissue). Book jacket, reviews, 2002  Container 136.6

Adaptations

American Jewish Committee Production (NBC, 1962)

Teleplay adaptation by S. Lee Pogostin

9 November 1961, clean copy  Container 136.8

9 November 1961, with notes and minor edits  Container 136.9

7 December 1961  Container 136.10

Correspondence. Business and fan letters, 1962  Container 136.11

Reviews, 1962  Container 136.12

Brennpunkt

German teleplay adaptation by Kuno Epple. Script, 1961  Container 136.13

German teleplay adaptation by Kuno Epple and Rolf Hädrich. Script, July 1961; Reviews, 1961; Letter, 1962  Container 136.14


**The Form** (one-act play)

'Mother-Father hospital – incomplete scene.' Incomplete typescript with edits, circa 1960s

'Revisions 1/4/03 etc. and earlier.' Typescript with edits (two copies, one with additional edits and missing one page)

Typescript, undated

Monologue version. Three typescript pages with edits; prose typescript with edits, untitled

**The Friends**—see novel/play The Best Comedians

**The Golden Years: A New World Tragedy** (play)

Scripts

'Montezuma.' Typescript (three copies, one titled The Golden Year; one with that title replaced by Children of the Sun; and one lacking a title page and with edits), undated

Typescript fragments with edits, undated

Act I. Composite typescript and handwritten draft, undated

Act II. Handwritten draft, undated

'Montezuma Play' 'Early Version.' Typescript with edits, titled Children of the Sun: A Poetic Tragedy, undated

Typescript with edits, copyright date 28 August 1939
Typescript with edit, 29 June 1940. Contains explanatory note by Miller: 'Unpublished, unproduced, written 1939-40, for the WPA Theater Project, which was disbanded before the play could be done'

'Old Act I.' Photocopy of Act I from 29 June 1940 typescript (two copies); typescript fragments; page of handwritten notes, undated

'Montezuma Play' 'A revision of Act I.' Original typescript with edits of Act I only, titled Montezuma, The King; photocopy; two photocopies of the complete typescript, undated


Correspondence, 1967, 1973

Published text—see The Golden Years and The Man Who Had All the Luck

Adaptations

Radio play by Arthur Miller (BBC Radio 3, aired 6 November 1987)

Correspondence, 1987

'Transcripts revised 1987.' Two photocopies of the 29 June 1940 typescript, both with edits and one with additional typescript pages, 28 May 1987 and undated

Script (two copies), 1987

Reviews, 1987

Television movie by Arthur Miller (Brook Productions, 1992)

Third Draft. Bound typescript, 18 December 1991

Fourth Draft. Typescript, 21 February 1992

Related Material. Printed engraving of Montezuma from unknown work

The Golden Years and The Man Who Had All the Luck (book, Methuen, 1989)

Introduction by Miller. Two typescripts, one with edits and labeled Version 2, undated
Afterword by Christopher Bigsby. Typescript with edits; letter, 1989

**The Grass Still Grows** (play)—see also play No Villain [first version of this play] and They Too Arise [second version of this play]

'Second revision.' Carbon copy of revised draft [listed next], clean copy, August 1939

Revised draft. Typescript with edits and deleted segments, circa August 1939

**The Great Disobedience: A Play in Three Acts** (play; under pseudonym L. C. Smith)

Bound typescript 'submitted in the category of major drama in the Avery and Jules Hopwood Contest for 1938,' undated

**The Half-Bridge: A Play in Three Acts** (play)

Synopsis and dialogue. Typescript with edits, circa early 1940s

Acts I, scene 2 [two versions], Act II, Act III. Typescript with edits, circa early 1940s

Loose pages. Typescripts with edits, circa early 1940s

Handwritten notes, dialogue, 1941

'Early Draft – Worksheets.' Prologue, Act I, Scene I. Typescripts with edits, circa 1940s

The Bridge Around the World. 'Early Versions.' First draft typescript of Acts I-III, Typescript of Act III, circa early 1940s

Act I [two scenes]. Typescripts: 'No. 2-version a' and 'No. 3-version A,' 6 January 1941

Act I [one scene]. Typescripts, clean copy [two copies], circa 1941

Act II. Typescript, clean copy, circa 1941

Act III [single scene]. Typescript [two copies; one with notes], circa 1941
'First version' [Act I: scenes 1-2, Act II, Act III: scenes 1-3]. Typescript, clean copy, 6 January 1941

Copy of First version [Act I: scenes 1-2, Act II, Act III: scenes 1-3]. Duplicate typescript of above but labeled 'No. 6-version A,' clean copy, 6 January 1941

Revised draft [Act I (single scene), Act II]. Typescript with pasted revisions, 27 January 1941

'Later version' [Act I (single scene), Act II, Act III: scenes 1-3]. Typescript with pasted revisions and edits with annotation by Miller, circa 1941-1943

Copy of 'Later version' [Act I (single scene), Act II, Act III: scenes 1-3]. Typescript with pasted revisions, circa 1941-1943

The Havel Deal (one-act play, originally written for A Night for Vaclav Havel evening, International Theatre Festival, Avignon, 21 July 1982, but replaced by I Think About You a Great Deal; possibly produced as the one-act play Untitled in New York, 2001)

Typescript with edits, 21 February 1982; letter, 22 February 1982

Typescript with edits of a later version, titled The Attempt at a Normal Nobel, 10 March 1982; two typescript replacement pages, undated

Home Free (play)

Typescript, April 1972


'Original, Unrevised' typescript with one edit, 1 March 1990

Typescript, 1 March 1990

'More working copies.' Three typescripts (two with edits), undated

'1st' typescript with edits, undated

Typescript fragment, 15 June 1990

Two typescripts with edits, undated
'Working.' Typescript with edits, labeled 'Penultimate final sent to Treglown June 14, 91;' duplicated typescript fragment; typescript page, 12 September 1991; fragment with edits; two letters, 2 April 1991 and 12 August 1991

Container 141.12-13

'Not Final.' Typescript, undated

Container 141.14

'Grand Street Revisions.' Typescript pages with printer's edits, 7 February 1992 with explanatory note by Miller: 'As edited by Grand Street and incorporated in the final Blum manuscript 2/19/92;' typescript pages with edits, undated

Container 141.15

Incomplete typescript with edits, labeled 'Homely 2,' undated

Container 141.16

Typescript and letter, 26 February 1992

Container 141.17

Methuen dustjacket and book cover proof; letter, 1994, undated

Container 141.18

Hatchard's book catalog and letter, 1995

Container 141.19

Reviews (international), 1992-1997

Container 141.20, 142.1, osb 38

Une fille quelconque. French translation by André Zavriew. Typescript with edits, with original title Une fille sans éclat, undated

Container 142.2

Eden (2001). Film adaptation by Amos Gitai, Marie José Sanselme, and Nick Villiers

Correspondence, including clipping, 1999-2001

Container 142.3

Typescript synopsis, undated; letter, 23 February 2000

Container 142.4

Letter and bound typescript screenplay with notes and edits, titled Plain Jane, 21 August 2000

Container 142.5

Arthur Miller's notes on screenplay. Typescript, 5-11 September 2000

Container 142.6

**Homely Girl, A Life and Other Stories** (book, Viking, 1995; includes Fame and Fitter's Night)

'American book cover design.' Viking Press book cover, undated

Container 142.7

Reviews; advertisement proof and clippings, 1995

Container 142.8, osb 38
The Hook: A Play for the Screen (screenplay)

Notebook. '#40 Hook Notes.' Contains Rebel; untitled poems; The Hook; Norm's Play, circa 1950s

'Shape-Up: A Screen Treatment' [working title]

Typescript, undated

Typescript, clean copy (two copies), undated

Of Pride and the Hook: A Play for the Screen [working title; 'and Of Pride' crossed out]. Typescript with edits, circa 1950s

The Hook [brown cover]. Typescript, clean copy, circa 1950s [two duplicates numbered 4 and 5 are restricted]

The Hook [tan cover]. Typescript, clean copy (two copies), undated [two unnumbered duplicates are restricted]

The Hook [red cover]

Typescript, clean copy, circa 1950s; Letter, 1950 [two duplicate scripts numbered 3 and 5 are restricted]

Typescript with edits and annotation by Miller, loose pages, undated

I Can't Remember Anything (one-act play performed with one-act play Clara in production called Danger: Memory!)

Script Pages and Notes (working drafts, fragments, incomplete segments, discarded pages)

First and second drafts. Typescripts with edits, July-August 1985

Revised drafts. Typescripts with edits, undated

Revised drafts. Typescripts with edits, October 1985

Fragments, undated
Productions

Russia (Moscow, April 1997)

Production photographs, ticket and invitation, 1997  
Container 143.8

Poster (two copies; one signed by cast), 1997  
Container osf 32

Black Box Theatre Company (Dublin Fringe Festival, Ireland, September 1998)

Programs, reviews and articles, 1998  
Container 143.9

Poster, 1998  
Container osb 33

Published Texts

Container 143.10

Translations

Hungarian translation by Miklos Vajda. Typescript, note, 1988  
Container 143.11

I Don't Need You Any More (short story collection, New York: Viking Press, 1967)—see also short story

Foreword: About Distances. Typescript with edits, undated  
Container 143.12

Setting copy and layout pages, undated  
Container 144.1-2, osb 28

Galley proofs, 1967  
Container gf

Reviews and advertisement, 1967  
Container 144.3

Gesammelte erzählungen. German translation by Hermann Stiehl (Rowohlt, 1969). Book of the Month advertising poster, undated  
Container 144.4

Lasst sie bitte am Leben. German translation by Harald Goland (S. Fischer, 1988). German reviews, 1988-1989  
Container 144.5

Container 144.6
I Think About You a Great Deal (monologue, written for A Night for Vaclav Havel evening, International Theatre Festival, Avignon, 21 July 1982; also performed at Protest Against Vaclav Havel's Arrest evening, Mark Taper Forum, 13 February 1989; published as I Think About You a Great Deal (An Expression of Solidarity with Vaclav Havel) in Cross Currents, 1983; published in Literary Cavalcade, September 1990)—see also The Havel Deal

'Scene for Havel Protest.' Typescript with edits, 18 April 1982; photocopy with letter, 2000 Container 144.7

'Vaclav Havel evening.' Letter; program, and complete script of Protest Against Vaclav Havel's Arrest evening at Mark Taper Forum, 13 February 1989 [script includes Miller's statement on Vaclav Havel to Czech Samizdat and I Think About You a Great Deal] Container 144.8

Production (Det Norske Teatret, Oslo, Norway, 1984; as part of the production Catastrophe, along with works by Havel, Samuel Beckett, and Eugene Ionesco). Program, flyer, review, and letter, 1984 Container 144.9

Imitations (play)—see also short story Rudy

'Jacob (Prose).' 'Start of a story-novella.' Typescript prose fragment with edits, titled Morton [Miller]; typescript prose fragment with edits, titled A Prospect of Jacob, undated Container 144.10

'Jacob Play.' Typescript prose synopsis titled A Prospect of Jacob; typescript fragments with edits (one titled Jacob Play), September and December 1994, undated Container 144.11-12

'Imitations.' Typescript notes and fragments with edits, one titled Imitations (The Imitators), December 1995 Container 145.1

'Jacob.' Three typescript fragments (three versions) with edits, titled Jacob Play; typescript page of notes, undated Container 145.2

'Jacob.' Typescript fragments with edits, undated Container 145.3

Act 1, with titles Praise, The Deserters, and The Memoir. Typescript with edits, titled Jacob Play; handwritten notes, 29 January 1999, 11 November 2004, undated Container 145.4

In Russia (book with text by Miller and photographs by Inge Morath, 1969)

Typescript with edits, undated Container 145.5

Rejected typescript pages with edits, undated Container 145.6
Typescript with edits and insert pages; duplicate with variant edits, undated

Container 145.7-8

Foreword to the Second Edition. Typescript with edits; duplicate with additional edits, undated

Container 145.9

Correspondence (including double-crostic puzzle re. In Russia and clipping about a Soviet customs check), 1965-1970

Container 145.10, osb 27, osb 35

'Fan Mail,' 1969-1971

Container 145.11

'Fan Mail – Harper's Article,' 1969

Container 145.12

Viking Press publishing agreement, 1968

Container 145.13

Letter and advertisement proofs, undated

Container osb 33

Reviews and articles (one with notes by Inge Morath on verso), including whole issue of New York Times Book Review, 1969-1970

Container 145.14, osb 36

'Reviews of German 2nd Edition.' Letter, reviews, and articles, 1974-1975

Container 146.1

Published excerpts

Harper's Magazine (vol. 239, no. 1432, September 1969). Proofs and mounted cover; tearsheets; whole issue (three copies, including 'Rough Copy' with inscription from Willie Morris, 6 August 1969)

Container 146.2-4

Daily Telegraph (nos. 265 and 266, 7 and 14 November 1969). Two excerpts titled Arthur Miller in Russia and Russian Unfreedom, in whole issues

Container 146.5-6

Le Figaro Littéraire (nos. 1226 and 1228, 17-23 November and 1-7 December 1969. Excerpts titled Arthur Miller: Mon Voyage en U.R.S.S., in whole issues

Container osb 21


Container 146.7

TV Panorama (3-9 and 10-16 January 1970). Two excerpts titled Arthur Miller en Russie, in whole issues

Container 146.8

Blanco y Negro (nos. 3010 and 3011, 10 and 17 January 1970). Two excerpts titled La Rusia que yo he visto, in whole issues

Container 146.9
Quick (no. 9, 25 February 1970). Excerpt titled An American in Russia, in whole issue

Photograph of Mary McCarthy and Arthur Miller (by Santi Visalli) at In Russia exhibition opening, Rizzoli Gallery, New York City, 12 November 1969

**In the Country** (book with text by Miller and photographs by Inge Morath, Viking Press, 1977)

Introduction by Miller. Typescript, undated

Photograph captions text. Draft, 1977

Rayburn by Miller. Typescript, undated

Typesetting copy, 1977

Correspondence, 1976-1977, 1984

Excerpts

A Genuine Countryman (Blair & Ketchum's Country Journal, January 1978). Entire publication with photographs by Inge Morath [also contains A Day with the Millers–In the Country by Peter W. Kunhardt], 1978


**In the Icicles by Morning** (play)—see also the short stories The Fitter's Night and Ipana Mike

Handwritten and typescript notes and fragments with edits, including a title page with title One of the Winners: A Cobblestone Dream and a typescript page with the title From a Worker's Life crossed out and replaced by Plenty Good Times, undated

Typescript notes and fragments with edits, undated

Typescript fragments, including a handwritten title page with title The Hook: A Tale for the Stage and a typescript page with the title In the Icicles by Morning crossed out, 18 August 1947, undated

'Patsy play – unfinished – never to be produced. Written after Sons.' Typescript with edits of Act I; incomplete typescript; typescript of Act II

Typescript fragments with edits, undated
Incident at Vichy (play)

Script Pages and Notes (working drafts, fragments, incomplete segments, discarded pages)

'Rejected sheets.' Loose sheets with revisions; including sketch of stage set, Spring 1964

'Fragments.' Loose sheets with revisions, circa 1964

Script Drafts

Typescript with extensive revisions, additional pages, undated

Typescript with revisions, inserted pages, undated

'Author's copy - My revisions.' Typescript with revisions, additional pages, undated

'Final version.' Clean copy typescript, undated

Correspondence


'Fan mail.' Incoming and outgoing letters, 1964, 1976, 1987

Productions

Premiere production. Repertory Theatre of Lincoln Center (ANTA-Washington Square Theatre, New York City), 1964

Script in presentation book, clean copy, 5 August 1964

Production photographs by Inge Morath, 1964

Program, 1964-1965; U.S. and International reviews and articles, December 1964
Czechoslovakia

Państwowe Teatry Dramatyczne (Szczecinie, 1965). Production photographs, 1965

Container 148.4

Divadlo E. F. Buriana (Prague, 1965). Scrapbook with program, production photographs, 1964

Container osb 10

Issues of Amatéřská Scéna magazine (nos. 8-10), 1965

Container 148.5

Norway (1965)

Production photograph, program, reviews and articles, August 1965

Container 148.6

National Theatret (Oslo). Det hendte I Vichy. Poster, undated

Container osb 34

Netherlands (February 1965). Reviews and articles, 1965

Container 148.7

Denmark (April 1965). Program, 1965

Container 148.8

Austria (June 1965). Program, reviews and articles, 1965

Container 148.9

Germany (June 1965). Program, reviews and articles, 1965

Container 148.10

Recklinghausen (June 1965). Reviews and articles, 1965

Huntington Hartford (Los Angeles, California, October 1965). Reviews and articles, 1965

Container 148.11

Poland (November 1965)

Program, production photographs, 1965

Container 148.12

Incydent w Vichy. Poster, 1965

Container osf 7

Romania (Teatrul Mic, Bucharest, 1965). Program, production photographs, 1965

Container 148.13


Australia (1967). Program, 1967

1970s

France (October 1971)


Reviews and articles, letter, 1971

Hartford Jewish Community Center (Connecticut, January 1973). Program, reviews and articles, 1973

1980s


Moscow Sovremennik Theatre (Moscow, Russia, May 1987)

Production photographs by Inge Morath, 1987

Program, review and article, 1987

Poster, 1987


1990s

Buffalo Nights Theatre Company (Hollywood, California). Program, review and article, circa 1993

Machine Full Theatre Company (Walker Street Theater, New York). Poster (two copies; one mounted on board), circa 1990-1994
Pécs (November 1993)

Program, 1993

Kőzjáték Vichyben. Poster (four copies; two have yellowed), 1993

Budapest (circa 1990s). Program, 1990s


Unidentified production photo, circa 1960s-1980s

Published Texts

Viking (1965)

Typesetting copy of manuscript, November 1964

Galley proofs with corrections, 1965

'Unpublished introductions'

To the Actors Performing This Play on Style and Power. Typescript, circa 1964-1965

Unpublished introduction. Typescript, December 1964

Footnotes on Style, circa 1964-1965

Adaptations

Hollywood Television Theatre (public television)

First revisions. Script (21 August 1973) with revisions (6 September 1973), plus additional revisions in text, 1973

First revisions. 'Shooting script' (21 August 1973) with revisions (6 September 1973), plus additional revisions in text, 1973

First revisions. 'Shooting script' (21 August 1973) with revisions (6 September 1973), clean copy, 1973

Reviews and articles, December 1973; Letter, 1973
**Jane's Blanket** (children's book, 1962)

- Original and photocopy of typescript with edits; letters, 1962, undated
- Correspondence, 1994, 1995
- Reading by Miller at Signature Theatre Company, 15 November 1997. Flyer, 1997

**Joe Klieg's Escape** (screenplay)

- Typescript fragment with edits, 11 October 1973
- Prose typescript fragment, untitled, 15-16 October 1973

**'Juvenile Delinquency Film'** (film project about juvenile delinquency and the NYC Youth Board)—see also Bridge to a Savage World for the essay describing the film treatment

- 'Fragments and unused material.' Typescript fragment; typescript with edits of 'Arthur Miller's statement in re. NYC Youth Board Vote not to cooperate in making of delinquency film;' handwritten notes on Miller's reading of Vincent Riccio's notes on delinquency cases, undated
- 'Message to a Special Subcommittee of the New York City Youth Board (re. Delinquency film) sent Nov. 28, 1955.' Typescript (two copies, one with edits), undated; typescript, 28 November 1955
- 'New York Youth Board.' Clippings, circa 1954; letter, 1987
- 'Correspondence and New Republic article on film.' Correspondence, 1957-1959; 1963; published text of article How Not to Produce a Film by Walter Goodman, in whole issue of The New Republic, 26 December 1955

**The Last Yankee** (one-act play)

Script Pages and Notes (working drafts, fragments, incomplete segments, discarded pages)

'Incomplete play.' Early typescript fragments, notes, 1969, 1972, undated

'Scene 1.' Multiple drafts of scenes one and two, March 1991, undated

'Scene 2.' Multiple drafts of scenes one and two, March-August 1991, June 1992, undated


Script Drafts

'Complete play.' Draft of both scenes and 'defective printing' of scene one, June 1992

'Work script.' Draft with revision on p. 41, undated

Draft with revision on p. 41 (photocopy), undated

Draft, clean copy (three copies), circa 1992

Correspondence, 1994-1996

Productions


1990s

Gloucester Stage Company (July-August 1993)

Programs, reviews and articles with letter, 1993; Harvard Review, No. 5, Fall 1993 [contains "Denial and 'Social Consciousness'" by Robert Scanlan]


Rehearsal photographs by Inge Morath, 1993
Letter from Miller, flyers, program [one copy inscribed from Eli Wallach and Anne Jackson], 1992-1993

Bigsby, Christopher. Draft of essay for program and letter, January 1993

Reviews and articles, 1993

Spoleto Festival (Dock Street Theatre, Charleston, South Carolina, May-June 1993). Program, reviews and articles, 1993

Russia (1993/1994)

Spoleto Festival (Dock Street Theatre, Charleston, South Carolina, May-June 1993). Program, reviews and articles, 1993

Russia (1993/1994)

Russian translation by Meglina Karalambova [incorrectly labeled as Bulgarian translation on cover]. Typescript, 1993

Program, 1993-1994


Great Lakes Theater Festival (May 1994). Arthur Miller and the American Dream month-long celebration—see also Death of a Salesman Great Lakes Theater Festival

Flyer, 1994

Poster, 1994

Theater on the Bay (Bourne, Massachusetts, October 1994). Reviews and articles, 1994

Germany (Berlin, December 1994). Reviews and articles, 1994

Csokonai Szinhaz árpád Horváth (Hungary, 1994). Poster (two copies), 1994


Norway (January 1995). Program, reviews and articles with English excerpts, 1995

Hungary (January 1995)

Hungarian translation by Miklos Vajda. Typescript, letter, April 1995
Production photographs with letter, program, 1995

Toast Theatre Company (double-bill with I Can't Remember Anything, Anchorage, Alaska, circa 1990s). Production photographs, letters, circa 1990s

Czech Republic (February-March 1996)

Czech translation. Typescript, letter, March 1995

Production photographs, program, reviews and articles with English translations, 1996

Sweden (February 1996). About The Last Yankee. Draft by Miller published in the program as Two Ways to Look at the World, 1996; Correspondence (includes script fragment), production photographs, program, reviews and articles, 1995-1997


Haymarket Theatre (Leicester, England). Flyer, undated

Unidentified production [Hungary?]. Production photographs, circa 1990s

Published Texts


Penguin Plays (The Last Yankee and About Theatre Language, 1994)


Vagrant Thoughts on Theatre. Three typescripts with edits (one labeled 'Penultimate-April 8/93'), undated

On Language in the Theatre [title Vagrant Thoughts on Theatre crossed out]. Typescript with edits and editor's comments, undated
'Versions-Theatre Language.' Vagrant Thoughts on Theatre, Typescript pages with edits, 5 September 1993; Typescript with edits and note addressed to Nan Graham, 4 August 1993, undated; Some Words about Theatre Language, Two typescripts (one labeled 'Earlier' and one with edits), undated

Typescript with notation 'To Nan Graham, not final (added stuff later re. Yankee),' 13 and 20 October 1993

'Introduction (added to end).' Typescript of two additional pages to be added to introduction, undated

Printer's copy. Manuscript with markings, layout pages, 1993

'Rough pages.' Proofs, 1993

'Author's Proofs,' 1993

Book jacket, 1994

Adaptations

Teater Höst (Swedish televised production, September 1997)

Article, 1997

Den Siste Yankeen. Poster, 1997

The Love Drug (screenplay) [referred to as The Truth Drug in Timebends]. Handwritten notes; typescript fragment with edits, undated

'Man & Dog' (play). Typescript, undated

The Man Who Had All the Luck (novel, precursor to the play)

Handwritten notes, undated

Typescript fragments with edits, undated

'First completed version.' Typescript, undated

'2nd Jan. 6, 1942.' Composite typescript with edits, titled The Man Who Had All the Luck: Something Like a Fable, undated

Typescript with edits, titled The Man Who Had All the Luck: Something Like a Fable, undated
Correspondence and typescript proposal, 1941, 1942, undated  Container 153.6

The Man Who Had All the Luck (play)

Scripts

Typescript with edits; typescript with edits of alternative Act III, undated  Container B8.7, B9.1

'Version A #2.' Typescript with edit, 18 February 1943  Container 153.7

Typescript, undated  Container 154.1

'Version B Act III Original.' Typescript of Act III with edits, 1 December 1943  Container B9.2

'Version B Act III.' Typescript of Act III (three copies, numbered 1, 4, and 5), 1 December 1943  Container 154.2

Typescript of Act III with edits, undated  Container B9.3

Typescript with explanatory note by Miller, undated  Container 154.3

Typescript with edits, undated  Container 154.4

'Revision of Scene 1 Act III.' Typescript pages, undated  Container 154.5

'Stage Manager's Copy' 'As Produced.' Typescript with edits (some in Miller's hand), stage cues, and explanatory note by Miller, undated  Container 154.6

'Playing Version D' Typescript (four copies, numbered 3, 4, 5, and 6), undated  Container 154.7-10

'File Copy – Kay Brown' 'Playing Version E-5.' Typescript, undated  Container 154.11

Typescript, undated  Container 155.1

Typescript with edits and handwritten insert pages; typescript page, undated  Container 155.2

Typescript with edits and handwritten insert page, undated  Container 155.3
Typescript (two copies, one with edits and explanatory note by Miller), 11 November 1988

Container 155.4-5

Typescript revision pages with edits, 8 June 1986, 13 November 1988, undated

Container 155.6

Typescript revision pages with edits 'for Bristol Old Vic,' undated

Container 155.7

Correspondence

1944-1975, 2004, undated

Container 156.1

'Fan Mail,' 1944, 1945, 1957

Container 156.2

Productions

The Playhouse (Wilmington, Delaware), Walnut Street Theatre (Philadelphia, Pennsylvania), Forrest Theatre (New York City) (Original production, 1944)

Production photographs by Alfredo Valente, undated

Container 156.3

'Early Scrapbook' [includes multiple works]. Programs, reviews, 1944

Container osb 2

Westhampton Playhouse (Westhampton Beach, Long Island, New York, 1953). Reviews, 1953

Container 156.4

Riksteatret (Norway, 1954)

Letters and production photographs, 1954

Container 156.5

Program and flyer, 1954

Container 156.6

Reviews, 1954

Container 156.7

Bucks County Playhouse (New Hope, Pennsylvania, 1957)

Correspondence and program, 1957

Container 156.8

Letter and reviews, 1957

Container 156.9


Container 156.10

Apple Corps Theatre (New York City, circa 1988) (staged reading). Program (with handwritten note by Miller on verso), undated

Container 156.11

Program note by Miller. Typescript; letter, 1990

Program; memo with production information, 1990

Reviews, 1990

Correspondence and invitation, 1991

Ivy Substation, Antaeus Company (Culver City, California, 2000)

Letter; articles and reviews, 2000

Press packet, including Antaeus newsletter, brochure, study guide, program, photographs, and slides, 2000

'Incidental Music from the American Revival,' undated *Compact disc separated to Sound Recording Collection

Williamstown Theatre Festival (Williamstown, Massachusetts, 2001)

Production photographs, including installation of the Marmon car, 2001

Photograph by Inge Morath of Miller and director Scott Ellis with Marmon car, 2001

Poster (three copies), 2001

Program, 2001

American Airlines Theatre, Roundabout Theatre Company (New York City, 2002). Program, production photo [removed from engraved frame housed in osb 1], 2002

Published text—see also The Golden Years and The Man Who Had All the Luck


Adaptations

Proposed screenplay (1962). Correspondence and typescript fragment, September 1962
'Mauthausen' (Chapter II of a longer prose piece)

Typescript with edits and explanatory note by Miller: 'Pre - [After the] Fall,' undated

**A Memory of Two Mondays** (one-act play)—see also **A View from the Bridge: Two New Plays**

**Script Drafts**

A Memory of Two Mondays. Typescript with revisions, undated

A Memory of Two Mondays: An Improvisation on a Bygone Year. Typescript with revisions, undated

'Original production.' A Memory of Two Mondays [subtitle spliced out]. Typescript, clean copy (two copies), undated

A Memory of Two Mondays: An Improvisation on a Bygone Year. Same typescript as 'original production' with handwritten revisions, undated

'Notes for a Program.' Typescript regarding play's theme, 30 January 1959

Correspondence, 1958-1976, 1994, undated

**Productions**

Broadway Premiere. Coronet Theatre (New York, 1955)—see **A View From the Bridge** [the two one-act plays debuted together]

1950s


Arena Stage (Washington, D.C., November 1958). Reviews and articles (photocopy), 1958


1960s
Germany (May 1960). Reviews and articles, 1960

Gorky Leningrad Academic Drama Bolshoi Theater (Leningrad, Russia, 1960 or 1969) [reference online cites 1960; Morath dated the photographs 1969]

Production photographs, dated 1969

Poster [mistakenly identified as A View of the Bridge on the back], undated

Realistické Divadlo Zdeňka Nejedlého (Prague, Czechoslovakia, April 1962)

Production photographs, letters with programs, 1962

Vzpomínka Na Dva Pondělky. Poster, undated

Piccolo Teatro della Cittá Milano (Italy, May 1962; staged with Brecht's The Exception and the Rule)

Production photographs, program, reviews and articles, 1962

Poster (two copies; one damaged), 1962

Equity Library Theatre (New York, October-November 1964). Cast and crew list, program, 1964


Japan. Program, circa 1960s

1970s


Letter with cast photograph, reviews and articles, 1976

Poster [damaged], 1976
Japan. Production photographs, program, circa 1970-1980s

1980s

Hungary. Production photographs, program, undated; Clipping [also references Playing for Time], 1988


1990s

Court Theatre (Los Angeles, California, January 1990). Flyer, reviews and articles, 1990


Argentina (October 1996). Letter with programs, reviews and articles, 1996

Other U.S. Productions (community, schools, and universities). Programs, reviews and articles, circa 1950s-circa 2000s

Other International Productions. Reviews and articles, circa 1950s-circa 2000s

Unidentified production. Snapshot of cast on stage, 1976

Adaptations

A Memory of Two Mondays (television adaptation, ITV Television Playhouse, 1958). Reviews and articles (copy), 1959

A Memory of Two Mondays (television adaptation, National Education Television, January 1971)

Production photograph by Inge Morath, 1971

Correspondence, 1970-1971; Reviews and articles, 1971

The Misfits (screenplay)—see also the short story

Precursor (novel)
Typescript fragments, undated  

'2nd Draft.' Typescript fragment with edits and explanatory note by Miller:  
'Pre-screenplay experiment with a novel of Misfits story,' undated;  
duplicate unedited pages

Scripts

Notebooks

'#[1], undated

‘#2,’ ‘Misfits-movie,’ undated; also contains draft of Bomb Play  
(characters Weller, Rojas, Lillian, Quentin, Mickey), 27 January 1958

'First Draft.' Typescript fragment (two copies, one with list of transcription corrections), undated

Incomplete typescript with edits, undated

'First Draft, October 28, 1957.' Typescript fragment (two copies); complete duplicate typescript with edits, titled The Misfits: An Original Play for the Screen

'First Draft, October 28, 1957.' Typescript titled The Misfits: An Original Play for the Screen (two copies, one with edits and explanatory note by Miller)

'First Draft, October 28, 1957.' Typescript titled The Misfits: An Original Play for the Screen (two copies, one with edits)

'Revision, June 15, 1959.' Typescript fragment with edits

'Revision, June 15, 1959.' Typescript fragment (three copies, one labeled 'Early revision before shooting began')

Typescript incorporating 'Revision June 1959,' with edits, September 1959

'Revision, September 1959.' Typescript (five copies; one with annotations in Marilyn Monroe's hand [162.10], one with edits in unknown hand, one with edits and insert pages, and one with variant edits and insert pages dated March 1960)

'Revision.' Typescript (three copies), March 1960
Typescript with edits and handwritten page, 9 September 1960, undated

Typescript with edits, 6 September-22 October 1960, undated

'Screenplay pieces.' Typescript and handwritten pages, some with 'reject' written at top, undated

Discarded typescript pages with edits, July-22 October 1960

Contracts and copyright certificate, 1957, 1960

Correspondence

1957-1959; with Miller's summary of the story, clippings, resumes, one headshot, climatological data, filming and cast note, and whole issue of Wagon Train comic book no. 971

Huston, John, 1959


Distribution statements, October and December 1961

Photographs

'Preproduction – Ireland.' Photographs of Miller, John Huston, and others by Agence Dalmas, undated


Photographs (including Miller, John Huston, Kevin McCarthy, Marilyn Monroe, Thelma Ritter, Paula Strasberg, and others) taken on the set by Inge Morath, 1960

Photographs of Miller during filming by Bruce Davidson, 1960

Photographs of Miller during filming and at first preview by Henri Cartier-Bresson, undated

Poster (home video release; two copies), 1988
Preview invitation, January 1961

Production budget (three copies), 13 April 1960

Publicity 'Featurette' (behind-the-scenes film shot during filming). Typescript of narration for the film, sent by Gabe Sumner of United Artists Corporation, undated [removed from 16 mm reel of moving image]

Reviews and articles, including whole issues of Ameryka (including Russian excerpt from screenplay), Esquire (March 1961), Life (28 November 1960; 13 January 1961), Look (31 January 1961), Saturday Review, Time, and Variety, 1959-1961, undated *Original clippings restricted and replaced with photocopies

Adaptations


The Misfits (cinema novel, Viking Press, 1961)—see also Misfits screenplay typescripts

Typescript fragments with edits; handwritten page, undated

Letter and typescript insert pages, May 1960, undated

Author's Note. 'Early version never used.' Three typescripts with edits (one titled A Note on the Subtitle A Cinemanovel), undated

Typescript (including Author's Note) with edits (two copies, one with additional edits), undated

'Rejected' typescript pages with edits, undated

Printer's copy, undated

Sample pages and page design, May 1960

Correspondence, including typescript article and excerpt for USIA, 1959-1961, 2001, undated

Reviews, 1961

Introduction to The Misfits (essay). Typescript with edits and with explanatory note by Miller: 'For Bantam edition '73,' undated; letter, 1980
Mr. Peters' Connections (play)

Script Pages and Notes (working drafts, fragments, incomplete segments, discarded pages)

Out-pages, notes [including one titled 'Valdez' dated 13 August 1996], circa 1995-1996  Container 158.16

Out-pages, 1997  Container 158.17

Script Drafts

The Club (Club 1). Partial draft, clean copy, undated  Container 158.18

The Club or The Digressions. Partial draft, undated  Container 158.19

The Club. Draft with edits, 20 August 1995  Container 158.20

The Club. Draft with edits, 8 October 1995  Container 158.21

The Club. Draft with edits, 27 November 1995  Container 158.22

Mr. Peters' Connections. Draft, clean copy, 22 September 1997  Container 158.23

Mr. Peters' Connections. Draft with edits, 1 November 1997  Container 158.24

The Club - Mr. Peters' Connections. Partial draft with preface ["(The Southern preacher)" typed at top]; apparently for a public reading by Miller, circa 1999  Container 158.25

Correspondence, 1998, 2000-2002  Container 158.26

Productions


Final production script (two copies), 1998  Container 159.1

Production photographs by Inge Morath, 1998  Container osb 18
1990s

Guthrie Theater (Minneapolis, Minnesota, October-November 1999)

Rehearsal script (28 September 1999) with letter (16 December 1999), 1999

Program, review, 1999

2000s

Germany (March 2000). Program, 2000


Théâtre de l'Atelier (Paris, France, September 2002)

French translation by Isi Beller

Mais qu'est ce que je fous la? Draft with edits, segment translated by Inge Morath [?], inserted page, undated

Mr. Peters' Connections. Draft with edits (circa early 1999), letter (August 1999), notes by Miller, 1999, undated

Le déssaroi de Monsieur Peters. Draft (1999), note from Beller (December 1999), 1999


Stage design and photo, actors' headshots, production photographs [removed from basic black album], program, reviews and articles, 2002

Le désarroi de M. Peters. Poster (two copies), 2002

Italy (Teatro di Roma, Rome, May 2003)

I Collegamenti di Mr. Peters. Italian translation by Masolino d'Amico, 2000

Program, 2003
Other International Productions. Reviews and articles, 1999

Published Texts


Music for the Deaf (play)

Typescript fragments with edits, 5 May 1964, 30 July 1966, 6-13 August 1966, undated

Prose version. Typescript with edits, with title A Parting crossed out and replaced by The Day Before Dying, undated

No Villain (play; won the University of Michigan Hopwood Award, 1936)—see also later revised versions of this first play They Too Arise and The Grass Still Grows

Typescript (photocopy from University of Michigan, 1935-1936) with letter, 1973

'Old Men' (play)

'Scene Old Men (Father – Pre After the Fall). 'Typescript fragment with edits, undated

On Politics and the Art of Acting (book)—see also speeches and the essay titled American Playhouse: On Politics and the Art of Acting

'Dutch.' Typescript of introduction for Holland edition, undated

Page proofs with edits and photographic illustrations, 15 and 18 June 2001

Letter and page proofs, 12 July 2001

Review, 2002

Only Money—see Speech to the Neighborhood Watch Committee

Plain Girl—see Homely Girl: A Life
Playing for Time (teleplay by Miller based on Fania Fénelon's autobiography The Musicians of Auschwitz, aired on CBS 30 September 1980)

Scripts and Notes (working drafts, fragments, incomplete segments, discarded pages)

Notes for film, outgoing letter to Linda Yellen regarding script, undated

First draft. Typescript with revisions, 17 May 1978; Out-pages, 20 May 1978

Draft with revisions, undated

Draft with photocopied revisions, undated

Draft, clean copy, undated

'Author's copy.' Draft, clean copy, undated

Draft with revisions to scene 164, undated

Yellow script (2 November 1979) with revised page dated 5 November 1979, November 1979

Notes 'probably to Linda Yellen.' Miller's explanation of characters and specific scenes in script [possibly referring to 'yellow script', but it lacks page 7A], 22 November 1979

Revised pages, 20 October 1979, 8 November 1979

Out-pages, undated

'Redgrave controversy' [re: Redgrave's casting in the role of a Holocaust survivor due to her political beliefs about Israeli-Palestinian conflict]

Miller's statement, clippings, responses in the press, 1979-1980

Protest letters, 1979-1980

Boston Symphony legal case. Letters, printed material, 1984

Newsweek, 29 September 1980
Correspondence

Script. Letters regarding revisions by Fania Fénelon, historical accuracy, 1978-1979

Container 169.9

Audience responses, 1980

Container 169.10

Set photographs by Inge Morath, 1980

Container 169.11, osb 18


Container 169.12

Playing for Time (stage play adapted by Miller from his television film of the same title)

Contract, 1987

Container 169.13


Container 169.14

Productions


Container 169.15

Germany. Articles and reviews, 1987

Container 169.16


osb 32

Container 169.17

Other U.S. and International Productions, 1999, undated

Published Texts


Container 169.18

S. Fischer Verlag. Contract, 1987

Container 169.19


Container 169.20


Book cover proof (photocopy), undated

Container 177.13

Introduction. Typescript page; typescript 1st Draft and typescript 2nd Draft, both with edits and titled Foreword for Plays Three, undated


Introduction. Typescript titled Prefatory Note for Plays Four, 25 September 1993; typescript with edits, titled Prefatory Note for Plays Four, 17 December 1993


A Note On Almost Everybody Wins. Typescript, 5 March 1995

Book cover proof (with cover painting by Rebecca Miller), undated


Correspondence with typescripts and proofs of Biographical Notes and Introduction by Harold Clurman, 1970

The Price (play)

Precursors

Untitled prose manuscript, circa 1950s; Typescript fragments, undated

It IS you, Victor! [variously titled A Cop and Solomon; discarded teleplay that became The Price]

Early scenes and out-pages. Typescript fragments with revisions, circa 1960, October 1966

Photoduplicated copy, typescript fragments, undated

Script Pages and Notes (working drafts, fragments, incomplete segments, discarded pages)

Notes for revising The Price. Handwritten notes and dialogue, April-September 1967
Out-pages

Typescript fragments (5 folders), 25 October 1967, undated

Typescript fragments, handwritten notes, typed synopsis, typed production note, undated

'A Revision.' Handwritten and typed notes and dialogue, undated

Script Drafts

'First stage version - TV elements taken out.' Typescript with revisions [removed from blue notebook], undated

'Manuscript used for first mimeograph.' Typescript and out-pages, 15-20 June 1967

Act I. 'Early revision.' Incomplete typescript with revisions of Act I; Working draft of Act I [numbered 4] [removed from red notebook], undated

Act I. Typescript, clean copy, 1967

Act II. Typescript with revisions [photocopy] [removed from black notebook], undated

'Working copy.' Typescript of last three pages of Act I and all of Act II, undated

'Author's copy.' Typescript with some revisions [numbered 19], 1967

'My copy - with some revisions.' Typescript with revisions [numbered 8] [removed from tan notebook], 1967

Typescript with revised pages inserted, clean copy [numbered 8, but different manuscript than above], 1967

'Author's copy.' Typescript with some revisions [numbered 31], 1967

'Author's rehearsal script.' Typescript with some revisions [numbered 35], 1967

'Corrected script - my corrections.' Typescript with acting cues [numbered 15; removed from plain black notebook], undated
'Corrected script.' Typescript with revisions, 1968

Tom Rosqui rehearsal script. Typescript with lines by Victor underlined [numbered 6], corrected 13 November 1968

Correspondence


Productions


'Production notes.' Miller's handwritten notes after taking over as Director [Ulu Grosbard was dismissed], 1968

Production photographs by Inge Morath [photographs mistakenly dated 1967], 1968

Programs, February 1968 (two different versions), July 1968

Poster (unframed), 1968

Reviews and articles, advertisement, 1968-1969

'Clive Barnes dispute.' Correspondence by Miller, clippings regarding using Barnes quote in advertisements, March 1968

Photographic tribute by Harold Gary ("Hal"), circa 1968

1960s


Germany (April-May 1968). Program, reviews and articles, 1968
Austria (May 1968). Reviews and articles, 1968  

Brazil (Teatro Francisco Nunes, Rio de Janeiro, May 1968)  
Program, reviews and clippings, 1968  
O Preço. Poster, 1968  

Switzerland (May 1968)  
Production photographs, 1968; Program, English translation of review, 1968  

France (October 1968). Program, reviews and articles, 1968  

Sweden (October 1968). Letter with clipping, 1968  

Netherlands (Nieuw Rotterdams Toneel, September 1968)  
Production photographs, 1968; Programs, reviews and articles, 1968  
De Prijs. Poster (two copies; one large, one small), 1968  

Belgium (November 1968). Reviews and articles, 1968  


Poland (Teatr Ateneum, Warsaw, April 1969)  
Program, 1968  
Cena. Posters (two designs; one graphic design, one playbill), 1968  

Russia (1968). Leningrad and unidentified production  
Production photographs [mistakenly identified as Bulgaria 1969 on back of photographs], 1968; Program, 1968  


Italy (January 1969)

Telegram, reviews and articles with English translations, 1969

Il Prezzo. Poster, 1969


Reviews and articles, 1969

Poster (unframed). 1969

Mexico (May 1969)

Scrapbook, including color slides, 1969

Reviews and articles [includes an article about PEN (1968)], 1969

National Theater (Washington, D.C., October 1969). Reviews and articles, 1969

Australia (October 1969). Program, 1969


Czechoslovakia. Production photographs, program, circa 1960s

1970s


Spain (Teatro Figaro, Madrid, February 1970)

Program, reviews and articles, 1970

El Precio [in two pieces; two copies, one damaged]. Poster, 1970

Poland

Stary Teatr (Kraków, April 1970)

Program, 1970  Container 174.24
Cena. Poster, 1970  Container osf 22

Państwowy. Stefana Żeromskiego (Kielce, December 1970)

Program, 1970  Container 174.24
Cena. Poster, 1970  Container osf 29

Nowy Teatr (Warsaw, February 1971)

Program, reviews and articles, 1971  Container 174.24
Cena. Poster, 1971  Container osf 27

Teatr im. Ludwika Solskiego (Tarnów, June 1975)

Programs, 1975  Container 174.25
Cena. Poster, 1975  Container osf 27


Turkey (1970). Production photographs, program, 1970 Container 175.4


Canada (1972). Program, 1972  Container 175.7

Trinity Square Repertory Co. (Providence, Rhode Island, April 1972). Program, reviews and articles, 1972 Container 175.8
Loeb Drama Center (Harvard University, Cambridge, Massachusetts, 1977). Program, 1977


Revival production

Harold Clurman Theatre (New York, April-May 1979). Program, reviews and articles, 1979

Playhouse Theatre (New York, June-October 1979)

Program, reviews and articles, 1979

Poster, 1979

Newspaper advertisement, review, 1979

1980s


Australia (October 1982). Program, reviews and articles, 1982

Germany

Celles (March 1984). Reviews and articles, 1984

New York: Klangfarben und Impressionen Einer Stadt (Munich, June 1988)

Review and articles, flyer, 1988

Der Preis. Poster, 1988


Italy (Teatro di Sardegna, January-February 1987)

Program, reviews and articles, 1987
Il Prezzo. Poster, 1987


Brazil (November 1988)

O Preço. Portuguese translation by Millor Fernandes. Typescript, undated

Review, 1988


1990s


Russia

Moscow (February 1990)

Programs, reviews and articles, 1990-1993

Poster (two copies), circa 1989-1990

Gorky Drama Theatre of Leningrad Company. Publicity brochure, 1991

Israel (Beit Lessin Theatre, Tel Aviv, October 1990)

Production photographs, program, reviews and articles, 1990

Poster (three copies), 1990

Hungary (Hevesi Sándor Színház, Zalaegerszeg, December 1990)

Production photographs, flyer, program, 1990

Alku. Posters (two posters; two different designs), 1990
Duceppe Theatre Company (Montreal, Canada, February-March 1991)

Production photographs, program, brochure, 1991

Le Prix. Poster, 1991

Roundabout Theatre Company (New York, May-June 1992)

Letter, press photo, programs (May 1992, 10 June 1992 [opening night], June 1992), reviews and articles, 1992

Poster, 1992


Greece (November 1992-February 1993)

Greek translation by Annita Decavall. Typescript with letter and reviews and clippings, program, February 1993; Letters, program, production photographs, 1993

Hungary (Budapest, 1996). Production photographs, 1996


Revival production (Royale Theatre, New York City, November-March 1999)

Programs, October 1999 [opening night with tickets, 15 November 1999]; Rehearsal photographs, 25 October 1999; Reviews and articles, 1999

Poster proof (two different designs), September 1999, undated

Poster (mounted on board; two different designs), 1999

Williamstown Theatre Festival (Williamstown, Massachusetts, August 1999). Program, 1999; Photograph, 2000
O'Neill and Royale Theatres and Williamstown performances posters (mounted on board)

2000s

Profile Theatre Project (Portland, Oregon, October-November 2000). Letter with program and brochure, 2000


France (September-October 2002). Postcard, reviews and articles, 2002

Theatre des Amis (Carouge, Switzerland, September-October 2002). Le Prix. Poster [featuring photo of Miller's parents Isidore and Augusta Miller], 2002


Spain (October 2003). Letter with program, 2003

Finland (January 2004). Program, reviews and articles, 2004

Ireland (Gate Theatre, Dublin, May 2004). Reviews and articles, 2004

Netherlands (Amsterdam, November 2004). De Prijs. Poster (three copies), 2004


2010s

Australia (State Theatre Company of South Australia, April-May 2010)

Note with press packet, program, postcard, 2010

Poster (two copies), 2010

New Zealand (August-September 2013). Program, reviews and articles, 2013
Other U.S. Productions. Reviews and articles, programs, 1968-1988

Other International Productions. Reviews and articles, programs, circa 1960s-1976, undated

Unidentified productions. Production photographs, circa 1960s-1970s

Folder listing several productions with locations, 1970s-1980s

Published Texts

Viking Press (1968)

Author's Production Note. Drafts, undated

Manuscript with some copy-edits and type-setting marks, 1968

Manuscript used as typesetting copy, 1968

Review clippings, 1968

Saturday Evening Post (10 February 1968)

Condensed version. Whole issue, 1968

Galley proofs, 14 December 1967; Typescript pages, undated

Literaturnaya Gazeta (Russia). Newspaper excerpt, 1968

Russian translation by Konstantin Alyosha Siminov (unidentified Soviet publication; possibly "Foreign Literature"). Whole issue, 1968

Adaptations

Hallmark Hall of Fame, NBC (3 February 1971). Clippings, 1971

French television adaptations. Clippings, 26 February 1975

Radio Plays

Container 177.3

Container 177.4

Container 177.12, osb 32

Container 177.5

Container 177.6

Container 177.7

Container 177.8

Container 177.9

Container osb 22

Container gf

Container osb 36

Container 177.10

Container 177.11
Blarney over Second Base (radio sketch). Typescript, undated

Cavalcade of America (radio series on NBC sponsored by the Du Pont Company, 1935-1953)

The Battle of the Ovens (aired 22 June 1942 and starred Jean Hersholt). Revised broadcast script with edits, 12 June 1942

Bernardine, I Love You (Red Cross Story) (aired 5 March 1945 and starred William Bendix). Typescript 'outline' synopsis, undated; typescript with edits, undated; broadcast script with edit, 10 January 1945; As Broadcast script (two copies), 5 March 1945

Captain Paul (aired 27 October 1941 and starred Claude Rains). Typescript with edits and with note to Miss Burke, 15 September 1941


I Was Married in Bataan (aired 5 October 1942 and starred Madeleine Carroll). Revised broadcast script with edits, 1 October 1942

Joel Chandler Harris (aired 23 June 1941 and starred Karl Swenson). Broadcast script, undated; broadcast script, 19 June 1941; Dress rehearsal script with edits, 23 June 1941

Listen for the Sound of Wings (aired 19 April 1943 and starred Paul Lukas). Dress rehearsal broadcast script, 17 April 1943

The Philippines Never Surrendered (aired 30 April 1945 and starred Edward G. Robinson; based on Saturday Evening Post article by Edward Kuder and Pete Martin). Broadcast script, 12 March 1945; Revised broadcast script with edit, 22 March 1945

Ponce de Leon [presumably not produced]. Typescript 'Outline' synopsis, 15 July 1941

Sacajawea [presumably not produced; different version by another writer aired 25 August 1941]. Typescript with edits, titled Sacajawa, undated

Storm (adaptation of the book by George R. Stewart; different version by another writer aired 13 May 1946). Typescript 'outline' synopsis, undated
The Story of Canine Joe (aired 21 August 1944 and starred Everett Sloane). Revised broadcast script, 7 June 1944; Dress rehearsal script (two copies, one with edits), 21 August 1944

Thunder from the Mountains (Juarez) (adaptation of Juarez, Hero of Mexico by Nina Brown Baker) (aired 28 September 1942 and starred Orson Welles). Broadcast script (in verse) with edits, undated; As Broadcast script, 28 September 1942

Toward a Farther Star (aired 2 November 1942 and starred Madeleine Carroll). Revised broadcast script with edit and with notation 'Story of Amelia Earhart,' 29 October 1942

While Father's Away (presumably not produced). Typescript scene outline; handwritten notes, 1944

Columbia Workshop (radio series on CBS, 1936-1957)

The Doctor Fights (sponsored by Schenley Laboratories)

Glider Doctor, Season 1, #3 (aired 20 June 1944 and narrated by Raymond Massey). Broadcast script, including text of address by Norma T. Kirk, 1944

Just-for-the-Ride, Season 1, #4 (aired 27 June 1944 and narrated by Raymond Massey). First draft broadcast script, including text of address by Herman Kretchmer (two copies, one with edits), 1944

A Doctor and Benny, Season 1, #10 (aired 8 August 1944 and starred Raymond Massey). Typescript with edits; broadcast script with edits, including text of address by Ernest E. Irons, 1944

Mare Island and Back, Season 2, #3 (aired 19 June 1945 and starred Robert Montgomery). Two broadcast scripts, 1945

Rescue on the Moon, Season 2, #4 (aired 26 June 1945 and starred Robert Young). Broadcast script, 1945

The Magic Drug: The Story of Penicillin, Season 2, #5 (aired 3 July 1945 and starred Ronald Colman). Two broadcast scripts (one titled It Floats Through the Air: The Story of Fleming's Penicillin), 1945

Lips for the Trumpet Season 2, #6 (aired 10 July 1945 and starred Gene Lockhart; published in Medical Heritage, November/December 1985). Typescript writing notes for the producers; broadcast script, 1945
Dr. Rehm's Story, Season 2, #8 (aired 24 July 1945 and starred Glenn Ford). Revised broadcast script with edits (two copies), 1945

**Untitled** episode about Dr. Hopkins amputating the arm of a soldier named Quigley in the jungle. Typescript, undated

The Golden Years—see adaptation of the play The Golden Years

Heroes on the Homefront (proposed series of 15-minute plays for radio; never produced)

Miller, Arthur. *The Sea*. Four untitled typescripts (three with edits), circa 1942; letter, 1942


Sundgaard, Arnold. *The Story of Uncle Hamp*. Typescript, circa 1942

**In the Beginning Was the Word** (play about the Bill of Rights being made void). Typescript synopsis, undated

Job for Tomorrow (radio series on CBS sponsored by the Congress of Industrial Organizations)

*Shipbuilding* (aired 3 February 1945). Typescript, 31 January 1945; Broadcast script (two copies), 3 February 1945

Library of Congress Radio Research Project (1941-1942)


**New Orleans**. Final typescript, undated

**Wilmington, North Carolina** (documentary series based on field recordings incorporating regional dialects; aired 28 May 1942). Final typescript, December 1941

Listen America (radio series produced by The University of North Carolina)
**Arthur Miller** episode, featuring a script by Miller based on his play *The Crucible* (aired 20 August 1956). Letter and typescript (two copies), 1955

Men of Our Merchant Marine / The People You Meet on the Merchant Ships (proposed radio series for the Office of War Information, 1944; never produced; *The Story of Gus* was published in *Radio's Best Plays*, edited by Joseph Liss, 1947)

Miller, Arthur. *The Crew*. Typescript (four copies, two missing final page for announcer and one with stamp of receipt from the Armed Forces Radio Service, 21 December 1944); two duplicate typescript pages; letter, 1944

Miller, Arthur and Joseph Liss. *The Story of Gus*. Typescript (four copies) titled *The Old Salt*, circa 1944

Liss, Joseph and Ethel Deckelman. *Navy Gunner*. Typescript (two copies, one missing final page for announcer), circa 1944

*Of Time and the Sword: A Verse Play for Radio*. Typescript, December 1938

*The Pussycat and the Expert Plumber Who Was a Man: A Fantasy* (aired 29 September 1940)

Handwritten draft; two typescript pages, undated

Photocopy of printed text from One Hundred Non-Royalty Radio Plays (1941); printed text in whole issue of Literary Cavalcade, vol. 1, no. 6, March 1949; in whole issue of Literary Cavalcade, vol. 5, no. 2, November 1952

Chinese translation by Fei Chunfang. Printed text in whole issue of Foreign Theatre (Waiguo Xiju), no. 4, 1982

Rudy Vallee Hour (variety show on NBC sponsored by Fleischman's Yeast and officially titled The Royal Gelatin Hour, 1936-1939)

*Joe the Motorman* (radio sketch, 14 July 1939). Typescript, undated, with explanatory note by Miller on first page: 'This is my first radio play—as well as the first writing for which I was paid—$100 from the Rudy Vallee Variety Show. Edward Everett Horton played Joe'

*Story from the Stars* (variety radio series on ABC sponsored by the American Federation of Labor Entertainment Unions Committee)
Episode 1 (aired 8 May 1947 and starred among others Milton Berle, Henry Morgan, and Bert Parks; included sketch The Hiccupping Mr. Higgins by Miller; other writers included Joe Stein, Aaron Rubin, and Peter Lyon). Broadcast script, including rehearsal breakdown, with edits and explanatory note by Miller: 'written to propagandize against Taft-Hartley,' 1947; Stage for Action typescript titled The Hiccupping Mr. Higgins (A radio comedy on the defense of labor's rights), 1947

The Theatre Guild on the Air (radio series on ABC sponsored by the United States Steel Corporation, 1944-1953)

**The Guardsman** by Ferenc Molnar and adapted for radio by Miller (aired 30 September 1945 and starred Alfred Lunt and Lynn Fontanne). Typescript, undated; broadcast script with timing notes, including text of National War Fund request, 29-30 September 1945

**Pride and Prejudice** by Jane Austen and adapted for radio by Miller from the stage play by Helen Jerome (aired 18 November 1945 and starred Joan Fontaine). Third revised broadcast script with edits, 18 November 1945

**Three Men on a Horse** by John Cecil Holm and George Abbot and adapted for radio by Miller (aired 6 January 1946 and starred Stuart Erwin, Sam Levene, and Shirley Booth). Typescript fragment with edits; As Broadcast script, 6 January 1946 (two copies)

The Treasury Star Parade (sponsored by the United States Treasury Department)

**I Escaped from Hong Kong** (episode 127, aired 20 October 1942 and starred Monty Woolley). Revised broadcast script, 1942

**William Ireland's Confession** (aired 19 October 1939)

Typescript (three copies), undated

Typescript / cut version of published play for radio, 21 pages, 5 January 1944


**Untitled** work about country doctor Smith Boughton in New York in the 1820s assisting farmers in their fight against feudalism. Typescript synopsis, undated

**The Reason Why: A Short Play** (play was also made into a short film directed by Paul Leaf (1970))—see also the essay On Hunting
Scripts. Typescript drafts. One copy with edits [missing p. 12]; Three clean copies; Revised draft, circa 1960s-1970s.

Container 180.15


Container 180.16

Letter, 1971

Container 180.17

Resurrection Blues (play)

Scripts

Typescript fragments with edits

'Crucifixion Play,' undated

The Second Son, 28 January 1996

May-July 2000, undated

16 August 2002, undated

Revision pages, 6 October 2002

Container 181.1

Container 181.2

Container 181.3

Container 181.4

Container 181.5

'Wilma 2003' 'Scene 6.' Typescripts, 12 May 2003, 1 July 2003, undated

Container 181.6-7

Pages sent to Scott Griffin, including fragment of 'Revised July 10, 04' typescript; 'New Scene 3,' 14 July 2004, undated

Container 181.8

Incomplete typescript with edits, 16 February, 1 March, and 8 March 1996

Container 181.9

'Penultimate B.' Incomplete typescript with edits, undated

Container 181.10

'Penultimate A Draft.' Typescript with edits, originally titled Second Son, undated; with note 'Copy sent to Scott Griffin 12/8/05'

Container 181.11

Typescript with edits, undated

Container 181.12

'Revised 4/28/00-5/22/00.' Typescript (five copies, two with edits)

Container 181.13-15,

182.1-2

'Copyright 6/24/00.' Incomplete typescript

Container 182.3

'Copyright 7/6/00.' Typescript

Container 182.4

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'Copyright 7/6/00.' Typescript with edits

'Penultimate Blues Revised June 19/01.' Typescript with edits, 'copyright 6/11/01'

'Copyright 6/11/01.' Typescript (two copies, one with edits)

'Copyright 8/9/01.' Typescript

'Copyright 8/9/01.' Typescript (two copies; one with additional copies of some pages, one with edits and additional pages of a variant scene 3)

'Copyright 12/6/01.' Typescript (two copies)

'As of start of rehearsals.' Typescript, 'copyright 5/31/02'

'Manuscript as going into rehearsals.' Cover proof and page proofs for text published by Guthrie Theatre

'As of 7/6/02.' Typescript with edits; with Guthrie Theatre schedule and cast list

'As of 8/10/02.' Typescript, 10 August 2002

'Final Wilma Production Draft October 26, 2003, First Old Globe Rehearsal Draft February 17, 2004, Compiled by Wilma 1/19/04.' Typescript (four copies, one with edits and one with checkmarked passages)

'Revised July 10, 04.' Typescript

Typescript titled Resurrection Blues: A Prologue and Two Acts, 14 September 2004

Productions

Guthrie Theatre (Minneapolis, Minnesota, 2002) (original production)

Model storyboard; cast reading list; correspondence; photographs of Miller and others at cottage, 2001, 2002

Program (including article Working Against the Grain by Christopher Bigsby), article, and reviews, 2002

Letter and program, 2003  Container 185.1
Reviews, 2003  Container 185.2


Old Globe Theatre (San Diego, California, 2004)

Correspondence and script changes, 2004  Container 185.4
Press packet, including photographs, press release, program, and reviews and articles, 2004  Container 185.5
Program, 2004  Container 185.6
Reviews, 2004  Container 185.7


Published Texts

Guthrie Theater, circa July 2002  Container 185.9

The Ride Down Mt. Morgan (play)

Script Pages and Notes (working drafts, fragments, incomplete segments, discarded pages). 'Notes begun July 27/77.' Typescript and handwritten notes, working script draft, July 1977-September 1979, undated [removed from blue binder]  Container 185.10

Early Drafts

'AM Drafts.' Act II draft with edits (photocopy), undated [Segment was filed separately from this work in folder bearing this title. It is unclear where it fits in the revision sequence]  Container 185.11

'II - Openings - Early!' Typescript fragments, April 1981, undated  Container 185.12


Incomplete draft. Typescript with edits, undated

'Crash.' Typescript with edits (photocopy), March 1982


'Act II.' Handwritten and typescript fragments, notes, May 1982, undated


'Act III.' Draft fragments with edits [includes Act II], circa early-mid 1980s

'Act I - Open - Bessie-Theo.' Typescript fragments, circa mid-late 1980s

'Out-pages.' Handwritten and typescript fragments, April 1981, November 1981, undated


Pre-London Performance

Notes, Act III draft fragments, outline, April-May 1985, circa 1989, undated

'Act I.' Notes, typescript fragments, reflections [removed from red binder], April 1985, September 1987, February-December 1989, undated

'New Act II - Final.' Revised typescript with edits, 21 September 1989 [character name Ezra]

Act I. Revised typescript (June 1989-January 1990) with edits, April 1990
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<td>'Mt. Morgan 8-89.' Typescript with edits, outline, notes, March, May-August 1989, undated</td>
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<td>'Working draft.' Typescript fragments with edits, November 1983, June-July 1984, May-August 1988, undated</td>
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<td>Notebook. 'Working Notes on Mount Morgan-circa 1989.' Contains The Ride Down Mt. Morgan; speech about Boris Pasternak for the Pasternak Museum inauguration; Uneasy About the Germans; untitled essay about Russia, anti-Semitism, Yevgeny Yevtushenko, and Andrei Voznesensk; jottings, 9 March 1989, 11 February 1990, undated</td>
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During London Performance

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<td>'New Act II.' Typescript with edits [note: 'Duplicate of Michael's script…'], undated</td>
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<td>'New Act II' [was superseded]. Typescript with edits, circa 1989</td>
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<td>'New End.' Revised ending without weeping (four sets), circa 1990</td>
<td>189.4</td>
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<td>Out-pages, September-December 1989, August 1990, undated</td>
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<td>Post-London Performance. 'Corrections as of 1 Jan. 92.' Revised pages (four sets), 1992</td>
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Script Drafts

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<td>Complete script [&quot;He begins to weep.&quot; ending]. Typescript, clean copy, undated</td>
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<td>Complete script [&quot;He…shaking his head.&quot; ending]. Typescript, clean copy (two copies), undated</td>
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<td>Complete script 'with both endings.' Typescript with minor edits [end begins on pg. 66], 17 September 1990</td>
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<td>Complete script [&quot;He begins to weep.&quot; Ending]. Typescript with minor edits and annotations, circa 1990-1991</td>
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Complete script. Typescript, clean copy, 1 June 1998

Complete script. Typescript, clean copy, 1 June 1998

Typescript (photocopy) with note: 'pps. 59-60 loaned to Plimpton'. October 1998


Research snapshots of New Wilford Hospital, March 1991

'Notes on production.' Handwritten and typed notes, 1991, undated

Productions


Scripts

'Corrected with Michael B[lakemore].' Typescript with minor edits and annotations, June 1991

Typescript with minor edits, November 1991

Typescript with minor edits (photocopy of above), November 1991

'Final.2' Typescript with minor edits (photocopy of above) with retyped pages inserted, November 1991

Production photographs

Correspondence to Inge Morath, photocopies of photo proofs, 1991

Production photograph by Inge Morath, 1991

Opening night cards, 1991

Correspondence [including letter to Tom Conti regarding his portrayal of Lyman], production schedule, contact list, 1991
Program, flyer, reviews and articles, 1991

Poster (two copies; large one unframed), 1991

1990s

New York Reading (March 1992). Cast list for reading, 1992

Divadlo Nová scéna (Bratislava, Slovakia, October 1992)

Slovak translation of script by Alexandra Ruppeldtová, 1992

Production photographs, brochure, 1992

Cesta z Hory Morgan. Poster, 1992

Germany

Dresden (Staatsschauspiel Dresden, 1992). Letter, 1993; Program, reviews and articles, 1992

English Theater (Frankfurt, March-May 1994). Program, flyer, reviews and articles, 1994

Italy (February 1993)

Italian translation of script by Masolino d'Amico, circa 1990s; Queries from translator, 1991

Production photographs, 1993

Letter, reviews and clippings, program from another play with photographs of starring actors, 1993

Mexico (April 1993). Production photographs, reviews and articles, 1993

Byre Theatre (St. Andrews, Scotland, September-October 1993). Photocopy of published Methuen script with cuts suggested by Catriona Macphie, August 1993; Letters, programs, reviews and articles, 1993

Madách Színház (Budapest, Hungary, October 1993)
A Hegyi út. Hungarian translation by Vajda Mikló, 1993

Hegyi út. Poster, 1993

U.S. Premiere. Williamstown Theatre Festival (Williamstown, Massachusetts, July 1996)

Script drafts


Typescript with minor edits, revised 4 April 1996

Typescript with edits and revised pages inserted at front [removed from black binder], revised 4 April 1996

Revised pages sent to Scott Elliott, 21 June 1996

Typescript with edits, revised 26 June 1996

Typescript with annotations and rehearsal notes, 3 July 1996

Production photographs by Inge Morath, 1996

Letter, program, flyer, reviews and articles, 1996

Poster (two copies; two different sizes), 1996

France (September 1997)

Dérapage. French translation of script by Guy Bedos and Dominique Roulet, undated; Notes by Miller, undated; Correspondence, 1997

Production photograph by Inge Morath, production photographs by other photographer, program, 1997

Scripts

Typescript draft, clean copy, 18 September 1998

Typescript (18 September 1998) with some handwritten notes and inserted revised pages dated 4 January, 22 September-28 November 1998 [removed from blue binder], clean copy, November 1998; Script changes-time of day, 22 October 1998; Character / Scene breakdown, 4 October 1998; Timeline, undated; 'Old script pages' at the end, 1998; Notepad with rehearsal notes, 1998 [removed from blue binder]


Miller's rehearsal notes, November 1998

Production contact sheets, schedule, play timeline, costume changes, press release draft, September-October 1998

Card from David Esbjornson, 1998

Program, draft of Miller's Tale by E. L. Doctorow [essay in program], reviews, 1998

Salt Lake Acting Company (Salt Lake, Utah, November-December 1999). Letter with program and reviews and articles, 1999

2000s

Broadway Premiere. Ambassador Theatre (New York, April-July 2000

Scripts


'Final' draft. Typescript (27 April 2000) with inserted revised pages dated 23 February-24 May 2000 [removed from black binder], 2000

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<td>Profile Theatre Project (Portland, Oregon, April-May 2001). Correspondence, program, reviews and articles, 2001</td>
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**Published Texts [book-length, serialized versions]**

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Translations


A Hegyi Út. Hungarian translation by Vajda Miklós, undated

Korean translation. Typescript, undated

Adaptations


'1952' 'Scenes for a different Lyman-Theodora Play.' Typescript drafts, circa 1989-1990

Related Material

Articles about actual bigamy cases, April 1998, March 2000

'Statements.' Synopsis of The Ride Down Mt. Morgan and The Price by Miller addressed to Marsha, undated; On "The Ride Down Mt. Morgan." Synopsis by Miller

Rise (play)

'Courtroom dream scene,' 'Judge Play.' Typescript fragment '#2' with edits (two copies), circa late 1950s or early 1960s

'Judge play.' '3rd' typescript fragment with edits, undated

Rounds: The Deadlock (play). Typescript fragment with edits, 22 August 1973

The Ryan Interview, or How It Was Around Here (one-act play)

Script Drafts

Scripts. Note, undated; Typescript, 1 January 1993; Typescript with minor edits, loose pages, 2 January 1993; Revised typescript, 2 January 1993

Productions

Published Texts [book-length, serialized versions]


Adaptations

Telefilm Adaption (American Shorts, KET Network, 2000). Treatment for program with letter, August 1995; Reviews with letter, September 2000; Published program treatment in HighDef.org magazine, Summer 2000; Letters, set photo, 1999

Salesman in Beijing (book by Miller with photographs by Inge Morath)

Notes

'Notes Taken in China, Oct. '78 (Basis of Chinese Encounters)' [removed from 'China' folder within 'Salesman in Beijing' file]. Contains notes and journal entries about China, September-October 1978 RESTRICTED

'China Notes (Also others)' [removed from 'China' folder within 'Salesman in Beijing' file]. Contains Death of a Salesman, including notes on the British National Theatre production and notes on a man striving with the image of his father); Chelsea Hotel (about Stanley Bard); Behind the Times, or Caroline's Dream (also titled Caroline's Night); Bernie (An Accidental Life); The Ride Down Mt. Morgan; Playing for Time; The Archbishop's Ceiling (Jiri Mucha); Up from Paradise; journal entries; Gig Young's death by suicide; thoughts on Sam Shepard's Buried Child, Ingmar Bergman's Autumn Sonata, Stephen Sondheim's Sweeney Todd, Ernest Hemingway's A Moveable Feast, and Bernard Malamud's Duban's Lives, October 1978-December 1979 RESTRICTED

'My Beijing "Salesman" production notebook.' Loose note pages covering several topics and spanning May 1982-May 1983: Journal notes - regarding other Miller plays, 'Cloud 9,' to-do lists, ideas, discussions about Chinese production of Salesman, notes while in China

Book proposal, notes, single page from 1978 essay about China

Drafts
'Original manuscript written in China with notebook of Salesman in Beijing.' Typescript, includes Chinese cast list, notes, loose draft pages, Inge's journal (two pages), 'Inge's translation of Liu Housheng's article,' 1983

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Draft fragments, outpages, Introduction to Chinese Encounters (28 November 1978), 1978, undated

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'Third draft.' Partial typescript, June 1983, undated

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'Third draft.' Partial carbon typescript; Foreword, June, August 1983

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'Third draft.' Partial typescript (photocopy, pgs 1-194), 1983

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'Third draft.' Partial typescript (photocopy, pgs 113-302), 1983

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Partial typescript (photocopy, missing large segments), 1983

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Discarded pages. Typescript pages [some portions cutout to be pasted onto other draft pages], 1983

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Viking Press (US, 1984)

Manuscript proof. Typescript with pasted pages, copy edits, printers marks, November

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Page proofs. Master proofs with copy edits and printers marks, November 1983

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Page proofs. Author's copy, November 1983

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Reviews and articles. Clippings; Playbill (5 November 1984, Gershwin Theatre); US-China Arts Exchange Newsletter (Summer 1984), 1984

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Methuen (UK, 1984)

Photocopy of complete book, 1984

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Reviews and articles, 1984

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S. Fisher Verlag (German, 1985). Reviews and articles, 1985; Zeit Magazin (22 March 1985). Whole issue

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Correspondence, 1984, 1990, 2004

Morath, Inge

Photography Record. Correspondence, photograph captions and print order list, publication party guest list, 1983-1984

Travel files

Correspondence (some in Chinese), candid snapshots by Alexander North, business cards, clippings, Salesman program, 1983-1984

Brochures and maps, 1980s

Adaptations / Excerpts


Salesman in Beijing (BBC radio broadcast of reading by Miller, abridged in four parts by Michael Bakewell). Script, July 1984; Reviews, 1984

Situation Normal… (book, Reynal & Hitchcock, 1944)—see also The Story of G.I. Joe

Typescript draft [missing first page] with comments, circa 1942

Typescript draft, clean copy, circa 1942

Draft fragment, circa 1940s

Correspondence, 1943-1945

Publishing catalog, review, 1944

'Early Scrapbook' [includes multiple works]. Articles and reviews, 1944

Small Pieces of History (monologue)

'Irving (monologue).’ Two typescript pages (one titled The Historic Moment); typescript with edits, undated

Smoke or The Useless Woman—see play Behind the Times
**Some Kind of Love Story** (one-act play double-billed with Elegy for a Lady under the title '2 by A.M.' at the Long Wharf Theatre in the U.S. and as 'Two-Way Mirror' in England—see also those titles)

Script Pages and Notes (working drafts, fragments, incomplete segments, discarded pages)

- 'Manuscript drafts and notes,' 1980, undated
  - Container 31.9
  - Container 31.10

Script Drafts

- Revised typescript, 1982
  - Container 31.11
- Revised typescript, 3 May 1982
  - Container 31.12
- Clean copy (two copies), May 1982
  - Container 31.13

Productions

- Long Wharf Theatre (New Haven, Connecticut, October-December 1982)
  - Script, May 1982
    - Container 32.1
  - Script, revised 2 October 1982
    - Container 32.2
- Germany (Stadttheater Bremerhaven, Bremerhaven, 1988). Reviews and articles, 1988-1989
  - Container 32.3
- Italy (1989)
    - Container 32.4
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- France
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    - Container 32.7

Published Texts

  - Container 32.8
Translations

Hungarian translation by Vajda Miklós. Typescript, undated

Speech to The Neighborhood Watch Committee (monologue contribution to the musical revue Urban Blight, Manhattan Theater Club, June 1988)

Playscript version. Incomplete typescript with edits, titled Only Money, undated

Short story version. Typescript with edits and discarded typescript pages, titled The Transaction: A Cartoon and Only Money; typescript pages, undated

Short story version, titled City People. Typescript with edits; duplicate typescript with variant edits (two copies), typescript (two copies); 26 July 1985, undated

Typescript with edits, 25 September 1987

Typescript, 26 April 1988

The Story of G.I. Joe (screenplay based on Ernie Pyle's book Here Is Your War; Miller's version wasn't produced and his stories were published in his book Situation Normal)—see also Situation Normal

Pre-production. Memo, Army Ground Forces correspondence, list of needed equipment and troops for film, Army training chart, September 1943

Here is Your War

Outlines, story notes, partial film treatment, 1944

Script [some pages missing]. Typescript [some pages with edits], 21 January 1944

Incomplete script. Typescript fragments [some pages with edits], 21 January 1944

Draft fragments, 1944

Script. Typescript, clean copy, circa 1944

Tenth Man (novel)

Typescript with edits of introductory chapter titled A Word on the Man, undated
**That They May Win!** (one-act play)

Three typescripts (one with edits), undated; Stage for Action typescript, with subtitle A One Act Play on Price Control, undated

'Early Scrapbook' [includes multiple works]. Program, articles and reviews, 1944


Introduction by Miller, titled Author's Foreword: Sorting Things Out

Typescript with edits and with explanatory note by Miller: 'Written for essay collection but never sent – ('77),' undated

Handwritten page, undated

'Versions of Preface to Collected Essays 1975-1976.' Typescript fragments, some with edits, undated

'Introduction.' Typscript fragment with edits, undated

'Foreword to Collected Theatre Essays.' Two typescripts; '1st Draft' typescript with edits, undated


**Essays**

List of proposed essays for inclusion. Typescript, undated

Essays sent by Martin, under title Arthur Miller on Drama and Theater. Photocopies of tearsheets and typescript transcripts by Robert Martin, 1947-1974

On the Theater in Russia. Photocopy of text from In Russia, with edits and proposed title of Literature, Ideology, and the Arts in Russia by Robert Martin and comment by Miller

Reviews and flyer, 1977-1978

Reviews, 1994, 1996
**They Too Arise** (play)—see also play No Villain [first version of this play] and The Grass Still Grows [later revised version of this play]

Typescript with annotation by Miller and marks made by stage manager Verner Haldene, 1935; Note from Detroit Federal Theatre project, March 1938

Transcribed typescript from early version, circa 1990s

Correspondence. Letter, 1962; Letter with photocopy of program for performance by the Hillel Players at the Lydia Mendelssohn Theatre and clipping about Miller winning the Bureau of Plays award (1937), circa 1990s

**Timebends: A Life** (autobiography)

Precursors

'Early autobio attempts.' Typescript and handwritten biographical anecdotes

re: Isidore Miller, 1974, undated

re: Harlem 1923

'1936.' [re: Ralph Neaphus, Clarence, Terence at University of Michigan], 16 May 1976

'1938' [re: a welfare inspection to join WPA Writer's Project, Frederick Stark and Mr. Stark], circa 1975

'1956' [re: Nevada attorney Mr. Hill, Carl Royce and HUAC subpoena], 1975

'1974' [re: Joe Feldman, Feldman Pharmacy], 1974

'Cleaning Out the Wheel,' circa 1975-1979

'Rockaway' [re: summers], circa 1975-1979

re: Grandpa's death, 27 June 1975

re: Abe Lucas, 24 June 1975

re: Sylvia Seedman, 1975

re: Irving Aronof and other recollections, 30 July 1976

re: Skouras, 2 August 1976
re: Marilyn Monroe, January 1978

re: Jack Goodman's resistance, 19 January 1981

'Quinn Talking' [not autobiographical], undated

Loose sheets from folder entitled: 'Journal material to reinsert '60s, '76 / 'Pulled from journals by AM for Timebends.' Contains 'The Melange – including Aranoff, Pound, Malem, childhood anti-Semitism, Marilyn Dream, waiter, Buddy, Horowitz, Skoutras, Fox.' Typescript pages for autobiography: on being Jewish and anti-Semitism; The Old Man (father in nursing home after a stroke); '[Elia] Kazan,' 19 September 1976; 'Ezra Pound,' 30 July 1976; 'Perhaps' (Miller's college job as a waiter and coworker named Horowitz); 'Dream of M.'(Marilyn Monroe, also about Spyros Skoutras, William Fox, and George Jessel), 2 August 1976; 'Original journals--early stabs at an auto-bio (travel in Paris, 'Henri C. Bresson,' and untitled poem (And what is music…); travel in Jerusalem, 6 and 13 March 1972) RESTRICTED

Loose sheets from untitled folder. Contains draft pages: '30s Memoirs' (about United Automobile Workers GM strike, Walter Reuther, and impact of the Great Depression; Miller's time at The University of Michigan; Joe Feldman; Clifford Odets), 1974, undated; '1938' (welfare inspection to join WPA Writer's Project and Frederick Stark), 19 June 1975; Isidore Miller and other family members; '1936' (Ralph Neaphus), 16 May 1975; 'For Memoir' (PEN and David Carver in 1965), undated; 'Fascism is Nostalgia,' undated RESTRICTED

Anecdotes and fragments [typescript and handwritten pages]

'Carolina' [re: working for Library of Congress in the Carolinas, Glick in Brooklyn, boat trip to New Orleans, 1969 Container 202.8

'Harlem memoir,' 1975

'1968' [re: being a member of the Connecticut delegation at the 1968 Democratic convention], 1975

'Reno '60' [re: evening after a day without filming on set of The Misfits], 1981

'1936 - Neaphus,' undated

'Luciano' [re: seeing Lucky Luciano in Italy], undated

Chapter One memoir, undated

Fragments, 1978, undated
'Quinn Talking' / 'American Clock: Memoirs by Arthur Miller.'

'Quinn manuscript,' letter with drafts entitled 'Quinn Talking' and 'American Clock: Memoirs by Arthur Miller,' 1975, 1977

Container 202.9

'Quinn Talking - in progress.' Drafts, undated

Container 203.1

Untitled drafts about Ted Quinn, undated

Container 203.2

'Bio Notes.' Handwritten notes and draft fragment, undated

Drafts

'Early' draft. Typescript with edits, 1984-1985

Container 203.4

Complete draft

Notebook 1: 'Mss to 305.' Typescript through page 305 with edits, notes, December 1984-August 1985

Container 203.5-7

Notebook 2: '306 to 538.' Typescript from page 306 through 538 with edits, December 1984-August 1985

Container 204.1-3

'Memoir - 7/24/85.' Typescript fragment with edits, June-July 1985, undated

Container 204.4

Complete draft [pp. 1-689]. Typescript with edits [inserted note explains issues with pagination], circa 1985

Container 204.5-6, 205.1-2

Complete draft [pp. 1-956]. Typescript with edits [photocopy of above] and some copy-edits [green ink], circa 1985, 1987

Container 205.3-5, 206.1-3

'Rewrites.' Typescript fragments with edits, notes [removed from red binder notebook], undated

Container 206.4

'Aaron Asher's [Viking editor] edited pages.' Pages with copy-edits [removed from a complete manuscript], undated [blue pencil, green ink]

Container 206.5-6

Incomplete draft [pp. 321-927A; missing pages]. Typescript with edits and copy-edits [green ink], undated

Container 207.1-5

Draft fragments, notes, November 1986, undated

Container 207.6
Draft fragments, notes. Loose pages that were mixed in with other works and identified as Timebends, 2001, undated

Out-pages

Manuscript fragment with edits and copy-edits, undated

'Bio rejects.' Typescript fragments with edits, notes, June 1984, November 1985, undated

'Autobio discards.' Typescript fragments with edits, undated

Published Texts

Grove Press (US, 1987)

Manuscript (photocopy) with copy-edits, circa 1987

Manuscript (photocopy) with copy-edits, note from Joy at Grove Press, circa 1987

Page proofs ['Master Set, First Revised'] with copy-edits and revised pages [some pages missing], April-May 1987

Page proofs [Author's Set] with minor copy-edits [some pages missing], April-May 1987

Page proofs. Incomplete segments, April-May 1987

Bound proofs with edits, May 1987

Unbound final proofs, June-July 1987

Photographs used in book

List with notes, photocopies of photo prints, 1987

Prints processed by Inge Morath, 1987

Book copy for setting, 1987

Publicity and Marketing
Catalogs and Advertisements, 1987

'Book Tour.' Press tour contact list, itineraries, correspondence, guest list for reading at Lincoln Center, 1987

Photographs by Inge Morath of Miller delivering manuscript, 1987

Reviews and articles

April, August-November 1987

December 1987

1988-1989

Lifestyles 5748 (pre Spring 1988). Whole issue, 1988

The New Republic (8 February 1988). Whole issue with letter, 1988

The New Yorker (14 December 1987). Whole issue, 1987


Methuen (UK, 1987)

Catalog cover proof (photocopy), August 1987

Reviews and articles [includes paperback reviews]. October 1987-January, October-November 1988

General Publishing (Canada, 1987). Reviews and articles [includes printed material regarding reading at Harbourfront], 1987-1988

S. Fischer Verlag (Germany as Zeitkurven: Ein Leben, 1987)
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<td>Reviews and articles, 1987-1988</td>
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<td>216.3</td>
<td>Mondadori (Italy as Svolte: la mia vita, 1988). Book tour correspondence and itinerary; reviews and articles, 1988</td>
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<td>216.4</td>
<td>Tusquets Editores (Spain as Vueltas al Tiempo, 1988). Reviews and articles [some reviews are for US version], 1988-1989</td>
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<td>Grasset (France as Au Fil du Temps: une vie, 1988). Reviews and articles, 1988</td>
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Whole issue of magazine with letter, November 1987


Der Spiegel (German, 28 September 1987). Whole issue that includes article about Miller and serialized excerpt; tearsheets from following issue that continues serialized excerpt, 1987


Russian Translations

Correspondence from publishers, 1989, undated

Literaturnaya Gazeta / Soviet Culture (Russian). Translated by Svetlana Makurenkova


September 1989. Article announcing that the newspaper was discontinuing publication of the serialized excerpts, 1989

Modern Dramaturgy (Russian, January-February 1990). Whole issue, 1990

Correspondence

'Business correspondence.' Letters from publishers [some include contracts], 1975, 1987-1988, 1995

'Errata.' Letters from readers with textual corrections, 1987-1988
Fan letters [many from friends and acquaintances, as well as general public]

1987

1988

1989

1990-1997, undated

Two by A.M.—see 2 by A.M.

Two-Way Mirror (double-bill performance of Some Kind of Love Story and Elegy for a Lady under the title '2 by A.M.' at the Long Wharf Theatre in the U.S. and as 'Two-Way Mirror' in England—see also those titles)

Correspondence, 1987, 1989


Program, telegram, 1989

Reviews and articles (some with letters attached), 1989

International Theatre, Teatro Agorà (Rome, Italy, February 1999). Poster (two copies), 1999

Up From Paradise (play)

Script Pages and Notes (working drafts, fragments, incomplete segments, discarded pages)

'Scenes from Paradise.' Fragments of lyrics and dialogue, 1972, 1979, undated

' Working copy.' Handwritten and typescript [incomplete and non-sequential] pages, 23 May 1977, undated

'Revisions.' Fragments of dialogue, song lyrics, undated
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<td>'Final script.' Typescript with revisions, 26 September 1974</td>
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<td>'1974 with notes.' Typescript (26 September 1974) with revised page (2/17/75), 1974-1975</td>
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<td>'University of Michigan version used for revisions.' Typescript of Act I with</td>
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<td>'Revisions after [Bob] Dishy.' Revised pages, March 1975</td>
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<td>'Act II, second draft.' Typescript, 20 December 1977</td>
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<td>Miller's handwriting and others by unidentified] (undated, 20 December</td>
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<td>'Final script.' Typescript (1975) with revisions (photocopy), November</td>
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<td>1978</td>
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<td>Typescript [clean copy], 1978</td>
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Productions

Lyrics. Typed drafts, 1977-1980, undated

Lyrics and piano score by Stanley Silverman, undated

Photographs of Stanley Silverman and Miller, 1974, 1977

Preview production (University of Michigan, April 1974)

Stage Manager's Book. Music, script, cues, crew list, 1974

Schedule, revised script pages [removed from binder], 1974

Production photographs by Inge Morath, 1973-1974

Articles and reviews, ticket order form, programs, 1974

Poster, 1974

'Notes on Production.' Typescript reflection by Miller, 24 September 1975

Kennedy Center, Musical Theatre Lab (June 1977)

Script [removed from notebook], 1975-1977

'Final Washington script,' 1977

Production photographs by Inge Morath, 1977

Whitney Museum, Composers' Showcase (Concert with Reading, New York, October 2, 1981)

'Corrected lyrics.' Working copy of script, undated; 'Concert version.' Clean copy of script, 25 September 1981; Credits, 1981

Production photo by Inge Morath, 1981

Reviews and articles, 1981
Jewish Repertory Theatre (New York, 31 October-6 November 1983)

Script including revisions for this production, 1983

Lyrics, 1978, 1983, undated

Production photographs by Inge Morath, 1983

Program, articles and reviews, letter, 1983

Great Lakes Theater Festival (Cleveland, Ohio, August 1987)

Programs, articles and reviews, 1987

A View from the Bridge: Two New Plays (double bill of one-act verse play version of A View from the Bridge and the one-act play Memory of Two Mondays; originally titled A View from the Bridge: In Two Parts, Part I. A Memory of Two Mondays and Part II. From Under the Sea)

Scripts—see also Memory of Two Mondays

'Early prose outline.' Prose typescript with edits, with title Tales Private and Public crossed out; prose typescript fragment with edits

'Early notes.' Prose typescript pages, undated

Typescript fragment, undated

Two typescript fragments (two copies); typescript notes titled The Italian Tragedy, undated

Typescript with edits, with title When the Submarines Came replaced by From Under the Sea, 'copyright 28 February 1955'

Typescript with edits and explanatory note by Miller, titled from Under the Sea, 'copyright 28 February 1955;' additional discarded typescript pages

Typescript titled From Under the Sea, 'copyright 28 February 1955' (four copies, one with edits and insert pages and one with edits and notes on actor performances)

Correspondence, November and December 1955

Productions
Falmouth Playhouse (Coonamessett, Falmouth, Massachusetts, 1955). Program; with typescript draft of About the Author and typescript of biographical information for producers Kermit Bloomgarden, Robert Whitehead, and Roger L. Stevens, 1955


Colonial Theatre (Boston, Massachusetts, 1955)

Advertisement proof and clipping, 1955

Typescript press releases by James Proctor/Merle Debuskey; letters, 1955

Coronet Theatre (New York City, 1955)

'Advertising.' Flyers, advertisement proofs, and advertisement clippings, 1955

Contact proofs of production photographs by Alfredo Valente, undated

'Scene Pix.' Production photographs and set photographs by Alfredo Valente, undated

'Rehearsal Shots' 'Valente Candids.' Production photographs and contact sheets (including Arthur Miller) by Alfredo Valente and unattributed photographer, undated

Rehearsal photographs of Miller, Robert Whitehead, and Martin Ritt by Dan Weiner, 1956

'Fehl- Scene Pix.' Production photographs and set photograph by Fred Fehl, undated

Program, 1955

Reviews and articles (including Italian and Swedish), 1955

Copy of artwork by Al Herschfeld, 1955

Det Ny Teater (Copenhagen, Denmark, 1956)

Letter, program, and reviews, 1956
Production photographs, 1956

Royalty and financial statements, January 1956

Published text, as A View from the Bridge: Two One-Act Plays (Viking, 1955)

Introductory essay by Miller titled On Social Plays—see also essays for later published versions of On Social Plays

'Early versions of Preface.' Two incomplete typescripts, one with edits, undated

A Note on These Plays. Typescript with edits, 1955

Typescript with edits titled Social Plays: What Are They?, used as setting copy, 10 August 1955

Galley proofs with edits, with title Social Plays: What Are They? crossed out and replaced by On Social Plays, 15-16 August [1955]

Reprint by Viking Press, titled On Social Plays by Arthur Miller. 1955

Manuscript of Memory of Two Mondays with typed and pasted inserts, circa 1955

Printer's copy of Memory of Two Mondays with proofs for fore pages, September 1955

Setting copy of From Under the Sea, with edits and with explanatory note by Miller: 'Printer's Copy, taken directly from stage script, with my amplified stage directions,' 1955

Review, 1955

A View from the Bridge (expanded two-act play)—see A View from the Bridge: Two New Plays for the original one-act verse play

Scripts

Typescript revision pages, undated

Bound typescript with edits and explanatory note by Miller: 'This is British version for Peter Brook production, Comedy Theatre, London,' 'copyright 28 February 1955.' With additional typescript pages of 'revisions made in England'
Correspondence

Correspondence, 1955-1976

‘London Production 1956.’ Correspondence regarding licensing by the Lord Chamberlain's Office, 1956

Correspondence, 1987-2003

Productions

1950s—see A View from the Bridge: Two New Plays for the original one-act version

Nederlandse Comedie (Dutch Comedy) (Amsterdam, Netherlands, 1956 (expanded version). Reviews and articles, 1956

Theatre on the Green, Group 20 Players (Wellesley, Massachusetts, 1956) (expanded version). Reviews, 1956


Program, 1956

Articles (including German), 1956

Scrapbook of reviews and articles, 1956

Arena Stage (Washington, D.C., 1956). Reviews, 1956

Teatro Lassalle and Teatro Lara (Buenos Aires, Argentina, 1956, and Madrid, Spain, 1958)

Bound production photographs by F. S. Schiffer and program, undated (Buenos Aires)

Correspondence and review, 1958

Schlosspark Theater (Berlin, Germany, 1956). Poster, undated

Stadttheater Wilhelmshaven, Landesbühne Niedersachsen Nord (Wilhelmshaven, Germany, 1956). Reviews, 1956

Theater am Alten Markt (Beilefeld, Germany, 1956). Reviews, 1956
Stadttheater Luzern (Lucerne, Switzerland, circa 1956). Reviews, 1956

Schauspielhaus Zürich (Zurich, Switzerland, 1956/1957). Reviews, undated

Insel, Badisches Staatstheater Karlsruhe, (Karlsruhe, Germany, 1956/1957). Program, 1956

Theater der Stadt Trier (Trier, Germany, 1957). Porta publication (program), 1957

Stadthalle Shweinfurt, Schiller-Theater Brelin (Schweinfurt, Germany, 1957). Program, 1957


Stadtttheater Bern (Bern, Switzerland, 1957). Program and review, 1957

Städtische Bühnen Oberhausen (Oberhausen, Germany, 1957). Reviews, 1957

Deutsches Theater Göttingen (Göttingen, Germany, 1957). Program and reviews, 1957

Robin Hood Theatre (Arden, Delaware, 1957). Letter, program, and review, 1957

Folkteatern (Gothenburg, Sweden, 1957). Letter and reviews, 1957

Cirque Playhouse (Seattle, Washington, 1957). Reviews, 1957

Unity Theatre (New Delhi, India, 1957)

Letters, flyer, program, and set photograph, 1957

Reviews, 1957

New Shakespeare Theatre (Liverpool, England, 1957)

Correspondence and program, 1957

Reviews and articles, 1957
Alley Theatre (Houston, Texas, circa 1957). Article, 1958  

Kungliga Dramatiska Teatern (Royal Dramatic Theater) (Stockholm, Sweden, 1958)  

Letter and reviews, 1958  

Program, 1958  


Teatro Español de México (TEDM) (Mexico City, Mexico, 1958)  

Production photographs, undated  

Reviews and articles, 1958  

Teatro Eliseo and Teatro Nuovo (Rome and Milan, Italy, 1958)  

Correspondence, 1957-1958  

Production photographs by Paul Ronald, undated  

Poster (in two parts), 1958  

Program (Rome), 1958  

Letters and reviews, 1958  

Prince of Wales Theatre Club (Cardiff, Wales, 1958). Reviews, 1958  

Teatre Antoine (Paris, France, 1958)  

Correspondence, 1957-1959  

Production photographs (including Peter Brook), set photographs, and various photographs of actor Raf Vallone, 1958, undated  

Vu du Pont. Three posters (two different designs; one copy unframed), 1958
Program, 1958

Whole issue of Paris Theatre no. 142, 1959—see French translation by Marcel Aymé

Whole issue of l'Avant-Scène, 15 September 1959—see French translation by Marcel Aymé

Reviews and articles, 1958

Curran Theater (San Francisco, California, 1958)

Correspondence, 1958-1960

Photograph, undated

Letter and reviews, 1958-1959


Wimbledon Theatre, Peter Haddon Company (Wimbledon, England, 1959). Review, 1959


St. Marks Playhouse (New York City, 1959). Letter and program, 1959

Resident Theatre, Jewish Community Center of Greater Kansas City (Kansas City, Missouri, 1959). Correspondence and reviews, 1959

Teatr Juliusza Słowackiego (Kraków, Poland, 1959)

Production photographs, 1959

Program and letter, 1959

1960s

Teatr Narodowy (National Theatre) (Warsaw, Poland, 1960)

Production photographs, 1960

Program, 1960

Teatr Dramatyczne (Szczecin, Poland, 1960)
Production photographs and program, 1960

Widok z Mostu. Poster (two copies, one mounted), 1960

Program, 1960

Shubert Theatre (New Haven, Connecticut), Forrest Theatre (Philadelphia, Pennsylvania), Ford's Theatre (Baltimore, Maryland), Fulton Theatre (Lancaster, Pennsylvania), Playhouse (Wilmington, Delaware), National Theatre (Washington, D.C.) (touring production, 1960)

Correspondence, itinerary, and reviews, 1960

Program (Ford's Theatre), 1960; with flyer for One for the Dame by Harry J. Essex

Teatr Wyspiańskiego (Katowice, Poland, 1960). Production photographs and program, 1960

Teatr Stefana Jaracza (Łódź, Poland, 1960)

Production photographs and program, 1960

Widok z Mostu. Poster (mounted), 1960

Teatr Zeromskiego (Kielce, Poland, 1960). Production photographs and program, 1960

Teatr Dolnośląski (Jelenia Góra, Poland, 1961). Production photographs and program, 1961


Sheridan Square Playhouse (New York City, 1965) (American premiere of expanded two-act version)

Poster, 1965

Program, 1965

Reviews and advertisement, 1965
De Haagse Comedie (The Hague Comedy) (The Hague, Netherlands, 1967)

Photograph album, 1967  Container osb 3
Production photographs and program, 1967  Container 228.7

Teatro Nuevo di Milano, Teatro Fraschini (Milan and Pavia, Italy 1967, 1968)

Program, undated  Container 228.8
Reviews and articles, 1967-1968  Container 228.9, osb 38

1970s

Stadttheater Aachen (Aachen, Germany, 1970). Reviews, 1970  Container 228.10

Torrington Civic Theatre (Torrington, Connecticut, 1971). Review and letter to the editor from the director, undated  Container 228.11

Puento Viejo Teatro (Buenos Aires, Argentina, 1971)

Production photographs and photograph of advertising, 1971  Container 228.12
Program, 1971  Container 228.13

Zephyr Theatre, Onion Company (Hollywood, California, 1973)

Advertisement in Variety, 1973  Container osb 38
Letters and review, 1974  Container 228.14

St. Lawrence Center, Theatre Plus (Toronto, Canada, 1979)

Program, 1979  Container 228.15
Reviews, 1979  Container 228.16

1980s


Program, 1981  Container 228.18
Article and review, 1981

Parker Playhouse and Royal Poinciana Playhouse, Long Wharf Theater Production (Fort Lauderdale and Palm Beach, Florida, 1982) (prior to Broadway). Reviews and articles, 1982-1983

Ambassador Theatre, Long Wharf Theater Production (New York City, 1983)

Photographs of Miller, Morath, and others at opening party at Sardi's, February 1983

Programs, 1983

Reviews, articles, and advertisement clippings, 1983

Plaque: For Arthur Miller A View From the Bridge Ambassador Theatre 3 February 1983 Love, Zev & Sidney (acrylic block). *Separated to Personal Effects Collection


Compagnia Teatro D'Arte (Ravenna, Milan, and Rome, Italy, 1984)

Letter, reviews, and articles, 1984

Program (Ravenna), 1984

Compañía Nacional de Teatro (Caracas, Venezuela, 1985)

Letter, financial statements, and reviews, 1985

Program and brochure, 1985


Ro Theater (Rotterdam, Netherlands, 1986)

Production photographs by Leo van Velzen, undated

Flyer, cast list, reviews, and articles, 1986

Photographs by Inge Morath of Miller, Alan Ayckbourn, Michael Gambon, and others, 1987

Program and brochure, 1987


Article and reviews, 1986, 1987


Staatstheater Kassel (Kassel, Germany, 1988). Review, 1988

Baruch Studio Theater, Baruch College (New York City, 1988). Program, 1988

English Theater Frankfurt (Frankfurt, Germany, 1988). Reviews, 1988


Manitoba Theatre Centre (Winnipeg, Canada, 1989). Program and reviews, 1989


Fria Teatern (Stockholm, Sweden, 1989)

Photograph, undated

Program and reviews, 1989-1990

Riksteatern (Swedish National Theatre) (Sweden, 1989) (touring production)

Letter, flyer and itinerary, 1989
Utsikt Från en Bro. Poster, undated

Vagabond Players (Baltimore, Maryland, 1989). Program and review, 1989

1990s


Marburger Schauspiel (Marburg, Germany, 1990). Reviews, 1990

Habimah National Theatre (Tel Aviv, Israel, 1990)

Letter and scrapbook pages of photographs and reviews, 1990

Program, 1990

Vígszínház (Comedy Theatre) (Budapest, Hungary, 1991)

Pillantás a Hidrol. Poster, 1991

Program, undated

Focus Theatre (Dublin, Ireland, 1991)

Poster, 1991

Reviews, 1991


Letter and reviews, 1991

Letter and press packet, 1992


Kammerspiele Düsseldorf (Düsseldorf, Germany, 1992). Reviews, 1992

Royal Exchange Theatre (Manchester, England, 1992). Notes for Gillian Hanna sent to Diane Gelon, 14 March 1992
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Program, 1995

Review, 1996

Cuvilliéstheater (Munich, Germany, 1997). Program, 1997


Criterion Center Stage Right and Neil Simon Theatre, Roundabout Theatre Company (New York City, 1997)

Cast list, with handwritten acting notes, undated

Cast photograph [removed from engraved frame housed in osb 1], programs, 1997

Reviews, articles, and advertisements, 1997-1998


Berkeley Repertory Theatre (Berkeley, California, 1998/1999). Program, undated

Theatre Project Tokyo (Tokyo, Japan, 1999). Letter and program, 1999

2000s

Hälogaland Teater (Tromsø, Norway, 2000)

Letter, program, and flyer, 2000

Utsikt fra Brua. Poster, 1999


Teatro Albénizde Madrid (Madrid, Spain, 2000). Program, with note by Isabel, 2000

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Centro Dramático Nacional and Focus (Barcelona, Spain, 2001). Bound reviews and articles, 2001  

De Roovers spelen Theatre (Antwerp, Belgium) (touring production, Belgium and the Netherlands, 2002)  
  Letter and flyer, 2002  
  Van de Brug af Gezien. Poster (three copies), 2002  

Stockholms Stadsteater (Stockholm, Sweden, 2002). Letter, flyer and reviews, 2002  

Divadlo Thália Színház Košice (Košice, Slovakia, 2003)  
  Pillantás a Hídrol. Poster (two copies), 2003  
  Letter, program, and review, 2003  
  Production photographs, 20 January 2004, 75 electronic files: JPEG  


Malmö Dramatiska Teater (Malmö, Sweden, 2004)  
  Letter, program, and reviews, 2004  
  Utsikt Från en Bro. Poster, 2004  

Kinokuniya Southern Theater, Mingei Theater Company (Tokyo, Japan, 2006). Flyer and program, 2006  

Mikkelin Teatteri (Mikkeli, Finland, 2006)  
  Program, reviews, 2006  
  Poster, 2006  

Teatri Kombetar (National Theatre of Albania) (Tirana, Albania, 2007)  
  Brochures, 2007 *DVD separated to Moving Image Collection
Pamje nga Ura. Poster (two copies), 2007

Teater Ibsen (Skien, Norway, 2009)

Program, flyer, reviews, and review extracts, 2009

Frakt under Havet. Poster, 2009

Θέατρο BPETANIA (Britannia Theatre) (Athens, Greece, 2010). Flyer and program, 2010

Undated

Czechoslovakia. Photographs, undated

Moscow Drama Theatre (Moscow, U.S.S.R., possibly 1959 or 1965). Programs, undated

Other International Productions. Reviews, 1956-1993; Cologne theaters publication Die Tribüne (numbers 5 and 7, 1956/1957) featuring set design and production photograph

Published Text

Agreement for Japanese publication, 1956


Penguin Plays. Cover proof, undated


Translations

Al di lá del ponte. Printed text of Italian translation by Nicola Antonicelli, 1975


Vaade Sillalt. Estonian translation by Anne Allpere. Typescript, undated [removed from binder]
Vu du pont. French translation by Marcel Aymé

Bound typescript with typescript edits pasted in, and with explanatory note by Miller, undated

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Printed text, in whole issue of Paris Theatre no. 142, 1959 (two copies)

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Printed text, in whole issue of l'Avant-Scène, 15 September 1959

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Vu du pont. French translation by René Gingras. Typescript, 1985

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Adaptations

Musical Drama by Hayward Morris, libretto by Stone Widney (1958)

Correspondence and agreement, 1958, 1980

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Typescript, undated

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Opera by Renzo Rossellini titled Uno sguardo dal ponte (1961)

Correspondence, 1960-1963

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Production (directed by Raf Vallone). Opéra de Monte-Carlo (Monte Carlo, Monaco, 1985). Italian review, 1985

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Film (French-Italian, 1962)

Typescript screenplay by Norman Rosten, with explanatory note by Miller, undated

Container 232.12

Typescript screenplay by Norman Rosten, undated

Container 233.1
'Advertising & Publicity.' Correspondence; notes; Continental Distributing Inc. press packet; advertisement proof; advertisement clipping; premiere guest list and program, 1962

Promotional booklet, undated

Correspondence, 1958-1962

English Copy Superimposed Spotting List. Typescript, undated

'Expenses.' Receipts from Paris, May 1961

Photographs (including Miller, Morath, and Raf Vallone) taken on set and in New York City by Inge Morath, Raimondo Borea, and unattributed photographer; contact sheets of photographs (including Miller, Jane, Miller, Robert Miller, and others) by Inge Morath; film stills, 1961

Photographs by Inge Morath of movie scenes, 1961

Reviews and articles (international), 1961-1962

Play of the Week, Rediffusion Television (ITV Network, England, 4 April 1966)

Correspondence and reviews, 1966

Promotional booklet, 1966

Television (Italian, 1973). Reviews, 1973


Act I, Scenes 1 & 2. Bound 'first draft in manuscript' of vocal score, 16 October 1997, with inscription to Miller


Act II, Scene 4 to end. Bound vocal score, 10 November 1998

Act I. Bound 'Master' vocal score with edits, 14 February 1999
Act II. Bound vocal score, undated

Bound 'Corrected Version' of vocal score, June 1999

Libretto—see also aria An Immigrant's Lament in short works

Typescript, undated

Letter and typescript draft including Bolcom's revisions, May 1999

'Beatrice aria.' Handwritten draft and two typescripts (one with edits), 25 December 1999, undated

Published text of libretto for Lyric Opera of Chicago World Premiere, 1999; and second edition (incorporating changes for Metropolitan Opera performance), 2002

German translation by Michael Kunze, undated

Correspondence, including Bolcom's rewrite of a section of Act I, 1993-2002

Productions

Lyric Opera of Chicago (Chicago, Illinois, 1999)

Correspondence; typescripts of proposed program notes for Frank Galati and William Bolcom; typescript with edits of Miller's program note; program; flyer and itinerary for symposium featuring Miller; premiere dinner invitation; poster (four copies); and reviews and articles, 1999

Photographs by Inge Morath of Miller, William Bolcom, and Arnold Weinstein, 1998

Poster (four copies), 1999

Metropolitan Opera (New York City, 2002). Review, undated

Portland Opera (Portland, Oregon, 2003). Review, undated

Screenplay by Andrew Bovell. Typescript with edits, 2001
Screenplay by Kendrew Lascelles. Typescript, undated

'View from the Bridge Company.' Financial statement, 1962

**Watergate Play** (play about Watergate, based on Julius Caesar)

Typescript, 9 September 1973

**Who Killed Tommy Hamilton?** (play)

Typescript fragment, 16 October 1969

**You're Next!** (one-act play)

Original and photocopy typescript, subtitled A Political Playlet, Veterans Against Discrimination of the Civil Rights Congress of New York, Action Rally to Abolish Wood-Rankin Committee, undated

Typescript with edits, subtitled A Political Playlet, Written for Civil Liberties Congress of New York, undated

Stage for Action typescript, undated

**Untitled plays/screenplays/books**

'Movie fragment.' Typescript fragment of film opening scene about a funeral for a black teenager who was shot, undated

'Waterfront novel.' Typescript fragment titled A Note on the Novel, undated

'Army play' about World War II soldiers in a culvert. Incomplete typescript with edits, undated

One-act play about a modern playwright and older actress

Handwritten notes in 'Golden Years Notebook 1967,' 25 November 1967

Typescript with edits, 10 May 1969, 9 December 1979

Play/Scene about a hole in the roof and political views

Handwritten draft pages, undated, in '1983-1986' Notebook RESTRICTED
Typescript fragment, undated

Play about Inge Morath

Restricted 310.9

Typescript and handwritten fragment, circa 2002

Play about juvenile delinquency and youth board worker—see also short works Kantorowitz and Scenes from History

Typescript notes titled Outline Notes for a Social Tragedy; typescript fragment with edits, undated

'Various states of a work about gangs – 1953, 4, approx.' Typescript fragments with edits, undated

'Scene – early 50s.' (play about a lawyer who finds out the newsstand woman is his fiancée's mother). Typescript fragment with edits, undated

'Scene – early 50s.' (play set on a pleasure cruiser boat). Typescript fragment with edits, undated

Subseries B. Short Works, circa 1938-2005, undated


Typescript fragment, undated

'Early version.' Typescript with edits, titled The Hunchback, undated

Typescript '1st Draft' with edits, 5 October 1953; typescript 'Final' draft with edits, 10 October 1953; both titled The Intruder

Typescript titled The Intruder, undated

'Max Sions.' Untitled typescript with edits, undated

Printed text in whole issue of Harpers & Queen International, December 1978

1956 and All This—see The Playwright and the Atomic World

Typescript; correspondence, 1997

About Distances—see book I Don't Need You Any More: Stories by Arthur Miller

'(About Bob Josephy)' (essay about Robert Josephy)

'Incomplete' typescript, 28 November 1988

About that Silent Majority (essay about Richard Nixon's claim of support for the Vietnam War from the silent majority)

Two typescripts (one with edits), 12 and 13 November 1969

About Theatre Language (essay, adapted from speech given at PEN International Writers' Day in 1993; first published as Afterward for The Last Yankee (1994); included in Plays: Five and the 1996 edition of The Theater Essays of Arthur Miller; later given as a speech at Oxford University [in 1993 and 1995]; revised as the essay On Broadway: Notes on the Past and Future of American Theater which was published as Notes on Realism in Echoes Down the Corridor)—see also the speech for PEN International Writers' Day, the published text of The Last Yankee, and the essay On Broadway: Notes on the Past and Future of American Theater

'About Theatre Language (for Oxford).' Typescript with edits and handwritten additions to title: 'Is Realism Real, Or Is The Whole Idea Ridiculous?' and 'A bit of the history of our unhappiness with the style called realism,' 20 October 1993

'Theatre Language.' Typescript titled About Theatre Language, dated 20 October 1993 and including [speech] Introduction 'per 3.6.95 & 11/22/95;' typescript with edits and with title crossed out and replaced by Some Words About Realism, undated; typescript [speech] titled Sketchy Thoughts About Realism, undated

'Theatre Language.' Typescript with edits, dated 20 October 1993 and including [speech] Introduction 'per 3.6.95 & 11/22/95,' with handwritten page

'Theatre Language.' Typescript titled Reality and Theatre Language, undated; letter to Michael Millman, circa 2000

About These Showers (essay about homosexuals in the military)

Typescript, undated

After Kefauver--What? (essay about the Kefauver Committee Report on organized crime and trial by public opinion) (Sunday Compass Magazine, 25 March 1951)
Research material on Amalgamated Clothing Workers of America labor union, Louis Buchalter, and Jack Parisi, 1941-1950; copy of printed text We Took Our Fight to The People: The Story of the UE-CIO Phelps-Dodge Strike, 1947

Printed article in The Sunday Compass (New York Daily Compass Magazine), 25 March 1951. Whole issue; tearsheets

After the Spring (essay about gardening, with photographs by Inge Morath) (House and Garden, April 1983)

'Gardening article.' Typescript with edits, 25 December 1982

Printed text in House & Garden, vol. 155, no. 4, April 1983. Whole issue; tearsheets

Printed text, titled April Fool, in Homes and Gardens, vol. 65, no. 10, April 1984. Tearing sheets

Printed text of condensed version in Reader's Digest, April 1985, titled Arthur Miller's Rite of Spring. Tearsheets

Printed text of German translation titled Einmal Gärtner, immer Gärtner, in whole issue of Die Zeit, March 2011; tearsheets of original appearance in the 13 April 1984 issue

Again They Drink from the Cup of Suspicion (essay about why Miller wrote The Crucible and why it endures) (New York Times, 26 November 1989)


Two typescripts (one with edits), undated


**The Age of the Fanatic** (essay about the loss of reason as a guiding force in society) (Inter Press Service, 1993)—see also Irrationalism in Politics

Printed text in various international newspapers, with various titles, 1993.  
Clippings and letter


Typescript with edits, titled On Al Hirschfeld, undated

Photocopy of printed text, 1999

**America Cannot Censor Its Plays for Europe** (essay about censorship and the Communist use of plays that criticize America) (New York Herald Tribune, 30 April 1950)

Printed text in The New York Herald Tribune, 30 April 1950. Clipping

**American Bob** (essay/memoir about Bob Tracy)—see also Notes on a Vanishing American, Yankee Day, and the book In the Country

Typescript with edits, undated

**American Playhouse: On Politics and the Art of Acting** (essay, adapted from Miller's 2001 Jefferson Lecture) (Harper's, June 2001)—see also the speech and the book titled On Politics and the Art of Acting


**An American Reaction** (essay reply to Walter Prichard Eaton's essay Courses in Playwriting in the USA in response to the question Can the Craft of Playwriting Be Learned?; published simultaneously in French as Une Réaction Américane) (World Theatre, 1951)

Printed text in World Theatre, vol. 1, no. 3, 1951. Whole issue; photocopy tearsheets, filed with essays for The Theatre Essays of Arthur Miller

**The American Theater** (essay about Broadway and show business) (Holiday, January 1955)

Printed text in Holiday, vol. 17, no. 1, January 1955. Tearsheets

**The American Theater...** (essay or speech answering the question under which he works in the American theater)
Typescript fragment; typescript, undated [after the early 1960s] Container 237.4

The American Writer: The American Theater—see speeches

American-Soviet Cooperation—Should There Be Any? (essay about American-Soviet relations and possibility of détente)

Typescript, undated Container 237.5

'Amsterdam Trip' (essay about being in Amsterdam and Abidjan)

Typescript with edits, untitled, circa 1969 Container 237.6

'Aphorisms' (observations and notes)

Two typescripts, one titled Passing Scenes; typescript page of transcriptions from his notebook; typescript fragments of writing notes for unidentified works, undated Container 237.7

April Fool—see After the Spring

Are Facts the Same As Truth? (essay about the Vietnam War and the Paris Peace Talks)

Typescript with edits, undated Container 237.8

Are the Lights Going Out? (essay about violence in Chicago during the 1968 Democratic Convention)

Typescript, undated Container 237.9

Are We Interested in Stopping the Killing? (essay about televised interview of Averell Harriman on the Vietnam War) (New York Times, 8 June 1969)

'First Draft.' Typescript with edits, titled Climbing Out of the Blanding Machine, 25 May 1969 Container 237.10


Are You Now Or Were You Ever...? (essay about McCarthyism and The Crucible; adapted from Miller's speech The Crucible in History) (The Guardian Saturday Review, 16 June 2000)—see also the speech The Crucible in History

**Arthur Miller** (essay, accompanied by an illustration by Miller titled Rumor) (Antaeus, Spring 1994)

Printed text in Antaeus, Spring 1994. Tearsheets, filed with rejected essays for Echoes Down the Corridor

**Container** 123.13

**Arthur Miller: Arts a Matter of National Pride**—see To Newt on Art

**Arthur Miller on McCarthy's Legacy**—see speech The Interrogation of Angel Rama

**Arthur Miller on Rushdie and Global Censorship**—see speech Illuminating a Controversy

**Arthur Miller on The Crucible** (essay about Miller's reaction to Jean-Paul Sartre's French film version of The Crucible) (Audience, July-August 1972)

Typecript with edits (two copies), undated

**Container** 237.12

**Arthur Miller on 'The Nature of Tragedy'**—see essay The Nature of Tragedy

**Arthur Miller: PEN, Politics and Literature**—see speech at PEN International Congress, 1966

**Arthur Miller Reports: PEN Mission to Chile** (essay/report on Miller's visit to Chile with William Styron) (PEN American Center Newsletter, no. 60, September 1988)

Typecript, untitled, undated

**Container** 237.13

Typecript titled Report on Chile Trip (two copies, one with edits and insert pages); photocopy of the edited typescript with editor's comments, additional edits, and replacement pages, 14 June 1988

**Container** 237.14

Printed text in whole issue of PEN American Center Newsletter, no. 60, September 1988

**Container** 237.15

**Arthur Miller Speaks Out on the Election** (essay about politics and the role of the citizens) (Literary Cavalcade, November 1984)

Printed text in Literary Cavalcade, vol. 37, no. 2, November 1984. Whole issue; tearsheets, filed with essays for Echoes Down the Corridor

**Container** 237.16, 124.1

**Arthur Miller vs. Lincoln Center**—see Challenge the Lincoln Center Board: Can They or Will They Create Repertory?

Typescript titled Luck and the Death Penalty, circa 2002

**Auditioning for President** (essay about the debate between Gerald Ford and Jimmy Carter)

Typescript with edits; typescript page (two copies), undated

**The Author** (short story)

Typescript with edits, undated

Typescript (two copies, one with explanatory note by Miller: 'One of my laughs…'); business card for editor of the Georgia Review, undated


Typescript with edits, undated


**Banned in Russia** (essay) (New York Times, 10 December 1970)

Typescript fragment, untitled; typescript page and four typescripts with edits, titled On Being Banned in Russia, undated; 'Final' typescript with edits, titled On Being Banned in Russia, sent to the New York Times, 2 December 1970


**Barcelona, Aristotle, and the Death with Tragedy** (short story)

Typescript, circa 1938

**The Bare Manuscript** (short story) (New Yorker, 16 December 2002; The Guardian Weekend, 2 August 2002)—see '1981-1990' Notebook for the 1989 film version

Typescript fragment with edits and notes, titled The Naked Manuscript, 16 June 2002

'Penultimate' typescript with edits; typescript page with edits, undated

Typescript fragment with edits, undated; typescript, undated
New Yorker galley proofs revision 5 with edits and typescript insert page, 27 November 2002

Letter and New Yorker galley proofs revision 14 with edits, 3 December 2002; cover proof with note regarding title; photocopy of printed text

Printed text in whole issue of The New Yorker, 16 December 2002, with note to Werner Morath

Printed text in whole issue of The Guardian Weekend, 2 August 2003


Two typescript fragments (one with edits), undated

Typescript, 5 September 1968

Printed text in The New York Times Magazine, 15 September 1968. Tearsheets; photocopy tearsheets, filed with essays for Echoes Down the Corridor

**Bees: A Story to be Spoken** (short story) (Michigan Quarterly Review, Spring 1990)

Typescript with edits; typescript, undated

Letter; galley proofs; printed text in whole issue of Michigan Quarterly Review (also includes Jan Balakian interview with Miller), vol. 29, no. 2, Spring 1990; 1989-1990

Teleplay adaptation. Typescript page fragment; typescript titled Bees: A Play for Television (two copies), 16 July 1998


Two typescripts, 6 May 1998, undated

Letter and New Yorker galley proofs revision 1, titled New York Summer, 1930s, 12 May 1998

Printed text in The New Yorker Summer Fiction Issue, 22 and 29 June 1998. Whole issue; photocopy tearsheets, filed with essays for Echoes Down the Corridor

**Behind the Price**—see essay The Past and Its Power: Why I Wrote The Price
Belief in America—see the book Echoes Down the Corridor

Blurbs for Works by Other Authors


Grausman, Philip. Unidentified work. Typescript, undated


Riccio, Vincent and Bill Slocum. All the Way Down: The Violent Underworld of Street Gangs (Simon and Schuster, 1962)—see Introductions to works by others

Wallach, Eli. The Good, the Bad, and Me: In My Anecdotage (Harcourt, 2005). Typescript, 10 November 2004

The Bored and the Violent (essay about juvenile delinquency; adapted from Miller's proposed Introduction to All the Way Down: The Violent Underworld of Street Gangs by Vincent Riccio and Bill Slocum) (Harper's Magazine, November 1962)—see also the Introduction to All the Way Down: The Violent Underworld of Street Gangs

Printed text in Harper's Magazine, vol. 255, no. 1350, November 1962. Whole issue; photocopy tearsheets, filed with essays for Echoes Down the Corridor

'Fan mail.' Correspondence, 1962-1963

A Boy Grew in Brooklyn (memoir, Holiday, March 1955)

Typescript with edits, titled One of the Brooklyn Villages, undated

Printed text in Holiday, vol. 17, no. 3, March 1955. Whole issue; tearsheets (two copies, one filed with essays for Echoes Down the Corridor and one filed with for The Theater Essays of Arthur Miller)


Typescript with edits; typescript (two copies), all titled The Crucible Five Years Later, undated
Bridge to a Savage World (essay, or memorandum of background notes for a juvenile delinquency film) (Esquire, October 1958)—see also Juvenile Delinquency Film Project

Typescript titled Memorandum on Juvenile Delinquency Film, 1955

Printed text in Esquire, vol. 50, no. 4, October 1958. Whole issue; photocopy tearsheets, filed with essays for Echoes Down the Corridor

Brilliant Author, Passionate Medievalist (contribution to article on Yukio Mishima in Newsweek, 7 December 1960)

Printed text in whole issue of Newsweek, 7 December 1960; letter, 8 December 1970


Typescript (two copies, one with edits), titled Broadway?, undated

Broadway, From O'Neill to Now (essay about the state of the theater) (New York Times, 21 December 1969)

Four untitled typescripts (one with edits), 14 October 1969, undated

Two typescripts with edits, titled Alienation and Broadway; duplicate typescript without edits, undated

Typescript with edits, titled Sunday Drama, undated


Bulldog (short story) (New Yorker, 13 August 2001)

Handwritten pages, undated

'First version.' Typescript with edits, titled Puppies, undated

Letter and New Yorker galley proofs revision 6 with edits, 27 July 2001; cover proof with note regarding title; photocopy of printed text
Printed text in whole issue of The New Yorker, 13 August 2001

**Bush's Record of Hypocrisy and Denials** (essay about George Bush, Bill Clinton, and Franklin D. Roosevelt) (Hartford Courant, 30 October 1992)

Typescript and letter, October 1992

Printed text in the Hartford Courant, 30 October 1992. Clipping

'Chaddick' (memoir about working at Chadick-Delamater)

Untitled typescript with edits, undated

**Challenge the Lincoln Center Board: Can or Will They Create Repertory?** (essay) (adapted from Miller's speech at symposium of the Ad Hoc Committee to Save Theater at Lincoln Center, November 1971 and published in The Dramatists Guild Quarterly, Winter 1972; published under title Arthur Miller vs. Lincoln Center in The New York Times, 16 April 1972)

Correspondence; two pages of typescript with Dramatists Guild Quarterly editing, 1972

Letters; setting copy of typescript for The New York Times (two copies, one missing an edit), March 1972

Printed text in whole issue of The Dramatists Guild Quarterly, vol. 8, no. 4, Winter 1972

Printed text, titled Arthur Miller vs. Lincoln Center, in The New York Times, 16 April 1972

**Charles's Fire** (short story)

Typescript with edits (two copies); duplicate typescript with additional typescript and handwritten edits, undated, March 1985

Typescript, March 1985

**Cheerful Mosher** (tribute or speech re. Greg Mosher, written as he left Lincoln Center)

Typescript, 1991

**The Chelsea Affect** (essay/memoir about The Chelsea Hotel) (Granta 78, Summer 2002)
Typescript titled The Magic Carpet Theft; typescript (two copies, one with edits and editor's comments and labeled 'Final March 16/99'); typescript, July 1999; 'Penultimate' typescript, July 1999

'First' typescript with edits, 17 July 2001; typescript, undated

A Church of Law (essay or letter to the editor about William Howard Melish)—see also Father and Son

Typescript, undated

City People (short story)—see monologue Speech to the Neighborhood Watch Committee

Clurmania (published text of Miller's remarks about Harold Clurman at 6 May 1979 Harold Clurman tribute and opening of Harold Clurman Theatre, in The Nation, 26 May 1979)

Letter and printed text in whole issue of The Nation, 26 May 1979

Colliers' War (essay response to the Preview of the War We Do Not Want issue of Collier's, 1951)

Typescript with edits, untitled, 1951

Whole issue of Collier's, vol. 128, no. 17, 27 October 1951

Coming Home (essay/memoir about visiting his boyhood home on 110th Street) (USAir Magazine, September 1995)

Letter; typescript with edits, 20 June 1995

Printed text in whole issue of USAir Magazine, vol. 2, no. 9, September 1995

Concerning Jews Who Write—see speeches

Concerning the Boom (essay about the 1956 New York theater season and the state of the theater) (International Theatre Annual, no. 1, 1956)

'Original' typescript, undated

'Final' typescript (two copies), undated

Printed text in International Theatre Annual, no. 1, 1956. Photocopy of text (two copies, one filed with essays for Echoes Down the Corridor and one filed with essays for The Theater Essays of Arthur Miller)
**Conditions of Freedom: Two Plays of the Seventies**—see book *The Archbishop's Ceiling* and *The American Clock*

**Confrontation with a Famous Man / On Being Famous** (essay or story about encounter with a science teacher)

Handwritten page, undated

**Constantine** (short story)

'Incomplete' typescript with edits, 27 August 1985

**'Controversy'** (statement about theatre blacklist)

Typescript and carbon, circa 1956

**'Courtroom Memoirs'** (essay/memoir about serving on a jury)

Typescript with edits, undated

**Cross-Country** (short story)

Typescript with edits; typescript (two copies, with variant edits)

**The Crucible in History**—see speech *The Crucible in History* and essay *Are You Now Or Were You Ever…?*

**The Crucible Now** (essay about *The Crucible* and the driving forces still present in society)

'New Yorker Piece (Crucible).' Typescript draft, 12 November 1996


**The Czech Writers' Struggle: Arthur Miller on Marxist Repression**—see *The Sin of Power*


Two typescripts, 10 June 1959, undated; letters; Infinity magazine proof, 1959
Dangerous Thoughts (essay about the Mundt-Ferguson Bill of 1949)

Typescript, undated

Death in Tiananmen (essay about Ying Ruocheng and the march on the Chinese Embassy by the Federation of Chinese Students in the United States) (New York Times, 10 September 1989)

Typescript titled Tiananmen Continued, undated


Death of an Old Man—see A Regular Death Call

Dedication (short story)

'Army Story.' Typescript, undated

Design for a Play (short fiction)

Typescript, January 1954

Dinner with the Ambassador (essay about Miller's visit to Turkey with Harold Pinter on behalf of PEN and the dinner given in their honor by the U.S. Ambassador; abridged from his PEN newsletter essay The Miller-Pinter Visit) (The Nation, 18 May 1985; under title Playwrights' Visit to Turkey Is Full of Drama in The Sunday Record, 2 June 1985)—see also essay The Miller-Pinter Visit

Letter; printed text in whole issue of The Nation, 18 May 1985; photocopy tearsheets, filed with essays for Echoes Down the Corridor

Printed text in The Sunday Record, 2 June 1985. Clipping

Disgrace of Reason Brings Man to Moral Impasse—see The Age of the Fanatic

The Dispensation (novella based on Miller and Mary Slattery's wedding)

'Lakewood Memoir.' Untitled typescript (two copies, with variant edits), undated
Two typescripts with edits (one with earlier title Sense of Power crossed out); typescript pages with edits, undated

Container 240.18-19

'Ohio Marriage.' Typescript fragments with edits, 5 August 1975, undated

Container 240.20

Typescript notes and fragments, undated, undated

Container 240.21

Incomplete typescript with edits, undated [removed from binder]

Container 241.1

The Dispensation (short story based on Miller and Mary Slattery's wedding and the requirement of a dispensation from the Catholic church but also about power and guilt, and the censorship of films, including The Misfits, by the Catholic church)

Two typescript fragments with edits, undated

Container 241.2

Ditchy (short story) (Mayfair, October 1944)

'1st Version' typescript with edits; '2nd Version' typescript, undated

Container 241.3

Printed text in whole issue of Mayfair, October 1944

Container 241.4

The Do-It-Yourself Crucifixion (essay about Miller's reaction to a plastic crucifix construction kit and the power of words and art)

Two typescript fragments with edits (one untitled); typescript with edits, undated

Container 241.5

Typescript with edits; typescript (two copies, one with edits); printed assembly instructions, 1959, undated

Container 241.6

Does Metaphor Matter? (essay or speech about metaphor and Broken Glass)

Three typescripts, 10 July 1994

Container 241.7

Dossier (short story)

Typescript fragment, undated

Container B11.8

Emptying the Auberge (essay/memoir about Miller and his family's departure from Cambodia when the bombing of the Ho Chi Minh trail began in 1970)

Typescript fragments with edits, untitled

Container 241.8

Typescript with edits, undated

Container 241.9
Epitaph for a Committee (essay/memoir about the House Un-American Activities Committee)

Typescript with edits, undated

Ernie Pyle: G.I. (essay about Ernie Pyle) (New Masses, 15 May 1945)

Printed text in whole issue of New Masses, 15 May 1945 *Original issue restricted and replaced with photocopy of essay text

Eulogies

Brown Barrett, Kay. Typescript titled Re. Kay Brown, 1 May 1995

Burns, David. Typescript titled Tribute to David Burns (Original Solomon in NYC Price Production), 1971

Calder, Alexander (given at memorial service at the Whitney Museum of Modern Art, 6 December 1976; published as Yes and Yes and Yes in Calder in Connecticut, edited by Eric M. Zafran, 2000) Correspondence; program; typescript with edits

Covici, Pascal (given at service at Riverside Memorial Chapel, New York City, 16 October 1964; published as Tribute to Pascal Covici in Pascal Covici, 1888-1964). Handwritten draft; typescript titled Eulogie for Pascal Covici, undated

Daly, T. F. Gilroy. Typescript with edit, titled T. F. Leroy (sic) Daly (two copies), undated

Dürrenmatt, Friedrich. Typescript with note to Charlotte (Kerr), undated


Miller, Kermit. Two typescripts titled My Brother Kerm (one with edits), 15 November 2003, undated

Morath, Inge (given at memorial service at Lincoln Memorial, 25 April 2002). 'Inge Memorial.' Two typescripts, one titled Remarks in Memory of Inge Morath Miller, 2002


'Penultimate' typescript, undated

Typescript, 4 November 1993

Ungeheuer, Frederick "Friedel" (remarks at Frederick Ungeheuer Memorial, Roxbury, Connecticut, 25 September 1993). Typescript transcript of remarks by Miller and others, 1993


Fame (short story) (published under title The Recognitions in Esquire, July 1966)

**The Family in Modern Drama** (essay, adapted from his Theodore Spencer Memorial Lecture at Harvard University, 18 February 1953) (Atlantic Monthly, April 1956)

Printed text in Atlantic Monthly, vol. 197, no. 4, April 1956. Whole issue; tearsheets

**Fantastic Scoop: When the People Who Deliver the News Don't Want to Hear It** (essay about the Issyk-kul Forum, Gorbachev's real attitudes, and news suppression by the press) (Forbes ASAP, 2 October 2000)

Letters and typescript with edits, 10 and 14 April 2000

Typescript with editor's comments and edits, 8 May 2000

Printed text, in Forbes ASAP, 2 October 2000. Tearsheets

**Father and Son** (essay about William Howard "Bill" Melish) (The Churchman, 1 February 1952)—see also A Church of Law

Typescript; printed text, in whole issue of The Churchman, vol. 166, no. 3, 1 February 1952

"Fear" (essay about Turkey)

Two typescripts (one untitled but labeled 'Chile') with edits, untitled, undated

Untitled typescript in Journal.7, 1994 RESTRICTED

**Feudalism Is the Issue** (essay about the unique U.S. relationship to feudalism)

Typescript with edits, 6 June 1980

**Figure It Out** (short story)

'Army story.' Typescript (two copies), undated

**First Memory** (contribution to article in New York Times Magazine, 1975)

Photocopy tearsheet, 26 October 1975
The Fitter's Night (short story)—see also the short story Ipana Mike and the play In the Icicles by Morning

Typescript with edits; typescript pages with edits, undated

Flight to Newark (essay about Miller's Kafkaesque experiences with a Soviet airline and an oversold flight) (Michigan Quarterly Review, volume 44, no. 2, Spring 2005)

Typescript with edits; typescript, undated

Foreign Report: The Bangkok Prince—see The Bangkok Prince

From a Master's Thesis Written in 3022, A.D. (short story)

Untitled typescript page, undated

'A Master's Thesis.' Typescript with edits, undated

A Genuine Countryman—see In the Country

Get It Right, Privatize Executions (essay) (New York Times, 8 May 1992)

Typescript with edits; typescript titled Let's Privatize Executions, undated


Printed text of Danish translation, in Amnesty, August 1992. Tearsheet

The Girls from New York (short story)

Typescript with edits, titled A Matter of Suspicion, undated

Typescript with edits; typescript and typescript fragment (both with edits, both titled The Independents), undated

Glimpse at a Jockey (short story) (The Noble Savage, October 1962)

Two typescripts, undated

A Glimpse at Andrew (short story)
Glimpse at the Maid (short story)

Typescript with edits, undated

Container 242.17

Global Dramatist (essay about worldwide reception of Miller's plays) (New York Times, 21 July 1957)

Typescript with edits; typescript (two copies), undated

Container 242.18

The Good Old American Apple Pie—see On Censorship

Grandfather and Emperor Franz Joseph (short story) (New Currents, June 1943)

Typescript titled Can You Save Grandfathers?, undated

Container 242.19

Printed text, in whole issue of New Currents, vol. 1, no. 3, June 1943

Container 242.20

Great Mornings (essay about filming The Misfits)

Typescript with edits, undated

Container 242.21

Guilt and Incident at Vichy—see Our Guilt for the World's Evil

Hail and Farewell the Presidency (essay about Ronald Reagan)

Typescript, undated

Container 242.22

Ham Sandwich (short story) (published with The Poosidin's Resignation: Fragment as Two Short Works, in Boston University Journal, 1976)

Two typescripts (one with edits), undated

Container 242.23


Container 242.24

The Hamster Vision (short story)

'1st Draft' typescript fragment, untitled; typescript '1st copy' with edits, titled The Hamster Coat; '1st version' typescript; undated

Container 242.25

Container 242.26

Container 242.27
Have You Ever Committed Adultery Or Were You Born Here? (essay about question of adultery for U.S. citizenship)

Typescript with edits, undated

Container 243.1

A Hero of Our Times—see review of the book The Courage to Stand Alone: Letters from Prison and Other Writings by Wei Jingsheng


Container 243.2

Hitler's Quarry (essay about the persecution of Jews and the State Department's failure to help refugees) (The Jewish Survey, May 1941)

Printed text, in whole issue of The Jewish Survey, vol. 1, no. 1, 1941; photocopy tearsheets

Container 243.3

The Hole in Europe (essay about Prague, Miller's visit there, and Czechoslovakian writers)

Typescript labeled '1st Draft – Prague;' typescript with edits labeled '2nd (penultimate),' typescript with edits; two typescript pages, 1973 or 1974, undated

Container 243.4

Hostages for Peace: A Proposal (proposal for peaceful settlement to the Vietnam War)

Three typescripts (two with edits), 11 July 1968, undated

Container 243.5

House Calls (short story)

Typescript, undated

Container 243.6

'Article Readers Letters Auschwitz Trials.' German letters to the editor from readers of Die Welt in response to Miller's article; with clipping of printed letters, 1964

Printed text in The New York Herald Tribune, 15 March 1964. Clipping and advertisement, 12 and 15 March 1964; microfilm printout and photocopy clipping from The International Herald Tribune, undated

Printed text in German, titled Die Frage ohne Antwort (A Question without Answer) in Die Welt, 21 March 1964. Clipping


**Hugo, The Flying Basset** (story for children, also written by Jane Miller and Robert Miller)—see also Poor Hugo

Typescript, undated

**I Am Bound to Protest** (published text of speech Concerning the Soviet Jews at the Conference on Soviet Jews, October 1963)—see essay Concerning the Soviet Jews

**I Don't Need You Any More** (short story)(Esquire, 1959)

Letter, 1959


Typescript page; two typescripts with edits, undated

Typescript (three copies, one with edits), undated

Typescript fragments with edits, undated

Incomplete typescript, undated

Typescript with edits, titled I Don't Need You Anymore, 17 March 1959

Typescript titled I Don't Need You Anymore, 17 March 1959
I Feel Like Calling Somebody (short story or monologue)

Typescript fragment, undated

Ibsen and the Drama of Today (essay about Henrik Ibsen) (contribution to The Cambridge Companion to Ibsen, edited by James McFarlane, 1994)—see also speech On Denial which incorporates text of essay

'Ist' and 'Final' typescripts, titled A Note on Ibsen Today, undated

Ibsen's Message for Today's World—see An Enemy of the People published text 1951 preface

Ibsen's Warning (essay about Henrik Ibsen's warnings for the environment, with excerpts from Miller's adaptation of An Enemy of the People) (Index on Censorship, 18 July-August 1989; excerpt under title The Worst Enemy of the People Is the Poisoner of the Mind, in The Guardian, 30 June 1989)

Printed text in Index on Censorship, 18 July-August 1989. Photocopy tearsheets, filed with essays for Echoes Down the Corridor


If It Is True… (essay about the Vietnam War)

Typescript, undated

An Immigrant's Lament (aria, written for Act II, Scene 5 of Arnold Weinstein and William Bolcom's opera adaptation of A View from the Bridge; published as part of Shooting for a Place in the Operatic Canon: A View from the Bridge is a Fresh American Contender article by Bruce Weber, New York Times, 4 August 1999)—see also A View from the Bridge adaptations

Letter; typescript titled Marco (two copies); musical score, November 1998, 28 July 1999, undated

Impasse Inside the Impasse (essay about resolution of the Vietnam War)

Typescript with edits, undated

Impressions of Theatre (essay)

Typescript, undated
In China—see Chinese Encounters

In Memoriam (short story/memoir) (New Yorker, 25 December 1995 and 1 January 1996)—see also Schleifer, Albert: 49

Original and photostat of typescript with edits, titled In Memorium [sic], circa 1932; with explanatory note by Miller that it was the genesis of Death of a Salesman

'Salesman genesis piece.' Typescript titled In Memorium [sic], circa 1932; with typescript explanatory note

New Yorker cover proof and galley proofs with corrections, November 1995

Whole issue; tearsheets


In the Ayes of the Beholder: With Congress Debating Obscenity in Federally Funded Art, What Will Happen to Free Expression? (essay on censorship and the debate over NEA funding) (Omni, February 1991)—see also speech On Censorship and Laughter

Typescript titled NEA and Political Censorship, labeled 'ATT: Les Gelb,' undated

Two typescript drafts titled NEA and Political Censorship (one also titled cut version and labeled 'For Aschenberg'), undated

Incident (short story)

Typescript, March 1951

Inside the Outside - A Jungle Ramble (essay about responses to Miller's telegram to President Johnson)

'Political essay about Pres. Johnson 1967.' Typescript, undated

Introductions, Forewords, and Prefaces to Works by Other Authors


Letter; page proofs with edits; typescript drafts of revisions
Andreyev, Olga Chernov. Cold Spring in Russia (Ardis, 1978)

Typescript, undated

Container 244.18


'1' typescript, titled The Bresson Show; 'Final' typescript, titled Cartier Bresson; typescript of German translation; letters, 1992

Container 244.19

Typescript titled Cartier Bresson; typescript of German translation by Jörg Trobitius; letter, 1996

Container 244.20

French translation by Dominique Rueff, titled L'Amérique furtivement, in whole issue of Galeries, no. 20, September-December 1991

osb 40


Typescript titled Foreword To Fund for Free Expression China Report, undated; letter, June 1984

Container 244.21

Printed text, in whole copy of report, 1984

Container 244.22

Kesey, Ken. Kesey's Garage Sale (Viking Press, 1963)—see also the essay Miracles: A Political Letter to the Young, a later version of Miller's introduction that was published in Esquire, September 1973

Three typescripts, undated

Container 244.23

Typescript with edits, 22 April 1973; typescript fragments, undated

Container 244.24

Typescript with edits, 27 April 1973; duplicate typescript with additional edits

Container 244.25

Reviews, 1973

Container 244.26

Kussi, Peter. Toward the Radical Center: A Karel Čapek Reader (Catbird Press, 1990)—see speech About K. Čapek


Handwritten draft, on verso of fan letter about Broken Glass, 1994

Container 244.27

'On Books,' 'Riddle.' Typescript (two copies), February 1995; letters, 1995

Container 244.28

Typescript titled Zelda Fischandler and Arena Stage, undated  Container 245.1

Photocopy of printed text of Foreword, 1990  Container 245.2


Typescript (two copies, one with edits and dated 21 April 1986)  Container 245.3

Typescript with edits, undated  Container 245.4

O'Casey, Sean. Sean O'Casey: Plays Two (Faber and Faber, 1998)

Two typescripts (one labeled '1st version'), titled Sean O'Casey, undated  Container 245.5

Correspondence; proofs with edits, 1997-1998  Container 245.6


Letter and typescript, 15 and 20 May 1971  Container 245.7

The Radio Play (Public Media Foundation New Voices Production, NPR, 1994)

Printed text in The Radio Play, 1994; letter, 1995  Container 245.8

Riccio, Vincent and Bill Slocum. All the Way Down: The Violent Underworld of Street Gangs (Simon and Schuster, 1962) (Miller's Introduction was not published, but he adapted it as the essay The Bored and the Violent)—see also essay The Bored and the Violent

Two typescripts with edits; typescript with edits (two copies, with variant edits), undated  Container 245.9

Correspondence, including blurb used on book jacket, 1962  Container 245.10

Timerman, Jacobo. Prisoner Without a Name, Cell Without a Number (translation by Tony Talbot, University of Wisconsin Press, 2002)

Typescript with edits, titled Jacobo Timmerman [sic], 9 December 1999  Container 245.11
Twain, Mark. Chapters from My Autobiography (volume 26 of The Oxford Mark Twain, Oxford University Press, 1996; under title On Mark Twain's Chapters from My Autobiography in Echoes Down the Corridor, 2000; adapted version published under title Performance for The Oxford Companion to Mark Twain, 2003)

'First draft.' Typescript with edits, 20-26 October 1994

Handwritten research notes, October 1994; two typescripts titled Introduction to Mark Twain's Autobiography, undated

Photocopy of printed text of Introduction

Page proofs titled Performance, for The Oxford Companion to Mark Twain, 27 September 2002

Voznesensky, Andrei. Nostalgia for the Present (Doubleday, 1978)—see Introductions for other speakers-Voznesensky

Williams, Tennessee. Streetcar Named Desire (New Directions, 2004)

Typescript titled Regarding Streetcar; letters, 2003

Ipana Mike (short story)—see also short story The Fitter's Night and the play In the Icicles by Morning

'I Navy Yard Manuscripts.' Typescript, undated; typescript with edits, 11 November 1953

Irrationalism in Politics (essay about reason and politics, in form of a letter to Heinrich Böll)—see also The Age of the Fanatic

Handwritten manuscript; typescript, undated

Is Hamlet's Father Dead? (essay about Hamlet) (possibly written for Theatre Journal)

Typescript with edits and original title Is Hamlet Possible Anymore? Crossed out; typescript page; handwritten notes, undated

Typescript with edits, undated

Issyk Kul: A Conversation with Gorbachev (essay about meeting with Mikhail Gorbachev while attending the Issyk-Kul Forum held near Lake Issyk-Kul in Kirghizia and arranged by Chenghiz Aitmatov) (Aperture, no. 108, Fall 1987)
'Penultimate Draft.' Typescript with edits, undated

Typescript (two copies, one with edits), October 1986

Copy-edited typescript and letter, April 1987

**It Could Happen Here—And Did** (essay about *The Crucible* and its longevity) (*New York Times*, 30 April 1967)

Typescript with edits, titled *The Crucible and Paranoid Politics*, undated


**It Takes a Thief** (short story) (*Collier's*, 8 February 1947)

Correspondence and clipping, 1958-1962

'Early version.' Typescript with edits; with two sets of variant ending typescript pages, undated

Typescript fragment, undated

Printed text in *Collier's*, vol. 119, no. 6, 8 February 1947. Whole issue; tearsheets

Printed text, in whole issue of *The Diner's Club Magazine*, vol. 13, no. 1, March 1962

Teleplay adaptation by Oscar Millard (*Alcoa Premiere* television series, 19 June 1962). Typescript with edits, undated; Typescript (two copies), 11 May 1962

**Izzy** (memoir, with parts in the form of play dialogue, about Miller's father Isidore Miller and other family members)

Typescript with edits, undated; 'revised' typescript pages, circa 2 April 2001

'Jews' (essay about Jewish-Arab relations)

Typescript with edits, undated
Kantorowitz (‘Bay Ridge story’) (short story/novella about juvenile delinquency and NYC Youth Board)—see also Scenes from History and Juvenile Delinquency film project

Typescript fragments, 1982, 1984; typescript notes, 1984; with explanatory note by Miller dated 14 May 1984: 'Begun in 1982, picked up again now. Will have talk with a participant. Possibly finish as novella.' Container 246.1

Kazan and the Bad Times (editorial essay) (The Nation, 22 March 1999)

Three typescripts (one with edits), undated Container 246.2

Printed text, in whole issue of The Nation, vol. 268, no. 11, 22 March 1999 Container 246.3

Kidnapped? (essay/memoir about Lucky Luciano) (Saturday Evening Post, 25 January 1969)—see also book Timebends

Typescript page with edits, titled The Road to Rome, undated Container 246.4

Typescript with edits; typescript 'version pub.in Sat. Eve. Post,' undated Container 246.5


A Kind of Despair—see speeches


Typescript, circa 1988 Container 246.6

Landscape with White Cat and Three Dogs (short story)

'Original' typescript with edits, 13-16 January 1982; typescript (two copies with variant edits, one labeled 'Uncorrected 1/18/82') Container 246.7

Last Days of World War II (contribution to article about responses to the end of World War II) (Frankfurter Allgemeine Zeitung, March 1995; Die Zeit, 6 May 1995)

Typescript; clipping of printed German text; letters, March 1995 Container 246.8

'Leaders' (essay about the presidential election, Richard Nixon, George McGovern, Eugene McCarthy, etc.)

Typescript with edits, 31 May 1972 Container 246.9
Lena and Four Poets (novella)

'1st Version.' Typescript with edits, titled The Four Poets, undated

'2nd Draft.' Incomplete typescript with edits, 25 March 1992

'3rd Draft.' Incomplete typescript with edits, undated

'3rd.' Typescript with edits, 1 July 1992; two typescript pages of notes and dialogue, 26 September 1992, undated

Typescript and handwritten pages, including 'outpages', 11 May 1992, and 'Lena.2' printed 9 June 1994

'Another version.' Typescript with edits, titled Hedda, printed 9 June 1994

'Ultimate' version, 'Alex.' '1st Draft' typescript fragment with edits; incomplete typescript with edits, undated


Printed text, in The New York Times, 10 January 1995. Clipping; letters from readers

Correspondence, 1995

Letter to Alexi Kosygin

'Early Draft' 'Written after Russia Trip.' Typescript with edits, undated

Letter to President Clinton about Wei Jingsheng, November 1997

Letter and typescript, 1997

[Letter to President Lyndon Johnson] declining his invitation to participate in the signing of the Arts and Humanities Act and proposing alternative policies on the Vietnam War

Typescript, circa September 1965
Letter to President Nixon about Moratorium to End the War in Vietnam Day and speaking to students at Torrington High School in Connecticut

Typescript, 1969

[Letter to the editor about Lincoln Center policy]

Handwritten manuscript; typescript, circa 1967

[Letter to the editor about President Lyndon Johnson]

Typescript, undated

[Letter to the editor of the New York Times about All My Sons, in response to Mr. Turner]

Typescript, undated

[Letter to the editor of the New York Times about the Vietnam War and Vietnamese soldiers' treatment of Vietcong prisoner]

Typescript, undated


'1st version – June 7/74.' Typescript fragment and typescript (two copies, one with edits and both missing p. 6)

Typescript with edits and two variants of final page, undated

Printed text in Harper's Magazine, vol. 249, no. 1492, September 1974. Whole issue; photocopy tearsheets, filed with essays for Echoes Down the Corridor

'Letters from readers,' 1974

Lincoln Repertory Theater—Challenge and Hope (essay about the attempt to create a public theater at the Lincoln Center) (New York Times, 19 January 1964)


A Line to Walk On: The Art of a Graceful Exit (essay/memoir about Solon Burry, Henny Youngman, and other comedians) (Harper's, November 2000)
Galley proofs with edits, 7 September 2000


Typescript titled My Michigan, 6 October 1965

Printed text, under title Arthur Miller Remembers What U-M Gave Him, as part of Two Talented Famous Alumni Write about 'Their U-M,' in whole issue of The Detroit Free Press, 23 October 1966; with inscription from Sylvia [Fink]

**Lines from California**—see poetry

**Literature and Mass Communications**—see speeches

**Looking for a Conscience** (essay about the relevance of Broadway to the current social and political climate) (New York Times, 23 February 2003)

'Abandoned' 'Draft Times 2/03.' Typescript, undated

Typescript with edit; printout of text from The New York Times website, 2003


**Looking for Radomizl (Auf der Suche nach Radomichel)** (contribution to Bilder aus Wien: Der Liebe Augustin by Inge Morath, Switzerland: Reich Verlag, 1981)

Typescript with edits and typescript, both titled Looking for Radomizl; German typescript titled Auf der Suche nach Radomichel

**Lorraine** (short story)

Typescript '1st draft' with edits, undated

**Lost Horizon** (essay about American theater) (American Theatre, July/August 1992)

Printed text in American Theatre, vol. 9, no. 4, July/August 1992. Whole issue; tearsheets; letter
The Lovell Place (short story)

'Early Lovell Place.' Untitled typescript with edits; typescript titled When Once Convinced (two copies), undated

Two typescripts (one with edits), undated

Luciano (short story version of autobiographical segment of Timebends)—see Timebends

Making Crowds (essay about the 1972 Democratic Convention) (Esquire, November 1972)

Photocopy of typescript with edits, titled Making Crowds: Pictures at a Convention

'Convention piece rejects, July 27 72.' Handwritten and typescript fragments with edits (two with the titles Making Crowds: Pictures at a Convention and Convention as Spectacle)

Printed text in Esquire, November 1972. Photocopy tearsheets, filed with essays for Echoes Down the Corridor

Many Writers: Few Plays (essay) (New York Times, 10 August 1952)

Printed text in The New York Times, 10 August 1952. Clipping

Printed text in Criticism and Analogues. Photocopy, filed with essays for The Theater Essays of Arthur Miller

MBG (about an unidentified character or person)

Typescript with edits, undated

The Measure of the Man (essay about interviewing Nelson Mandela for the BBC television program Arena) (under title Miller Meets Mandela: In South Africa's Crucible in The Times Saturday Review, 12 January 1991; The Nation, 11 February 1991)—see also television program Arena: Miller Meets Mandela

Printed text in The Times. Letter and typescript for The Times Saturday Review, titled Talking with Mandela, 1 January 1991

Printed text in The Times Saturday Review (12 January 1991). Whole issue

Galley proofs and list of corrections for The Nation, January 1991
Printed text in The Nation, vol. 252, no. 5, 11 February 1991. Whole issue; photocopy tearsheets, filed with essays for Echoes Down the Corridor

Printed text of Italian translation from The Times by Antonio Troiano, titled Soweto, uno sguardo dal ghetto, in Corriere, 20 January 1991. Clipping

The Measure of Things is Man (essay about the theater in America) (published in Theatre 4: The American Theatre 1970-1971 by the International Theatre Institute of the United States, 1972; and in the John F. Kennedy Center for the Performing Arts program for Pippin, October 1972)

Letter and typescript draft, 1971


Printed text, in whole copy of The John F. Kennedy Center for the Performing Arts program, October 1971

A Memorandum on Power (essay about the Bay of Pigs invasion in Cuba and liberty in the United States)

Typescript, circa 1961

Memories of Israel (essay about Israel)

Typescript with edits, 14 February 1988

Men and Words in Prison (essay/editorial about PEN and writers in prison) (New York Times, 16 October 1971)

'Writers in Prison - statement as President of PEN' Typescript, 10 October 1971


Mildred Dunnock, 1901-1991 (essay about Mildred Dunnock) (Theater Week, 29 July 1991)

Typescript, 11 July 1991

Printed text, in whole issue of Theater Week, vol. 4, no. 51, 29 July 1991

Miller Holds the Theatrical Mirror Up to Life (essay about The Crucible) (New York Daily News, 30 April 1972)
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<td>Typescript with edits, titled The Crucible and Government by Fear, 20 April 1972</td>
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<td>Photocopy of typescript with edits; three copies with additional edits; one copy with additional edits and insert pages, undated</td>
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<td><strong>Miracles</strong> (essay about the social climates of the 1930s, 1950s, and 1960s, adapted from Miller's Introduction to the book Kesey's Garage Sale by Ken Kesey, also adapted as a speech at Harvard Radcliffe Class Day, 13 June 1973) (Esquire, September 1973)—see also Introduction to Kesey's Garage Sale</td>
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<td>Esquire setting typescript (titled Letter to the Young) with edits and explanatory note by Miller: 'Esquire cut-version of Kesey Introduction as adapted for Harvard Radcliffe speech, June 15/73;' with program for Harvard Radcliffe Class Day, 13 June 1973</td>
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<td>Printed text in Esquire, vol. 80, no. 3, September 1973. Whole issue; tearsheets</td>
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<td><strong>The Misfits</strong> (short story) (Esquire, October 1957)—see also the film and cinema novel</td>
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<td>Typescript, October 1956</td>
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<td>Esquire proofs and tearsheets, October 1957</td>
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<tr>
<td>Correspondence, 1958</td>
<td>Container 248.7</td>
</tr>
<tr>
<td>Whole issue of Argosy, August 1970</td>
<td>Container 248.8</td>
</tr>
</tbody>
</table>
A Modest Proposal for the Pacification of the Public Temper (essay satirizing citizen loyalty) (The Nation, 3 July 1954)

'First Draft.' Typescript with edits, titled A Peek Into the Future, Or a Proposal for the Pacification of the Public Temper, and the Institution among the People of Mutual Faith and Confidence, undated

'Second Draft.' Typescript with edits, titled A Modest Proposal, Being a Proposal for the Pacification of the Public Temper, and the Institution among the People of Mutual Faith and Confidence, undated

Printed text in The Nation, 3 July 1954. Whole issue; photocopy tearsheets, filed with essays for Echoes Down the Corridor

Monroe, Marilyn (essays and letter to the editor about Marilyn Monroe)

'Marilyn.' Handwritten manuscript; three typescripts with edits (one incomplete); typescript letter to the editor with edits, 8 August 1962, 10 May 1972, undated

'1980s.' Two typescripts with edits, January 1983, undated

'Marilyn – Memoir.' Typescript and typescript fragments (one titled On Marilyn), 1990, undated

Monte Saint Angelo (short story) (Harper's, March 1951)

Typescript with edits, undated

Typescript, undated


'Correspondence,' 1957-1958

'Moshe Dayan – Israel' (essay about Moshe Dayan and the Arab-Israeli struggle)

Typescript, undated

The Mother (short story)

Handwritten page, undated
**Mr. Zeder's Talk** (editorial about fascism and Fred Zeder's opening speech at the University of Michigan Industrial Conference on Education and Research) (The Michigan Daily, 11 October 1936; reprinted 3 October 1981)

Reprint of published text, in The Michigan Daily, 3 October 1981. Clipping

**Mrs.-----** (story/anecdote)—see also Sylvia Seedman in Timebends

Typescript, 25 June 1975 (folder also labeled 'False Pretenses / Identities and Masks / Masks of Identity')

**My Israel: You Will Never Know Peace Until You Rediscover Justice** (essay, adapted from Miller's acceptance speech upon receiving the Jerusalem Prize) (The Times, 3 July 2003)

Printed text in The Times, 3 July 2003. Clipping

**My Trip to Lithuania** (essay about attending the US.-Soviet writers' conference The Role of the Writer in Furthering Human Values in Vilnius, Lithuania, November 1985)

Typescript with edits, untitled, undated

1985 Lithuania Conference.' Typescript with edits, titled My Trip to Lithuania, undated; English transcripts of excerpts from an article in Literatura ir Menas (30 November 1985); English transcript of Miller's interview in Tiesa (21 November 1985) by Vidas Rachlevicius


Letters; typescript; incomplete 'Final' typescript, 1958

Printed text in Life, 22 December 1958. Photocopy tearsheets, filed with rejected essays for Echoes Down the Corridor

**A Nation Talking to Itself** (review of The Bedside Guardian 10)—see reviews

**The Nature of Tragedy** (essay, based on speech about the true purpose of tragedy (New York Herald Tribune, 27 March 1949)—see also the speech The True Purpose of Tragedy


**Navy Yard** (story/memoir)
'Navy Yard.' Two typescripts (one with edits), untitled, undated

The Nazi Trials and the German Heart—see How the Nazi Trials Search the Hearts of All Germans

New Candor at Issyk-Kul (essay about attending the Issyk-Kul Forum, near Lake Issyk-Kul in Kirghizia and arranged by Chenghiz Aitmatov) (Newsweek, 19 January 1987)

The New Insurgency—see speech at Senator Eugene McCarthy's Madison Square Garden Rally

The Next Passenger on Air Force One? (essay about Lyndon Johnson, Hubert Humphrey, and the Vietnam War)

A Night at West Point (essay/memoir about Miller's speech on Vietnam and his trip to Cambodia at West Point in May 1971; contribution to West Point: Two Centuries of Honor and Tradition, edited by Robert Cowley and Thomas Guinzburg, Warner Books, 2002)


'Article on Edward R. Murrow for Esquire's 50th Anniversary Issue.' Typescript (two copies, one labeled 'first version' and with edits and editor's comments); typescript with edits; rejected typescript pages, undated

Printed text, in Esquire, vol. 100, no. 6, December 1982. Tearsheets

'Nixon Article for Boston Globe, May '74' (essay about President Nixon leaving office)

Letters; two untitled typescripts (one with edits and one with two copies), 1974

Note by Arthur Miller (album liner note about musical inspiration for Lee Cobb playing Willy Loman, for Beethoven: Symphonies 5 & 7, Penguin Music Classics, 1998)

Letter; typescript titled Salesman and the Seventh, June 1998
Printed text, as advertisement in unidentified periodical, undated

Printed excerpt in Symphony Magazine, March/April 1999. Tearsheet


Typescript titled About Beckett, with explanatory note by Miller: 'Published by Lincoln Center for Godot production,' undated


**Note on The Crucible as Film**—see published text of The Crucible screenplay

**A Note on the Mood Play** (essay about the American Mood Play, written in response to the Reflections on Three New Plays article by William Becker in the Hudson Review, Summer 1955)

Typescript with edits, undated

Typescript (three copies), undated

**A Note on Theater Then and Now** (essay or speech about theater)

Typescript with edits, undated

**Notes of a Mathematician** (short story, possibly submitted for school assignment)

Typescript with edits and with grading notes on verso of last page, undated

'Incident about 1946.' Handwritten manuscript recounting incident behind the story, circa 1946

**Notes on a Vanishing American** (essay/memoir about Bob Tracy)—see also American Bob, Yankee Day, and the book In the Country

'Tracy.' Typescript with edits, September 1953

Typescript, 16 January 1982

**Notes on Realism**—see the essay On Broadway: Notes on the Past and Future of American Theater and the essay About Theatre Language

**Notes on Sublimation** (essay about pornography, sublimation, Richard Nixon)

Typescript with edits; typescript fragment with edits; typescript fragment titled

On Sublimation

**Notes on Violence** (essay about sublimation, violence and juvenile delinquency/gangs in the 1950s)

Typescript with edits, undated; typescript page (possibly unrelated), undated

**On Allen Ginsberg's Testimony at the Chicago Trial** (essay, circa 1969)

Typescript, undated

'On An Enemy of the People (press response)' (essay about An Enemy of the People and critics' reaction to the Lincoln Center production)

Untitled typescript, circa 1971


Letters; typescript; typescript revision pages, 5-14 December 1998 (two copies, one with editor's comments and edits)

Galley proofs with edits, January 1999

Printed text in Harper's Magazine, March 1999. Whole text; photocopy tearsheets, filed with essays for Echoes Down the Corridor

**On Censorship** (essay) (published in Censored Books: Critical Viewpoints edited by Nicholas J. Karolides et al., 1993; under title The Good Old American Apple Pie in Echoes Down the Corridor)

Printed text in Censored Books: Critical Viewpoints. Photocopy excerpt, filed in essays for Echoes Down the Corridor

**On Censorship and Laughter**—see speeches

**On Fascism** (essay about fascism)
Three typescripts with edits, 30 May 1975; two typescripts titled Some Simplicities About Fascism, undated; typescript with edits, titled Some Footnotes to Fascism, 22 June 1975; typescript with edits, titled Speculations on Fascism, 29 June 1975

On Hunting (essay on hunting woodchucks and the Vietnam War; precursor to The Reason Why)—see also the play The Reason Why

'On Hunting: re Woodchucks.' Typescript with edits, titled On Hunting, undated

On Mark Twain's Chapters from My Autobiography—see Introduction to Chapters from My Autobiography

[On McCarthyism Today] (essay about McCarthyism, written as a possible piece for The Observer)

'Observer Article.' Two typescripts with edits; letters, 1962


Reprint of the printed text in The New Leader, 16 March 1964

On Recognition—see speeches

On Remarks by Admiral Edward C. Outlaw (essay or letter to the editor about the Vietnam War, written in response to An Admiral Speaks His Mind article by Outlaw in the New York Times, 8 April 1971)

Typescript, undated

On Roles (essay about acting a role, costumes, and power)—see also The American Theater, 1955

Typescript, undated

On Screenwriting and Language—see published text of Everybody Wins

On Sincerity in the Theatre (essay about serious plays) (Boston Sunday Post, 29 December 1949)

Printed text in the Boston Sunday Post, 29 December 1949. Clipping (pasted in All My Sons Coronet production scrapbook)

265
On Social Plays (essay, originally the preface to A View from the Bridge: Two One-Act Plays)—see also published text of A View from the Bridge: Two One-Act Plays

Correspondence and printed text, with extracts in French, in whole issue of World Premières Mondiales : journal mensuel de l'Institut International du Théâtre, no. 23, January 1962

Italian translation, titled Il Muro della societá. Clipping of printed text in Il Contemporaneo, 18 January 1958; along with excerpt from View from the Bridge.

On Terror (essay response to the terrorist attacks of September 11)

Typescript (two copies); untitled typescript with edits, 2001—see also essay What's Next?

On the End of World War II—see Last Days of World War II

On the Interrogation of Angel Rama—see speeches

On the Misfits (essay about the culture of the 1950s and the need for purpose)

Typescript, circa 1972

On the Shooting of Robert Kennedy (essay) (Topics editorial, New York Times, 8 June 1968)

Typescript with edits and explanatory note by Miller: 'Published but cut in NY Times,' undated

Printed text in The New York Times, 8 June 1968. Clipping; photocopy clipping filed with essays in Echoes Down the Corridor

On the Theater in Russia—see books In Russia and The Theater Essays of Arthur Miller

On This War (essay about the Gulf War)

Typescript, circa 1990

On Tristana (essay about Luis Buñuel's film Tristana)

Typescript fragments, undated

Typescript with edits; photocopy, undated

On True Identity (essay about the proposal for a national identity card) (New York Times Magazine, 13 April 1975)
Three photocopy typescripts with edits (one labeled 'Version 1' and titled Who He?; one labeled 'Version 2,' and one labeled 'Version 3'); typescript 'Comprehensive version' by Glenn Collins; correspondence; research clipping, 1975


On Turning Points: A Few Notes on Style (essay/memoir about theater in the United States and England, social classes, and movements of style; section on Lawrence Olivier and Look Back in Anger later used in Timebends)

Typescript titled On Turning Points: A Memoir; typescript fragment; circa 1968

Orson Welles (short story, based on Orson Welles and Miller's radio script for Juarez)

'Unfinished, untitled story.' Typescript fragment with edits, undated *Original is restricted; use digital surrogate

Our Bloodless Coup (essay about calls for Bill Clinton's resignation and public moral outrage) (The Nation, 11-18 January 1999)

Letter; typescript titled Our Bloodless Coup, or How To Win An Election You've Lost, December 1998


Printed text in The New York Times Magazine, 3 January 1965. Whole issue; photocopy tearsheets (two copies, one filed with essays for Echoes Down the Corridor, one filed with essays for The Theater Essays of Arthur Miller)

'Fan mail,' 1964-1965


Two typescripts with edits, 1978


Our Other America (Unser anderes Amerika) (contribution of answers to political questions) (Die Zeit, 11 June 1982)
The Parable of the Stripper (essay about the ethnic problems in Yugoslavia) (The New Republic, 3 January 1994; The Independent Monthly, April 1994)

Typescript '1st draft' with edits; typescript, 18 November 1993, undated

Printed text in The New Republic, 3 January 1994. Whole issue; photocopy tearsheets, filed with essays for Echoes Down the Corridor

Printed text in The Independent Monthly, April 1994. Tearsheet

'Paris Peace Talks'

'Unpublished article.' Typescript with edits, undated

Four early versions of statement for ABC TV 1968.' Typescript titled The Meanings of Reciprocity; typescript with edits, titled When Is Repricocity; typescript with edits, with title How Long, O Lord, How Long? crossed out and replaced by The Outer Limits of Paris; untitled typescript with edits

'ABC TV Statement, July, 1968.' Photocopy of typescript with edits and explanatory note by Miller: 'Written for ABC TV in the Spring of 1968 after a trip to Paris to try to publicize campaign to stop the bombing of N. Vietnam. A much abbreviated version was broadcast by me;' typescript 'Pre-cut—for ABC TV July 1968' with edits, undated


Typescript titled Behind The Price, undated


Performance (essay about Mark Twain and his autobiography) (contribution to The Oxford Companion to Mark Twain, 2003; adapted from Miller's Introduction to Twain's Chapters from My Autobiography in volume 26 of The Oxford Mark Twain)—see Introductions

The Performance (short story) (New Yorker, 22 and 29 April 2002)
Typescript titled Hitler and Harold, undated

Container 250.26

'First Draft' typescript fragment with edits, titled Hitler and Harold, undated

Container 250.27

Typescript with edits, titled Hitler and Harold, undated

Container 250.28

Letters and New Yorker galley proofs (revisions 5 and 6) with edits, 4 April 2002; cover proof

Container 251.1

'Phoenix Theatre Eulogy' (letter to readers of The Saturday Review, as part of a subscription drive for the Phoenix Theatre)

Two typescripts (one with edits), untitled, circa April 1959

Container 251.2


Letter and clipping of printed text in The New York Times, 21 August 1955; photocopy clipping, filed with essays for Echoes Down the Corridor; transcript by Robert Martin, filed with essays for The Theater Essays of Arthur Miller

Container 124.1, 201.12, 251.3

The Plaster Masks (short story) (Encore, April 1946)

Typescript, undated

Container B11.16

The Playwright and the Atomic World (essay about Miller's views of foreign policy based upon international critical reaction to his plays) (Colorado Quarterly, Autumn 1956; Tulane Drama Review, Summer 1961; Theatre and the Twentieth Century, edited by Robert W. Corrigan, 1963; under title 1956 and All This in The Theater Essays of Arthur Miller)

Printed text, in whole issue of Tulane Drama Review, vol. 5, no. 4, June 1961

Container 251.4

A Playwrights' Choice of Perfect Plays (essay about a perfect play) (contribution to article in The New York Times, 14 January 1979)

Typescript with edits, undated

Container 251.5

[The Playwright is again becoming the generating influence…on the theatre] (contribution to questionnaire, published in Yale/Theatre 4, Winter 1973). Transcript by Robert Martin titled The Playwright as Creator, filed with essays for The Theater Essays of Arthur Miller
**Please Don't Kill Anything** (short story) (Noble Savage, March 1960; Redbook, October 1961; Woman's Day, August 1978)

Typescript with edits, undated  
**Container** 251.6

Typescript (two copies, one with typescript note that it was sent to Saul Bellow on 3 August 1959 and one with edits), undated  
**Container** 251.7

Letter and typescript (three copies, one with edits), undated  
**Container** 251.8

Printed texts

Redbook (October, 1961). Tearsheets  
**Container** 251.9

German translation titled U Rein Funken Leben, in Constanze (August 1963). Tearsheets  
**Container** osb 40

Hungarian translation titled Kérlek, ne ölj meg semmit, in Dolgozó Nő (Working Woman) (December 1969). Tearsheets  
**Container** 251.10

Woman's Day (vol. 41, no. 13, 7 August 1978). Whole issue  
**Container** 251.11

Correspondence, 1958-1962  
**Container** 251.12

**Poetry**


Typescript drafts with handwritten annotations, undated  
**Container** 251.13

Typescript; Harper's Magazine 1st galley proof, undated  
**Container** 251.14

**Container** 251.15


Handwritten and typescript drafts with annotations (some titled 'Living Weather'), undated  
**Container** 251.16

Printed text, in whole issue of Paris Vogue, no. 622, December 1981/January 1982  
**Container** osb 25

March (poem). Typescript with edits, undated  
**Container** 251.17
Music (poem). Typescript (two copies), undated

[Poems about grief and the death of Inge Morath]. Handwritten and typescript drafts, 2002

Rain in a Strange City (prose poem) (Travel & Leisure, September 1974)

Typescript with edits, titled Rainy Day; typescript titled Rainy Day (3 copies), undated

Printed text in Travel & Leisure, vol. 4, no. 9, September 1974. Whole issue; photocopy tearsheets, filed with essays for Echoes Down the Corridor


Eight typescripts titled A Non-poem On The troubles (one labeled 'Haaretz.1' and with edits; one labeled '2nd;' three unlabeled, including a duplicate without line numbering and with edits; one labeled 'Haaretz.2;' unlabeled duplicate of 'Haaretz.2;' one labeled 'Final'); typescript copy of 'Final' typescript but with variant first page and the published title, undated

Correspondence; Harper's Magazine proofs with edits and editor's comments, 1998


The Warsaw Dancer (poem). Typescript, undated


Politics as Theater (essay about the 1972 Democratic Convention, Richard Nixon, and George McGovern, adapted from speech for The National Press Club, 12 October 1972) (New York Times, 4 November 1972)—see also the speech Politics as Theater


Poor Hugo (story for children)—see also Hugo, the Flying Basset
Two typescript fragments (one untitled); typescript with edits, undated

**The Poosidin's Resignation: Fragment** (short piece in the form of a play fragment satirizing politicians during the Vietnam War era) (published with Ham Sandwich as Two Short Works, in Boston University Journal, 1976)

'The Poos.' Typescript pages with edits, 14 May 1973, undated

Typescript with edits and with previous titles Moloch and Marietta's Dream crossed out and replaced by Fragment: The Poosidin's Resignation, 27 November 1969; typescript with edits, undated


**The Pornographic Shakespeare** (essay about censorship, possibly related to On Censorship) (Inter Press Service, 1994)

Printed text of Italian translation, titled Il pornografo Shakespeare, in Il Messaggero, 6 May 1994. Clipping

**The Power and the Glamour** (essay about glamour and Inge Morath) (Allure, April 2002)

Typescript and typescript page, undated

Printed text, in whole issue of Allure, April 2002


Printed text of German translation titled Der Prager Winter. Printed text in unidentified newspaper. Clipping, undated

**Presence** (short story) (Esquire, July 2003)

[Possible play version]. Typescript page, undated

'Karger.' Incomplete typescript with edits, titled The Separation (Idea of Love); handwritten and typescript pages, 11 August 1983, November 1983, undated

Typescript, untitled, undated
'Penultimate' typescript with edits, titled Beach Morning, undated

Typescript titled A Beach Morning (two copies), 23 May 2002

Printed text in Esquire, vol. 140, no. 1, July 2003. Whole issue; tearsheets (including Arthur Miller: What I've Learned interview) and letter

Letter and National Magazine Awards certificate to Esquire for fiction, 2004

**The Price of Our Silence** (essay about détente, the Soviet Union, and recognition of repression of Soviet writers)

Two untitled typescripts with edits (two copies of one); typescript fragment (two copies, one with edits and title crossed out), undated

**Proclamation at Midnight** (essay about art and the artist's role in society)

Typescript, undated

**The Prophecy** (short story) (Esquire, December 1961)

'Original.' Typescript with edits; typescript revision pages, undated

'Unrevised.' Typescript with edits, undated

'Revised Original 9/61.' Typescript with edits

'Revised 9/61.' Typescript with edits; duplicate typescript with edits, most in German, undated

'Rejected work sheets,' 'Prophecy Rejects.' Typescript fragments with edits, undated

Printed text, in whole issue of Esquire, vol. 56, no. 6, December 1961; tearsheets

Printed text of Italian translation, in Ariana, August 1962. Tearsheets

'Correspondence and fan mail,' 1961-1962; handwritten list of manuscript locations

**A Question without Answer** (Die Frage ohne Antwort)—see How the Nazi Trials Search the Hearts of All Germans
Questions for the Times (essay about the decline of Broadway and the power of the New York Times and its critics)

Typescript, undated

Rain in a Strange City—see poetry

Randolph Zukor (short story)

Typescript, 18 August 1953

Re: 'Favorite Things' (tribute to Boris Aronson)

Typescript, undated


Typescript, undated

The Recognitions—see short story Fame

A Regular Death Call (short story) (Esquire, August 1949; published under title Death of an Old Man in Ellery Queen's Mystery Magazine, June 1952, and Ellery Queen's Minimysteries, 1969)

Typescript fragment, undated

Typescript, undated

Printed text in Esquire, August 1949. Tearsheets

Printed text of Norwegian translation, titled Kør Straks Til Baxter Street, in Politiken, April 1959). Tearsheets, 1959

'Reilly, Peter.' (essays about the Peter Reilly case)—see also the essay Arthur Miller's Writ on the Death Penalty and the speeches Thoughts on Lawyering and Torrington High School Commencement

Typescripts with edits (one titled Lessons of the Reilly Case), undated; typescript letter, 15 June 1974, undated; typescript notes, 7 December 1974; typescript titled Reilly Case Resume, 29 July 1974 (two copies, one with edits); typescripts about James Conway, 22 August 1974, undated
'Reilly.' Typescript fragments, undated; clipping, 1992

**A Remarkable Hostility** (essay about the Lincoln Center Theater) (part of Voices Past and Present in The New Theater Review, Fall/Winter 1996)

Printed text in whole issue of The New Theater Review special anniversary issue, no. 15, Fall/Winter 1996

**Report from the Captain** (short story)

'Army story.' Typescript with edits, undated

**Resolution on Peace Submitted to Resolutions Committee of the Connecticut Democratic Party Convention by Arthur Miller of Roxbury**

Typescript with edit, 1968

**Response to Alexander Solzhenitsyn's A World Split Apart commencement address at Harvard University, 8 June 1978**

'1st and added 2 pages' typescript (two copies, one with edits); 'version #2' typescript (two copies, one with edits); '3rd' typescript with edits; typescript pages; annotated press release transcript of Solzhenitsyn's speech, 1978, undated

**Reviews of Books**


Two typescripts (one labeled 'Original' and with edits), titled The Bedside Guardian, 10 November 1961


Correspondence, 1961

Bentley, Eric. Thirty Years of Treason: Excerpts from Hearings Before the House Committee on UnAmerican Activities 1938–1968 (Viking Press, 1971) (review)

Typescript with edits, undated

Chevalier, Haakon. Oppenheimer: The Story of a Friendship (Braziller, 1965) (review)

'Oppenheimer.' Typescript titled After the Apocalypse; '2nd' typescript (two copies, one with edits); typescript with edits; undated

Typescript (two copies, one with edits), undated


Typescript titled Elon's Herzl; correspondence, 1974-1975

Printed text, titled Most Unlikely Messiah, in The Washington Post, 16 March 1975. Clipping


Typescript with edits, undated


Jingsheng, Wei. The Courage to Stand Alone: Letters from Prison and Other Writings (statement read at Stand In for Wei Jingsheng: Readings from Wei Jingsheng's The Courage to Stand Alone event at the New York Public Library, 13 May 1997; published as letter to the editor of The Los Angeles Times under title A Hero of Our Times, 29 June 1997; published as book review in The Los Angeles Times, 14 December 1997)

Typescript with edits of remarks at New York Public Library, 14 May 1997 [presumed date error]

Typescript titled Statement on Wei Jingsheng, undated

Printed text in The Los Angeles Times, 14 December 1997. Clipping

Typescript; correspondence, 1977  Container 254.6


Typescript with edits, undated; typescript (two copies, one with edits), 7 November 1984  Container 254.8

Typescript fragments; 'Final' typescript with edits; typescript and typescript pages with edits (some by Seymour Peck); letter, 1984, undated  Container 254.9


Lewis, Roger. The Real Life of Lawrence Olivier (review, published in The Sunday Times, 1996)

Letter and typescript, undated  Container 254.11

Rayfield, Donald. Anton Chekhov: A Life (review, published as Master of the Roles, in The Sunday Times, 3 August 1997)

Two typescripts, undated  Container 254.12

Printed text, in whole issue of The Sunday Times Books section, 3 August 1997  Container 254.13, osb 40


Typescript, November 1992  Container 254.14

Printed text, in TheatreWeek, 23-29 November 1992. Whole issue; tearsheet  Container 254.15

Reviews of Films

Barton Fink (review, published in Premier, October 1991)

Four typescripts, undated  Container 254.16
City of Women (review)
Typescript page, undated

Tristana (review/essay)––see the essay On Tristana

A Ride with Lucky Luciano––see Kidnapped?

The Road to Paranoid Politics (essay about paranoia)
Typescript with edits, 14 November 1969

Typescript with edits, titled Intellectuals, undated
Printed text in the New York Herald Tribune, 5 February 1961
Letter and printed text of Danish translation, in Berlingske Tidende, 17 February 1961

The Role of PEN (essay, based on Miller's speech at a meeting of the PEN International Executive Committee, Avignon France) (published as part of A Salute to the International PEN Congress: The Writer as Independent Spirit in Saturday Review, 4 June 1966)
Printed text in Saturday Review, 4 June 1966. Whole issue; photocopy tearsheets (two copies, one filed with essays for Echoes Down the Corridor, one filed with essays for The Theater Essays of Arthur Miller)

Printed text in whole issue of the GARGAlum Newsletter, vol. xi, no. 1, 2004; clipping, 1982

'Roxbury story' 'The Weill Story' (short story about poacher and landowner)––see also Rayburn typescript with In the Country
Handwritten draft, undated RESTRICTED
Typescript fragments with edits, undated
Ruben Toheen: A Memoir (story about a resident of Oxton)
Typescript with edits, undated

Rudy (short story)—see also the play Imitations
Typescript with edits, undated

Saber and Me: Story of a Rare Friendship (essay/memoir) (Vogue, November 1981)
Original and two photocopies of typescript with edits, undated
Printed text, in Vogue, November 1981. Tearsheets

[Sakharov, Andrej] (letter and essays about Andrei Sakharov)
Typescript letter of protest, circa 1974; three typescripts (two with edits), circa 1984


Typescript titled Clinton and the Crucible, undated
Printed text in The New York Times, 15 October 1998. Clippings, one filed with essays for Echoes Down the Corridor

Salesman at Fifty—see Death of a Salesman published texts

The Salesman Has a Birthday (essay about the writing and first production The Death of a Salesman) (New York Times, 5 February 1950)

Scenario (short story)
Scene re. Saddam Hussein (Before His Disappearance) (short piece written in the form of a play, for an unknown publication)

Handwritten page; typescript with edit, undated

Scenes from History (short story, about the power of fear, juvenile delinquents/street gangs/drugs and the NYC Youth Board in the 1950s)—see also novella Kantorowitz, Juvenile Delinquency film project, and untitled play on juvenile delinquents

Typescript fragment with edits, undated

Typescript fragment with edits, 23 August 1984

Schleifer, Albert: 49 (short story)—see also In Memoriam

'Some Salesman genesis piece 1938.' Typescript (two copies), undated


A Search for a Future (short story) (Saturday Evening Post, 1966)

Typescript with edits, undated

Printed text in The Saturday Evening Post, vol. 239, no. 17, 13 August, 1966. Whole issue; tearsheets


See the World First (short story)

Typescript (two copies), circa 1939

The Shadows of the Gods: A Critical View of the American Theater (essay based on 19 May 1958 speech to The New Dramatists Committee) (Harper's, August 1958; Der Monat, December 1958)
'Notes – On Social Plays.' Untitled typescript with edits, undated

'Early versions and revisions.' Typescript titled The Family and Dramatic Form; typescript fragments, 24 November 1953, undated

'Speech to New Dramatists Committee about 1956-7.' Typescript with edits, undated; photoduplicate

Typescript, undated; duplicate pages


Correspondence, 1958-1959

Shattering the Silence, Illuminating the Hatred (essay about writing Focus and anti-Semitism in the 1940s) (New York Times, as part of Writers on Writing series, 22 October 2001)

Typescript titled About that Silence, 2 October 2001

'Corrected copy for New York Times.' Typescript with edits, titled About that Silence, 19 October 2001

Typescript, undated


Should Ezra Pound Be Shot? Five Writers Indict Him as a Traitor. A Reply to His Apologists in PM (essay about the treason trial of Ezra Pound) (New Masses, 25 December 1945)

Printed text in New Masses, 25 December 1945. Photocopy tearsheets, filed with essays for Echoes Down the Corridor


Typescript (two copies, one with explanatory note by Miller: 'Afterword for [Heinrich] Böll collection of essays on Socialism. Published in German and Washington Post, September 1977'), undated


Printed text, in whole issue of PEN Broadsheet, no. 4, Winter 1977

Printed text in Index on Censorship, vol. 7, no. 3, May/June 1978. Whole issue; photocopy tearsheets, filed with essays for Echoes Down the Corridor


Letter and typescript, 17 June 1994

Page proofs for Michigan Quarterly Review (two copies), 1995

Printed text in Michigan Quarterly Review, Fall 1995. Photocopy tearsheets, filed with essays for Echoes Down the Corridor

**Snowfall** (short story)

Typescript fragments; two incomplete typescripts (one labeled 'Untitled Rufus Solomon'), undated

**Some Afterthoughts on The Crucible** (essay about The Crucible)

Typescript, undated

**Something about Relevance** (essay about A Memory of Two Mondays, written on the occasion of the revival at Phoenix Theater, 1976)

Two typescripts (one with edits); letter, 1976

**Speculation on Human Liberty** (essay or foreword about liberty)

Typescript with edits, undated

**Speeches**—see also Awards and Honors

80th birthday celebration. PEN American Center, Town Hall, New York City, 30 October 1995
<table>
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<tr>
<th>Container</th>
<th>Description</th>
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<tbody>
<tr>
<td>255.21</td>
<td>Typescript with edits and annotation, titled Speech for Eightieth Birthday at PEN New York, 27 November 1995 [presumed date error]</td>
</tr>
<tr>
<td>255.23</td>
<td>Printed text, as foreword to Toward the Radical Center: A Karel Čapek Reader by Peter Kussi, 1990. Printed page</td>
</tr>
<tr>
<td>255.24</td>
<td>Printed text of speech as Czech PEN Club pamphlet in English and Czech (titled O Karlu Čapkovi), 1994</td>
</tr>
<tr>
<td>255.25</td>
<td>Acceptance speech for the Connecticut Governor's Arts Award from the Connecticut Commissison on the Arts, Connecticut, 20 May 1978</td>
</tr>
<tr>
<td>255.26</td>
<td>Acceptance speech for the Franklin D. Roosevelt Four Freedoms Awards (Freedom of Speech), 22 October 1993</td>
</tr>
<tr>
<td>255.27</td>
<td>Two typescripts (one labeled 'First Draft'), 1993</td>
</tr>
<tr>
<td>255.28</td>
<td>Acceptance speech for Honorary Degree, University of Urbino, Italy, 1988</td>
</tr>
<tr>
<td>255.29</td>
<td>Acceptance speech upon receiving the Jerusalem Prize, 25 June 2003 (published under the title Why Israel Must Choose Justice in The Nation, 4-11 August 2003; adapted as essays Why Israel Must Choose Justice and My Israel: You Will Never Know Peace Until You Rediscover Justice)—see also essays under those titles</td>
</tr>
<tr>
<td>255.31</td>
<td>Acceptance Speech for 2001 Praemium Imperiale for Lifetime Achievement in Theatre (delivered at Japan Art Society, Manhattan, 3 September 2002)</td>
</tr>
</tbody>
</table>
Acceptance speech for Prince of Asturias Literature Award, Oviedo, Spain, 25 October 2002

Typescript, undated

Container 255.30

Acceptance speech for the Shalom Prize from Americans for Peace Now, 1999

Typescript with edits, titled On Israel (three copies); typescript page, 6 December 1999

Container 255.31

Acceptance speech for the Special Tony Award for Lifetime Achievement in the Theatre, New York City, 6 June 1999

Three typescripts with edits, 1999

Container 255.32

Ad Hoc Committee to Save Theater at Lincoln Center, November 1971—see essay Challenge the Lincoln Center Board: Can or Will They Create Repertory?

American Friends of the Hebrew University (AFHU) dinner honoring Miller, Belles lettres citation, Bellevue Stratford Hotel, Philadelphia, Pennsylvania, 27 September 1959 (speech about Russia and the United States, and magical versus scientific thinking)

Typescript with edits, undated

Container 256.1

Correspondence and clipping, 1959

Container 256.2


Two incomplete typescripts with edits; typescript titled Hopwood Speech (two copies, both with edits and one with typescript insert page); typescript fragments, undated

Container 256.3

'Final – April 6/81.' Typescript with edits, 1981

Container 256.4

'Anticommmunism' (speech for unidentified occasion)

Typescript fragments with edits, undated

Container 256.5

'Bob Goldberg (speech)' (goodbye dinner honoring Rabbi Robert Goldberg, 14 November 1981)

Typescript with edits, 16 November 1981

Container 256.6

Bob W at 80 (speech at Mister Class evening celebrating Robert Whitehead's 80th birthday, Roundabout Theatre, New York City, 4 March 1996)
Typescript, undated; with unidentified typescript tribute to Whitehead, 20 May 1999

California Theater Council Fifth Annual Statewide Conference, 22 May 1982
(introduction to a re-enactment of the trial of Vaclav Havel, provided by Miller to be read by Marianne Marcellin)

Printed text of Miller's introduction, in whole issue of Czechoslovak Newsletter, vol. vii, no. 6 (69), June 1982

Clergy and Laymen Concerned about Vietnam meeting, Battell Chapel, Yale University, 3 November 1968

Typescript (three copies, one with edits), 1968

Printed text, titled Address by Arthur Miller, in The Congregation Mishkan Israel bulletin, 1968

Concerning Jews Who Write. Jewish Committee of Writers, Artists and Scientists, New York, 24 November 1947 (speech about being a Jewish writer and why he didn't continue writing about Jews, delivered at a dinner in Miller's honor; published in Jewish Life, March 1948)

Printed text in Jewish Life, March 1948. Whole issue; photocopy tearsheets


Typescript, undated

Printed text, titled I Am Bound to Protest, in whole issue of Israel Horizons, vol. 11, no. 9, November 1963

A Conversation with Arthur Miller on History and Playwriting. Massachusetts Historical Society and Boston Public Library, [26 October] 1988

Typescript with edits, titled About History, undated

'3rd' draft typescript with edits, titled On Denying, 5 September 1988
The Crucible in History. Massey Lecture, Harvard University, Boston, Massachusetts, 10 May 1999 (expanded and published in The Crucible in History and Other Essays; adapted as Are You Now Or Were You Ever…? in The Guardian Saturday Review, 16 June 2000)—see also essay Are You Now Or Were You Ever…?

Typescript with edits, titled Crucible History, undated

Container 256.15

Two typescripts with edits, 7 April 1999

Container 256.16-17

'Original' 'As delivered at Harvard (later revised, enlarged).' Typescript, 17 May 1999

Container 256.18

Typescript with edits, 27 May 1999

Container 256.19

Typescript, 27 May 1999 (two copies, with variant formatting and one with note by Miller: 'Final June 9/99 (as sent to Harvard'))

Container 256.20-21


Container 256.22

Danbury Anti-War Rally, Danbury, Connecticut, 20 January 1973 (speech against the Vietnam War)

Two typescripts with edits

Container 256.23

Democratic National Convention, 1968

Typescript (four copies, one with notes on verso and explanatory note by Miller: 'Never delivered; a résumé spoken at pre-Convention Resolution Committee'), titled Speech Supporting Peace Resolution [of the Vietnam War] Before Democratic Convention, 1968

Container 256.24

Denial and Vietnam. Vietnam Reconsidered: Lessons from a War conference on Vietnam at The University of Southern California, 6-9 February 1983

Typescript fragments; typescript (two copies, one with edits); typescript with edits, titled Denial and Vietnam, with explanatory note by Miller: 'Delivered at USC Feb. 9/83,' 10 December 1982, 7 February 1983, undated

Container 256.25

Drue Heinz Lecture, Carnegie Music Hall, Pittsburgh, Pennsylvania, 8 October 2001 (reading from his book On Politics and the Art of Acting, along with comments on terrorism following the events of September 11)

Typescript with edits, October 2001

Container 256.26

Typescript with edits, titled Speech on Richard Lapointe, 17 September 1995 (two copies); letter and clippings

Harvard Radcliffe Class Day, 13 June 1973—see essay Miracles

Horton Foote (remarks made at the American Academy of Arts and Letters' Presentation of the Gold Medal of Drama to Horton Foote by Miller)

Handwritten draft, 18 May 1998; typescript with edits, titled Horton Foote, undated


Typescript titled Speech about Rushdie; letter; advertising flyer; clippings, March-June 1989

Printed text, in Authors Guild Bulletin, Summer 1989. Tearsheets

Introductions for other speakers

Cao, Yu. Columbia University, two typescripts with edits, March 1980

Coffin, William Sloane. 'Coffin speech.' Typescript (four copies, one with edits and additional page), November 1993

Oz, Amos. 92nd Street Y, typescript, November 1993; handwritten notes [possibly for another occasion], undated

Voznesensky, Andrei. Poetry Center, Photocopy of typescript with edits, November 1977

Yevtushenko, Yevgeny. Queens College, typescript with edits, November 1966

Joe Rauh Testimonial (speech at Joe Rauh's 60th birthday celebration, Washington, D.C., 16 January 1971)
Two typescripts with edits (two copies of one), 16 January 1971

'Rejects.' Typescript pages with edits, undated

(speech about the situation of Czech writers; published as A Kind of Despair in Index on Censorship, June 1981)

Typescript titled Shots in the Dark; letter, undated

Printed text, in Index on Censorship, June 1981. Tearsheet

Lincoln Center Day (speech introducing scenes from After the Fall, for CBS television show commemorating the anniversary of the opening of the Lincoln Center, 20 September 1964)

Transcript, undated


Typescript (two copies, one with edits), undated; typescript of Serbo-Croatian translation, undated

Typescript fragments; typescript with edits, undated

National Assembly of Authors and Dramatists, Authors League of America, New York City, for panel discussion on The Writer's Position in America, 7 May 1957 (excerpts included in article Miller Condemns Total Diplomacy, in The New York Times, 8 May 1957; published under title The Writer in America, in Mainstream, July 1957; published under title The Writer's Position in America, in Coastlines, Autumn 1957)

Two typescripts (five total copies), titled Speech Before Authors League, May 14, 1957 [presumed date error], undated

Typescript titled Remarks by Arthur Miller at the National Assembly of Authors and Dramatists under the auspices of The Authors League of America at New York City, May 7, 1957, 3:00 p.m.
Letter; program; clippings, including Miller Condemns Total Diplomacy, May 1957

Printed text, titled The Writer in America, in Mainstream, July 1957.
Photocopy tearsheets, filed with essays for Echoes Down the Corridor


On Censorship and Laughter. Chicago Humanities Festival (one-day symposium under theme Expressions of Freedom), Orchestra Hall, Chicago, 11 November 1990 (keynote address about art and freedom and the debate over NEA funding)—see also speech Politics and Art

'First version' typescript with edits, titled Of Art and Freedom; 'Final' typescript with edits, titled Art and Freedom, undated; with festival opening program

Typescript with edits, titled On Censorship and Laughter, undated

Printed text as pamphlet published by the Illinois Humanities Council, 1990

Letter, 1991


Typescript page, undated

Typescript with edits, undated

Printed text in Arthritis and Rheumatism. Page proofs 'Before editorial changes (minor),' 12 June 1992; reprint, undated


Typescript 'as delivered at Oxford Oct. 1995,' (incorporates edited typescript of A Note on Ibsen Today); 'Final' typescript 'printed 1/30/96 (as at Oxford but collated),' typescript 'lacks page numbers'

On Fiftieth Anniversary of First Broadway Play (speech at unidentified location)
On Politics and the Art of Acting. (2001 Jefferson Lecture in the Humanities, Kennedy Center for the Performing Arts, presented by the National Endowment for the Humanities as An Evening with Arthur Miller, 26 March 2001 (later adapted as an essay and book)—see also the book under the same title and the essay titled American Playhouse: On Politics and the Art of Acting

Incomplete typescript with edits, with previous title Notes for a Non-Lecture: A Ramble Through a Literal View of Power crossed out and replaced by Notes for a Non-Lecture on Politics and the Art of Acting, undated

Typescript with edits, with original title On the Art of Acting and Politics crossed out and replaced by Politics and the Art of Acting: A Non-Lecture (Anti-lecture), undated

'Penultimate 1.' Typescript with edits, undated

'Working Draft.' Typescript with edits, undated

'Penultimate 2.' Typescript with edits, undated; duplicate typescript

On Recognition. Hopwood Lecture at the annual Avery Hopwood Award ceremony, The University of Michigan, 23 May 1963; published in Michigan Quarterly Review, October 1963

'Original' typescript with edits; typescript, undated

Printed text, in whole issue of Michigan Quarterly Review, vol. 65, no. 23, Autumn 1963; unbound cover and pages


'McCarren Act Speech, PEN Club 1984.' Typescript with edits, undated

Printed text, in whole issue of PEN American Center Newsletter, no. 54, Summer 1984
'On Witchhunting.' (speech about the 1950s, McCarthyism, and The Crucible, for on unidentified occasion)

Typescript, untitled, undated

Oxford University. [1993]; [May] 1995 in role as Cameron Mackintosh Professor of Contemporary Theatre—see essay About Theatre Language

Oxford University. '2nd Oxford Lecture' (presumably Thoughts on a Peculiar Life in the American Theatre, delivered in role as Cameron Mackintosh Professor of Contemporary Theatre at Oxford University, May 1995)

Typescript with edits, titled The Troubles I've Seen (two copies), undated

'Outpages.' Typescript pages, undated

Pasternak Museum inauguration, on the 100th anniversary of the birth of Boris Pasternak. Peredelkino, Russia, February 1990

Russian translation. Printed text in Russian newspaper, 28 February 1990. Clipping

PEN Defence Committee on Soviet and Greek Writers in Prison meeting, 1970 (remarks, including reference to the Daniel-Sinyavsky Trial, provided by Miller in his absence)

Typescript titled Message to the PEN Meeting in Defence of Soviet and Greek Writers in Prison

PEN 80th Anniversary Gala, New York State Theater, Lincoln Center, New York City, 23 April 2001

Typescript with edits, April 2001

PEN Hungarian Centre (remarks about theater and politics, Budapest, Hungary, 29 December 1973; published in Nagyvilág, April 1974)

Transcript, including questions by Zsuzsa Mód and Miklós Vajda and Miller's answers, undated

PEN International Congress, Bled, Yugoslavia, July 1965 (address as incoming President at closing session, 7 July 1965)—see also the speech Literature and Mass Communication
Typescript; typescript of Serbo-Croatian translation, 1965

PEN International Congress. Loeb Student Center, Washington Square Campus, New York University, 13 June 1966 (address as President of PEN; excerpts published under title Arthur Miller: PEN, Politics and Literature, in Publishers Weekly, 18 July 1966)

Typescript with edits; typescript press release of text of Miller's remarks (two copies), 1966

PEN International Congress. Abidjan, Ivory Coast, 1967 (address as President of PEN)

Handwritten draft, undated

PEN International Executive Committee meeting, Avignon France, 1966—see essay The Role of PEN


Incomplete typescript with edits, titled On Language in Plays; incomplete '2nd' typescript with edits, titled Thoughts on Play Language; incomplete typescript titled Notes for a Speech about Play Language and labeled 'PEN – Feb 15/93' (three copies, with variant edits); handwritten and typescript pages, undated

'As delivered at PEN London, 26 March 93 (Pages missing).’ Incomplete typescript with edits, titled Shots in the Dark: Mere Observations About Dramatic Speech; with handwritten notes and 'preface warning'

PEN Twentieth-Century Masters Tribute to John Steinbeck—see essay A Suffering Conscience

Politics and Art. Buenos Aires and Bariloche, Argentina, 8 May 1993 (speech on civil rights and artistic expression, incorporating text from Miller's On Censorship and Laughter speech at Chicago Humanities Festival on 11 November 1990)

Typescript with edits, titled On Censorship and Laughter and with note 'Worked into Argentine speech; 'Penultimate' typescript titled On Censorship and Laughter; typescript titled On Censorship and Choosing, undated

'Original ms. – Speech for Nat'l Press Club.' Typescript with edits, titled Politics as Theatre, 11 October 1972; five duplicates

Protea (Asociación Nacional de Productores de Teatro) Theatre Day (message to be read aloud in all theaters in Mexico on 11 September 1982)

'Message from Arthur Miller (Why the First Plays Were Invented).'
Typescript titled Message from Arthur Miller, 6 November 1981

Publishers for Peace. An Evening for Peace event at the Ethical Culture Society, New York City, 18 April 1971 (remarks about the Vietnam War)

Typescript titled Speech for Publishers for Peace, 1971

Realismus im Theater (Realism in the Theater). Internationale Dichterlesung der Landeshauptstadt München (remarks and reading of the last act of the original version of The Crucible, Munich, Germany, 31 March 1962)

Introduction to reading. 'Original' typescript with edits, undated; typescript (two copies)

Correspondence, program, and clippings, 1961-1962


Untitled typescript, circa 1967


Salem Witch Trials Tercentenary Unveiling of the Design for the Witch Trials Memorial, Peabody Museum of Salem, Salem, Massachusetts, 14 November 1991 (remarks and reading of The Crucible at reception announcing the winner of the permanent memorial competition)

Typescript with explanatory note by Miller: 'Undelivered speech to Tercentenary Nov.15/91;' letters; program, 1991

Salute. New York City Teacher's Union rally for academic freedom, Central Needle Trades High School, 12 December 1948 (address about conformity in the United States versus Italy and France, and the Teacher's Union opposition to the banning of Focus)

Typescript with edits; clipping about De Witt Clinton High School ban of Focus; letter; 1948, 1999
Senate Permanent Subcommittee on Investigations, 18 November 1975
(speech/testimony; adapted as essay Toward a New Foreign Policy)—see essay Toward a New Foreign Policy

Senator Eugene McCarthy's Madison Square Garden Rally, 19 May 1968 (excerpts published under title The New Insurgency in The Nation, 3 June 1968)

Typescript titled Why I Am For Eugene McCarthy; 'Version 1' typescript; 'Version 2' typescript with edits titled Speech in Support of McCarthy; untitled typescript; typescript with edits titled Speech for McCarthy Rally, undated

Printed text in The Nation, 3 June 1968. Clipping


Three typescripts with edits (one untitled and one titled Sentences), undated

Stand in for Wei Jingsheng: Readings from Wei Jingsheng's The Courage to Stand Alone. New York Public Library, 13 May 1997 (event to raise awareness about political prisoner Wei Jingsheng)—see review of the book The Courage to Stand Alone: Letters from Prison and Other Writings by Wei Jingsheng

[Statement on the influence of Eugene O'Neill] (provided to be read, presumably at the gala benefit reading of Long Day's Journey into Night to benefit the Eugene O'Neill Theatre Center in Waterford, Connecticut, and The Playwrights Theatre of New York, held at The Roundabout Theatre, New York, 10 February 1997)

Typescript, 4 February 1997

Student demonstration against the Vietnam War. New Haven Green, Yale University, 2 March 1968 (Miller and William S. Coffin spoke)

'Rejects for speech on Yale Green March 1968 – on Vietnam war and student demonstrations.' Typescript pages, undated


Typescript fragment, undated

Printed text, in Jewish Currents, June 1994. Tearsheets (including text of speaker introductions by Rabbi Brockman and Rabbi Goldberg)
Theatre Language: Realism & Reality. Spirit of a Nation: Legacy of American Democracy and Culture colloquium at The Public Theatre, Trinity College, Dublin, Ireland, 30 June 1997—see About Theatre Language

Thoughts on Lawyering. Connecticut Bar Association, June 1994 (speech about the Peter Reilly and Richard Lapointe cases, upon acceptance of Distinguished Public Service Award; excerpts printed in the Hartford Courant, The Litchfield County Times, and unidentified newspaper, June 1994)

Typescript '1st Version' with edits; typescript; typescript with edits; clipping of Manchester Journal Inquirer editorials titled Travesty of Justice, June 1994

Printed text in The Hartford Courant, The Litchfield County Times, and unidentified newspaper. Clippings, 10 and 12 June 1994

Letter, 1994

Torrington High School Commencement Speech. Torrington, Connecticut, 25 June 1977 (commencement speech, about the Peter Reilly case)

Typescript with edits; letter, 1977

Tribute to Harrison Salisbury. Litchfield County Writers Project, University of Connecticut in Torrington, 12 April 1996 (speech at program; published in The Lakeview Journal, April 1996)

Proofs with edits of published text for the Lakeview Journal, titled Miller on Salisbury, undated


Handwritten notes, 1990

Program, 1990

True Purpose of Tragedy (speech at a Herald Tribune Book and Author Luncheon, New York City, 15 March 1949; as essay The Nature of Tragedy in the New York Herald Tribune, 27 March 1949)—see also the essay The Nature of Tragedy

Clipping from The New York Herald Tribune, 16 March 1949

Union Theological Seminary 50th Anniversary, New York City, 7 October 1986 (speech about morality)

Typescript with edits; typescript, undated
Why Kill a Nation No One Hates? Poets for Peace, New York City, November 1967

Two incomplete typescripts, untitled, undated

Container 259.20


Typescript with edits; typescript (two copies, one with edit); typescript titled World Theatre Day: A Message from Arthur Miller, December 1962, undated

Container 259.21


Container 259.22

Printed text, titled International Message by Arthur Miller on the Occasion of the Second World Theatre Day, in whole issue of World Premières Mondiales, March 1963

Container osb 34

Manifest zum zweiten welt-theater-tag. German translation by Otto Basil, 1963. German typescript; printed text in pamphlet enclosed in theater programs throughout Austria on 27 March 1963; letter, April 1963

Container 259.23

[Statement on Arvin Brown and Long Wharf Theatre, on the occasion of Brown's departure]

Typescript, 3 June 1997

Container 259.24

[Statement on David Thacker, after the 1993 West End production of Last Yankee]

Typescript, undated

Container 259.25

[Statement on education]

Typescript, 2 November 1992

Container 259.26

'Statement on [President] Kennedy for Italian Television'

Typescript; letter, 1964, undated

Container 259.27

[Statement on theatre and audiences, for the Times Literary Supplement]

Typescript, 10 March 1995

Container 259.28

Step This Way, Monsieur Blum? (short story/satire about Édouard Deladier and Léon Blum))

Typescript, undated

Container B11.19

Typescript, undated

**Subsidized Theatre** (essay proposing a subsidized New York City theater) (New York Times, 22 June 1947; originally to be included in Echoes Down the Corridor but replaced by a later essay on the topic also titled Subsidized Theatre)—see also the book Echoes Down the Corridor


**Subsidized Theatre** (essay, written for Echoes Down the Corridor)—see the book Echoes Down the Corridor

**Such Were the Times** (essay about the Rosenbergs) (as part of Tales of the Atomic Age in Vanity Fair, September 1983)

Typescript pages; typescript with edits, July 1983; typescript 'before final revisions;' galley proofs with edits, 12 July 1983

Printed text in Vanity Fair, vol. 46, no. 7, September 1983. Whole issue; tearsheets

**A Suffering Conscience** (essay about John Steinbeck) (as part of John Steinbeck: Flights and Flights, in PEN America: A Journal for Writers and Readers, 2002; as part of John Steinbeck: Centennial Reflections by American Writers, 2002; based on speech at PEN Twentieth-Century Masters Tribute to John Steinbeck)

Typescript with edits, titled Steinbeck, undated

Printed text, titled Steinbeck, as contribution to John Steinbeck: Centennial Reflections by American Writers, 2002. Photocopy excerpt

**Suspended in Time** (essay about the Brooklyn Bridge) (Life, May 1983)

Typescript with edits, titled Ah, The Brooklyn Bridge, undated

Printed text in Life, vol. 6, no. 5, May 1983. Whole issue; tearsheets

**A Talk on Peace and Justice**—see speeches
**Talk With a German Lady** (essay written after Nixon's Vietnam speech and Agnew's "effete" speech)

Incomplete typescript (missing page 2), 11 November 1969  
Container 259.35

**Talking to Rudy** (short story)

Typescript with edits, September-October 1988  
Container 259.36


'1st draft' typescript (two copies, one with edits); typescript titled Memorial Tribute to Tennessee Williams (two copies, one with edits), undated  
Container 259.37

Container 123.14, 259.38

**The Test for It** (short story)

Typescript, circa 1942-1943  
Container 259.39

**Thief** (short story/memoir)

Two typescripts with edits (one incomplete), 1 May 1986  
Container 259.40

**Thinking About Clinton** (essay or letter to the editor calling for Congress to deliver a verdict on President Bill Clinton)

Typescript, undated  
Container 259.41

**Thoughts on a Burned House** (essay about Miller's house in Roxbury, Connecticut) (Architectural Digest, November 1984)

Typescript titled Old Houses (two copies, one with edits); typescript with edits, titled Burnt House, one duplicate page with edits, undated  
Container 260.1

Incomplete typescript; typescript with edits; typescript, undated  
Container 260.2

Printed text in Architectural Digest, November 1984. Tearsheets  
Container 123.14, 260.3
Letter and tearsheets of a sample Guest Speaker column, 1984

Thoughts on Pictures (essay about plays versus movies, language and images)

Incomplete typescript, undated

The Three Bridge Games (novella)

Two typescript fragments with edits, undated

'Early drafts.' Typescript fragments with edits, 18 April 1979, undated

'Summer 1979.' Typescript, undated


'Letter to Gingrich.' Typescript letter, 6 June 1995

Printed text, in whole issue of The Nation, 31 July/7 August 1995

Correspondence, 1995

To Young Playwrights (essay about plays and moral positions in society)

Typescript, after 1967

Toward a New Foreign Policy (essay about détente and the nation's loss of prestige from supporting antidemocratic dictatorships, adapted from a speech before the Senate Permanent Subcommittee on Investigations, 18 November 1975) (Society, March-April 1976)

Printed text in Society, March-April 1976. Photocopy tearsheets, filed with rejected essays for Echoes Down the Corridor

Tracy—see Notes on a Vanishing American

Tragedy and the Common Man (essay about the common man as a subject of tragedy) (New York Times, as excerpt from preface to The Death of a Salesman, 27 February 1949; Theatre Arts, March 1951)

Typescript 'Department of English' copy from The New York Times, undated

Correspondence, 1949, 1954  

**Tribute to Pascal Covici**—see Eulogies  

**The "Truth" About Soviet Jews** (essay about the situation of the Jews in Soviet Russia)  
Typescript, undated  

**The Turpentine Still** (short story/novella) (Southwest Review, 2004)  

'Corkish.' Typescript with edits; handwritten notes, undated  

'Haiti.' Incomplete typescript with edits, untitled, 21 May 1982  

Two incomplete typescripts with edits, titled Haiti; handwritten notes, 23 February 2003, undated  

Typescript with edits; research printout; 5 April 2003, undated  

Southwest Review proofs, with edits of contributor biography  

**Two Brutalities** (essay/memoir about Miller's appearance before the House Un-American Activities Committee and a 1978 meeting with a Russian writers delegation at the Academy of Arts and Letters)  

'Two Brutalities (for Memoir?) '81 / UnAm (Memoir).' Typescript (two copies, one with edits), 3 March 1981  

**Two Years** (memoir about Miller's work at a warehouse between high school and college)  

Typescript, undated; with explanatory note by Miller: 'Unpublished memoir written probably in the middle Forties. A Memory of Two Mondays, ten years or so later, takes up the same materials.'  

**Uneasy About the Germans** (essay about Germany's reunification and its relationship to its Nazi past) (New York Times Magazine, 6 May 1990; in German and accompanied by photographs by Inge Morath, Süddeutsche Zeitung, 17 August 1990; in German, under title Unbehagen hinsichtlich der deutschen, in Semit, no. 4, 1990; under title Uneasy About the Germans: After the Wall in Echoes Down the Corridor)
Two typescripts (one with edits), titled Facing the East; typescript with edits, titled On Germany and labeled 'not final;' three typescripts (one labeled 'First Draft' and one with edits) titled On Germany: A Speculation; typescript titled On Germany: A Speculation with edits and comments by Katherine Roberts, undated, April 1990

Container 260.24


Container 123.14, 260.25, osb 40

Printed text of the German translation, in Semit, no. 4, 1990. Tearsheets

Container 261.1

Printed text of the German translation, in whole issue of Süddeutsche Zeitung, no. 33, 17 August 1990; letters from readers, 1990; announcement of a round table conversation about the article, in Schauplatz Museum publication, 12-27 January 1991; Schauplatz Museum poster

Container 261.2, osb 34

University of Michigan (essay) (Holiday, December 1953)

Typescript with edits, 1953

Container 261.3

Printed text in Holiday, vol. 14, no. 6, December 1953. Whole issue; tearsheets (two copies, one filed with essays for Echoes Down the Corridor, one filed with essays for The Theater Essays of Arthur Miller)

Container 124.1, 201.12, osb 26

Correspondence, 1954, 1958

Container 261.4

Vietnam and the True Glory (essay about the Vietnam War) (pamphlet sponsored by Clergy and Laymen Concerned About Vietnam, Northwest Connecticut Chapter, 196_)

Typescript with edits; typescript, undated

Container 261.5

Printed text, as pamphlet, undated

Container 261.6


Printed text in whole issue of Opinion: A Journal of Jewish Life and Letters, vol. no. xx, no. 11-12, September-October 1950

Container 261.7

A Vision (satiric story about the future of manufacturing in Japan versus the United States)

Typescript, undated

Container 261.8

Typescript with edits (some in unidentified hand), titled Castro; handwritten insert page, 30 December 2001


Spanish translation. Printed text titled Cenando con Castro, in whole issue of Letra Internacional, no. 82, Spring 2004

**The Wait in Waterbury** (short story)

Typescript fragment with edits, undated

Incomplete typescript with edits, undated

**A Walk in the Ruins** (essay about Greek ruins and posterity) (Index on Censorship, June 1981)

Typescript, untitled, undated

Typescript; tearsheet of printed text in Index on Censorship, June 1981

**The War between Young and Old, or Why Willy Loman Can't Understand What's Happening** (essay about the Kent State shootings and the war between generations) (McCall's, July 1970)

Typescript with edits, titled Kent-4: Yale-0; photocopy with additional edits, undated

Printed text in McCall's, July 1970. Tearsheets

'Fan mail.' Correspondence from readers, 1970

**Watching Mao** (essay/memoir about American involvement in Asia, including thoughts on China and Vietnam and incorporating discussions with others during Miller's time in Hong Kong and Bangkok, 1970)

Typescript with edits, undated

**Watergate and the Imperial** (essay about Watergate and imperialism)

Typescript with edits, circa 1973-1974

A Week's Vacation (essay about Miller's visit to Grenada)

Typescript with edits, 1988

What Makes Plays Endure? Thoughts Prompted by the Forthcoming Recording of the Playwright's Current A View from the Bridge (essay about relevance in the theater, A View from the Bridge, and A Memory of Two Mondays) (New York Times, 15 August 1965)

Typescript with edits, titled About Drama's Relevance; photocopy lacking some edits, 27 July 1965


What's Next? (essay response to the terrorist attacks of September 11)

Typescript with edits and explanatory note by Miller: 'Turned down by New York Times 2 days after the attacks,' 2001—see also essay On Terror

What's Wrong With This Picture? Speculations on a Homemade Greeting Card (essay about Pavel Kahout and Soviet repression in Czechoslovakia) (Esquire, July 1974)

Typescript page, undated

Printed text in Esquire, vol. 82, no. 1, July, 1974. Whole issue; tearsheets

When Life Had at Least a Form (essay about A Memory of Two Mondays) (New York Times, 24 January 1971); with note in unidentified hand: 'Article for N.Y. Times on occasion of t.v. showing of A Memory of Two Mondays,'

Typescript with edits, untitled (two copies, one with additional edits and dated 6 January 1971), 1971


Where's the Assurance of Saudi Restraint on Arms? (letter to the editor by Miller and others associated with Writers & Artists for Peace in the Middle East) (New York Times, 10 May 1981)

Printed text in The New York Times, 10 May 1981. Clipping; with list of signees
**The White Puppies** (short story) (Esquire, 4 July 1978; Observer, 1 April 1979)

Typescript with edits, date 6 December 1977 crossed out  
Container 262.3

Printed text in whole issue of Great New Fiction from the New Esquire Fortnightly, 1979  
Container 262.4

Printed text in Observer Magazine, 1 April 1979. Tearsheets  
Container 262.5

**White Soles' Burden** (essay/memoir about a fashion faux pas in London) (Travel Holiday, June 1991)

Printed text in Travel Holiday, no. 174, June 1991. Tearsheets  
Container 262.6

**Why I Wrote The Crucible: An Artist's Answer to Politics** (essay about The Crucible) (The New Yorker, 21 & 28 October 1996)

Typescript with edits, titled The Crucible; typescript titled About Crucible, undated  
Container 262.7

'Bits.' Typescript fragment, undated  
Container 262.8

Typescript with edits, titled About Crucible, undated; three typescripts with edits, titled About The Crucible, 4-11 June 1996  
Container 262.9

Two typescripts (one with edits), titled About the Crucible; duplicate pages, undated  
Container 262.10

Two typescripts including editor's notes, with additional edits, titled About the Crucible, 19 August and 4 September 1996  
Container 262.11

New Yorker galley proofs, some with edits, 12, 13 and 26 September 1996  
Container 262.12

New Yorker page proofs, 2 (with edits) and 3 October 1996  
Container 262.13, osb 40

Printed text in The New Yorker, 21 and 28 October 1996. Whole issue; photocopy tearsheets, filed with essays for Echoes Down the Corridor  
Container 123.14, 262.14
Why Israel Must Choose Justice (essay based on Miller's speech upon receiving the Jerusalem Prize, published as a contribution to Wrestling with Zion: Progressive Jewish-American Responses to the Israeli-Palestinian Conflict, edited by Tony Kushner and Alisa Solomon, 2003; the actual speech was published under the same title in The Nation, 4-11 August 2003)—see also the acceptance speech for the Jerusalem Prize and the essay My Israel: You Will Never Know Peace Until You Rediscover Justice

Letter and proofs, 2003

Why Theatre? (essay about theater)

Typescript, undated

Wilder Strawberries (essay/memoir about the Soviet Union, Miller's visit as President of PEN, the Soviet Writers Union, Alexei Surkov, and Soviet writers joining PEN)

Typescript with edits, circa 1967

Willy Loman and The Helpless Giant (essay about Death of a Salesman) (Chicago Sun-Times, 14 May 1972)

Typescript titled Willy and The Helpless Giant (two copies, one with edits), undated

Printed text in The Chicago Sun-Times, 14 May 1972. Tearsheets

Winter Crossing (short story)

Two typescripts (one with edits), 15 May 1948, undated

With Respect for Her Agony - But with Love (essay) (Life, 7 February 1964)

Printed text in Life, 7 February 1964. Whole issue; photocopy tearsheets, filed with rejected essays for Echoes Down the Corridors; transcript by Robert Martin, filed with essays for The Theater Essays of Arthur Miller

'Wire to President Kennedy' (message to President Kennedy about the Cuban Crisis, 1962)

Handwritten manuscript; typescript with edits, undated

The World of the Crucible (essay about The Crucible and its universal appeal)
'USA Today – Crucible Piece.' Typescript first draft; typescript, undated

**Wrable and Son** (short story)—see also The Wait in Waterbury

Typescript with edits of introduction to the story; incomplete typescript with edits, titled A section for Annals, undated

**The Writer as Independent Spirit**—see essay The Role of PEN

**The Writer's Position in America**—see speech at National Assembly of Authors and Dramatists

**Yankee Day** (short story)—see also American Bob, Notes on a Vanishing American, and the book In the Country

Typescript fragment; typescript with edits, undated

**The Year It Came Apart** (essay/memoir about 1949 in New York) (New York Magazine, 1974)

'Earlier drafts.' Typescript with edits and labeled '1.' Typescript titled 1949 (two copies, one with edits and labeled '2'), undated

'3rd' draft. Typescript (two copies, one titled 1949 and the other with edits and typescript insert and replacement pages, titled 1949: The Year It Came Apart), undated

'4th' draft. Typescript with edits, titled 1949: The Year It Came Apart, 4 October 1974; duplicate with additional edits; photocopy of the edited duplicate, with additional edits

'Rough cut copy.' Photocopy of the final edited 4th draft typescript, with additional edits by Miller and editor Byron Dobell; letter, November 1974

Rejected typescript pages with edits, undated

Printed text, in whole issue of New York Magazine, 30 December 1974-6 January 1975; photocopy of tearsheets with edits, possibly for later usage

'Fan mail,' 1974-1975

**Yes and Yes and Yes**—see Calder, Alexander in eulogies

**Yevtushenko** (essay about Yevgeny Yevtushenko)

Typescript with edits, undated
Untitled short works

Satirical essay about the American Legion's censorship attack on The Young People's Record Club and the children's song Building a City. Typescript fragment, circa 1950
*Original is restricted; use digital surrogate

Essay about Freudian ideology and altruism (possibly written in conjunction with Miller's responses/contributions to Freud on Broadway by Wieder David Sievers or the radio program Ideas and the Theatre: Freud, Psychoanalysis, and Broadway, 1 January 1958). Typescript, circa 1950s

Container 263.13

Essay about criticism of and hostility to Lincoln Center Repertory Theatre and the production of After the Fall. Typescript with edits, circa 1964/1965

Container 263.14

Essay about Russell Bertrand's idea of an International War Crimes Tribunal for American atrocities in the Vietnam War. Typescript with edits, circa 1966

Container 263.15

Essay about modern style, alienation, conventions, Johnson, and Kennedy. Typescript with edits, 1967

Container 263.16

Statement or letter about Alexander Solzhenitsyn, possibly on behalf of PEN American Center. Typescript and typescript fragment, circa 1968

Container 263.17

Short story about character Diamond and a doll coming to life. Typescript with edits, circa 1969

Container 263.18

Short story about character Queen Margaret. Typescript fragment with edits, 16 November 1969

Container 263.19

Essay or letter to the editor about the My Lai massacre and search and destroy. Typescript with edits, circa 1969

Container 263.20

Essay about Prague, Czechoslovakia, the Russian invasion of 1968, and Brezhnev. Typescript with edits, circa 1969

Container 263.21

Essay about differences between the generation of the 1930s and the present generation, including the influence of McCarthyism and socialism. Typescript, circa 1969

Container 263.22

Essay about the Charles Manson trial and the Salem Witch Trials. Typescript with edits, circa 1970

Container 263.23

Essay(s) about Richard Nixon and the Vietnam War. Typecript fragment and two typescripts, circa 1970

Container 263.24


Container 263.25
Essay about revelation of the Tonkin Gulf lie, communism, and China. Typescript, circa 1971

Essay about the 1972 Republican Convention, Richard Nixon, and George McGovern. Four typescripts with edits; typescript page fragment, undated

Essay about reports of Jewish voters supporting Richard Nixon in the 1972 election. Two typescripts with edits (one incomplete), circa 1972

Essay about Watergate and Richard Nixon. Typescript with edits, circa 1973

Essay about Watergate, Richard Nixon, and John Dean's hope that Nixon will be forgiven. Typescript with edits, circa June 1973

Short story (apparently) about Clement Selig, had been a Communist, referring back to his life in the 1920s, Typescript fragment, 10 September 1973

Short story about Abel Neuman at a concert, has Communist brother Clement, possibly circa 1973—see also I Feel Like Calling Somebody

Short story about Sid Lutz assigning Bert Lewis to write a script for the Bicentennial. Typescript fragment (two copies, one with edits), 5 July 1974

Essay about killing flies and political history

Handwritten draft in 'Kroll and diary' Notebook, 26 August 1975

Typescript fragment 25 August 1975

Handwritten draft in Notebook 44B, 26 August 1975


Essay about Jimmy Carter. Typescript, circa 1979

Essay(s) about Israel and the Middle East, including Begin and Sharon. Two typescripts (one with edits), circa 1980-1982

Essay/anecdote about encounter with man while eating hot dogs and American society rewarding people for luck and not work or services Typescript, 1982

Essay or speech about Salman Rushdie and fundamentalism. Typescript with edits; typescript fragments, circa 1989
Essay about chance and political systems, including socialism, and the end of the Cold War. Typescript fragment, circa 1989

Tribute to Peter Ustinov on the occasion of his seventieth birthday. Two typescripts (one with edits), 16 March 1991, undated

Essay about Israel's attitude toward the peace process (written for Ha'aretz). Two typescripts; correspondence, 1996-1997

Essay about social responsibility and the type of society desired by the Bush administration. Typescript, circa 1999

Anecdote about encountering a childhood friend 75 years later

    Typescript draft in Journal.8, 2 March 1997 RESTRICTED

    '2nd' draft typescript with edits, circa 1999; with folder label 'Trivia.'

Undated

Essay about advertising. Typescript, undated

Essay about the effectiveness of protest meetings, written after a meeting protesting against Vietnam War and the My Lai Massacre. Typescript with edits, undated

Essay or letter to the editor about Richard Nixon not offering amnesty for draft evaders in the Vietnam War while forgiveness was given to powerful individuals. Typescript, undated

Eulogy for unidentified playwright 'A.' Typescript with edits, undated

'Fragment of story related to waterfront situation – The Hook.' Typescript fragment, undated—see also untitled play set on pleasure cruiser boat

Handwritten dialogue between two passengers on an airplane, written on a Pan American Airlines menu, undated

Satiric short story about theatre audience/playgoers. Two typescript fragments (one labeled 'Unfinished satiric story'), undated

Short story about adulterous husband returning home to his wife. Typescript, undated
Short story about a new father, his friend Zach, and people feeling alone eating in a restaurant. Two typescript pages (one with edits), undated

Short story about a countryman Emery Pickett awakened hearing shots and seeing deer come from woods (similar to American Bob, Notes on a Vanishing American, Ruben Toheen, Yankee Day). Typescript with edits, undated

Story or essay about narrator being awakened by hammering sound in the barn. Typescript fragment with edits, undated

Story about Klein and the waterfront section of the Communist Party resisting Mafia leadership of the union. Typescript fragment with edits, undated

'Untitled (longshoremen).’ Two typescript fragments with edits of story with narrator and pipe salesman, undated

Various typescript fragments and drafts

Handwritten notes for various unidentified works, undated
Series II. Correspondence, 1933-2006, undated

Subseries A. Family, 1933-2006, undated

Miller, Augusta [Miller's mother]. From Arthur, 1934-1936; From Augusta, 1934-1936, circa 1956; also memorial documents, 1961

Miller, Isidore [Miller's father], 1961-1962

Miller, Jane [Miller's daughter with Mary Slattery], 1962

Miller, Jessica [Miller's granddaughter from Robert Miller], 1992

Miller, Joan [Miller's sister; stage name Copeland]. From Joan to Arthur, 1934-1935; From Augusta Miller, 1944; Letter to Cole Porter from Arthur on behalf of Joan, 1962; program for Conversation Piece starring Joan, 1957

Miller, Kermit [Miller's brother]

From Arthur, 1935; From Kermit, 1934-1935, 1944

From Kermit to Augusta and Isidore Miller, 1942-1944; to Joan Miller Copland, 1942-1943

Miller, Mary [née Slattery; Miller's first wife] Letters from Arthur

1940. Note written while in Cleveland and later when Miller was aboard the SS Copa Copa

1941

1943

1946

1947-1948. Aboard the SS America and in Europe; journal-like letter

1948. From Europe

Miller, Mordecai [son of Miller's cousin], circa 1956-1961

Miller, Robert ("Bob") [Miller's son with Mary Slattery]. From Arthur, 1992, 1994; From Bob, 1988

Morath, Inge [Miller's third wife]. Two letters, undated

**Subseries B. Chronological, 1933-2006, undated**

1930s

1933-1935. Personal letters from friends and family

1940s

1940-1949. Personal and professional letters [includes letter from Kazan while filming *Pinky*] *Issue of Stars and Stripes and excerpt of PM are restricted and replaced with photocopies*

To Betty [and Paul] from Miller. Letter written from Cleveland on eve of marriage (1940); discusses going on the boat trip, 1940

1950s

A, 1951-1959, 1961

'Allied Maintenance Corp.' 1956

'American Civil Liberties Union' [includes published material]. 1957-1958

American National Theatre and Academy [includes Department of State report by Georges Sion]. 1952, 1957

'Association on American Indian Affairs' [includes published material]. 1959, 1961

Re: 'Associated Press article' by Fred Powledge [includes article clipping]. 1959

'Authors League of America (see also Russia),' 1958-1959

B, 1952, 1954-1959

'Biological material,' 1953, 1957

'Boyce, Samuel,' 1959

'Brandeis University,' 1957-1961
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<td>'England,' 1956-1957</td>
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<td>'Friar, Kimon,' 1958-1959</td>
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<td>G [includes proofs of poems by Louis Ginsberg], 1950, 1955-1959</td>
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<td>'Germany,' 1957-1961</td>
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<td>I-K, 1954-1959, undated</td>
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<td>2.28</td>
<td>'Institute of Arts and Letters.' Includes proceedings, invitations, clippings, 1957-1959</td>
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<td>2.29</td>
<td>'Interviews Given.' Includes typescript, 1953-1954, 1958-1959</td>
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<td>'Ireland,' 1954, 1958-1960</td>
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'Judaism,' 1956-1959
L, 1952-1953, 1957-1959
M, 1952, 1954-1959
MCA Artists, Ltd. Includes contracts, letters, memos, 1957-1959
'McSorley, Edward,' 1959-1962
'Muchnik, Jacobo.' Includes accounting documents, 1954-1959
N, 1952, 1954-1959
The 'Noble Savage' [periodical]. Includes contract, 1959, 1961
'Persecution,' 1954, 1958, 1961
'Personal.' Includes outgoing letter with poem by Miller to Aline Bernstein, 1951-1952, 1954-1959
'Poland,' 1957-1959, 1962
'Questionnaires,' 1957-1962
R, 1956-1959
Rauh, Joseph L., Jr. ("Joe"). Includes court ruling, 1956-1957
'Reprints,' 1959
'Requests'
  'Articles or other writings,' 1957-1959
  'Interviews,' 1957-1959
  'Lectures,' 1956-1959
  'Manuscripts' [other people's works], 1957-1959
  'Miscellaneous,' 1956-1959

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'Theater,' 1957-1959

'Rosten, Norman.' Includes poems by Rosten, 1957-1959, 1962, undated

'Russia,' 1949, 1956-1959, undated


'Scandinavia,' 1956-1959

'Seager, Allan,' 1958-1962

'South America,' 1959-1960

'Sponsorships,' 1959-1962

'Students and Scholars,' 1957-1959


'United Nations,' 1959

'Untermeyer, Louis,' 1957-1961


Wanger, Walter, 1958-1959

Wilder, Billy, 1959

'Yugoslavia.' Includes clippings in Russian and production photographs from 1958 Belgrade production of A View from the Bridge, 1957-1962

1960s


'Australia,' 1959-1962

'BBC,' 1959-1962

'Bernheim, Alain,' 1964

'Blake, James,' 1969, 1971

'Controversy.' Letters associated with various issues (Chicago 1968, The Crucible, censorship, political, etc.), 1968-1971

Container 6.13

'Controversy–Lincoln Center' [includes clippings], 1962-1965

Container 6.14

'Cuba,' 1961

Container 6.15

'Czechoslovakia,' 1962

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Container 6.17

'Famous people,' 1960-1969

Container 6.18

'Fellowship of Reconciliation.' Correspondence, clippings, printed material regarding anti-Vietnam War protests, statements and speeches by Miller, 1965-1973

Container 6.19

'Greece.' Correspondence, clippings, printed material regarding political oppression in Greece, 1962-1969

Container 7.1

'Guggenheim,' 1960-1962

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'Hammer, Emanuel F.,' 1959-1961

Container 7.3

Huftel, Sheila, 1956-1962

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Container 7.5

'Insanity' [Miller possibly titled this folder because it contains unreasonable requests or from people who are mentally ill]. Letters [includes one from US Customs re: William Burroughs censored material], 1962

Container 7.6

'Institute of Arts and Letters.' Includes membership nomination lists, 1960-1962

Container 7.7

'Interviews Given.' Includes interview clippings, 1957, 1961-1962

Container 7.8

'Jews in Russia.' Includes press releases, statements, printed material, 1963-1972

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'Job Applications,' 1961

Container 7.10

'Kastenmeier,' Congressman Robert W. Includes information about making "pacifist films", 1961

Container 7.11

'Kazan, Elia' [also letters from Molly Kazan, clippings], 1960-1963, undated

Container 7.12
'Kennedy, John F.' Includes invitation, letter, telegrams, 1961-1962


'Marriage.' Letters of congratulations, 1962

'MCA Artists Ltd.' Includes royalty and film distribution statements, 1961-1962

'Mexican trip-1968,' 1968-1970

'Michigan University,' 1962-1964

'Mobilization for Youth.' Includes meeting minutes and membership information, 1961-1962

'Muchnik, Jacobo,' 1960-1963

'New Play,' 1962

O-R, 1960-1966

Olivier, Laurence, 1961-1965

Osborn, Robert, 1969

'Personal,' 1960-1962, 1965-1969

'Political.' Majority of letters regarding anti-Vietnam War protests, 1967-1969

'Protest.' Letters including in support of Aleksandr Solzheitsyn, clippings of open letters, 1965-1979


'Recommendations - Miscellaneous' 1961-1962

'Reprints,' 1960-1961

'Requests'
  'Articles or other writings,' 1960-1969

'Grants,' 1969
'Interviews,' 1960-1962, 1967

'Invitations abroad,' 1964


'Manuscripts' [other people's works], 1959-1963, 1968

'Miscellaneous' [includes telegrams from President Johnson inviting Miller to the White House], 1960-1969

'Political.' Mostly letters requesting support of political prisoners, Amnesty International newsletter with published letter from Miller regarding Greek publications, 1969-1970

'Students, scholars, and universities,' 1960-1962, 1968-1969

'Theatres,' 1959-1964, 1969

'Theatre (amateur, Off-Broadway, College, etc.),' 1959-1962

'Rumania.' Includes booklet Ion Luca Caragiale: 50 Years Since His Death (1962), 1957, 1962

'Russia.' Letters, PEN correspondence and statements, 1960-1973


'Shakespeare Festival –NYC,' 1960-1961

'Spain,' 1961-1962


'United States Information Agency,' 1960-1961

Untermeyer, Louis, ca 1960-1968

'Vietnam letters' [re: Miller declining invitation to White House to observe signing of bill for arts in protest over war in Vietnam; also clippings], 1965


'Weatherby, Bill,' 1960-1962

Unidentified

1970s

'50's terror.' Letter to Bridget [Aschenberg] regarding Miller's response to Eric Bentley's questions regarding Miller's political writings during the 1930s-1950s, 1970

A-B, 1970-1979

'Arab Situation.' Letters and printed material regarding Arab writers in Israel, PEN material, 1970-1971

'Boal, Augusto,' 1972, 1975-1976


'China.' Includes letters, visa materials, travel notes, draft of Tracking the White Snake by Miller (December 1978), 1973-1978


'Connecticut Light and Power Controversy.' Includes letters, printed material, and a 'Statement by Arthur Miller' (manuscript and published copy) concerning an elevated power line construction project, 1971-1976

'Controversy.' Letters associated with various issues (equity, censorship, political, etc.) 1970-1971, 1978

'Czechoslovakia.' Letters, reports, PEN material, printed material, newsletters, 1970-1978

'Dramatists Guild.' Letters, draft of 'Proposal to The Times' (11 February 1970), 1970-1977


'Famous people,' 1970-1979

Friar, Kimon, 1978

Goldburg, Rabbi Robert E., 1974-1976

Gorelik, Mordecai, 1974-1975, 1977

'Greece,' 1970-1972

'Huang Hua.' Letters [including some in Chinese] from Inge Morath, 1976-1977

I-K, 1970-1979

International Creative Management, 1974-1979

'Israel.' Letters and printed material regarding visit to Jerusalem, PEN International Congress, and human rights campaigns, 1970-1983


'Lithuania.' Correspondence, articles, 1976-1977, 1983-1986


'Martin, Robert A.' [wrote about Miller's works; editor of Theatre Essays of Arthur Miller]. Correspondence, a prospectus for dissertation, Students on Miller and/or his work, Author's Foreword draft, Martin's essays, 1970-1979, 1983


'Mexico,' 1972-1974

'Meyer, Richard,' 1973

'Mihajlov,' Mihajlo. Correspondence, tearsheets for "Djilas versus Marx" by Mihajlov, 1971-1972, 1975


'National Institute of Arts and Letters.' Letters and excerpt from the play Up From Paradise which Miller read at an Institute event and published in Proceedings (1976), 1973-1977

'Nuts!' [letters from people who may have mental illness], 1967-1987

O'Grady, Gerald. Letters, Miller bibliography and other writings by O'Grady, 1969-1981

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'Personal,' 1972

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'Political Campaign-1972,' 1972

'Publishers: Miscellaneous,' 1975


'Requests'

'Articles or other writings,' 1970-1979  Container 15.8

'Comments, quotes, criticism,' 1979  Container 15.9

'Interviews - domestic.' Includes interview typescript and clipping by Michael Bandler, 1972-1976  Container 15.10

'Interviews - foreign.' Includes interview typescript, 1973-1974  Container 15.11

'Invitations,' 1970-1975  Container 15.12

'Lectures,' 1970-1979  Container 15.13

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'Television,' 1972-1974, 1978  Container 16.4

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'Revueltas, José,' 1970  Container 16.6

'Russia and Soviet Union.' Letters, press releases, PEN material regarding Russian and Soviet writers, 191-1976  Container 16.7


'South Africa.' Letters and program regarding segregated performance of The Crucible, 1975  Container 16.9


University of Michigan  Container 17.1

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1980s


'China,' 1985-1989

'Chinese Theatre Association.' Letters, works, 1982-1983


'Famous people,' 1980-1989


Re: 'Havel, Vaclav' / 'Czechs.' Includes photocopy of "I Think about You a Great Deal," 1982, 1986

"Hold," 1987


'Issyk-Kul Forum.' Includes manuscript of remarks made by F. Mayor, 1986

'Japan,' 1986, undated

'Kitchen, Jeffrey,' 1987


'Methuen,' 1985-1989
'Myers, Jeffrey' [also his works], 1980-1987

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Container 18.14

Re: 'O'Neill, Eugene letter' [permissions and correspondence], 1989, 1992

Container 19.1


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'Pipeline' [Iroquois Gas Transmission System], 1984-1986

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'Political telegrams.' Copies of telegrams sent by Miller, 1987

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Re: 'Reed, Dena' [also her works, 1965-1967, undated], 1988

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'Pending requests' [includes paperback of Death of a Salesman], 1988-1989

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'Vietnam' [includes Ho Chi Minh pamphlet], 1970-1971, 1982

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'Vineyard,' 1986-1988

Container 20.9
'Voznesensky', Andrei. Letter to and material and clippings about Voznesensky, 1972, 1983


'Whitehead, Bob,' 1984


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A, 1992-1999

'Actors.' Headshots, resumes, 1993

B, 1989-1999

'Bigsby,' Christopher, 1990-1998

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Callow, Simon. Letter regarding Miller's letter to Orson Welles (18 October 1942), 1998


Chaikin, Joseph, 1996-1997

Clinton, Bill, 1993-1994


'Connery, Don and James Conway re: Reilly,' Letters from Don Connery regarding the Richard Lapointe case and similarities with the Peter Reilly case; Letter and card from Jim Conway, 1993-1994, 1996-1999

'Cuba,' 1995

D, 1990-1992, 1994-1999 [includes Miller's outgoing letter to Carol Musk Dukes which he labeled 'language vs. images letter']

Miller, Arthur, 1915-2005

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'Foreign tours, translations, etc.' 1989, 1994-1995


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'the Mad' (from people with possible mental illness), 1996, undated

'Re: Marilyn (from strangers),' 1995

'Methuen.' Correspondence regarding publication of Miller's works, 1989-1995, 1997, 1999

Milwaukee Repertory Theater, 1990-1991


Osborn, Robert, 1990-1994


'Pinter, Harold.' Includes poems and broadcast script, 1990, 1993, 1995-1996


Q, 1992, 1997

'Queries,' 1990-1998

R, 1990-1999


'Requests / Regrets'

'Appearances,' 1993-1996

'Donations - autographed books,' 1997

'Regrets,' 1990-1999

'Support,' 1993-1995 [includes photocopy of clipping for The Crucible (1953)]

'Writing,' 1994, 1996


S, 1990-1999

'S. Fischer Verlag.' Includes lists of German productions, 1990-2002

St. Clair, William, 1989-1996

Stieglitz, Meir, 1993-1999


Swales, Peter, 1992-1993


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'Bigsby', Christopher (Arthur Miller Center for American Studies, University of East Anglia)

Letters; draft of essay about Resurrection Blues, 2000-2003  Container 25.18

'FBI files.' Faxed copy of Miller's FBI file, 2001  Container 25.19

'Notebook sample.' Transcriptions from what appears to be some of Miller's journals, circa 2001  Container 26.1

C, 2000-2004  Container 26.3
D, 2000-2004  Container 26.4
F, 2002-2003  Container 26.6
G, 2000-2005  Container 26.7
H, 2000-2004  Container 26.8
I-L, 2000-2005  Container 26.9
Miller, Arthur, 1915-2005

Subseries C. General Public / Fans, 1950s-2000s


1970s [1970-1979]


1990s

2000s

Stamps removed from envelopes

Outgoing

2000

2001

2002

2003

2004

Undated and identified correspondents

Subseries C. General Public / Fans, 1950s-2000s


1970s [1970-1979]


1990s

2000s

Stamps removed from envelopes
Series III. Personal and Professional Material, 1994-2007, undated

American Academy of Arts and Letters

Members photo directory, 2000-2001

Membership book, 2004 RESTRICTED

Photograph of members, 1998


Art

Untitled. Woodblock print by Sabra Field Johnson, inscribed to Arthur Miller, circa 1960s

Arthur Miller Centre for American Studies, University of East Anglia

Center Launch

Program, itinerary, photograph, correspondence, clippings, 1989

An Evening with Arthur Miller (Theatre Royal, Norwich, 1989). Poster [two copies], 1989

International Literary Festival. Flyers, list, 1998-1999

Arthur Miller Society


Artifacts *Separated to Personal Effects Collection

Paperweight [?]. Glass cube engraved with the letter "A"
Set of American coins (dollar, half-dollar, quarter, dime, nickel, penny) issued in 1949 in leather presentation case

Green leather jewelry box (empty)

Authors' League of America. Registration slips for Miller's "September Isle," 1943; Minimum Basic Agreement publication, 1941

Awards and Honors (see also speeches)

Academy of Motion Pictures Arts and Sciences. Nomination for The Crucible in category of screenplay based on material previously produced or published. Certificate [signed by Miller who was the Academy President at that time], 1996

Albert Einstein College of Medicine, Yeshiva University. Albert Einstein Award (1973)


Alley Award (1984). Alley Theatre, Houston, TX. Programs, clippings, correspondence, travel itineraries, 1984

American Academy of Arts and Letters induction (1972)

Programs, correspondence, clippings, 1971-1972

Brooch in jewelry box, 1971. *Separated to Personal Effects Collection

American Association for the Advancement of Slavic Studies. Honorary lifetime membership certificate, 1980


American Civil Liberties Union of New Jersey

Correspondence, 1976

Plaque, 1976 *Separated to Personal Effects Collection

The American-Israel Arts, Sciences And Humanities Award. Wooden plaque, 1979. *Separated to Personal Effects Collection
American Theatre Association. Citation for Distinguished Service to the Theatre. Correspondence, 1976


Amnesty International USA Media Spotlight Award for The Crucible 1997


Programs, 1998

Certificate, 1998

Award, 1998 *Separated to Personal Effects Collection

ArtServe Michigan Fifteenth Annual Governor's Awards for Arts and Culture International Achievement Award. *Separated to Personal Effects Collection

Arthur Miller Day. Mayor's Office, City of New York


Brandeis University

Creative Arts Award in Theater Arts (1970)

Correspondence, photographs, program, 1970

Medal in presentation case, 1970. *Separated to Personal Effects Collection

Honorary Degree of Doctor of Humane Letters (1998)

Certificate, 1998

Photograph album, 1998 Also pictured: George P. Schultz, Sylvia K. Hassenfeld, John R. Lewis, Amos Oz, Barton J. Winokur, Jehuda Reinharz, Chancellor Helmut Kohl
Program, letter, 1997-1998  Container 266.3

Burgtheater. Presentation folio with images of various programs for Miller's plays, undated  Container 266.4

Carnegie-Mellon University. Honorary doctorate, 18 May 1970  Container 266.5

Correspondence, program, 1970  Container 266.6

Photograph album, 1970  Container osb 49

Christopher Award (1980). Bronze medal, 1980 *Separated to Personal Effects Collection

City College of New York Alumni Association. John H. Finley Award (October 2001)  Container 266.7

*Separated to Personal Effects Collection

Common Wealth Award, Dramatic Arts (1992). Program, brochure, press release, clippings, 1992  Container 266.8


Creative Edge Award (1989). Clipping, 1989

Donaldson Awards, The Billboard

All My Sons in the category of Best Play. Certificate [two copies; missing seal], 1946-1947  Container osb 34

The Crucible in the category of Best Play [two copies]. Certificate, 1952-1953

Two bronze medallions in velvet pouch, 1947, 1953 *Separated to Personal Effects Collection

Dorothy and Lillian Gish Prize (1999)

Draft of remarks by Miller, letter from Miller, programs, photo of Miller and unidentified man and woman, clippings, 1999  Container 266.11

Medal in velvet presentation case, 1999 *Separated to Personal Effects Collection
Drama Desk Award

Lifetime Achievement in the Theater (1997-1998) *Separated to Personal Effects Collection


Drama League Distinguished Performance Award (1994)

Invitation, 1994 Container 266.13

Outstanding Contribution to the Theatre Award. Medal and wooden base, 1994 *Separated to Personal Effects Collection

Dramatists Guild. Award for Lifetime Achievement. Certificate, undated Container osb 27

Emmy Award nomination for Outstanding Individual Achievement for Death of a Salesman (1966). Plaque, 1966 *Separated to Personal Effects Collection


Fairfield University. Honorary doctorate (1978). Proclamation, diploma, photograph from student production of The Crucible, photograph by Inge Morath, 1978 Container 266.15


Family Weekly (18 November 1984). Whole issue, 1984 Container osb 39

Award, 1984 *Separated to Personal Effects Collection

Franklin D. Roosevelt Four Freedoms Award, Freedom of Speech (1993). Franklin and Eleanor Roosevelt Institute

Program, letter, clipping, 1993 Container 266.16

Certificate, 1993 Container osb 50

Franklin Roosevelt Freedom Medal in velvet presentation case, 1993 *Separated to Personal Effects Collection

Friends of "George Splevin." Life membership card with multiple signatures [includes a photocopy of A View from the Bridge review at Ambassador Theatre], undated


Graz, Austria. Medal for Special Merit from the city in fabric-covered presentation case. *Separated to Personal Effects Collection


Harvard University


Honorary doctorate (1997)

Correspondence, programs, photographs, Harvard publications, 1996-1997. Pictured in photographs: Miller, Madeline Albright, Quincy Jones

Diploma [unframed], 1997

Hebrew University of Jerusalem

Correspondence, program, 1959

Belles Lettres Citation (1959). Silver plaque (unframed due to frame damage), 1959 HEAVY

Honorary Citizen of the City of San Diego (2003). Welcome letter from Mayor, certificate, 2004

Honorary Freedom of the City of Norwich (2000)
Conferment instructions, photographs, 2000
Certificate, 2000


Jefferson Lecturer, National Endowment for the Humanities (2001)
Correspondence, invitation, clippings, issues of Humanities (Mar/Apr 2001, May/June 2001), 2001
Scrapbook, 2001

Correspondence, clipping, 2003
Award certificate in Hebrew, 2003

Kennedy Center Honors, John F. Kennedy Center for the Performing Arts (1984)
Kennedy Center Honors 1984 winners photograph in acrylic slab, 1984 *Separated to Personal Effects Collection
Correspondence, invitations, programs, press coverage, Time magazine issue (17 December 1984), 1984
1984/1985 Calendar, with handwritten entries for January
Newspaper excerpts, 1984
Framed note of congratulations from Roger Smith, chairman of General Motors Corp. *Separated to Personal Effects Collection
Honor America commemorative Boehm ceramic plate of American Bald Eagle, given by Marshall B. Coyne as gift to Miller on occasion of Miller's Kennedy Center Honors award, December 1984. With card from Coyne. *Separated to Personal Effects Collection

Laurence Olivier Awards, Society of London Theatre
Nomination for The American Clock in category of BBC Award for the West End Play of the Year. Certificate (was framed), 1986
Nomination for The Last Yankee in category of BBC Award for Best Play. Letter, Certificate (was unframed), 1994
Long Wharf Theatre, Celebrate Arthur Miller at Long Wharf Theatre (1993)

Tribute program, gala program, clipping, 1993

Certificate, 1993

Lotos Club Medal of Merit (1998)

Award in acrylic cube, 1998. *Separated to Personal Effects Collection

Poster, 1998

Lucille Lortel Theatre Foundation


Lucille Lortel Award for Outstanding Revival for All My Sons (1998). Award with base [now detached], 1998. *Separated to Personal Effects Collection

Lucille Lortel Outstanding Lifetime Achievement Award (1998). Award with base [now detached], 1998. *Separated to Personal Effects Collection


Mellon Bank Award for Excellence in the Humanities, Millersville University (1991)

Program, 1991

Bronze sculpture, 1991. *Separated to Personal Effects Collection

Molière d'Honneur Award (1999). Miller's remarks in French [?], invitation, ticket, program, 1999

Museum of the City of New York

Black velvet bag with gilt Russian medal (1944), and gilt lapel pin in shape of MCNY building, 1944, undated. *Separated to Personal Effects Collection

75th Anniversary medal in presentation box, 1998. *Separated to Personal Effects Collection

National Academy of Television Arts and Sciences

National Arts Club Literary Award (1992)

Program, 1992


National Book Award (2001)

Correspondence, 2001

Medal in leather presentation case, 2001. *Separated to Personal Effects Collection


National Institute of Arts and Letters. Membership certificate, 1958

National Medal of Arts (1993)

Letter with photographs [each signed by President Bill Clinton], 1993. Pictured in photographs: Miller, Rebecca Miller, Bill and Hillary Clinton, Al and Tipper Gore

Award in wooden presentation case, 1993. *Separated to Personal Effects Collection


New York Drama Critics Circle Award to All My Sons (1947). Photograph and negative of certificate, 1947

New York Drama Critics Circle Award to Death of a Salesman (1949). Certificate [water damage], 1949

New York Public Library, Literary Lions (1983)

Group photograph of recipients, 1983

NYPL Literary Lions 10th Anniversary bronze medal on red ribbon, 1983. *Separated to Personal Effects Collection

New York University. Elmer Holmes Bobst Award in Arts and Letters (1983)

Letter in leather presentation case, 1983

Medal in jewelry box, 1983 *Separated to Personal Effects Collection

Photograph, 1983

New York University. New York Center for Adult Education Creative Edge Award for Excellence (1989) *Separated to Personal Effects Collection


PEN American Center

Arthur Miller Freedom-to-Write Endowment Fund established by PEN. PEN Newsletter, Winter 1996

Laura Pels Award for Drama – to a master American Dramatist (1998). Program, clipping, 1998; Award, 1998

The Players

Honorary Member. Letter, 1975
Pipe Night Honoring Arthur Miller. Flyer, 1984

Plays for Living Founders' Award 27 April 1992 (glass, chipped). *Separated to Personal Effects Collection

Praemium Imperiale, Film / Theatre (2001) Japan Art Association

Award Announcement (Versailles, France, September 2001)

Program, photographs, 2001. Pictured in photographs: Miller, Inge Morath, Lee Ufan, Marta Pan, Ornette Coleman  Container 268.9

Book with letter, 2001

Awards Ceremony (Tokyo, October 2001) [Miller could not attend due to ill health of Inge Morath]. Correspondence, clippings, remarks by Miller, Yearbook 2001, 2001-2002  Container 268.10

Certificate, 2001  Container 268.11

Travel. Tickets, correspondence, itinerary, 2001  Container 268.12

Medal in leather presentation case, 2001. *Separated to Personal Effects Collection

Premio Internazionale Letterario Tevere (1991)

Program, 1991  Container 268.13


Premio Principe de Asturias in Letters (2001)


Certificate, 2002  Container osf 13

Award (reproduction of sculpture by Miro), 2002. *Separated to Personal Effects Collection


Program, invitation, copy of Helen Mirren's speech with handwritten notes, letter, 1997

Memory book of photographs, letters, etc. by various people in tribute to Miller, presented by Roundabout Theatre Company on occasion of 50th anniversary of All My Sons, 1997

Royal National Theatre. NT2000: 100 Plays of the Century. Clipping of vote as Best Playwright of the 20th Century, 1998; Brochure for productions of Miller's plays, 1999

Sarah Josepha Hale Award, Richards Free Library (1990)

Program, ticket stub, 1990

Medal in presentation case, 1990. *Separated to Personal Effects Collection


Shimon Peres Peace Award. Glass award in shape of menorah engraved with open book and Hebrew writing, undated *Separated to Personal Effects Collection


Southern Methodist University, Meadows School of the Arts. Algur H. Meadows Award for Excellence in the Arts (1991)
Invitations, brochure, booklet, program, correspondence, 1991

Award (marble/steel/wood), 1991. *Separated to Personal Effects Collection

Theater Hall of Fame (1979). Program, clipping, 1979

TIME award. Wooden base only. *Separated to Personal Effects Collection

Tony Award


Death of a Salesman (1949). Medal in leather presentation box, 1949. *Separated to Personal Effects Collection


University of Michigan


Sesquicentennial Award (1956). Certificate, 1956

University of Michigan medal in presentation box, 1967. *Separated to Personal Effects Collection


University of Oviedo. Lapel pin in jewelry box, undated *Separated to Personal Effects Collection


Whitbread Anglo-American Theatre Award for Incident at Vichy (1966). Pewter stein. *Separated to Personal Effects Collection


William Inge Festival Award for Distinguished Achievement in the American Theatre (1995)

Flyer, program, press clippings, 1995

Scrapbook with letters, programs, photographs, 1995

'WNEW Listeners.' Press release stating WNEW listeners voted The Death of a Salesman most likely play to be remembered by year 2000, 1949


Bibliographies / 'Checklist of Miller's works'


Birthdays

75th birthday celebration

A Celebration of Arthur Miller on his 75th Birthday, Vivian Beaumont Theater, Lincoln Center. Invitation, ticket stub, program, letter, draft of Miller's remarks, clippings, 1990

Save the Young Vic Campaign [tribute to Miller's work was part of the launch of the campaign]. Letter, cast list, sentiments signed by actors, 1990


80th Birthday (1995)

England (Norwich Playhouse, Jesus College Oxford University, October 1995). Invitation, press release, clippings, 1995


PEN American Center. An Eightieth Birthday Celebration for Arthur Miller (October 1995). Program, PEN newsletter (Fall 1995), clipping (fax), 1995


Cards and correspondence, 1995

Clippings, 1995

Magazines. George (February/March 1996), The Devil & Arthur Miller by Daniel Voll; Magazine Litteraire (December 1995), Arthur Miller, de l'oreille au regard by Domaine Étranger; The Nation (13 November 1995), Birthday of a Playwright by Steven G. Kellman

'Birthday,' 2000, 2003

Invitation for 'Titti's Eighty-Eighth and Arthur's Birthday,' undated
Causes and Activism

Art for Hearts' Sake. "Heartwork" sketch by Miller (print reproduction), undated

China. Petition, 1995

'Conservation (Wilderness Society, etc.).' Wilderness Society membership certificate, outgoing correspondence, 1962

Doodle for Hunger II Celebrity Art Auction (St. John's Food Pantry, 2001). Auction catalog, photograph of Miller's sketch, letter, 2001-2002

'Friends of the Roxbury Public Library.' Pamphlet with Miller on the cover, circa 1990s; Notecards with Miller's Death of a Salesman catalog card with autograph, undated

Grupo de los Cien. Petition, 1999

'Iroquois Pipeline.' Senate filing, 1987

Israel-Palestine-Middle East. No, Mr. Shamir petition signed by Miller, other literature, circa 1990s


National Endowment for the Arts. Report prepared by Liz Robbins Associates concerning the 1991 Interior Appropriations Bill to reallocate funds to the NEA. Includes excerpts from the Congressional Record (October 1990), 1990


World Council on Peace. Printed pamphlets, 1952

'Congressional Investigation' – House Un-American Activities Committee (HUAC)

'Arthur's writings: notes, statements, letters, etc.' Typed manuscripts for "Statement by Arthur Miller on being indicted for contempt of Congress for refusing to answer certain questions;" Letter to Francis E. Walter (1956), Letter to Editor of New York Times (1958); "Statement to the Press" by Arthur Miller regarding the McCann Committee (undated); Handwritten notes, 1956-1958

'Attorneys: Rauh, Garrison, etc.' Legal documents, correspondence, 1956-1959

'Commentary and Correspondence – Newspapers & Magazine.' Letters from news correspondents with their published reactions to Miller's testimony [includes carbon typescript "A Clear and Present Danger" essay by John Steinbeck], 1956-1958


'HUAC – Misc.' Note from Miller's calendar, 1960; Anti-HUAC newsletters, 1962

'Letters and telegrams of support A-J,' 1956-1958

'Letters and telegrams of support K-Z,' 1956-1958


'Newspaper clippings,' 1956-1958


'Probation.' Letters, court document, 1957

Political cartoon drawings of Miller appearing before the HUAC [two different drawings], undated

'Spyros Skouras, Molly Kazan.' Correspondence [letter to Kazan from Miller describes why he wrote The Crucible and its intent], 1957-1958

Unauthorized Use of United States Passports hearing, 21 June 1956. Transcript of testimony at hearing of the HUAC. Photocopy of printed text, filed with rejected essays for Echoes Down the Corridor

Contracts

1945-1947, 1949

Radio plays, 1941-1946, 1949

1972

1980s

Diary Notes / Jottings
1970-1972; Typed journal entries

1973, 1975; Typed and handwritten descriptions of dreams, from folder titled 'Some Dreams/Pulled by AM from journals (dreams)' RESTRICTED

circa 1970s; Handwritten poem, notes

1989, 1992, undated; Typed journal entry; typed and handwritten notes and jottings, including China-Epilogue-Marxism, Carrie/Sam, and The Ride Down Mt. Morgan, from folder titled 'Loose pages saved w/ Inge's papers 1970-1980s' RESTRICTED

1990; Typed notes about Erdal İnönü

1991; Handwritten poem, Ride Down Mt. Morgan dialogue notes, journal entries

1998-1999; Typed journal entries from folder titled 'M.'

circa 2000; Typed pages about Kermit Bloomgarden, President Bush, and a dream; handwritten jottings; handwritten notes about Resurrection Blues RESTRICTED

2001; Typed and handwritten journal entries RESTRICTED

circa 2002; "to-do" list

5-6 November 2002; Handwritten journal entries ('Journal 20'); handwritten draft pages for play about Inge Morath RESTRICTED

2003; Typed journal entries

Dramatists Play Service. Royalty statements, 1954, 1984

Federal Bureau of Investigation (FBI) Files

Copy of redacted FBI file on Arthur Miller with information collected between 1944 and 1965

Copy of redacted FBI file on Arthur Miller with FBI memos and reports dating from 1949 and 1965

Copy of redacted FBI file on Arthur Miller with information collected between 1965 and 1968 [includes some reports from the 1940s and 1950s]
Copy of Miller's House Un-American Activities Committee (HUAC) testimony, 1957

Copy of redacted U.S. Department of State Files, 1957-1968 with letter, 1986

Freedom of Information Act (FOIA) Request, 1985

Gold, Murray [wrongful conviction case]. Case documents, correspondence, 1979


Litchfield Productions [company established with Miller, Marilyn Monroe, and Frank Taylor; all of these files belong to Edward Parone/Frank Taylor (EP was assistant to the producer Frank Taylor for The Misfits)

'Actors.' Clipping about Richard Burton, 1957

'Actresses.' Letter, 1959

'Agents list.' William Morris personnel list, 1959

'Albee, Edward.' Clipping, 1960

'AM – General' [Arthur Miller]. Outgoing carbon letters to Miller or regarding Miller from Parone, clippings, 1959-1960

'Casting – General.' Actors' bios and headshots, 1959

'Contract forms.' Blank and example forms, 1950s

'Correspondence – Misc.' Outgoing carbons from Parone, 1959

'Credits.' List of acting jobs for Robert Emmett with Flora Roberts address, undated

'Death of a Salesman.' List of possible actors, 1960

'Diners Club' and other credit cards. Correspondence, statements, 1960

'Directors list,' undated
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<td>'Parone memos (misc.).' Memos, article excerpt about Jack Lemmon, 1960</td>
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'Personnel.' Correspondence (mostly outgoing), 1960

'Photographers.' Henri Cartier-Bresson art showing program, 1960

'Pinto, Winokur & Pagano (accountants).’ Correspondence, 1960-1961

'Play reports.' Reader's reports by Parone of various scripts and novel, 1957-1958

'Playbills.' Programs, 1959-1960

'Playwrights.' Correspondence, 1959

'Producers list,' outgoing letter, 1959-1960

'Projects.' Correspondence, flyer, 1959-1960

'Publicity releases.' Article excerpts, 1959

'Record album.' Memo regarding proposed album by Monroe, 1960

'Reilly limousine.' Invoice, 1960

'Scripts – correspondence.' Letters, reader report index cards, 1959-1961

'Services.' Brochures for companies providing various services, supplies, 1960s

'Seven Arts Productions (Bus).’ Letters, invoices regarding transportation, 1960

'Solters, O'Rourke & Sabinson (public relations).’ Correspondence, 1960

'Stationery (Litchfield Productions).’ Blank, 1960s

'Stern, Bert.' Clippings about Stern's film Jazz on a Summer's Day, outgoing letter, 1960

'Subscriptions.' Outgoing letters for payment of magazine subscriptions, 1959-1960

'Taylor, Frank.' Letters, clippings, printed material, invoices, headshot of Taylor, 1957-1960

'Telephone.' Correspondence, bills, 1960

'TV.' Clippings, 1960 Container 275.4

'Typewriter.' Invoices, 1960

'Viking Press.' Invoices with letter, 1960 Container 275.6

'Wolhandler, Joe.' Invoice for publicity work for Monroe, 1959 Container 275.7

'Writers list,' undated

Memorials

Tribute to Arthur Miller. Photograph of window display of Miller's books, 2005 Container 275.8

Slide show (2005), letter, 2005, 2008 Container 298.20

Miller, Jane and Robert

Little Red Schoolhouse and Elisabeth Irwin H.S. Fund-raising material, grade reports for Jane and Robert Miller, 1962 Container 275.9

Miller, Rebecca

Yale Undergraduate Art Review (Fall 1983). Whole issue [Miller is managing editor of publication], 1983 Container osb 39

Morath, Inge

Notes, 1991, undated Container 275.10

Passport [issued as: Ingeborg Birch], 1960; American Society of Magazine Photographers membership card, 1962; Certificate of Good Conduct issued by Connecticut Department of State Police, 1965 Container 275.11

Works

'Arthur and the Theatre.' Tearsheets from US and Foreign magazines, programs, poster (Teatro de los Buenos Ayres, ca. 1970s) containing Morath's photographs of Miller's plays, 1961-1983 Container 275.12, osb 23, osf 13

Audience Magazine. Correspondence, 1967-1972 Container 276.1
Correspondence, exhibition postcard, 1990, 1992, 1994


Enlightened Travelers: Mr. and Mrs. Harrison Salisbury. Photo by Morath (Vogue, October 15, 1971). Tearsheets, 1971


La Dolce Russia di Pasternak (text by Domenico Porzio; photographs by Morath) Epoca (9 August 1978). Tearsheets, 1978


Profiles

Charting the Course: Inge Morath's Photographs of Arthur Miller's After the Fall (New Theatre Review, fall/winter 1996). Whole issue

Profile of Inge Morath (Paris Match, 3 March 1962). Whole issue, 1962

Hope, Stephen. Focus on Inge Morath (Vogue Australia, June 1986). Whole issue, 1986

How People Really Travel (Vogue, 15 April 1971). Tearsheets include Morath among others, 1971

Smithsonian Institution Resident Associate Program 20th Anniversary. Certificate of appreciation (frame removed due to water damage), 1985

PEN [Correspondence, reports, printed matter]

1956
1960s

1965. Includes minutes of Executive Committee, invitation, booklet Commemorating the 1933 PEN Club Congress in Dubrovnik (1965) Container 276.11

International PEN Congress (Bled, Yugoslavia, 1965). Agendas, reports, correspondence, PEN newsletter, clippings, 1965 Container 276.12

1966

International PEN Congress (New York City, 1966). Agendas, reports, publicity excerpts, photographs [some taken by Inge Morath], 1966 Pictured in photos: Miller, Saul Bellow and John Steinbeck, 1966 Container 276.14, osb 19

1967. Includes report on Wole Soyinka Container 276.15

1968

International PEN Executive Committee (Geneva, Switzerland, 1968). Minutes, 1968 Container 277.2

Mexico trip (1968)

Photograph, 1968 Pictured in photo: Miller, Morath, Yevgeny Yevtushenko, unidentified woman Container 277.3

Scrapbook with clippings, 1968 Container osb 5

1969

International PEN Executive Committee (Menton, France, 1969). Minutes, reports, 1969 Container 277.5

Published material. La Pajarita de Papel (October-December 1968) [newsletter of PEN Mexico]; includes "Por Favor, que no Maten a Nadie" by Miller; Jews in Eastern Europe (July 1964) [includes letter]; International PEN International Rules (March 1960); International PEN List of Centres (1964); The Soviet Book That Shook the Communist World (reprinted from Midstream, June 1964) Container 277.6

1970s

1971

Re: 'Leary, Dr. Timothy.' Mailings from Allen Ginsberg: "Declaration of Independence for Dr. Timothy Leary: Model Statement in defense of the philosopher's personal freedom, as proposed to the American PEN Club by San Francisco Bay Area poets, essayists, and novelists, 1971" and clippings; "Addenda"; carbon letter sent to Swiss Federal Councilor signed by members Container 277.7, 277.8
of PEN American, including Miller, 1971

1972-1973; includes newsletter of English Centre (Autumn 1973); includes photographs of visit to Budapest, Hungary Pictured in photographs: Miller, Morath, Imre Szász, László Passuth, Ferenc Karinthy, and others

Fiftieth Anniversary of PEN American Center (10 April 1972). Miller introduced Pablo Neruda. Programs (with Miller's handwritten remarks), typed copy of transcript of Miller's remarks taken from the recording, guest list, 1972

1974; includes program for David Carver memorial; includes photographs of visit to Prague, Czechoslovakia [some by Morath] Pictured in photographs: Miller, Morath, Pavel Kohout

'UNESCO' [United Nations Educational, Scientific and Cultural Organization]. Statements, press releases, press clippings, Writers and Artists for Peace in the Middle East newsletter (June 1975) with Miller on front regarding UNESCO's resolutions regarding Israel, 1974-1975

1975

1976-1977, 1979

1980s

1984-1989. Correspondence; minutes; publications; PEN/Faulkner Award for Fiction material; list of centers; clippings about PEN Celebration (7 October 1985); photograph taken at PEN Gala dinner (New York City, 1986) of Miller, Art Buchwald, Jerzy Kosiński, and unidentified woman; doodles by Miller (1986); photograph taken at PEN Gala dinner (New York City, 1989) of Miller, Morath, Maxine Hong Kingston, Elizabeth Hardwick

'Jiménez Emá, Gabriel – PEN Club Venezuela.' Letter, flyer, booklet "En Busqueda Afanosa del Mundo por la Palabra" (1982), 1980s

International PEN Congress (Toronto, Montréal, 1989). Correspondence, preliminary programs, 1988-1989

'Lithuania.' Letter and dossiers of Soviet writers, 1985, undated

'Turkey'

Miller-Pinter Turkey Visit (March 1985)

'For Arthur.' Itineraries, contact lists, correspondence, 1984-1985
'For Arthur.' Research material about Turkey's politics and culture, clippings, booklet "Turkey's Peace Trial" by Dr. M. A. Dikerdem inscribed to Miller, 1982-1985

Container 278.6

'For Arthur.' Publicity, Turkish and public responses. Miller's written statement about Turkish democracy, letters, press packet with photographs, 1985. Pictured in photographs: Miller, Harold Pinter, Simon Gray, Bülent Ecevit

Container 278.7

Collected material. Letter, clipping of Pinter letter to editor, International PEN Writers in Prison booklet (July 1988), clippings, 1988

Container 278.8

'Chile trip' (June 1988)

Chile. Correspondence, articles, copy of letter and report about Chile from Larry McMurtry, card, 1987-1989

Container 278.9


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Container 279.1

Personal documents, Household, Passports

Arthur Miller forest. Silvicultural report, 1983

Container 279.2


Container 279.3

Birth certificate (1915), 1957

Container 279.4

Calendar, 1986

Container 279.5

'Chair and sofa.' Upholstery samples [leather], undated

Container 279.6

Check (personal blank check from Bankers Trust Company), undated

Container 279.7

City College of New York transcript (1933), 1975

Container 279.8

House. Architectural and elevation drawing, 1955, 1957

Container osb 33

House. Architectural and elevation drawings for kitchen renovation and addition [five drawings], April-July 1998

Container osf 33
'Hugo' [pet dog]. Pedigree certificates, receipts, 1956, 1960


Lease for 31 Grace Court, New York City, July 1942

'Passport,' issued 1960

'Rover.' Sales and shipping receipts for Land Rover vehicle, 1961

'Stationery.' Sheets of blank 'Arthur Miller' letterhead and envelopes, The Misfits envelope, 1960s

Tax forms, 1950, 1956-1957

Painted Portraits, Drawings, Other Art of Arthur Miller


Berg-Victor, Joan. Pencil/pen sketch, undated

Breverman, Harvey. Interior: Studio Group IV (1996) [Miller is depicted in the painting by Breverman]. Letter, photograph and slide of painting, program, 1999


Ellison, Jack. Digitally created portrait of Miller based on a photo by Inge Morath, correspondence, 1990-1991

Freeman, Don. Two sketches of Miller; one in pencil and one in ink, undated

Grausman, Philip. Arthur Miller (1972). Photographs by Inge Morath of Arthur Miller sitting for bust, 1972; Photographs of exhibition, 2004 [sculpture is part of the National Portrait Gallery collection]


Hirsch, Joseph. Photograph of Miller portrait (1955), undated
Letterface (Stockholm, Sweden). Stamps depicting Miller [one has been removed from the sheet], undated

Russell, Jim. Arthur Miller at the Young Vic. Catalogue of paintings, of which this is depicted, for the Garrick / Milne Prize, 2000

Sobol, John. Sketch in ink [photocopies], undated

Viking Press. Ink drawing print of Viking Press authors, including Miller, signed by artist Oscar Liebman. Includes key and signed by some of the authors including Miller, undated

Production Schedules

Polish productions. List of productions dating 1949, 1959-1961

German productions and sales totals, 1980-1984, undated

'Upcoming Productions - Germany,' 1986-1988

German productions dating 1990-1997

Public Events/Appearances/Lectures/Symposia


92nd Street Y, Unterberg Poetry Center (January 1999). Program, 1999


Container 280.1


Container 280.2


Container 280.3


Container 280.4

Arthur Miller Symposium, University of Evansville (1998). Photographs (all but one by Morath), correspondence, flyer, 1998 Pictured in photographs: Miller, Christopher Bigsby, and others

Container 280.5

Arthur Miller's America: Theater and Culture in a Century of Change (University of Michigan symposium, 26-28 October 2000)

Container 280.6

Program, clipping, excerpt from The University Record, 2000

Memory book, 2000

Container osb 4


Container osb 27

Cinema 16, Poetry and the Film: A Symposium (28 October 1953). Speakers included Miller, Maya Deren, Dylan Thomas, Parker Tyler, Willard Maas, and Amos Vogel. Transcript, 1972; Poetry and Film (Gotham Book Mart, 1972), publication, 1972

Container 280.7

Dramatists Guild Symposium

November 1971. Transcription of Miller's remarks regarding establishment of Lincoln Center Repertory Theatre, 1971

Container 280.8


Container 280.9


Container 280.10


Harbourfront Reading Series (Massey Hall, Toronto, Canada, December 1987). An Evening with Arthur Miller

Photographs, 1987 [photographs are mistakenly identified as being from 1988]. Pictured in photographs: Miller, Morley Callaghan, Barry Callaghan, Margaret Atwood, and others

Poster, 1987


Issyk-Kul Forum

First Forum (Kirghizia, USSR, October 1986)

Draft of Miller's Statement, list of participants, photographs [some by Inge Morath], 1986

Soviet Life (May 1987). Whole issue

Fourth Issyk-Kul Forum (Mexico, 1989). Published proceedings (Spanish), 1989


PEN Literary Gala, PEN American Center (2004). Program, email printout, 2004


Conference program, Governor's Reception program where Miller received the Edward Albee Last Frontier Playwright Award, clippings, correspondence, draft of paper presented by Claire Conseison, 1996

Photo album, 1996

Photographs, 1996

Travel itineraries, brochures, correspondence, 1996

Pictured in photograph: Miller, Joyce Carol Oates, E. L. Doctorow, Joe Cuomo

Pictured in photograph: Miller, Frank McCourt, Grace Paley, Peter Matthiessen, Joe Cuomo


Salem Witch Trials Tercentenary [Miller attended in November 1991]


Pictured in photographs: Miller, Morath, Christopher Bigsby, David Thacker, and others

San José State University, Center for Literary Arts. Major Authors Series (1999). Flyer, invitation, 1999


United States Military Academy West Point (May 1970). Photographs taken by cadets, 1970


  Brochure, invitation, 1984
  Clipping, 1984
  Poster (four copies; one unframed)

University of Michigan


University of Pennsylvania School of Arts and Sciences, Dean's Forum (1984). Program, 1984


Publishers' Catalogs

  Methuen (January-June 2000), 2000
  Penguin Classics, 2001
  S. Fischer, Fall 1995
  Signed First Edition Society [includes Miller's photograph], 1988
Spoken Arts Distinguished Playwrights Series. Brochure, 1956

Reilly, Peter [1974 wrongful conviction case]


Case documents and notes, 1976-1978

Clippings, 1974-1979, 1983-1984

Correspondence from the public, 1975-1977, 1984

Sound Recording withdrawals. Enclosures such as programs and tracklists removed from the cataloged sound recordings, undated

Subject files [some of these files were mixed in with correspondence, and if the folder didn't contain any letters, they were removed and filed here]

'Anecdotes.' Clippings, 1954, 1958


FBI. The Nation (18 October 1958). Whole issue about the history of the FBI, 1958


'Israel.' Correspondence, material related to Miller's 1992 visit to Israel and controversy surrounding the Jerusalem Prize, 1989, 1992, 2003


Leitner, Isabella. Promotional material, 1994

Liss, Joseph. Obituary, May 1988

'Of historical interest'

Al 'Hirschfeld drawing.' Appears to be a sheet of Hirschfeld's stationery to which he added additional drawn lines and Miller's address [possibly used as a mailing label], undated

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'Fascism.' Copy of newspaper clipping about the United German Societies of Greater New York meeting held at Madison Square Garden (7 October 1934), correspondence, 1980-1981, circa 1990s

Frank 'Lloyd Wright' [Hawaiian building based on Wright's original design for the Miller home]. Letter, images, 1993, 1996

'William Ireland's Confessions.' Photocopy of 1796 book, undated

'Radomysl.' Letters regarding Jewish cemetery in Poland, 1988, 1993


'Zorach sculpture.' Correspondence, clipping regarding William Zorach's sculpture Young Woman [owned by Miller], American Artist (April 1958) magazine, 1957-1959

**Theater**

Articles, 1999, undated

Duceppe Company Twentieth Anniversary Program [contains photos of Miller productions], 1993

La Mama Experimental Theatre Club. Correspondence, photo of Arthur Miller with member of group, 1977

Programs for non-Miller productions, 1998-2004

**Travel**

Airline tickets, 1956

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'England trip.' Itineraries, correspondence, 1995

'Itinerary of trip-Europe,' 1988

F.M. Dostoevsky Literary-Memorial Museum [Литературно-мемориальный музей Ф.М.Достоевского], St. Petersburg (Leningrad). Poster, undated

Tribute Productions and Seasons

Raven Theatre (Chicago). Flyer, 2004


Flyers, season subscription order form, tickets, 1997-1998

Hot Seats (Fall 1997). Complete issue, 1997


Double-bill production of one-act plays I Can't Remember Anything and The Last Yankee (New York City, January 1998). Production photographs by Inge Morath, company contact list, program, reviews and articles, 1998

University of Iowa Summer Rep '96: An Arthur Miller Festival

Correspondence, flyer, 1996

Poster (two copies), 1996

University of Michigan

As a Student


Student identification card, 1937-1938
Undergraduate diploma, June 1938

Philanthropy

Arthur Miller Award, University of Michigan Club of New York Scholarship Fund. Letter, application and manuscript of 1995 award recipient, 1995


Festival of New Works 2000. Arthur Miller Award for Dramatic Writing. Text of acceptance speech given by David Carley, 2000; Photograph snapshots [removed from small navy blue photo album], 2000

Institute for the Humanities. Development brochure featuring photo of Miller, 1990


School of Music. Prospectus for Arthur Miller Theatre, 2005

'University of Texas'

Exhibition catalogues and brochures from the Harry Ransom Center [Humanities Research Center], College of Fine Arts, 1960-1962

Series IV. Works About Miller, circa 1940s-2005, undated

Subseries A. Scholarly Works, 1949-2005, undated

Belfrage, Cedric. The American Inquisition. Photocopy of entire book (Miller is listed in the Index), 1973

Bergmann, Frank. Arthur Miller. Tearsheets of German article about Miller from Amerikanische Literatur der Gegenwart in Einzeldarstellungen, 1973


Centola, Steven R.

Freedom and Facticity in the Apprentice Plays. Letter with typescript, 1986


Clifford, Beth. The Trial of James Tyrone. Letter with typescript term paper, 1988


Container 299.2

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Container 283.7

Container 283.8

Container 283.9

Container 283.10

Container 283.11

Container 284.1

Container 284.2

Container 284.3

Container 284.4
Crandell, George W. Arthur Miller's Unheard Plea for Jewish Refugees; "Hitler's Quarry." Typescript paper, 1996


Doctorow, E. L. 'The Miller piece.' Faxed copy of typescript article, 1998


Huftel, Sheila

   The Misfits (chapter). Letter with typescript excerpt, 1961

   Whose Brave New World?. Typescript, undated


Kazin, Alfred. "Death of a Salesman": The Pain and The Dream. School paper, 1984

Krohn, Alan. The Source of Manhood in Death of a Salesman. Correspondence with typescript, 1985

Krystal, Henry

The Psychoanalytic (Self-Conscious) Approach to Aggression. Reprint from The Human Side of Homicide, 1982


Lowenthal, Lawrence D. Arthur Miller's Incident at Vichy: A Sartrean Interpretation. Tearsheets, undated

Martin, Robert A.

Arthur Miller: Public Issues, Private Tensions (Studies in the Literary Imagination, Fall 1988). Whole publication


O'Grady, Gerald. Arthur Miller in the Shadows. Typescript inscribed to Miller, 1968

Arthur Miller in the Shadows. Typescript inscribed to Miller, 1968

The Dance of The Misfits: A Movie Mobile. Typescript, undated


Rollyson, Carl. Arthur Miller (Critical Survey of Drama). Tearsheets inscribed to Miller, undated

Ruocheng, Ying. The Moulding of the Character of Willy Loman and Others on the Stage. Typescript, undated; Typescript with edits, undated

Container 286.1

Sata, Masunori

Antinomy in Courtroom Drama and Old Testament Drama. Typescript, undated

Container 286.2

Introduction: The American Drama and Theatre in the Forties. Tearsheets inscribed to Miller, 1977

Arthur Miller's Warning Concerning the American Dream. Tearsheets inscribed to Miller, 1977

American Realism and Arthur Miller's Struggle. Photocopy of book chapter, undated


Container 286.3


Container 286.4

Shivpuri, Jagdish

Modern Drama: a study in methods. Tearsheets, undated

Container 286.5

Siddah 10 (1975). Whole issue


Container 286.6

Siegel, Paul N. Willy Loman and King Lear (College English, March 1956). Tearsheets, 1956

Container 286.7


Container 286.8

Stern, David. Arthur Miller's Conflict with the House Committee on Un-American Activities. High School essay, 1980

Container 286.9

Stern, Marvin. Loyalty Knows No Shame: Two Centuries of Sex, the Military, and the Clintons [has one quote from Miller's play The Price]. Letter, research material, typescript, 1997

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<td>Weinstein, Arnold</td>
<td>A View from the Bridge. Photocopy of book chapter and notes, undated</td>
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<td>Zilboorg, Gregory</td>
<td>The Magic of The Death of a Salesman (Conference of the Michigan Society for Mental Hygiene (11 October 1949). Transcript of speech, 1949</td>
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**Subseries B. Interviews, circa 1940s-2001**

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<td>Miller, Arthur</td>
<td>Page proofs of various interviews or articles about Arthur Miller [some with edits], 1940s</td>
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<td>American Jewish Committee, Oral History Library</td>
<td>Arthur Miller interviewed by Erik Barnouw (13 September 1971). Transcript [recordings available through NYPL Dorot Jewish Division], 1971</td>
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<td>Bigsby, Christopher</td>
<td>Gespräch mit Arthur Miller [conversation during Salzburg Global Seminar]. Proofs of 'short version' and 'complete version' (English), 1997</td>
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<td>British Broadcasting Company</td>
<td>Interview with Miller regarding The Misfits. Letter, 1961</td>
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Elliot, Scott. Arthur Miller phone interview. List of questions, 1997


Hayman, Ronald. Interview with Arthur Miller by R.H. Transcript, 1970


   First proofs, letter, 14 July 1971

   Tearsheets [appear to be missing final pages], 1971

Kennedy Center Honors Oral History Program. Miller interviewed by Mike Wallace. Transcript, 1986

Kubilius, Ausra and Tomas Venclova. Interview with Arthur Miller on His Trip to the USSR and Lithuania (29 March 1986). English transcript, 1986


Politiken (Sweden). Life is About Loving Another Human Being (recorded 26 April 1992). English translation, 1992  Container  287.21


Rischbieter, Henning. Letters with questions, Miller's typed responses, 1969  Container  287.23

Stefanova-Peteva, Kalina. Arthur Miller interview. Transcript draft with edits, 1992  Container  288.1


Unidentified Author. The Last Jews. List of questions with Miller's typed responses, undated  Container  288.2

Arthur Miller Ad-Libs on Elia Kazan (Show, January 1964). Show 'First proof' galley proofs with edits, titled A Show Soliloquy: Arthur Miller Ad-Libs on Elia Kazan, 6 November 1963  Container  gf

Serials


American Theater (May 1986). An Afternoon With Arthur Miller by Mark Lamos. Whole issue, 1986  Container  288.4


The Dramatist (2000). The Playwright and The Journalist by Carol Hall. Whole issue, 2000  Container  288.5


Plays & Players (The United Kingdom, July 1986). Memories of a Salesman by Chive Hirschhorn. Whole issue, 1984


Foreign Language Press

Clippings, 1963-2001
Ungeheuer, Friedel. Dissidenten in Ost und West. Typescript of article (German), circa 1980s

Foreign Serials


EPS (Spain, 16 April 2000). Arthur Miller by Claus Lutterbeck and Sven Michaeelsen. Whole issue, 2000

L'Europeo (Italy, December 1957). Un'ora Fitta Fitta Col Marito Di Marilyn by Oriana Fallaci. Whole issue, 1957

Informations & Documents (France, 1 February 1965). Une Interview D'Arthur Miller; La Convention Réaliste. Whole issue, 1965

le Nouvel Observateur (France, 14 April 1988). La Mémoire Vagabonde by Catherine David. Whole issue, 1988

Max (Germany, July 1995). Arthur Miller, Grosser Literat, Wacher Humanist by Alexandra Lautenbacher. Whole issue, 1995


Der Spiegel (Germany, December 1992). Wer nicht kämpft, ist tot. Whole issue, 1992

Süddeutsche Zeitung


(Germany, 3 August 2001). Doch, einen gibt es noch by Peter Bogdanovich. Whole issue 2001


Subseries C. Educational Materials, 1968-1993


English and Media Centre. Arthur Miller. Teaching packet, 1993
Mosaic Productions. Arthur Miller on "The Crucible." Letter, interview transcript [removed from plastic cover], 1985

Subseries D. Documentary Films, 1978-2002

BBC Radio 4, Another String. Arthur's Seat. Flyer about episode focusing on Miller's wordworking, circa 1980s


Interview transcripts, July 1978

Script [two copies], 1979


Research material. Letter with photocopies of correspondence from John Huston's papers at the Margaret Herrick Library; Photocopies of handwritten script draft taken from Miller's notebook and 'First draft' script from Miller's papers at the Ransom Center, 2001

Letter with advance screening postcard and clipping, 2002

Subseries E. Profile Articles and Clippings, 1947-2005 [originals too brittle to handle are photocopied and are RESTRICTED]

1940s

Clippings [most sent by James Proctor], 1947, 1949 *Original clippings restricted and replaced with photocopies

Cue (7 May 1949). Arthur Miller at Home. Whole issue, 1949

Current Biography (October 1947). Arthur Miller. Whole issue, 1947

Theatre Arts (May 1947). Seven Young Broadway Artists by Virginia Stevens; also include ad for All My Sons and Miller mentioned in articles Broadway Laurels and State of the Theatre, 1949

1950s
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<td>'Controversy' clippings. Topics sorted by Ransom Center archivist: 'Juvenile delinquency film,' Diary of Anne Frank rights, Dostoyevsky, HUAC and Miller's Contempt of Congress charge, passport restriction [includes correspondence, writings], 1955-1956 *Original clippings restricted and replaced with photocopies</td>
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<td>'Marilyn Monroe.' Clippings, 1956-1958 *Original clippings restricted and replaced with photocopies</td>
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<td>'Trial Articles' clippings. Contempt of Congress conviction and reversal by Supreme Court, 1957 *Original clippings restricted and replaced with photocopies</td>
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<td>Argosy (May 1959). Monroe the Magnificent by Joe Hyams. Whole issue, 1959</td>
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<td>The Contemporary Reader (August 1953). Playwriting and Arthur Miller by Edwin Berry Burgum. Whole issue, 1953</td>
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<td>Foreign Language Press clippings, 1950-1951, 1954</td>
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<td>The Freeman (13 November 1950). Arthur Miller's Little Men by Asher Brynes. Whole issue, 1950</td>
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<td>Encounter (May 1957). The Arthur Miller Case by Mary McCarthy. Whole issue, 1957</td>
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<td>Esquire (June 1957). The Trial of Arthur Miller by John Steinbeck. Printed text in whole issue of Esquire, June 1957</td>
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<td>Italiani Nel Mondo (Italy, 10 January 1958). I Siciliani Di Brooklyn E Un Pessimo Drammone by Guglielmo Chillemi. Whole issue, 1958</td>
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<td>Paris Match (France, 29 March 1958). La Revanche de Brooklyn by Guillaume Hanoteau. Whole issue, 1958</td>
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<td>Platea (Argentina, January 1951). Issue dedicated to American theater/Arthur Miller. Whole issue, 1951</td>
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<td>Theatre Arts (January 1950). In a Different Language by Harold Clurman. Whole issue, 1950</td>
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World Theatre (Autumn 1956). The Adaptation of the Novel to the Stage by Erwin Piscator; also include in Index. Whole issue, 1956

1960s

Kadlečková Marta. My Outlook is a Little Different [attributed to Joy Kadlečková]. Tearsheets with letter, 1969


'Politics' clippings, 1965, 1968-1969


1970s


International Theatre Informations (Spring 1971). International Message by Pablo Neruda. Whole issue, 1971


Wai Guo Xi Ju Ziliao (China, 1979). Whole issue, 1979

1980s
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<td>Magazine Littéraire (France, April 1988). Le conte americain d'Arthur Miller by Anthony Burgess. Whole issue, 1988</td>
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<td>292.3</td>
<td>National Geographic (May 1983). Brooklyn: The Other Side of the Bridge by Alice J. Hall. Whole issue, 1983</td>
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<td>The Pennsylvania Gazette (December 1984). A View From The Playwright. Whole issue, 1984</td>
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<td>292.7</td>
<td>Télé 7 Jours (France, 9 April, 1988). &quot;J'ai connu Marilyn moitie reine mitie enfant perdue&quot; by Patrick Lefort. Whole issue, 1988</td>
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<td>292.8</td>
<td>Téléstar (France, 4 April 1988). Pour Arthur Miller, Marilyn s'etait mise a faire la cuisine by Pierre Serval. Whole issue, 1988</td>
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1990s

General clippings, 1990-1999

Foreign Language Press clippings, 1991-1999


The Independent Magazine (5 March 1994). The Chill Factor by Christopher Bigsby. Whole issue, 1994


The Times Magazine (United Kingdom, 17 June 1995). Works in Progress. Whole issue, article clipping, 1995

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x-jagd96 (Germany, 1996). Arthur Miller, author unknown. Whole issue, 1996

2000s

General clippings, 2000s

Foreign Language Press clippings, 2000s

Blacklisted: Movies by the Hollywood Blacklist Victims (Germany, October 2000). A Snitch in Time by J. Hoberman [article is in English, most of the magazine is in German; quote from Miller is included in article]. Whole issue, 2000

Literary Cavalcade [Scholastic] (March 2002). Arthur Miller; Attention Must Be Paid, A Special Issue Devoted to an American Master. Whole issue, 2002

The Nation (13 June 2005). Kushner on Miller by Tony Kushner. Whole issue, 2005


The Sunday Times Magazine (United Kingdom, 28 September 2003). Miller Tells His Tale by Harry Benson. Whole issue, 2003

Publicity. Advertisements using Miller's image or reference to his work, circa 1980s-1990s
Series V. Photographs, circa 1910s-2002, undated

Subseries A. Childhood, Early Life, and Family, circa 1910s-circa 1960s

Isidore and Augusta Miller, 1910s-1950s

Arthur, Kermit, and Joan Miller, 1920s-1940s

Joan Miller portraits by Marcus Blechman [one inscribed to Arthur], circa 1930s

Miller at the University of Michigan, 1933-1936

Library of Congress Recording Laboratory, Southern Dialects. Photographs of: African-American men, Wilmington, NC; Foundry worker, Greensboro, NC; Miner in Central North Carolina; Family waiting for miner husband to come out of mines in North Carolina, 1940

Theatre Guild. Miller and radio actors, circa 1940s

Arthur and Mary Miller, circa 1930s-1940s

Arthur Miller, circa 1940s-1950s

Arthur, Mary, Robert and Jane Miller, 1940s-1960s

Miller Family and other relatives; including Isidore and Augusta Miller, circa 1950s

Unidentified family, circa 1940s-1950s

Subseries B. Photographs of Miller by Inge Morath, 1960-2002

Portraits of Arthur Miller in Roxbury on the farm, workshop, writing studio, etc.

1960

1961

1962

1963; with Elia Kazan; with Elia Kazan and Bob Whitehead
1964; with Ralph Ellison and William Styron

1966; with William Styron and others

1968

1969; with Jerzy Kosinski, Rebecca Miller, Morath; Others

1970

1971; with Robert Whitehead, Zoe Caldwell, Rebecca Miller

1972

1973; with Janet [?] and Natalia Murray

1974

1976

1977; with Andrei Voznesensky

1978

1980

1981

1984

1985

1987; with a group of Russian actors, Colleen Dewhurst, Pete and Molly Gurney, Honor Moore

1988; includes negative

1989

1990; with Rebecca Miller and others

Container 294.5, osb 19

Container 294.6

Container 294.7

Container 294.8

Container 294.9

Container 294.10

Container 294.11

Container 294.12

Container 294.13, osb 19

Container 294.14

Container 294.15, osb 19

Container 294.16, osb 19

Container 294.17, cold storage

Container 294.18

Container 294.19
1991
1994
1995
1998

Undated, circa 1960s-1990s; one with Kay Brown [?]

2002; Miller sitting at a table [removed from engraved frame 'The Crucible, Virginia Theatre, March 7, 2002' housed in osb 48]

Portraits of Miller in other settings [often with others]

1962; with Joe Rauh

1963; with Tyron Guthrie and unidentified man; with Alexander Calder

1964

1965; in Russia with Ilya and Ljuba Ehrenburg and Natasha Stoli_____[?] 

1966; with John Updike and Yevgeny Yevtushenko; with Alec Guinness and Merula Salaman; with Pablo Neruda

1967; in Russia with Yuri Lyubimov; with Viktor Rozov

1968; with Alexander and Luise Calder, Bill Talbot, and Rebecca Miller in Calder's Kitchen; with William Sloane Coffin and Stephen Minot at Vietnam Anti-War Protest (New Haven, CT); with Louis Untermeyer (circa 1968)

1969; at Robert Osborn's home

1970; with Morath, Rebecca Miller and others in Thailand, at Noh Theatre (Tokyo, Japan)

1971; with Bob Whitehead, Zoe Caldwell, and Rebecca Miller at the Whitehead's

1972; with Heinrich Böll

Container osb 19

Container 294.20

Container 294.21, osb 19

Container 294.22, osb 48

Container 295.1, osb 19

Container 295.2

Container 295.3, osb 19

Container 295.4, osb 19

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Container 295.11
1974; with Werner Morath; with Charlotte Salisbury and Olga Carlisle at the Salisbury's

1979; with Professor Kenneth Rowe and Bob Martin at the University of Michigan

1980; with "Titi" [Mathilde Morath] and Abe and Patti Dumas; with unidentified men

1982; with Leo Lehman [?] at anti-nuclear march; with Harrison Salisbury

1985; with Bella Akhmadulina and Boris Messerer, Andrei Bitov, and sister of Anatoly Sharansky

1987; with Chelsea Hotel manager Stanley Bard; with Monika Schöller and Fred Jordan; with Bella Akhmadulina; with Eli Wallach and Milton Gordon [?]

1988; with Karel Reisz

1990; with actor Tom Slocum [?]; with Sam Cohn

1991

1993

Undated; with Derek Walcott and Sigrid Nama

Portfolio: 'Arthur Miller Portraits 1960s-2000s.' Many are duplicates of above photographs or photographs filed with productions. Included in photos are Rebecca Miller, Robert Miller, Isidore Miller, and many of Miller's professional and personal associates, events, etc.

Portfolio: 'Arthur Miller, Photos by Others, Timebends 1960s-2000s.' Some 8x10 prints and 5x7 prints of Miller considered or used in Timebends; many are duplicates of above photographs or photographs filed with productions

Portraits of Family

Miller, Isidore, 1961

Miller, Jane and Rebecca, 1967

Miller, Robert


1970s [with Jessica and Erica Miller, Ken Kesey's house]  Container 296.10

1996  Container 296.11

Assorted

'Arthur Miller' [collected and used for possible project(s)]. Digitized and photocopied prints [most taken by Morath], tearsheets, notes, undated  Container 298.18

Wallet-sized photos of Miller by Morath, Rebecca Miller as a child, notes, business card, circa 1960s  Container 298.19

Subseries C. Photographs of Miller by Other Photographers, circa 1940s-circa 2000s

Portraits of Miller

Arnold, Eve. Portrait of Miller, undated  Container 296.12

Berg, Paul. Portraits of Miller, circa 1950s  Container osb 20

Bernstein, Daniel. Portrait of Miller, circa 1960  Container 296.13

Borea, Raimondo. Portrait of Miller and Raf Vallone, 1961  Container 296.14

Brenner, Frédéric. Portrait of Miller, circa 1990s-2000s  Container osb 32

Cabe, Brig (Washington Star). Portrait of Miller, 1980  Container 296.15

Cartier-Bresson, Henri. Portraits of Miller, Morath and Rebecca Miller 1961, 1963  Container osb 20

Caruba, Alan. Portrait of Miller, 1971  Container 296.16

Clark, Nobby. Portrait of Miller autographing Timebends, 1987  Container osb 28

Darby, Eileen. Portraits of Miller and Elia Kazan, circa 1950s  Container 296.17
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<th>Photogapher</th>
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<tr>
<td>Davidson, Bruce</td>
<td>Portraits, contact sheets of Miller, Morath and Rebecca Miller [includes an invoice, 1961 1962], 1965-1966</td>
<td>osb 20</td>
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<tr>
<td>Dimmitt, Benjamin</td>
<td>Portrait of Miller and Allen Ginsberg, 1994</td>
<td>297.1</td>
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<tr>
<td>Eisenstaedt, Alfred</td>
<td>Portraits of Miller, Morath, 1975</td>
<td>297.2</td>
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<td>Fink, Larry</td>
<td>Portrait of Miller, Morath, and dog, circa 1970s</td>
<td>297.3</td>
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<tr>
<td>Frissell, Toni (Vogue)</td>
<td>Portraits of Miller, Morath, Rebecca Miller, and others, 1972</td>
<td>297.4</td>
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<tr>
<td>Gahr, David</td>
<td>Portraits of Miller and Kay Brown, Miller and Robert Miller, 1956</td>
<td>297.5</td>
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<tr>
<td>Ginsberg, Allen</td>
<td>Self-portrait of Miller, Ginsberg, and William Gass in Vilnius, Lithuania, 1985</td>
<td>osb 20</td>
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<td>Goldenburg, Morton H.</td>
<td>Portrait of Miller, 1972</td>
<td>297.6</td>
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<td>Handler, Esther</td>
<td>Portraits of Miller, circa 1940</td>
<td>297.7</td>
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<tr>
<td>Harbutt, Charles</td>
<td>Portraits of Miller, Morath, Rebecca Miller and others, 1972</td>
<td>297.7</td>
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<tr>
<td>Harris, Brian (The Independent-London)</td>
<td>Portraits of Miller, Morath, circa 1980s</td>
<td>osb 32</td>
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<tr>
<td>Harris, Martin</td>
<td>Portrait of Miller, negative, circa 1944-1945</td>
<td>297.8, cold storage</td>
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<td>Hartmann, Erich</td>
<td>Portrait of Miller, 1960</td>
<td>osb 20</td>
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<tr>
<td>Hauser, V. Tony</td>
<td>Proofs of portraits of Miller [includes letter], portraits, 1978</td>
<td>297.9, osb 32</td>
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<td>Johann, Susan</td>
<td>Portraits of Miller, 1997</td>
<td>osb 20</td>
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<tr>
<td>Jonas, Gilbert</td>
<td>Portrait of Miller, Paul Newman and others at Democratic Convention, 1968</td>
<td>297.10</td>
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<tr>
<td>Kosinski, Jerzy</td>
<td>Portraits of Miller, Morath, Rebecca Miller, and others, 1969, 1971, 1974</td>
<td>297.11</td>
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</table>
Kubota, Hiroji. Miller, Morath, and Rebecca Miller, 1974

Lubianitsky, Leonid D. Portrait of Miller, circa 1990s

McDowall, Roddy. Portrait of Miller, 1989

Messer, Helaine. Portrait of Miller, circa 1970s

Mulas, Ugo. Portraits of Miller, Morath, Rebecca Miller, 1963 or 1965

Muñoz, Eduardo. Portraits of Miller in Pamplona, Spain, 1997

Newman, Arnold. Portraits of Miller, 1947-circa 1948

Pallottelli, Duilio. Portraits of Miller, Morath, circa 1969-1970

Porter, Allan. Portraits of Miller, circa 1960s

Riboud, Marc. Photo of Morath, Miller in Roxbury, 1978

Ripps, Robert A., Portrait of Miller and Nick Hytner, 1997

Roselli, Auro. Portrait of Miller, 1955; Photograph and color transparencies of Arthur, Mary, Jane and Robert Miller, circa 1957

Royal National Theatre. Portrait of Miller, circa 1990s

Scarano, A. Vincent. Portrait of Miller, 1979

Schade, Edith Royce. Portrait of Miller, circa 1980s

Schapiro, Steve (Life Magazine). Portrait of Miller, 1964
Schatt, Roy. Portraits, contact prints of Miller, Augusta Miller, Tennessee Williams, Marilyn Monroe, and others [with correspondence, 1993], 1955

Schatz, Arthur (Life Magazine). Portraits of Miller, Morath, 1977

Sheron, Georgia. Portrait of Miller and man on tractor, 1984

Sirdofsky, Arthur. Portrait of Miller and Morath, circa 1970s

Stock, Dennis. Portraits of Miller, Morath, 1960


Strauss, Harold. Portrait of Miller, circa 1968

Takahashi, Junichi. Portrait of Miller, circa 1990s-2000s

United Press International (UPI). Portraits of Miller, Morath in Roxbury, 1977

Valente, Alfredo. Proofs, portraits of Miller, circa 1950s

Vukovits, Martin. Miller and Morath in Vienna, Austria, 1992

Weiner, Dan. Portraits, negative of Miller, 1952, 1956; Portrait of Miller, Boris Aronson, and Kermit Bloomgarden, circa 1953-1956; Partial contact sheet of Robert Miller and others, circa 1950s

Whitehead, Robert. Portrait of Miller, 1967

Unidentified Photographers

Arthur Miller, 1950s-2000s

with Inge Morath and Daniel Miller, 1997
with Sean Connery and unidentified woman, 1965

with Marilyn Monroe, circa 1956-1961

with Zero Mostel[with letter from U-M Productions], 1967

Appearances, Events, Awards [some unidentified]

1960s; included in photographs: Miller, Morath, Yevgeny Yevtushenko, and others

1970s

1980s; included in photographs: Miller, Morath, Cao Yu, Andrei Voznesensky, Christopher Bigsby

1990s; included in photographs: Miller, Morath, Shimon Peres, Amos Oz, and others

2000s; Cuba; included in photograph Morath, Fidel Castro, Gabriel García Márquez

Travel

1961; Miller and Whitehead families in Virgin Islands taken by Robert Whitehead

1962; Miller, Morath returning from Europe on Cunard's Queen Elizabeth

1977; Miller, Morath in Israel

1978; Miller, Morath in China

Snapshots

1970s; Miller, unidentified

1980s; exhibition of Miller's production posters; with Oleg Tselkov, Ezio and Paola Gribaudo; with Peter Ustinov, Tschingis [Chingiz] Aitmatow, Augusto Forti, and others

1990s; family snapshots and negatives at Roxbury farm; with Christopher Bigsby at Roxbury farm; with Werner Morath at Costco; with Yevgeny Yevtushenko

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Container 298.12
Container 298.13
Container 298.14
Container 298.15,

cold storage
Subseries D. Other Photographs, 1948, 1980s-1990s, undated

Brown, Kay, 1948  Container 298.16

French posters about Julius and Ethel Rosenberg, circa 1980s  Container osb 20

Wehde, Dieter W. Portrait of unidentified family and children at Roxbury [Miller is not in photo], 1998  Container 298.17

Unidentified man standing in front of bust statue, circa 1950s  Container osb 28


Unidentified photo. Men playing cards, sitting on bed. Photograph by Inge Morath, undated

Unidentified photo. Russian cast of unidentified production, 1990
Series VI. Works by Others, 1938-1997, undated

'Articles of Interest'

'Carma Hinton.' Articles regarding documentary "The Gate of Heavenly Peace" directed by Hinton and Richard Gordon, 1997

'Conrad's Influence on Modern Writers (Twentieth Century Literature, summer 1990).' Tear sheets sent by Jeffrey Myers, 1990

'Father Coughlin-Fascism.' Correspondence from Donald Warren containing book proposal and play outline about Father Charles E. Coughlin, 1984

'Fritz J. Raddatz: re: neo-conservative intellectuals.' Letter (German) and essay by Jason Epstein (English), 1985

Harold 'Pinter on Nicaragua.' Photocopy of "The US elephant must be stopped" (The Guardian, 5 December 1987), 1987

'In Turkey, a Gain for Rights.' New York Times articles sent to Miller by Helsinki Watch, 1985

'Lillian Hellman.' Photocopied articles sent by Joe Rauh, 1986

'PEN: letter to the editor NY Times by F. FitzGerald and R. Styron, re: review of Do Not Enter.' Copy of John Corry's review, letter from PEN American Center mentioning Arthur Miller, 1987

'Tax Law (Time, 4/88).' Tear sheet of Time article "Write-Off Erased" quoting Miller regarding 1986 Tax Reform Act, 1986

William 'Styron, article about (Houston Chronicle) 4/88.' Clipping, 1988

Vaclav 'Havel.' Articles regarding Havel that cite Miller; one sent by Ronald Brownstein, 1990

'Special Effects by A. R. Gurney.' Typescript sent by A. R. Gurney ("Pete"), undated

Ackerman, William F. The Real Minesweeper Story. Typescript, 1987 [in 'All My Sons' folder of correspondence]

Belfrage, Cedric. The American Inquisition. Photocopy of entire book (Miller is listed in the Index), 1973

Blake, James. Night Music. Short story draft, undated
Miller, Arthur, 1915-2005

Manuscript Collection MS-02831


Geertz, Clifford. Blurred Genres: The Refiguration of Social Thought (The American Scholar). Photocopy of text, undated


Klima, Ivan. The Unexpected Merits of Opression [sic]. Typescript, circa 1980s

Oz, Amos. Crusade (Commentary, August 1971). Photocopy of text inscribed to Miller, 1971

Pinter, Harold

A Play and its Politics: A Conversation between Harold Pinter and Nick Hern. Interview typescript, third draft, 1985

A Speech of Thanks (privately printed for Faber and Faber). Booklet inscribed to Miller, 1995

Rauh, Joseph L., Jr.

Nomination and Confirmation of Supreme Court Justices, Lecture in Honor of Judge Frank Coffin, University of Maine School of Law (1992) [Delivered posthumously by wife, Olie Rauh, and his son, Michael Rauh]. Typescript (photocopy), 1992

A Personalized History of the Supreme Court from Roosevelt to Bush, Regents' Lecturer, University of California, San Diego (1990). Typescript (photocopy) inscribed by Rauh, 1990

The Privilege Against Self-Incrimination from John Lilburne to Ollie North (Constitutional Commentary, Summer 1988). Tear sheets, 1988


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<tr>
<td>Science and Poetry in Ghosts: A Study in Ibsen's Craftsmanship.</td>
<td>Springhorn, Evert</td>
<td>Photocopy printed text from Scandinavian Studies, 1979</td>
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<td>When Government Fails: some thoughts inspired by September 11</td>
<td>Stern, Marvin</td>
<td>Tearsheets inscribed to Miller, 2003</td>
<td>Container</td>
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Series VII. Notebooks and Journals, 1940-2004

'The Bankok [sic] Star / The Bridge Around the World.' Contains journal entries; Dinny and the Idols; Questions for a Rightist; The Bankok [sic: Bangkok] Star; When Tomorrow Comes; Memory of Two Mondays; The Bridge around the World; Cross Country; Movie Mag., 1940 RESTRICTED

'5 All My Sons Working Notebook.' Contains journal entries; notes and ideas for projects; jottings about Illusion to Reality by Christopher Caudwell, visiting North Carolina; The Stupid Ones (poem?); Things I Cannot Forget; Where the Talc is Made; Notes and dialogue for what became All My Sons, 1941

'September Isle.' Contains September Isle; The Senators; thoughts about The Waste Land; untitled poems, circa 1940s RESTRICTED

'Fragmentary Things / Notes on Plays, finished and unfinished.' Contains The Half-Bridge; You Dare Not Despair; journal entries about brother Kermit's departure for WWII; The Plot to Buy Germany: A Century For Sale; The Man Who Had All the Luck; All My Sons; Mike, Ox [In the Icicles by Morning]; I, The Motorman; Song For a Friend Who Died by Moors; note about Ralph Neafus (2001), 1948, 2001, undated RESTRICTED

'3 Salesman Notebook, The Novel.' Contains Death of a Salesman, personal jottings, sketch for 'An Italian Tragedy' [A View from the Bridge], 1948, undated

'35, Diary-Private, May 1, 1949.' Contains personal jottings; Her Victory; about Jack Doyne; The Hook; journal entries about marriage [segment torn out]; description of dreams, 1949-1950 RESTRICTED

'40 Hook Notes.' Contains Rebel; untitled poems; The Hook; Norm's Play, circa 1950s

'The Price & Diary / 'View.' Contains personal jottings; The Price, 'Italian Tragedy' [what became a View from the Bridge]; Journal entries about marriage, women, politics, writing; descriptions of dreams, circa 1949-1951 RESTRICTED

'We'll See-II' / 'Early stage evolving into Price.' Contains The Price, circa 1950-1951 RESTRICTED

'II, Begun March 1, 1951' / '(Quentin) (Forerunner of Price).' Contains The Price, circa 1951 RESTRICTED

'39' / 'Act I' / 'Crucible '52 (?)' / 'Price-Early.' Contains The Crucible; 'Italian Tragedy' [A View from the Bridge]; The Atomic View; On Critics; The Demagogues; The Creation of the City; The Convulsion; The Price; The Seizure; Country Night; The City's Prayer; Coins and Speeches; untitled poems; sketches; note by Inge Morath (1970); note to Marshall from Miller, 1952-1953, 1970

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<tr>
<th>Container</th>
<th>Notes, ideas, dialogue, drafts for Crucible (play), undated</th>
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</table>
'1958.' Contains Music for the Deaf [precursor to The Price and After the Fall]; I Don't Need You Anymore; The Misfits; notes regarding 'Delinquency meeting;' notes about Doctor Zhivago; the meaning of suicide in Death of a Salesman; After the Fall; personal reflections; untitled poem, 13 December 1958-16 May 1959

'1959' / 'After the Fall' / 'Mick's testimony scene' / 'On de Tocqueville' / 'On a funeral in Bed-Stuy' / 'Crime & Punishment' / 'Music for the Deaf (cont., Nov 59).' Contains 'On Ideology;' After the Fall; 'Crime and Punishment;' Music for the Deaf (precursor to The Price and After the Fall); Rojas story; Isolate; On Finding the Old Photographs; untitled story and poem; personal jottings, November 1959-September 1960

'After the Fall, etc.' Contains journal entries regarding separation from Marilyn Monroe and relationship with Mary Slattery and Inge Morath, his mother's death; personal jottings, including Prayer for the Dearly Troubled; After the Fall; Rojas story; Snowfall, November 1960-June 1961

'Bomb play' / 'Verses' Contains personal jottings; Suffering; Country Night; untitled poems; precursor to The Price and After the Fall, June 1961

'Miller Tree Farm Journal' (mostly blank). Contains jottings, planting notes, sales figures, 1961-1969

'Fall' 'End Aug 3, 63.' Contains After the Fall, April-August 1963

'Fall' 'Begun Aug. 18, 63.' Contains After the Fall, August-October 1963

'Fall.' Contains After the Fall; The Man Who Had All the Luck (film); September 1962-March 1963

'Important book' / 'Vichy' / 'Fall movie I' / 'Auschwitz' / 'Greek notes' / 'Russian notes' / 'Play notes.' Contains Rojas; jottings; draft of letter regarding production date; notes regarding Frankfurt Auschwitz trials; notes regarding Italian production of After the Fall; 'Delphi and Power', The Hypocrits (play), 'UN Story / The Last Army,' Incident at Vichy; After the Fall (film); notes about Russia; draft of letter to President Johnson; On Heroism; The Creation, January 1964-March 1965

'II Fall screenplay.' Contains thoughts 'after seeing Crucible;' The Crucible; 'Times piece - Of Time and Place'; After the Fall (film); 'View piece;' untitled poem; 'Speech Yugoslavia'; journal entries regarding play writing, April 1964-April 1965, undated
'Sixties' [removed from three-ring binder; appears to be in reverse chronological order, but jumps around]. Contains unidentified works, PEN conference (Yugoslavia) work, The Critic; Friends; Abel in Yugoslavia; All About Money; Chevalier; 'B. Rose;' Music for the Deaf; 'Heartbeat play' / 'At Large;' reflections of 'Rojas story;' 'Paranoia;' 'Morton as social example;' 'On Power;' 'An Oedipus comedy;' 'A Secret Insurance Society;' 'A play about time' / 'Losing fear;' untitled poems; 'On the three nation border' / 'On the Three Frontiers; 'The Love Drug;' 'Tragedy, etc.;' 'The King's Mistake;' 'Robert Lowell Arrives;' untitled essay about the Vietnam War, theatre addressing criticism of racism in William Styron's Nat Turner, the Paris Peace Talks, and the Connecticut Democratic Party Convention); Amsterdam Trip (essay); 'Notes on Brecht;' 'Style example;' 'The Hotel;' 'The Delegate: A Story of a Political Man;' 'Return from McCarthy Campaign' / 'McCarthy-Kennedy debate;' 'The De-Artistification of Theatre;' 'A Speech on This War'; jottings; clipping about pacifists; journal entries about politics and Vietnam War, Daniel's birth and coincidences; dream description; notes from Woodbury Democratic Delegates meeting; On This War, August 1964-August 1969 RESTRICTED

'1967-68' / 'Amsterdam' / 'Russia' / 'Reilly.' Travel journal that includes thoughts and observations about people, places, local politics, notes written in hotel in case of bug ('Soviet Georgia '60s,' 'Views from the Air' [Amsterdam], 'Geneva'); contains untitled play; 'Power;' 'McCarthy campaign;' After the Fall (film); 'The Isolated Imperfection;' jottings; draft of letter to Carlos [Fuentes]; 'Reilly' (notes about police interrogation of Peter Reilly), September 1967-October 1968, July 1974 RESTRICTED

'History Play' / 'Clock.' Contains The American Clock historical research; notes about Vietnam War, juvenile gangs, and sublimation; unidentified plays; 'The Burning of Villa Guelia;' 'Notes for Convention Piece;' jottings; reflecting on [Konrad?] Lorenz's writings; travel journal that includes thoughts and observations about people, places, local politics, as well as project ideas (London, Prague, Rome, other cities); dream description about Marilyn Monroe; loose note at back includes research for The American Clock, August 1968-October 1972 RESTRICTED

'Montezuma' / 'Cambodian diary' / 'Perez play scene' / 'American Clock' / '1969-70.' Contains Montezuma; 'Report from China;' 'The American Clock;' Travel journal of visit to Cambodia, Thailand, August 1969-June 1970 RESTRICTED

'Hard Times' / 'Behind the Times.' Contains Behind the Times; The American Clock; 'Are You Coming Home?;' jottings; The Last Yankee; Narrowing Down, August 1969-July 1970 RESTRICTED

'Journal-Sept 73' / 'Archbishop (Finish May 12 '76).' Contains journal entries; The Archbishop's Ceiling, September 1973-December 1975

'American Clock (IInd) July 6/70.' Notes and drafts for The American Clock (play); Roxbury Garage (dialogue). 3 August 1970-January 1971 RESTRICTED
'1st Creation book /A Piece of String (American Clock) (3rd) Feb. 10/71.' Notes and drafts for: The American Clock (play); The Creation of the World (play); The Fog (poem). 19 February-2 August 1971 RESTRICTED

'Creation (2nd Bk.).' Notes, dialogue, and drafts for The Creation of the World (play), August-October 1971; draft of letter to Robert Whitehead, 10 October 1971 RESTRICTED

'Creation revision plus other stuff…Up From Paradise revisions…'. Contains Creation of the World and Other Business; 'Re: My Times Review of In Hiding;' journal entries about Marilyn Monroe, events and thoughts, about Norman Mailer's book about Marilyn Monroe and letter draft; notes about The Last Yankee; 'Fall adaptation;' 'Introduction to Misfits;' Rojas story; notes re: Joseph Brodsky; December 1971-February 1975 RESTRICTED

'Arthur Miller.' Contains journal entries about Norman Mailer's book about Marilyn Monroe, events and thoughts; 'Russian piece;' 'For Michigan;' notes about The Last Yankee and Hard Times; 'Re: Klieg's Escape;' Creation of the World and Other Business; untitled poem; After Czechoslovakia; addresses, August 1973-January 1974 RESTRICTED

'Paradise revisions' / 'Limited Hang Out notes' / 'Russian Paradise' / 'Reilly' / Finished Sept 3 '74.' Contains journal entries about works, events, travels; untitled poems; Up From Paradise; Ode to Spring; Rojas story; notes about the Peter Reilly case; The Limited Hang-Out;' 'Charlotte;' rehearsal schedule, January-September 1974 RESTRICTED

'Kroll (much),' 'Sept. 3/74-June 23/75 Creation, Fine-Kroll.' Contains Clara; The Creation of the World and Other Business; dream description; journal entries; Playing for Time; On [Brooks] Atkinson (for his 80th birthday tribute dinner); Albert Anastasia; untitled poem (The house I dreamed of…); essay about the relevance of democracy to the Arab-Israeli conflict, 'Auto Bio;' ‘Stuff / Bio.’ (autobiographical stories and anecdotes); Up from Paradise; notes on the Peter Reilly case; thoughts on Tennessee Williams' Cat on a Hot Tin Roof, productions of All My Sons and Death of a Salesman, and Luis Buñuel's Phantom of Liberty; Small Tortures; Mrs.----; remembrance of James Dean and the casting of A View from the Bridge, September 1974-June 1975, October 1975. With loose pages of Miller's thoughts on Clara after rereading notebooks, 1983, 1985 RESTRICTED

'Kroll and diary, x re. Untermeyer / story Top Model / Also with homicide cops, Harlem re. Reilly.' Contains Up from Paradise; Top Model (story about a model contemplating suicide); Introduction to Death of a Salesman; 'Memoir – Ralph Neaphus' 'Bio.;' Clara; 'On Salesman' and Brendan Gill's review in The New Yorker; Introduction to The Theatre Essays of Arthur Miller; On Turning Sixty; The Love Drug; Song (poem); essay about killing flies and political history; [Louis] Untermeyer; In the Country; untitled poem (Why suddenly…); journal entries; thoughts on Saul Bellow’s Humboldt’s Gift, E. L. Doctorow's Ragtime, and Jerzy Kosinski's Cockpit; notes on meeting with Harlem homicide detectives,
'The Other Life / 70’s.' Contains journal entries; memo on Vanessa Redgrave Visit; The Revolutionary Actress (poem); comment on William Sloane Coffin; comment about Hamlet; Penny Song (poem); The Archbishop's Ceiling, including Notes on Final Revision; dream descriptions; Getting Harry; Finishing the Picture; notes on the Murray Gold case; Playing for Time; The Love Drug; notes on Jiri Mucha; notes on Aleksander Solzhenitsyn; Fame; Up from Paradise; corkish [The Turpentine Still]; Gig Young/Stewart and Gretie (dialogue); Edwin’s Letter to His Dead Psychiatrist; Behind the Times; Bernie (also titled Rage); The Ride Down Mt. Morgan, 1976-1980 [removed from binder] RESTRICTED

'Bio.-important 70’s.' Contains journal entries; letter to George; essay about Israeli distrust; autobiographical remembrance of a salesman with a wooden leg; autobiographical remembrance of Miller's father asking for financial help; autobiographical draft about Miller's mother; notes on Marilyn Monroe; thoughts on the death of John Bianci and the Peter Reilly case; thoughts on Reza Baraheni; 'Final Relinquishment' notes on The Archbishop's Ceiling; thoughts on Alexander Caldwell's death, 1976, 1978, undated [removed from binder] RESTRICTED

'Notes Taken in China, Oct. '78 (Basis of Chinese Encounters).' Contains notes and journal entries about China, September-October 1978 RESTRICTED

'China Notes (Also others).' Contains Death of a Salesman, including notes on the British National Theatre production and notes on a man striving with the image of his father); Chelsea Hotel (about Stanley Bard); Behind the Times, or Caroline's Dream (also titled Caroline's Night); Bernie (An Accidental Life); The Ride Down Mt. Morgan; Playing for Time; The Archbishop's Ceiling (Jiri Mucha); Up from Paradise; journal entries; Gig Young's death by suicide; thoughts on Sam Shepard's Buried Child, Ingmar Bergman's Autumn Sonata, Stephen Sondheim's Sweeney Todd, Ernest Hemingway's A Moveable Feast, and Bernard Malamud's Duban's Lives, October 1978-December 1979 RESTRICTED

'1981-1991,' '0’s.' Contains The Ride Down Mt. Morgan; Bernie; Little Histories (account of conversation with a physicist-engineer at Phillips Petroleum); Some Kind of Love Story; In Praise of Entering (poem); American Clock (play and Introduction); Creation of the World; re. Louis Untermeyer (poem); essay on capitalism, oil company drilling, and conservation; The Pope is shot in St. Peter's Square (poem); untitled poem (California is bodies and cars moving…); Kroll's Time [Clara]; comment on Susan Sontag’s speech; Muriel Mauer and Malcolm Cowley (dialogue); journal entries; thoughts on Elia Kazan and Clifford Odets; travel (Egypt, Paris, Venezuela, London); dream description; Diary of a Dead Writer, 1980-1982 [removed from binder] RESTRICTED
'1981-1990.' Contains The Ride Down Mt. Morgan (play and novella); Finishing the Picture; essay about buying a John Deere tractor and Japanese control of manufacturing; untitled poem (Time is such a quirky carver…); Presence; autobiography drafts about Lillian Hellman, Jed Harris, and McCarthyism; Clara; notes for unidentified story about a man named Hans pursuing a woman; Woman of the Sixties (monologue); Kantorowitz; Some Kind of Love Story (film, Everybody Wins); The Man Who Had All the Luck; A Vision (satire); essay about a visit to Grenada, January 1988; The Bare Manuscript (film); Nice People (story); journal entries; thoughts on the film Missing, Athol Fugard's play Master Harold…and the Boys, Jean Stein's book Edie: An American Biography, the films Tootsie and Sophie's Choice, David Mamet's plays Edmond, Glengarry Glen Ross, and Speed the Plow, the film Iphigenia, Amos Oz's book In the Land of Israel, Milan Kundera's book The Unbearable Lightness of Being, David Mamet's play Edmond, and other works; thoughts on William Styron, Allen Ginsburg, Jim McCarthy, HUAC, Lillian Hellman, Jed Harris, and Dustin Hoffman in All My Sons; the death of George Kupchik; travel (England, Grenada, Egypt, Colombia, Berlin, PEN Congress in Budapest); dream descriptions; story ideas; letter to Ed [E. L.] Doctorow, 1981-1990 [removed from binder] RESTRICTED

'Early undated memo pad (1940s?).' Contains contact information; jottings; travel (Italy, France), undated RESTRICTED

Untitled notebook. Contains contact information; jottings; Paris Peace Talks telegram; notes on the Peace Talks; notes on Ann-Margret and After the Fall; thoughts on Norman Mailer's biography of Marilyn Monroe; The Last Yankee; Creation of the World (including list of actors), July 1968, 1971, June 1973, undated RESTRICTED

'Reading Tour for Timebends,' 'Bled Notes '67 [1965].’ Contains contact information; journal entries, including reading tour of Timebends (London, Los Angeles, Cleveland, Berlin, Paris, Chicago, Los Angeles, San Francisco, Luxembourg, London); autobiography, including notes about the 1965 PEN meeting in Bled, Yugoslavia; Everybody Wins; thoughts on Tengiz Abuladze's film Repentance, Fellini, and Luis Buñuel's film Tristana, 1987 RESTRICTED

Untitled notebook. Contains The Ride Down Mt. Morgan; contact information; jottings, including note about speaking of Marilyn Monroe; journal entries; travel (Paris, London); dream description, May 1989, undated RESTRICTED

Untitled notebook. Contains journal entries; travel (Dallas); untitled poem (I cannot find a god to believe in…); jottings; contact information (mostly in Inge Morath’s hand), February and June 1991, undated RESTRICTED

Untitled notebook. Contains notes on Egypt, Israel and Lebanon; notes on PEN's Freedom-to-Write Committee and Charles Rembar's letter to Yitzhak Shamir; The Crucible; William Ireland's Confession; The Ride Down Mt. Morgan; The Man Who Had All the Luck (Introduction); jottings and contact information, 1988, 1996, undated RESTRICTED
Untitled notebook. Contains jottings about computer issues; Why They Hate Us; journal entries; travel (Ireland); thoughts about Greene on Capri: A Memoir by Shirley Hazzard; Finishing the Picture; untitled work about Inge Morath; Revolutions of the Air [Flight to Newark]; with loose typescript page for essay or speech about effects of power and a loose handwritten page of Notes for a Non-Lecture about politicians and actors, 2002-2003, undated RESTRICTED

'Revisions for Blues.' Contains Resurrection Blues; letter from Paris to the actress who played Emily; journal entries; acceptance speech for Prince of Asturias Literature Award, October 2002 RESTRICTED

Untitled notebook. Contains Isthmus (poem); notes for unidentified work; loose page of notes for Carrie/Sam, undated RESTRICTED

Untitled notebook. Contains contact information; jottings; notes about the Nazi trials in Germany; child's pencil drawings, circa 1963-1964, undated RESTRICTED

'Turkey trip with H. Pinter.' Contains travel notes (PEN mission to Turkey, Ravenna, Italy); Everybody Wins; pages 'for autobiography' about the theatre becoming for writers a source of disgust, truth and memoir, Isidore Miller, matriarchy and sexuality; letter to Robert Lewis about his book Slings and Arrows: Theater in My Life and Miller's differing account of events involving Elia Kazan and James Proctor; journal entries; thoughts on Death of a Salesman (CBS television adaptation), 1984-1985 RESTRICTED

'International PEN notebook.' Contains contact information; jottings, 13 December 1974, undated RESTRICTED

'Trip to St. Lucia – Jan. '94.' Contains journal entries; travel (St. Lucia, London, Prague); dream descriptions; jottings; jottings and contact information in Inge Morath's hand; notes about Oscar Miller and Morton Miller for Imitations; Derek [Walcott] and Sigrid [Nama]; Broken Glass, 1994-1996 RESTRICTED

'1983-1986.' Contains journal entries; travel (Canada, Austin, Houston, Washington, Vilnius, Lithuania, Minsk, Moscow, USSR); Issyk-Kul Forum; Clara; Hedda [Lena and Four Poets]; Karger [Presence]; Haiti story [The Turpentine Still]; Kantorowitz; notes on Dustin Hoffman and Death of a Salesman (play and CBS television movie); thoughts on Ronald Reagan; jottings; thoughts on Heinrich von Kleist's Prince of Hamburg; untitled scene about a hole in the roof and political views; untitled poem (Slowly the thing dies…); the Soviet Union and its writers [My Trip to Lithuania]; dream description; untitled poem (I am the tall proud Jew…); 'Bio' notes, including Miller's and other plays produced from 1958 on; Everybody Wins; notes for autobiography, including play seasons from 1959-1963; notes 'Re. American Writers,' 1983-1986 RESTRICTED
'6/13/84.' The Ride Down Mt. Morgan; American Clock; draft of autobiography content about Roy Brewer and The Hook; journal entries, including thoughts on critical reactions to the Los Angeles production of American Clock and thoughts on Joe Chaikin; jottings, June-July 1984 RESTRICTED

'Golden Years Notebook 1967.' Contains ideas for plays (including a History Play, a play titled Means, and others) and an essay; Analogy (poem); untitled poem (Split my poems with a fingernail…); Lines from California (poem); After the Fall (film); untitled poem (Dear friend it is important to know…); Montezuma [The Golden Years]; untitled poem (We stand, it seems, in the way of progress…); untitled essay about the past and present; untitled poem (Living this many years you are silenced…); The Love Drug, November 1967-August 1969 [missing front cover] RESTRICTED

Untitled notebook. Contains jottings; journal entries; travel (Grenada, London, Paris, Chile, Rome); A Week's Vacation; Everybody Wins; Clara; The Ride Down Mr. Morgan; The Crucible (film); Broken Glass; thoughts on Elia Kazan: A Life (autobiography by Elia Kazan), Salman Rushdie, Bob Tracy, Madonna and Marilyn Monroe; Chaos or, History as reflected in my plays (speech), December 1987-July 1988, March-July 1989, 1990, May 1991, [1996] RESTRICTED

'Working Notes on Mount Morgan-circa 1989.' Contains The Ride Down Mt. Morgan; speech about Boris Pasternak for the Pasternak Museum inauguration; Uneasy About the Germans; untitled essay about Russia, anti-Semitism, Yevgeny Yevtushenko, and Andrei Voznesensk; jottings, 9 March 1989, 11 February 1990, undated RESTRICTED

'1990-1995.' Contains journal entries; thoughts on productions of The Crucible (Roundabout Theatre), The Man Who Had All The Luck (Bristol), After the Fall (National Theatre, London, Cincinnati), The Last Yankee (Ensemble Studio Theatre, New York), The Ride Down Mt. Morgan (London), Death of a Salesman (Stockholm), The Price (Roundabout Theatre); Homely Girl (book), The Ride Down Mt. Morgan; William Ireland's Confession; The American Clock (teleplay), The Last Yankee; Death of a Salesman; Chaos play about the end of history; letter from Nick Hern; thoughts on the National Endowment for the Arts (NEA); unsent letter to Joseph Papp; questions for Nelson Mandela interview for Arena: Miller Meets Mandela; thoughts on Morton Miller, Marilyn Monroe, Madonna, Clifford Odets, Mathilde Morath, Elia Kazan; thoughts on Deception (novel by Philip Roth), Darkness Visible: A Memoir of Madness (by William Styron), 'I Want a Black Director' (essay by August Wilson), The Time Is Right: The 1940 Journal of Clifford Odets, Lips Together, Teeth Apart (play by Terence McNally), Four Baboons Adoring the Sun (play by John Guare), and other works; Peter Reilly case; travel (Wales, Johannesburg, Africa, London, Texas, Vienna, Stockholm); untitled poems (What we want now is the strangeness.., We do not live in our greatness now…, The center holds…); the deaths of Alex North, Joe Rauh, and others; dissolution of the Soviet Union and other events; The Four Poets/Hedda [Lena and Four Poets]; Gellburg [Broken Glass], March 1990-October 1992 [removed from binder]. With loose pages: journal entries, at least some of which are transcripts RESTRICTED

Untitled notebook. Contains journal entries; thoughts on Linda Yellin's Chantilly Lace, Mathilde Morath, Salzburg Global Seminar and Miller's reading of I Can't Remember; travel (St. Martin de los Andes, Argentina, including conversations with Carlos Menem and others, Dresden, Paris, Boston); list of revisions of The Last Yankee (play and book) and the dates sent; contact information; death of Saul Steinberg; list of German words with English translations, May-November 1993, September 1996, May 1999 RESTRICTED

Untitled notebook. Contains journal entries; thoughts on Dennis Potter's Blackeyes, André Aciman's Out of Egypt, Albert Camus' Summer, Bengt Forslund's The Emigrants, Robert Duvall's The Apostle, and Chekhov; dream description; travel (Antigua, Madrid, St. Lucia); untitled poem (The sea, pretending insanity…); Haiti Story [The Turpentine Still]; Israel (poem); untitled poem (And so in truth I return to the beginning…); Son [Resurrection Blues], 1997-1999, February 2003 RESTRICTED

'Journal.4' through 'Journal.10,' 'Journal.12,' 'Journal 13.' Contains journal entries; travel (Israel, Vienna, London, Oxford, Argentina, St. Lucia, Prague, Paris, Hog Island, Antigua); draft comment on a photograph for a peace organization sent to Evans (Scotland); prose about the icon; 'Very short story' about a presidential candidate, inspired by Bill Clinton; scene about an artist, inspired by David Lehman's book Signs of the Times; untitled poems (On this dark Fall morning I miss the dead…, I rather like my irrelevance…, He handles a woman like a trout…, Everything we are…); prose about differences in emotion in current versus past plays, including camp and "the homosexual culture;" Piece (prose about the poor and views of failure); Signals (prose from the point of view of a critic); prose about Isidore Miller; Our Bloodless Coup, or How To Win An Election You've Lost; Jacob Play [Imitations]; Fear; notes on religion for the International Writers Center; Broken Glass; The Club/The Subject [Mr. Peters' Connections]; Second Son [Resurrection Blues]; The Ride Down Mt. Morgan; notes on productions of The Last Yankee (New York premiere, London), The American Clock (television adaptation by Frank Galati), Broken Glass (New York), I Can't Remember Anything (Signature Theatre Company), Death of a Salesman (Chicago, England), The Ride Down Mt. Morgan (Public Theatre); memories of James Proctor and Morton Miller; thoughts on Moonlight and No Man's Land (plays by Harold Pinter), The White Blackbird: A Life of the Painter Margarett Sargent by Her Granddaughter (draft of book by Honor Moore), Three Tall Women (play by Edward Albee), Paddywack (play by Daniel Magee), Drenka's Men (excerpt and book Sabbath's Theater by Philip Roth), Designated Mourner (play by Wallace Shawn), Citizen Kane (film), Valparaiso (play by Don DeLillo), and others; the
deaths of "Titi" Mathilde Morath, Harrison Salisbury, Kay Brown, Andi Shiltz, Lola (dog), Joe DiMaggio, and Saul Steinberg; dream descriptions; conversation with Seymour Hersh about Kennedy and Marilyn Monroe; O.J. Simpson's trial; memories of Elia Kazan, Lee Cobb, andHUAC, October 1992-May 1999 [removed from binder] RESTRICTED

'Journal.15,' 'Journal.16.' Contains journal entries; untitled poems (Surrounded as I am by death..., A cluster of atoms..., I keep knocking on death's iron door...); Who knows? (poem); Jacob Play [Imitations]; Carrie/Sam; A Night at Westpoint; Lines for a Battered Republic (poem); draft response to the New York Times request for Miller's vision of the future; Crucifixion Comedy [Resurrection Blues]; Izzy (playlet about Isidore Miller); Hamlet [Is Hamlet's Father Dead?]; prose about The Crucible; preface to the French edition of The Ride Down Mt. Morgan; Neafus [Neaphus]; eulogy for Inge Morath; letter to Sam; Finishing the Picture; thoughts on the Tony awards, New York Is Book Country Literary Brunch (literary discussion with Cynthia Ozick), the Bush-Gore presidential election, Miller's Jefferson Lecture, and the memorial service for Inge Morath; travel (Vienna, Florence, Chicago, Toronto, England, Rome, Paris, Minneapolis); dream descriptions; thoughts on Elia Kazan; deaths of George Scott, Howard Rower (son-in-law of Alexander Calder), Inge Morath, Robert Whitehead, and others; notes on productions of View from the Bridge (opera, Chicago), Death of a Salesman (New York), Mr. Peters' Connection (Minneapolis), Ride Down Mt. Morgan (New York), Focus (film), Homely Girl (film), The Man Who Had All the Luck (Williamstown), The Crucible (New York), and Resurrection Blues (Minneapolis); thoughts on Cradle Will Rock (film by Tim Robbins), City of God (novel by Paulo Lins), False Gods (collection by Louis Auchincloss), Journal, 1935-1944: The Fascist Years (book by Mihail Sebastian), television biography of Marilyn Monroe, Ravelstein (novel by Saul Bellow), Sorrows and Rejoicings (play by Athol Fugard), Identity (novel by Milan Kundera), James Stern: A Life in Letters (biography by Mile Huddleston), and others; thoughts on Patrick Stewart and producers, including Kermit Bloomgarden and Billy Rose, May 1999-August 2002 [removed from binder] RESTRICTED

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• Burchett, Wilfred G., 1911-1983--6.7, 8.10, 10.1
• Burgtheater (Vienna, Austria)--10.3 (Haeusserman, Ernst, 1916-1984); 16.5 (Gross, Ernest W.)
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• Burns, Helen--23.11
• Burress, Lee--24.2
• Burroughs, Charles K.--21.2
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• Burton, Thomas G. and Manning, Ambrose N. (East Tennessee State University)--24.7
• Bush, George, 1924-2018--265.8 [telegram]
• Busselle, Rebecca, 1941--217.11
• Bussing, Irvin--11.4
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• Byars, Lauri--11.4
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• Byrne, Evelyn B.--9.4
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• Cain, Harry P. (Harry Pulliam), 1906-1979 (United States. Congress. Senate)--5.3
• Calanquin, Leon V.--218.1
• Calder, Alexander, 1898-1976 ("Sandy")--4.7, 6.12, 12.2, 17.7
• Calder, Louisa--8.9-10, 241.14
• Calder, Mary and Rower, Holton--105.4
• Caldwell, Elizabeth (Lee County Senior High School)--26.2
• Calhoun, Richard J. (Clemson University)--17.7
• The California Jewish Voice (Rochmis, Dorothy H.)--10.3
• California State College at Fullerton (Feldman, Robert S.)--9.4
• Callaghan, Morley, 1903-1990--17.7
• Callow, Simon, 1949- --21.6
• Calvin College Writers Guild (VanderMey, Randall)--16.3
• Calvino, Italo--3.15
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• Cambridge University Press (Stanton, Sarah)--21.5
• Cameri Theatre of Tel-Aviv
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• Cameron, D. Angus (Little, Brown and Company)--135.13 [third-party to Frank Taylor with note
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• Cameron, Peter John, O.P.--194.11
• Campaign to Free Vanunu and for a Nuclear-Free Middle East (Sagall, Sabby)--21.5
• Campbell, Margaret and Donald--145.12
• Campbell, Oscar James, 1879-1970 (Columbia University)--124.12
• Campo, Carlos (University of Nevada, Las Vegas)--21.5
• Canadian Broadcasting Corporation
  • Allen, Robert--3.19, 122.2 [copy]
• Burman, Tony--19.9
• Dimock, Barry G.--101.11
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• Cancer Prevention Fund (Coates, Thomas J.)--17.7
• Cannon, Ilvi J.--17.7, 19.10
• Cannon, Suzanne--11.7
• Cannon, William D. (Lexicon Publications, inc.)--107.4
• Cao, Yu, 1910-1996--114.1
• Capa, Cornell--111.2
• Cape Theatre, Inc. (Cape May, N. J.) (Clark, Daniel H.)--156.1 [with postcard depicting The Cape Theatre]
• Capital Players (Gabarone, Botswana) (Windsor, Roger S.)--89.4
• Capitol Hill Players (Jacob, Susanna)--225.11
• Capote, Truman, 1924-1984--277.4 [telegram]
• Cappy Productions (Greenspan, Bud)--21.5
• Cardiff, Jack--2.14
• CARE (Robie, Edward)--19.9
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• Carlisle, Henry, 1926-2011--12.2
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• Carnegie Institute of Technology (Rice, Norman L.)--4.15
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• Caronna, Dominic A.--260.25
• Carpenter, Frederic Ives, 1903-1991--218.1
• Carpenter, Liz--19.10
• Carr, Virginia Spencer (Columbus College)--11.7, 13.7
• Carroll, James, 1943- ("Jim") (Berkshire Theater Festival)--16.1, 26.3
• Carroll, Peter N. (Abraham Lincoln Brigade Archives)--21.5
• Carson, Neil (University of Guelph)--17.7
• Carter, Jimmy, 1924- (United States. President (1977-1981 : Carter))--11.7 [invitation and outgoing letter], 17.7 [invitation]
• Carter, Neil--218.1
• Cartier-Bresson, Henri, 1908-2004 (Magnum Photos)--6.12, 8.9, 17.7
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• Cascadden, H. N.--247.1
• Casselberry, Horace--89.1
• Castle, John--23.8
• Castro Guzmán, Angeles--24.7
• Catawba College (Hobgood, Burnet M.)--4.15, 10.4
• Cates, Gilbert, 1934-2011--17.7
• Cavanaugh, James T. (Mount Holyoke College)--11.7
• Cavett, Dick--16.4
• CBS Entertainment (Firm)--267.8 [telegram]
• CBS News
  • Kuney, Jack, 1919-2007 (Play of the Week)--89.1
• Oppenheim, David--9.4
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• CBS Productions
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• CBS Television Network
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• Weitman, Robert M., 1905-1989--5.3

• Cell Block Theatre Corporation (Gordon, Ramon)--16.1
• Centenary College (Mickle, Joe J.)--6.12
• Center for Constitutional Rights
  • Clement, Marilyn, 1935-2009--17.7
• Kunstler, William M. (William Moses), 1919-1995--11.7

• Center for Contemporary Opera (Noakes, David)--21.5
• Center for the Study of Democratic Institutions (Pauling, Linus, 1901-1994)--9.4
• Center for United States-China Arts Exchange--17.8 (Wen-chung, Chou); 114.1 (Wu, May)
• Center on Wrongful Convictions (Warden, Rob)--21.5
• Center Theatre Group of Los Angeles (Parone, Edward) ("Eddie")--16.1, 26.2
• Centola, Steve, 1952-2008 (Millersville University, Virginia Polytechnic Institute and State University)--15.2, 23.11, 26.2-3, 123.12, 265.3, 283.10
• Central Commercial High School (New York) (Wolfson, Anne)--16.3
• Central Florida Book Fair (Smith, Ruth G.)--5.3
• Centre national de la photographie (France) (Delpire, Robert)--20.3
• Centre national de la recherche scientifique (France) (Jacquot, Jean)--15.11 [includes interview transcript]
• Century Lighting, Inc. (Kook, E. F.)--4.15
• Century Productions (Bruskin, Perry)--21.5
• Cerniglia, Roberta (Arlington Senior High School (Poughkeepsie, N.Y.))--89.3
• Certain, Stephanie--16.1
• Chaikin, Milton--283.11
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• Challenge [lecture series] (Dyke, Katrina R.)--9.1
• Chambers, Colin (Royal Shakespeare Company)--17.7
• Champion, Marge and Zdenek, Marilee--85.4 [co-signed]
• Chandler, Sab--107.1
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• Chautauqua Institution (Hesse, Robert R.)--11.7
• Chavkin, Allan Richard, 1950- (Southwest Texas State University)--15.2
• Cheever, John--6.12
• Chelsea Repertory Company (The Acting Studio Inc.) (Grabowski, John W.)--89.4
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• Chesterman, James--23.11
• Chevalier, Maurice, 1888-1972--6.12 [photocopy]
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• Chicago Area Committee for a Sane Nuclear Policy (Ryweck, Morton W.)--9.1
• Chicago Humanities Festival (Mackevich, Eileen R. and Keller, Margaret M.)--26.3
• Chicago Review (LeGacy, Arthur)--4.15
• Chicago Sun-Times (Rogan, _____)--262.18
• China. Embassy (U.S.)--17.8-9, 114.1
• China Welfare Fund (Madame Sun Yat-sen)--2.2
• China. Wen hua bu [Ministry of Culture]--17.8
• Chinese Public Administration Journal (Li Linhe)--21.5
• Chinese Theatre Association [Zhongguo xi ju jia xie hui] (Housheng, Liu)--17.9, 114.1
• Choate Rosemary Hall (Ortwein, Terry)--11.7
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• Christian Association for the University of Pennsylvania (Brill, Earl H. (Earl Hubert), 1925- )--9.1
• Christian Science Monitor (Hobson, Harold)--2.14
• Christopher Mann Ltd. (Cadell, John)--274.13, 275.1
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• Ciak Studio (Villani, Antonello)--19.9
• C.I.C.C. Films (La Compagnie Industrielle Commerciale Cinématographique)--101.8
• Cincinnati Playhouse in the Park (Scott, Harold, 1935-2006)--15.12
• Cinema 16 (Society : New York, N.Y.) (Amos Vogel)--2.14
• Cinema Classics (Grant, Roger)--21.5
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Committee for Conversation: Vietnam (Robinett, Ruth)--10.16
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- Coral Publishing Applications (Paliouras, Nikos)--7.1
- Corelli, Marie--10.16
- Cornell University--4.15 (Grannis, Paul D.); 17.7 (LaFeber, Walter)
- Correia, Luís de Miranda--16.10
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- Corwin, Norman, 1910-2011--179.12
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- Cosmos Club Foundation (Lamb, Denis)--21.5
- Coss, Clay--15.4
- Costello, Donald P. (University of Notre Dame)--21.5 [with essay tearsheets]
- Couchman, Jeffrey--284.3
- Coulson, Anthony J. (Open University Library)--145.10
- Cousins, Norman (University of California, Los Angeles)--11.7
- Cover, Barbara--21.3
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- Covici, Pascal, 1885-1964 (Viking Press)--4.15, 5.13 (see also Viking Press)
- Cowan, Liebowitz & Latman (Greenbaum, Arthur J.)--89.8
- Coward-McCann Publishers (Geoghegan, John J.)--9.4
- Cowl, Carl--91.7
- Co/Works (Aubrey, Daniel)--17.7
- Cox, Brian, 1946- (Royal Shakespeare Company)--17.7
- Cox, Martha Heasley (San Jose State College)--4.12
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- Cramer, Bruce, Mrs.--10.16
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- Crandell, George W., 1956- (Auburn University)--21.5
- Crane, Harvey (Plymouth Western Evening Herald)--42.11
- Crane, Robert C. (State of New Jersey Tercentenary Commission)--8.15
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- Crouse, Anna Erskine--26.3
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- Cullum, John, 1930- --osb 11
- Cumming, Margaret--6.8
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- Curbstone Press (Taylor, Alex and Sandy)--73.3
- Curran, Julie--96.16
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• Dean, John W.--26.4
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• Dekker, Albert, 1905-1968--2.15
• De Kramer, Andres--125.15
• Del Aguila, Miguel--21.14
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• Delpire Editeur (Delpire, Robert)--21.14 [with Miller's "On Freedom and the Press" manuscript]
• DeMartino, Alice--11.7
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• Devoe, Naomi (on behalf of WFMT Chicago Symphony Radiothon)--217.11
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• Diario de Noticias (Wiznitzer, Louis)--4.14
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• DiCillo, Tom--21.14
• Dickerson, George--11.7, 21.14
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• Dieckman, Suzanne [Burgoyne Dieckman, Suzanne] (Creighton University)--17.10
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• Diener, Barbara Pierson--19.8
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• DiGrazia Vineyards and Winery (DiGrazia, Paul V.)--20.9
• Dil, Anwar S., 1928- (Pakistan Studies Group)--9.4
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• K______, Marta [on Jiří Mucha memorial; mentions George died 1991]--22.10
• Laber, Jeri--26.9 [with Miller's blurb for Laber's book]
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• Primus, Barry, 1938--26.11
• Prina, L. Edgar (The Evening Star)--3.5
• Prince, Harold, 1928-2019--23.8
• Prince William Sound Community College (Renardson, Gail)--280.23, 280.25
• Princeton University Council of the Humanities--23.8 (Rigolot, Carol); 27.6 (Nehamas, Alexander, 1946–)
• Procai, Elizabeth Wadsworth--217.11
• Proctor, James D., 1907-1984--see James D. Proctor Associates
• Proctor, Sigmund K. (Sigmund Kluss), 1903-1938--2.1
• Producers-Writers Guild of America Pension Fund--18.14
• Productivity, Inc. (Dickinson, William C.)--19.9
• Profile Theatre Project (Unger, Jane)--26.11, 176.9, 195.1
• Program Corporation of America--19.9 (Koster, Gloria); 19.10 (Walker, Alan S.)
• Progress Publishers (Avelichev, Alexander)--23.8, 217.6
• Progressive Architecture (Rowan, Jan C.)--8.15
• Pronko, Leonard C. (Pomona College)--4.5
• Protea (Association) [Asociación Nacional de Productores de Teatro (Mexico)] (Fabregas, Manolo, 1921-1996)--13.4
• Pruret [?], Annie--23.8
• Pryor, Cashman, Sherman & Flynn (Sherman, Paul J.)--131.5
• PS 2 (Queens, New York, N.Y.)--4.15
• Public Media Foundation (Boston, Mass.) (Henderson, Valerie)--23.8
• Publishers for Peace (Hartman, Catherine)--16.2
• Pulitzer Prize Board (Columbia University)--15.8, 269.1 [sent on behalf of] (Hohenberg, John); 107.1 (Ackerman, Carl W. (Carl William), 1890-1970; Jacobs, Albert C. (Albert Charles), 1900-1976)
• Purdue University
  • Doner, Dean--4.15
• González, LaVerne--15.1
• McKenzie, Alan T.--16.3
• Salerno, Henry F., 1919- --8.15
• Stockdale, Joe--9.2, 10.2
- Push Pin Studios, Inc. (Glaser, Milton)--276.1
- Putnam, Barbara (The Chapin School)--23.11
- Putman, James--5.10
- Quackenbush, Hope--53.8
- Quaolin, Huang--24.1
- Quarterly Paperback Book Club--200.1
- Quat, Leon--9.2
- Queens College (New York, N.Y.)
  - Evening Readings (Cuomo, Joe)--19.5, 24.7
- Frosch, Thomas R.--16.3
- Miller, Dorothy--4.15
- Queen's University (Kingston, Ont.) (Angus, William, 1897- )--9.2, 88.9
- Quinn, T. K. (Theodore Kinget), 1893-1961--4.7, 8.9
- Quint, Carroll--2.2
- Quint, Miriam J.--173.3
- Quintanilla, Luis--4.5
- Quist, Harlin (Les Livres d'Harlin Quist)--24.1
- Rabinovitch, Anne--15.10
- Rabinsky, Leatrice, 1927- (Cleveland Heights High School (Cleveland Heights, Ohio))--21.4
- Racine Theatre Guild (Rowe, Thoburn D.)--110.13
- Radio Budapest (András Tardos)--3.9
- Radiodiffusion Bulgare (Rosenstein, L.)--10.5
- Radiodiffusion-Télévision française (Crénesse, Pierre)--5.3
- Radio Free Europe--3.9 (Whitten, Les, 1928-2017); 3.12 (Ranft, Joseph L.)
- Radio Liberation (Munich, Germany) (Sosin, Gene)--5.3
- The Radio Play (Richardson, Stanley)--24.3
- Radio Writers Guild (Newman, Robert)--272.7
- Radlauer, Ruth, 1926-2011--218.3
- Radziminski, Wayne Lee--15.1
- Ragan, James, 1944- (University of Southern California)--24.3, 123.7
- RAI Corporation (Padovano, Giorgio E.)--8.17
- Rainer, Luise, 1910-2014--24.3
- Rajakrsnan, Vi. [Rajakrishnan, V.]--15.8, 16.3
- Ramba, Jānis--23.11 [with program for Latvian program of Death of a Salesman]
- Ramey, Hardin S.--135.13
- Randall, Elizabeth--272.1
- Randall, Tony--23.11
- Randolph, John, 1915-2004--23.11, 24.3
- Random House (Firm)
  - Bernstein, Robert L., 1923-2019 ("Bob")--12.9
- Epstein, Jason--22.6
- Loomis, Robert D. (Robert Duane), 1926- ("Bob")--15.5
- Rankin, Florence J. P.--89.2
- Rannit, Aleksis (Yale University)--276.15 [copy]
- Raphael, Sis--136.11
- Rapoport, Yoel--5.2
- Rascoe, Burton, 1892-1957 (New York World-Telegram)--156.1
- Rasky, Harry, 1928-2007 (Canadian Broadcasting Corporation)--11.7, 17.7, 24.3
- Rattner, Charles--272.1
• Rauh, B. Michael ("Mike")--4.10, 8.12
• Rauh, Joseph L., Jr., 1911-1992 ("Joe") (Rauh and Levy / Rauh and Silard)--2.5, 4.11, 8.4, 8.12, 19.5, 24.4, 94.11, 218.3, 267.8, 271.11
• Rauh, Olie--4.10, 8.9, 8.12, 21.3, 24.3
• Raven Theatre [Chicago]--24.3 (Menendian, Michael); 158.9 (Sheaff, Timothy E.)
• Rawlings, John--4.10
• Rawson, Christopher, PhD [Rawson, Christopher C. H.]--8.6
• Raymont, Henry (Fondo de Cultura Internacional)--15.1
• Raymunda, Sister M.--9.5
• Rayne, Stephen (National Theatre (Great Britain))--26.12
• Reade, Walter, Jr. (Continental Distributing Corporation; Walter Reade Organization)--89.1, 233.4
• Reader's Digest (Dunbar, Louise)--19.5, 24.3
• Readers' Subscription, Inc. (Rosenthal, Arthur J. (Arthur Jesse), 1919-2013)--4.13
• Realistické Divadlo (Popp, Otto)--6.16, 157.9
• Really Useful Theatres (Burns, Nica)--26.12
• Reavey, George, 1907-1976--4.15
• Reback, Steven--169.6
• Redbook Magazine
  • Levin, Robert J.--8.15
• Stein, Robert, 1924-2014--4.9, 251.12
  • , Anne--19.5
• Rediffusion Television Ltd. (London, England) (Kemp-Welch, Joan)--8.6, 233.11
• Redman, Joyce, 1915-2012--8.6
• Redwood, Manning, 1929-2006--24.3
• Reed Consumer Books Ltd. (Martin, Angela)--23.4, 282.15
• Reed, Joseph Verner, 1902-1973--6.14
• Reed, Ruthe--200.1
• Reed, William--19.6
• Reelsener Theatergruppe--26.2; 98.4 (Tieman, Karl-Albrecht)
• Rees, Robert A., 1935- (University of California, Los Angeles)--19.5
• Regehr, Elke--261.2
• Regenbaum, Kenneth--42.11
• Le Regle Dujeu (Lazar, Liliane)--24.3
• Reich Verlag
  • Braunschweiger, Jürgen--11.12, 12.12, 15.1, 53.20, 60.7
• Diltz, Heidrun--11.12
• Reik, Miriam M., 1938- --8.11
• Reiner, Gabriel (Cosmos)--10.6, 173.3
• Reis, May [O’ Kearney, May Reis]--4.5, 150.1, 165.7, 225.11, 248.17, 274.10
• Reiss, James--173.3
• Remmel, Harmon L.--8.6, 8.9, 19.5
• Renan, Emile--100. 10
• Rensselaer County Council for the Arts (Malerba, Mary Sloan)--19.5
• Rensselaer Polytechnic Institute (Sanford, Charles L.)--4.15
• Rensselaerville Institute (Speck, Kathie)--24.7
• Repertory Theater of Lincoln Center--see also Lincoln Center Theater (New York, N.Y.)
  • Blau, Herbert--6.14
• Bloch, Susan, -1982--125.11-12
• Hyams, Barry--6.14
Irving, Jules, 1925-1979--125.11
Pasolli, Robert ("Bob")--9.2
La Repubblica (Mauro, Elio, 1948-)--26.12
Reservation YM & YWHA (South Orange, N.J.). Teen-Age Drama Workshop (Shwed, Harvey)--88.9
Response: The Princeton Symposium on World Affairs (Swire, James Bennett)--8.4
Reunion Productions (Schilpp, Frederick)--24.3
Revueltas, José, 1914-1976--16.6
Revueltas, Rosaura--16.6
Reynal & Hitchcock (Hitchcock, Curtice [third-party]; Rubine, Irving)--200.11
Rhodes, William A. (Institute for Advanced Research)--2.8
Ribicoff, Abraham, 1910-1998 ("Abe") (United States. Congress. Senate)--15.1
Riboud, Marc--26.12
Rich, Faith--89.1
Rich, Florence--116.8
Rich, Frank (New York Times)--105.1
Rich, Merrie--281.18
Richard Seaver Books (Seaver, Jeannette M.)--15.1
Richards, Lloyd, 1919-2006 (Yale University)--24.3
Richardson, Howard--16.3
Richmond, Alice--145.12
Richmond and Twickenham Arts Club (Burnie, G.M., Mrs.)--88.9
Richter Productions (Richter, Robert)--24.3
Rickman, Lona--9.3
Ridgway, Tom--191.5
Riemer, George--9.5
Riese, Hans-Peter--11.12
Riksteatret (Norway)--156.5 (Ørjasæter, Jo); 229.24 (Edström, Ingrid)
Rinehart & Company, Inc. (Raney, William)--274.5
Ring, Jeff--24.3
Ring, Marty--169.6
Ringelmann, Danae--147.9
Ripley, Alice--9.3
Ripp, Victor (University of Virginia)--19.5
Ritt, Martin, 1914-1990 (Columbia Pictures)--17.12
Ritter, Thelma--8.6
River Arts Repertory (Sacharow, Larry)--20.3
Rizzoli editore (Pallottelli, Duilio)--15.11 [includes interview transcript]
Robards, Jason--osb 30
Robert Fox, Ltd.--22.4 (Fox, Robert, 1952-, Hughes, Robert); 188.3, 188.6 (Wilson, Caroline)
Roberts, Alpheus J. (International Globe Peace Science and Evangelist Foundation)--2.8
Roberts, Annette--10.16
Roberts, Flora (Flora Roberts, inc.)--8.13, 173.3, 275.1
Robertson-Lorant, Laurie--19.5
Robinson, Donald C.--4.10
Robinson, Earl, 1910-1991--4.10, 10.16
Robinson, Irene--4.10
Robinson, James A., 1945- (University of Maryland College Park)--23.9
Robison, Paula--26.12
Rochna, Frank J.--275.1
- Rockefeller Foundation (Office of Michael Novak)--15.1
- Rockford College (Giddens, Thomas R.)--15.13
- Roderick, John M. (Brown University)--16.3
- Rodriguez, Louise Hoke--149.12
- Rodríguez Celada, Antonio (Universidad de Salamanca)--21.5
- Rodríguez Parrilla, Bruno [sent on behalf of Abel Prieto]--26.12
- Roemer, A. H.--8.6
- Rogaland teater (Endreson, Bjorn)--89.1
- Rogers, Deborah (Rogers, Coleridge & White)--21.3
- Rogoff, Lynn, 1947- (Rogoff Film Productions)--19.5
- Rogosin, Lionel, 1924-2000--15.1
- Rollins, Suzanne--5.12
- Romania. Legatia (U.S.)--9.5 (Popescu, Ovidiu); 10.5 (Zavu, Costache)
- Romm, Sharon (University of Kentucky)--19.5
- Ronk, Susan L. (Cardinal Spellman School)--19.8
- Roosevelt, James, 1907-1991 (United States. Congress. House)--4.10
- Roosevelt University--24.3
- Rorem, Ned, 1923- --24.3
- Rosen, Helen--11.8, 15.1, 80.14
- Rosen, J[an?]--5.3
- Rosen, Louis--145.11
- Rosen, Richard--218.3
- Rosenberg, David, 1943- (HarperCollins)--24.3
- Rosenberg, Jeanne--15.10
- Rosenberg, Norman David--16.1
- Rosenblum, M. Edgar (Long Wharf Theatre)--21.3, 24.3
- Rosenfeld, Alvin A.--24.3
- Rosenhouse, Jeffrey L.--24.3, 282.26 [copy]
- Rosenthal, William--173.3
- Rosoff, Betty--89.6 [with clippings]
- Ross, Gerald M.--10.16
- Ross, Hugh--232.7
- Ross, Sydney B.--5.3
- Rossberg, Robert H. (State University of New York at Buffalo)--218.5
- Rossellini, Renzo, 1908-1982--232.9
- Rosten, Norman, 1914-1995--5.5 [and Hedwig], 8.6, 13.1, 15.1, 19.5, 173.3, 179.5
- Roth Advertising (Roth, Morris L.; Carmel, Samuel A.)--9.5
- Roth, Bernard W.--169.6
- Roth, Eva--90.10
- Roth, Jackie--24.3
- Roth, Philip--12.2, 15.1, 17.12
- Roth, S. Michael, Rabbi--10.3
- Rothblatt, R. Robert ("Bob")--135.13
- Rothenberg, Albert 1930- (Yale University)--6.13, 15.1
- Rouleau, Raymond--3.14, 101.8
- Roundabout Theatre Company
  - Haimes, Todd--23.11, 24.3, osb 11
  - Pels, Laura--269.4
  - Stylianos, James--15.12
- Rovins & West, Inc.--279.10
• Rowe, Kenneth Thorpe, 1900-1988 (University of Michigan)--15.1, 173.3
• Rowe, Wallace H.--9.2
• Rowland, Olive Barrick, 1880--272.1
• Rowley, William E.--17.8
• Rowohlt Verlag
  • Greenburger, Sanford Jerome--8.11
• Juncker, Klaus--15.1
• Ledig, H. M.--173.3

• Roxbury (Conn. : Town) (Henry, Barbara)--116.8
• Roy, Sara M. (Harvard University)--26.12 [with tearsheets]
• Royal Academy of Dramatic Art (Great Britain)--24.5 (Jones, Kate and Hayes, Chris); 89.1 (Fernald, John)
• Royal Alexandra Theatre (Toronto, Ont.) (Mirvish, David)--19.9
• Royal Exchange Theatre (Manchester, England)--45.5 (Fairclough, David), 89.4
• Royal National Theatre Platforms (MacKechnie, Angus)--158.26
• Royal Playhouse (Szekely, Andrew; Lowe and Lynch)--5.4
• Royal Shakespeare Company--61.8 (Thomas, Tamsin); 94.21 (Hamm, Nick, 1957- )
• Rozan, Micheline--225.11
• Rubel, Veré L., 1893--9.2
• Rubin, Martin--11.3 [addressed to Yale University]
• Ruddy, Jonah M. (The Daily Mail of London)--4.10
• Ruehl, Mercedes--26.12
• Rudd, Irving (Brooklyn Dodgers (Football team))--135.13
• Rudman, Michael Edward, 1939--24.3
• Ruocheng, Ying--see Ying, Ruocheng
• Rush, Mona--19.5
• Ruskin College, Oxford (Archer, F. G.)--4.10
• Rusoff, Marly (Houghton Mifflin)--147.10
• Russell, Bertrand, 1872-1970 (Bertrand Russell Peace Foundation)--6.19
• Russian Authors' Society (Smirnova, Ludmilla)--191.5
• Rustin, Bayard, 1912-1987--16.1
• Ryan, John--151.1
• R_____, Pat--2.2
• S. D. Productions (Frontman, Richard)--225.11
• S. Fischer Verlag--26.2, 27.1, 272.1, 287.23
  • Bermann Fischer, Gottfried, 1897- --88.8
• Bickel, Rolf--24.12
• Carstensen, Uwe--24.12
• Castagne, Helmut--88.8
• Conradi, Arnulf--21.5, 24.12, 217.9
• Limbach, Hannelene--20.5
• Neu, Barbara--160.8
• Perlmutter, Barbara--3.5, 19.9, 20.5, 22.5, 24.7, 24.12, 73.3, 246.8
• Schoeller, Monika--24.12
• Wolzogen, Mechthild von--89.4

• Saari, Bruce--24.11
• Sabinson, Lee--107.1
• Sackett, Samuel J. (Samuel John), 1928- (Fort Hays Kansas State College)--16.3
• Sacramento Bee (______, Bill)--89.2
• Sacred Heart University--10.2
- Sager, Donald H.--20.4
- "SAID"--20.4
- Saint / Hayden Co. (Hayden, Jeffrey ("Jeff"))--107.6
- Salem Bicentennial Commission (Murray, Robert)--15.12
- Salem Witch Museum (D'Amario, Alison)--105.1
- Salem Witch Trials Tercentenary--24.11(McConchie, Linda C.); 259.2 (D'Amario, Alison; McConchie, Linda C.; McHale, John)
- Salinger, Pierre--10.7
- Salisbury, Caroline Pope--114.1
- Salisbury, Charlotte Y.--8.10, 20.4, 200.3 [with Harrison], osb 11
- Salisbury, Harrison E. (Harrison Evans), 1908-1993 (New York Times)--5.6, 6.12, 6.18, 16.8, 17.12, 24.11, 110.9, 114.1, 123.1, 145.10, 157.9, 217.11
- Salme, Albert--10.7
- Salt Lake Acting Company (Gibson, Meg)--194.6
- Saltz, Amy--24.11
- Salvation Army (Manhattan Social Service Center for Men) (Craytor, Arthur)--173.3
- Samarakēs, Antōnēs--12.7
- Samuel French, Inc.
  - Bedding, John W.--89.4, 126.2
- Hussung, Alleen--22.1, 24.7, 107.6
- Nortcliff, Lynn--89.4
- Peters, Neil D.--94.28
- Van Nostrand, M. Abbott--22.1
- San José State University (Crane, John Kenny, 1942- --24.11
- Sander, Fred M.--27.1
- Sander, Volkmar (New York University)--20.4
- Sandine, Robert (Yale University)--4.6
- Sandler, Sue--5.2
- Sandula, Mamie--5.3
- SANE/FREEZE: Campaign for Global Security (Wass, Pat)--24.11
- SANE, Inc. (Alpern, Robert Z.)--15.12
- Sanford, Terry, 1917-1998 (Governor of North Carolina)--9.2
- Sano, Seki, 1905-1966 (Teatro de la Reforma)--92.19, 107.1, 225.11
- Santa Barbara Writers' Conférence (Conrad, Barnaby, 1922-2013)--19.9-10
- Santelmann, Pat--176.6
- Sarah Josepha Hale Award, Friends of the Richards Library (Nelson, Betsy A. and Garrison)--20.4
- Sarah Lawrence College (Taylor, Harold, 1914-1993; Krasnow, Stephanie)--4.15
- Sartre, Jean Paul, 1905-1980--8.11
- Sasson, Henri--20.4
- Sata, Masunori, 1924- --19.9, 20.4
- Sater, Steven--24.11
- Saturday Evening Post--4.13 (Kobler, John); 9.5 (McKinney, Donald)
- Saturday Review
  - Ciardi, John (on behalf of)--4.13
- Decter, Midge--15.8
- Hewes, Henry--10.7
- Levin, Martin, 1919-2008--8.15
- Saul, Oscar--16.8, 17.2
- Saunders, Paola--24.11
Savage, Mildred, 1919-2011--281.18
Savage, Sylvia V.--73.3
Savremeno Pozorište (Broz, Pavao)--276.11
Sawyer, Charles--11.12
Sawyer, Diane, 1945---27.1, 112.9
Sawyer, John A.--88.8
Saxe, Al--157.9
Saxe, William--5.7
Sayers, D. F.--169.6
Sayre, Nora--15.10
Scaduto, Anthony ("Tony")--107.4
Scanlan, Elizabeth--27.1
Scanlan, John--107.2
Scanlan, Robert, 1948- ("Bob") (Harvard University, American Repertory Theatre)--27.1, 151.1
Scenic Hudson Preservation Conference (Atkinson, Brooks, 1894-1984)--9.5
Schach, Leonard, 1918--10.3 (copy of telegram), 38.4
Schaffer, Gloria, 1930--16.2
Schaffer, Dore A.--169.6
Schaller, Barry R., 1938--24.11
Schapiro, Joanne--9.3
Scharlin, Elf (Roth and Brannen)--135.13
Schauspielhaus (Zurich, Switzerland)
Buckwitz, Harry, 1904-1987--15.12
Löffler, Peter--9.5
Schalla, Hans, 1904-1983--272.3
Siekierko, Stanislaw--60.7
Weber, Frieder--21.3
Schechner, Richard, 1934- ("Dick")--274.13
Schell, Maria, 1926-2005--12.2
Schempp, Carmela--5.7
Schenkel, Siddi, 1918-1996--73.3
Scheteter, Samuel H.--7.6
Schickel, Richard--158.15
Schiff, Bruce, Mrs.--10.7
Schiffman, Elizabeth--169.6
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Schilsky, Rena Wynne--145.12
Schimel, Seymour--218.5
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Schirmer/Mosel Verlag (Mayer, Birgit)--244.20
Schlöndorff, Volker (Bioskop Film)--20.4, 24.11, 27.1, 191.5, 217.11
Schloss, Louise F.--85.4
Schlueter, June (Lafayette College)--20.4
Schmidt, Douglas W.--17.12
Schmidt, Lars, 1917-2009--10.3, 27.1, 145.11
Schneider, Alexander, 1908-1993 ("Sasha")--16.8
Schneider, Carol J.--24.11
Schneider, Isidor, 1896-1976--8.9
Schneider, Lillian S.--5.12
- Schneider, Peter, 1940- --19.10
- Schoenman, Ralph [secretary to Bertrand Russell]--10.7
- Scholastic Magazines (Spring, Michael)--16.3
- School of Visual Arts (New York, N.Y.) (Halm, Daniel)--24.11
- Schortz, Selig S.--16.8
- Schrader, Allen (University of California, Los Angeles)--16.1
- Schrag, Otto, 1902-1971--135.13
- Schrank, William E., 1940- --282.31 (Memorial University of Newfoundland)--282.31
- Schreiber, Edward--124.12
- Schrock, Gladden (Bennington College)--24.11
- Schull, Rebecca, 1929- --123.7
- Schuller, Robert H. (Robert Harold), 1926-2015--217.11
- Schur, Max--272.1
- Schuster, M. Lincoln (Max Lincoln), 1897-1970 (Simon and Schuster, Inc.)--107.1
- Schwartz, Alan U. (Cooper, Epstein & Hurewitz)--24.11 (see also Greenbaum, Wolff & Ernst)
- Schwartz, Bonnie Nelson (EFC Film & Video Productions)--27.1
- Schwarz, Alfred (Wayne State University)--16.8
- Schweikart, Hans (München Kammerspiele)--88.8
- Scofield, Paul, 1922-2008--osb 11
- Scott, Don--24.11
- Scott, George O.--9.5
- Scott, Janet--10.16, 272.1
- Scrimgeour, James R. (Western Connecticut State University)--19.9
- Seager, Allan, 1906-1968 (University of Michigan)--5.9, 10.7
- Seamen's Church Institute of New York (Hall, Raymond S.)--107.1
- Seattle Repertory Theatre (Moore, Benjamin)--105.8
- Seckar, Alvena V.--136.11
- Secker & Warburg--5.7, 9.5, 145.10 (Warburg, Frederic, 1898-1981); 253.4 (Farrer, David)
- Seibel, Irwin A.--218.3
- Seibert, Robert W.--5.12
- Seidelman, Arthur A.--5.12
- Seiger, Marvin--176.4
- Selden, Mark--27.1
- Seligman, Violetta F.--217.10
- Seltzer, Linda A.--173.3
- Selvig, Forrest (New York Graphic Society)--11.10
- Selznick, David O., 1902-1965--165.9
- Selznick, Irene Mayer, 1907-1990--107.1
- Seng, Veronika--15.8
- Sense of Humor (Dunai, Frank)--15.8
- Sepp, Anto--16.8, 18.3
- Serebriany, Hirsch--272.1
- Seriou [?], Frederic--200.3
- Service, Caroline--8.11
- Sesta, Hilary--191.5
- Seto, Judith Roberts--27.1
- Seurer, Ruth--16.1
- Seven Arts Productions (Hyman, Eliot)--165.7, 275.2
- Seven Days [periodical]--15.5, 16.8 (Dellinger, David T., 1915-2004 ("Dave")); 15.5 (Hess,
Elizabeth)
- Sewall, Richard B., 1908-2003--24.11
- Sexton, Patricia Cayo--238.17
- Shaber, David--225.11
- Shadowitz, Albert--272.1
- Shagou, San Li He Na [?]--200.3 [in Chinese]
- Shakespeare Under-the-Stars (Lithgow, Arthur)--5.7
- Shanahan Management (Churchill-Brown, Ann)--107.6
- Shaner, John--272.1
- Shanker, Sidney--15.13
- Shankland, Peter--218.5
- Shaowu, Mei (Institute of American Studies, Chinese Academy of Social Sciences)--24.11 [with snapshot, essay]
- Shapiro, Cecile--135.13
- Shapiro, Helen--250.17
- Shapiro, Irving (St. John's University)--20.4
- Sharp, Tina--265.8
- Shattan, Boaz M. ("Bo")--225.13
- Shattuck, Roger (University of Texas)--276.11
- Shatz, Frank--16.8, 277.13
- Shatzky, Joel--16.3
- Shaw Society of America, The Shaw Bulletin (Weintraub, Stanley, 1929- )--5.3
- Shaw, Wallace ("Wally")--17.12
- Shdanoff, George, 1905-1998--16.1
- Sheaffer, Louis--9.3
- Shelley, Lore, 1924--169.14
- Shepherd College (Vaughn William)--10.2
- Sherman, Alicia--157.9
- Sherman, Janet--169.6
- Sherman, Lisa--20.4
- Sherman, Philip, Mrs.--169.6
- Sherry, Peggy (Dunwoody High School)--20.4
- Shewitz & Rosenhouse (Rosenhouse, Jeffrey L.)--20.4
- Shewitz, David--173.3
- Shi, Joan Chung-wen (George Washington University)--20.4
- Shield, Frank Crownin--16.8
- Shillan, Jack W.--10.7
- Shipler, David K., 1942- (The New York Times)--16.8
- Shipley, Eileen--20.4
- Shipman, Bruce, Reverand--16.8
- Shirer, William L. (William Lawrence), 1904-1993 ("Bill")--10.7
- Shirley, Robert A. (Western Illinois University)--5.12
- Shivpuri, Jagdish, 1928--16.3
- Shockley, John S. (John Staples), 1944- (Western Illinois University)--286.6
- Shokler, Harry, 1896-1978--10.16
- Shough, Michael--20.4
- Show Business (Shull, Leo, 1913-1996)--10.16
- Show: The Magazine of the Performing Arts (Kotlowitz, Robert)--253.4
- Showcase Book Week (Kogan, Herman)--15.8
- Showcase Inc. (Darien, Conn.) (MacCammond, Innes D.)--89.1
- Shubert Organization--97.1 (Jacobs, Bernard B.); 97.1, 173.2, 191.5 (Schoenfeld, Gerald,
1924-2008)
- Shulman, Marshall Darrow--17.12
- Shupak, Sidney--145.12
- Siegmeister, Elie-, 1909-1991-92.28
- Sien, Max--10.16
- Signature Theatre Company--27.1, 159.3
- Signoret, Simone, 1921-1985 and Montand, Yves, 1921-1991--4.7, 10.7, 92.10
- Siikala, Ritva--115.7, 200.1
- Silberman, Charles E., 1925-2011 (Columbia University)--107.2
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• University of California, Los Angeles
  • Inglis, Frances, 1910-1994--9.2
  • Loring, Rosalind K.--9.2
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• University of California Press (Schneider, Naomi)--20.3
• University of Chicago
  • Adelman, Lois; Blair, Walter, 1900-1992--4.15
  • Gray, Hanna Holborn--19.10
  • Northcott, Kenneth J.--15.13
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• University of Colorado--4.15 (Dixon, Nancy E.); 5.13 (Neal, Fred Warner)
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• University of Hartford (Trachtenberg, Stephen Joel, 1937- )--19.10
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• University of Manchester Union. News Bulletin (Elman, Peter)--8.15
• University of Maryland (Feikin, Francia)--9.2
• University of Melbourne (Christesen, C. B. (Clement Byrne), 1911-2003; Denton, Derek A.)--6.8
• University of Miami, Delta Theta Mu (Konig, Gloria)--5.1
• University of Michigan
  • Alumni magazine--15.8 (Emmons, Richard H.); 19.10 (Wolcott, Noreen Ferris)
  • Bader, Arno L. (Arno Lehman)--8.2, 9.2
  • Baldwin, DeWitt C.--5.1
  • Beauchamp, Andrea, 1946--25.8
  • Bollinger, Lee C., 1946- --22.3, 23.11, 25.8, 27.2, 107.6, osb 4
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• Doolen, Richard M.--9.5
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- Hatcher, Harlan, 1898-1998--9.5, 269.15
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- Shapiro, Harold T.--270.1
- Shields, Dennis J.--25.8
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- University of Minnesota
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- University of New Haven (Jewell, Walter O.)--15.12
- University of North Carolina at Chapel Hill
- Ehle, John, 1925-2018--179.11
- Friday, William C. (William Clyde); Wilson, Mark K., III--5.1
- Green, Paul--88.8
- University of North Carolina at Wilmington (Sporre, Dennis J.)--19.10
- University of North Dakota (Little, John)--19.9
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- University of Pennsylvania
  - The Daily Pennsylvanian (Weinberg, Paul S.)--5.1
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- University of Redlands (Freiberg, Stanley K.)--5.1
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- University of Texas at Dallas (Corrigan, Robert W. (Robert Willoughby), 1927-1993)--20.6
- University of the Arts (Philadelphia, Pa.) (Conwell, Charles)--osf 11
- University of Vermont (Gray, Gerald)--5.1
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Van Duyne, Elizabeth P.--16.10
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• Vietnam Committee for Solidarity with the American People--20.7
• Vietnam Reconsidered: Lessons from a War [conference] (Gottesman, Ronald; Langguth, A. J.)--20.7
• Viking Penguin--see also Penguin (Firm), Viking Press
  • Dillon, Gael--288.8
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• Asher, Aaron--145.7, 145.10 (see also Grove Press)
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• Grossman, Richard L. (Richard Lee), 1921-2014--15.6, 145.10 [with back in stock notices]
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• Vitti, Monica--10.11
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• Vlessing, Marc (Gambler Productions)--25.9
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• Von Furstenberg, Diane--25.9
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• Voskovec, Jiří, 1905-1981 ("George")--10.11
• Voznesenski, Andrei, 1933-2010--10.11, 12.2
• Vsesoúzné agentstvo po avtorskim pravam [VAAP] (Ivanov, V.)--53.1
• Východočeské Divadlo Pardubice--117.8
• Wald, Jerry, 1911-1962 (Jerry Wald Productions; Company of Artists)--6.3, 6.12
• Walden School (Auerbach, Nina)--88.9
• Walker, Charles D. (Correctional Institutions Chaplaincy of Santa Clara County)--20.11 [includes program for All My Sons]
• Wallace, John M. (John Malcolm), 1928-1993 (University of Chicago)--20.11
• Wallace, Mike, 1918-2012 (Newsmaker Productions, Inc.)--4.14
• Wallace, Tom--253.26
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• Wallach, Frederick--250.17
• Wallach, Ira, 1913-1995--6.3
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• Walsh, Donald D. (The Choate School)--135.13 [two letters]
• Walsh, Patricia--23.11
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• Ward, Robert, 1917-2013--101.3, 101.6
• Wardlaw Country Day School (McDougall, Alexander)--44.9
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  • Burfoot-Reed, Estelle--230.13
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• Wilding-White, Raymond, 1922-2001--89.1
• Wilentz, Elias (Eighth Street Bookshop)--5.11
• Wilk, Barbara--8.10
• Wilkins, Roger W., 1932-2017 (George Mason University, Institute for Policy Studies)--25.11, 217.11
• Wilkinson, Tom--9.5
• Willard, Ruth--16.10 [re: Ivan Klima]
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• Lane, George P.--25.11
• Parker, Gilbert--151.1
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• Williams, C. K. (Charles Kenneth), 1936-2015 ("Charlie")--27.3
• Williams College (Burns, James McGregor)--19.9, 20.11
• Williams, Edmund--16.10
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• Williams, Tennessee, 1911-1983--17.12
• Williamstown Theatre Festival--192.6 (Ritchie, Michael, 1957- ); 193.4 (Mayer, Steve)
• Williamstown Theatre Foundation, Inc. (Psacharopoulos, Nikos, -1989)--225.11
• Wilma Theater (Philadelphia, Pa.) (Zizka, Jiri)--185.1
• Wilson, Bethany--8.9
• Wilson, Edwin, 1927- --19.10, 25.11
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• Winner, Thomas Gustav, 1917-2004--255.6
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• Wisconsin State University (Ellis, Ronald)--9.5
• Witt, Peter--6.3
• Wittenberg, Carrington & Farnsworth (Philip Wittenberg)--3.19
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• WNBC-TV (Television station : New York, N.Y.) (Michaels, Joseph)--8.17, 9.5
• WNET/Thirteen--20.11 (Klein, Daniel); 290.1; 290.3 (Levin, Gail); 290.3 (Venza, Jac)
• WNYE (Television station : Brooklyn, New York, N.Y.) (Silverstein, Jerry)--8.17
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• Wolf, Terry, Mrs.--169.6
• Wolfe, Steven (Hawaii Pacific University)--89.5 [with his song Francis Nurse]
- Wolfert, Ira, 1908-1997--6.3
- Wolff, Helen, 1906-1994 (Helen and Kurt Wolff Books)--15.7
- Wolhandler, Joe (Rogers & Cowan, Joe Wolhandler Public Relations)--3.11, 4.7, 4.10, 4.14, 53.13-14, 165.9, 272.1
- Wolleman, Melody Gilbert--42.12
- Wolosiuk, Wieslaw--42.11
- Wolper Productions (Sanders, Terry, 1931-)--9.5
- Woman's National Democratic Club (U.S.) (Ross, Betty B.)--9.5
- Women for Peace, San Francisco, CA (Fanning, Linda)--10.16
- Women's Crisis Shelter [Las Vegas, NV] (Sussman, Sherry)--16.1
- Wondriska, William, 1931- --165.7
- Wong, Tso-sang--20.11
- Wood, Audrey, 1905- --6.3 [with third-party letter from Eric Bentley], 88.8
- Wood, Darrin J.--20.11
- Wood, Edward, Jr.--6.3
- Wood, Emma--151.12
- Wood, Michael--20.11
- Woodmere Junior High School North (Hecker, Jean)--15.13
- Woodward, Ann--9.5
- Wooster Group (LeCompte, Elizabeth)--89.8-9
- World Assembly of Youth (Ruelle, Eliane)--8.15
- Worms, Fred S.--20.11
- Wrabel, Kathy--8.13
- Wright, Nicole L. (Sawyer High School)--25.11
- Wright, Olgivanna Lloyd--6.3
- Wright, William, 1930-2016--20.11
- Writers & Artists for Peace in the Middle East--12.11, 15.12 (Goldberg, Roz); 12.11 (Steinberg, Harry A.)
- Writers and Scholars International (Scammell, Michael)--9.5
- Writers Association of Chile (Santa Maria, Domingo)--15.12
- Writer's Digest (Rosenthal, Lois)--15.10
- Writers Guild of America, East (Mangan, Mona)--25.11
- Writers Guild of America, West (Knopf, Christopher)--10.12
- Writers' Literary Agency (Dona, Sarah B.)--10.16
- Writers' Workshop (Asheville, N.C.) (Tager, Karen)--19.9
- WTOL-TV (Television station : Toledo, Oh.) (Morris, Daniel E.)--8.15
- Wulff, Catalina W. de--8.4 (copy)
- Württembergische Landesbühne (Reuss, Karlhans)--147.9
- Wyden, Peter--23.3
- Wykeham Rise (Newton, Willoughby)--9.5
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- Wyler, William, 1902-1981--9.5
- Wylie Agency (Posternak, Jeffrey)--236.7
- Wylie, Robert H.--14.6
- Wyndham's Theatre (London, England) (Allen, Veronica)--44.21
- Wynroth, Alan--16.10
- Wysoar, Abbie C.--19.10
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- Yaffe, Kennard--11.1
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Rolleston, James, 1939- --15.13
School of Medicine. Department of Psychiatry (on behalf of Dr. Robert J. Lifton)--15.8
Seliwoniuk, Jadwiga--16.10
Silliman College--20.11
Yale School of Drama--9.2 (_____, John); 15.3, 16.3 (Stein, Howard); 16.3 (Kalish, Eugene E.)
Yang, Daniel Shih-pʻeng (University of Colorado Boulder)--20.11, 107.6
Yang, Gladys--200.3
Yao, Ke, 1904-1991(University of Hawaii) [signed Hsin-nung Yao]--107.4
Yarmolinsky, Yuri--15.7
Yasnaya Polyana Writers' Meeting (Tolstoi, V. P.) [Tolstoy, Vladimir]--24.7
Yates, Ted, Jr.--4.14
Yeğin, Şemsa, 1941- --248.3
Yeh, Chun-nan--17.8
Yiddish Theatre of the Saidye Bronfan Centre (Wasserman, Dora)--73.3
Yeshiva University--19.9 (De Grazia, Edward, 1927-2013); 24.5 (Schwartz, William)
Yetman, Todd--158.15
Yiddish Theatre of the Saidye Bronfan Centre (Wasserman, Dora)--73.3
Ying, Ruocheng (University of Missouri--Kansas City)--17.8, 25.12
Yivo Institute for Jewish Research (Norich, Samuel)--19.10
YMCA of Greater New York (Kanouse, George H.)--9.2
Yoken, Melvin B.--15.12
York University (Toronto, Ont.)--9.2 (Ross, Murray G.); 15.12, 85.4 (Ahern, Matthew)
Young, Luanne--173.3
Young Men's and Young Women's Hebrew Association of Philadelphia (Milgrim, Shirley)--5.1
Young, Meredith--107.4
Young People's Socialist League (Landy, Sy; Joye, Harlon)--5.1
Young, Stanley, 1906-1975--107.1
Young Vic Theatre Company--26.12
   Lan, David, 1952- --225.13
    Sheppard, David--225.13
Thacker, David--25.12, 125.18, 126.2
Young, Vincent--5.3
Youngman, Henny--25.12
Yudkin, Marcia--17.8
Yugoslav PEN Club (Bor, Matej, 1913-1993)--277.4
Yugoslav PEN Club-Serbian Center (Ribnikar, Jara) / Union of Serbian Writers (Jeremić, Dragan M.)--277.1, 277.4
Yurdatapan, Şanar--23.8
Yurtsever, Haluk--278.8
Zanes, Mary L.--19.10
Zaretzky, Evelyn--136.11
Zarin, Ben--135.13
Zdanys, Jonas, 1950--12.14
Zeidman, Philip F., 1934--(Brownstein Zeidman and Lore)--25.12
Die Zeit--27.3 (Nass, Matthias); 299.4 (Raddatz, Fritz J. (Fritz Joachim))
Zeitung fur Internationale Jugendbegegnung (Reinfrank, Arno, 1934-2001)--3.5
Zettner, Maria, 1961--25.12
Zhezhelenko, M. L.--5.6
Zicree, Marc Scott--20.11
Zimmerman, David R. (New York Newspaper Guild)--9.5
Zimmerman, Hans Dieter (Akademie der Künste)--8.11, 11.12
Ziobron, Jan--282.31
Ziqing, Zhang--25.12, 27.3
Zoja, Andrei--11.1
Zolotow, Maurice, 1913-1991--6.3, 217.11
Zorach, William, 1889-1966--6.3
Zuckert, Bill, 1915-1997--165.7 [with photograph and resume]
Zúñiga, Angel (United Press Associations)--272.1
Zverev, Alexey--217.7
Zweig, Leonard--4.14
____, Abbie- [1973, re. Montezuma play]--263.27
____, Ben [stage manager, 1944]--156.1
____, Ben [gardener, 1960]--11.3
____, Bill [possibly with Harper's or Ha'arets]--251.23
____, Bob and Elisabeth--158.15
____, Catherine [1989, London, works on plays and has been to China]--20.14
____, Del [involved with the 1969 production of The Price at the Duke of York Theatre]--173.2
____, Dini [?] [birthday card]--27.4
____, Dottie and Dick--60.7
____, Dustin [Appoquag Farm; letter addressed to Larry and Gloria]--218.3
____, Erica [associated with The Ride Down Mt. Morgan Production]--191.5
____, George [Conway, MA, 1983; discusses China, Macleish, and bio-ethics]--20.14
____, Gloria and Larry--21.3
____, Harvie and Karen--26.2
____, Henry [1975; possibly for a publication]--250.1
____, H_____ [1978; Taconic, CT]--12.2
____, Irv [1933, NYC]--2.1
____, [looks like Jahov?, postcard from Spain]--20.14
____, Jenny [University of Indiana; friend of David Amram]--173.3
____, Jerry [1973 or 1974]--osb 38
____, Joannie [?]--26.2
____, Johnny [FROM AM, 1971, talking about actors, in Florida, knows Bob Whitehead]--17.3
____, [looks like Jonlin?], James [Paris 1960s with Greek newspaper]--7.1
____, Keith [possibly for Apple Corps Theatre?]--156.1
____, Les [1971; re. Italian teleplay of The Crucible]--101.16
____, Lynn [1941, Santa Fe, NM]--2.2
____, Marcia [1958, with clipping from PW]--165.7
____, Marie [1970, Dubrovnik, Yugoslav; knows Sartre]--17.3
• _____, Michelle [copy-editor for Broken Glass]--76.7
• _____, Mickey [possibly with Cavalcade of America]--178.19
• _____, Mike [1970, possibly an actor or director, St. Louis reviews]--17.3
• M_____ , H_____ [1973; letter from Russian who is 73]--12.2, 27.13
• _____, Naomi [husband Colin]--217.11
• _____, Olga [with Chinese Death of a Salesman correspondence]--114.1, 200.3
• _____, Per [mentions Norway and Dramaten; maybe a Scandinavian actor?]--21.3, 25.13
• _____, R.L. [1954]--43.16
• _____, Rita [1933, 1935, New Jersey]--2.1
• _____, Russell [has motorcycle called Norton]--193.5
• _____, Sam and Jane [birthday card]--27.4
• _____, Stephanie [Folly Farm, Bloomfield, Ct., sister of Tom Middleton. Calhoun?] [with crossword]--145.10
• _____, Tamara [Russia; not Intertorg]--145.10
• _____, Walter [1996; thank you for AM's blurb for his blacklist memoir]--27.6
• _____, Wendy [2002, acted in View from the Bridge, has illegible word Van_____ possibly a surname]--225.13
• _____, Zoe [2004 postcard--Miller sent her a check]--26.3
• Unsigned letter [Ireland, 1960]--3.13
• Unsigned letter [1980; American Clock Biltmore production]--53.10
• Unsigned letter [re: Vanessa Redgrave controversy]--169.6
• Unidentified Russian signatures--10.6
• Unidentified--11.3, 12.2, 23.11
• Unidentified postcards about the Peter Reilly case signed "Elia Kazan" "Rudy Valle" and "Martin Kane"--281.18
• Unidentified letter about the Peter Reilly case signed "a young lady"--281.18
Appendix A. List of Audiovisual Materials

Open-Reel Tapes

- After the Fall
- After the Fall, A Bossa Nova Ballad, 1966
- After the Fall, Amram, undated
- Amram's Opera, Part I, undated
- Amram's Opera, Part II, undated
- David Amram, Quintet for Winds, undated
- David Amram Music, undated
- Fall - Act II
- Music for After the Fall, by David Amram, undated
- Miller reading Fall screenplay, undated
- Untitled Music, Box 1 – From David Amram, undated
- Untitled Music, Box 2 – From David Amram, undated
- Arthur Miller - Messing Award, April 20, 1980
- Arthur Miller on Interview re: Price Opening, undated
- Becky – Della, 1964
- Becky, undated
- Behind the Times, undated
- Colorado [?] Demo, by Hayward Morris, undated
- Crucible Prelude, by T. M. Hayen, 1976
- Death of a Salesman, Act I – Part II, undated
- Death of a Salesman, Excerpts, Howlett Smith, undated
- Fifth Symphony, Belgian National Orchestra, undated
- Film dialogue, 1979
- From WBAI, undated
- Grandpa and the Statue, Charles Laughton, undated
- Grandpa and the Statue, Playhouse 25, 1945
- If They Asked Me… - Singing group, undated
- Kids II, 1952
- Lonely American, Part II – CBC, 1962
- Penopmask [?], undated
- The Price, Portland Civic Center, 1973
- The Resurrection, by Ján Cikker
- Robert Murray, Salem Massachusetts, 1976
- Symphony for a New Continent, by Alex North, undated
- Tamayana - Mural, undated
- Vietnam Talks: Arthur Miller, 1965
- A View from the Bridge / Uno Sguardo Dal Ponte, undated
- YMHA lecture (1 of 4), 1954
- YMHA lecture (2 of 4), 1954
- Unidentified 5-inch reel, undated
- Unidentified 5-inch reel, undated
- Unidentified 7-inch reel, undated
- Unidentified 7-inch reel, undated
- Unidentified 7-inch reel, undated
- Unidentified 7-inch reel, undated
- Unidentified 7-inch reel, undated
Cassette Tapes

- All My Sons, tape 1, 1998
- All My Sons, tape 2, 1998
- All My Sons, reels 1 and 2 [C2504], undated
- All My Sons, Operatic Adaptation by James Legg, undated
- American Clock, Song Suggestions, undated
- American / Russian Writers Conference, 14 cassette tapes, 1985
- Are You Now, Or Have You Ever Been…, undated
- Arthur Miller (NT) R1, undated
- Arthur Miller (NT) R2, undated
- Arthur Miller (Studio), R1, undated
- Arthur Miller Talking, undated
- Arthur Miller: The PEN Celebration, 1985
- Arthur Since Sitting Around American Clock [?], undated
- Bix and Bing (and others), undated
- Broken Glass, 1996
- Chinese [?], undated
- Chinese, Intermediate, undated
- Clara, undated
- Creation, Act I, undated
- Creation, Act I, undated
- Creation, Act II, undated
- Creation, Arthur Miller Reads…, undated
- Creation, final revisions, undated
- The Crucible, tape 1, 1984
- The Crucible, tape 2, 1984
- The Crucible, tape 1, undated
- The Crucible, tape 2, undated
- The Crucible, PBS interview, 1989
- Death of a Salesman, side I and II [C2502], undated
- Death of a Salesman, side III and IV [C2503], undated
- Death of a Salesman, BBC Radio Drama, 2 copies, undated
- Death of a Salesman, Music, undated
- Death of a Salesman, two scenes performed by Joseph Buloff, undated
- Diction++ / Schoenberg, undated
- Elegy for a Lady, undated
- Five Songs Inspired by Arthur Miller's A View from the Bridge, by Barbara Backlar Reis, undated
- Focus, 1990
- Francis Nurse, Steven Wolf-Meredith Bernhardt, undated
- I Can't Remember in Salzburg, undated
- Ich Kann Mich an Nichts Erinnern, two copies, undated
- Improvisations from Requiem for a Salesman, by Robert Lindsey Nassif, 1990
- Interview, by Steve Centola, 1982
- Introduction to Misfits, 1973
- The Investigator, undated
- The Last Yankee, NPR interview, 1993
- Lips for the Trumpet, undated
- LIS Chinese [?], undated
- Longenecker / Miller Collection, 5 cassettes duplicates, undated
Maya-Karl, undated
Miller – Shakespeare Festival, Salesman in Beijing, 1983
Music for Death of a Salesman, by Robert Nassif-Lindsey, 1995
Nixon, undated
O'Toole, undated
Paradise, undated
Paradise, undated
Paris / Up from Paradise, undated
The Price, BBC Radio Drama, side 1 and 2, two copies, undated
The Price, BBC Radio Drama, side 3 and 4, two copies, undated
Radio Plays
  The Guardsman, episode 4, undated
Pride and Prejudice, episode 11, undated
Three Men on a Horse, episode 18, undated
Captain Paul, episode 250, undated
The Battle of the Ovens, episode 286, undated
Juarez, episode 298, undated
Listen to the Sound of Wings, episode 327, undated
The Story of Canine Joe, episode 397, undated
The Philippines Never Surrendered, episode 433, undated
Reilly, undated
The Republican Record / Hoffnung Festival, undated
Russ. girl's questions, undated
Salem Witch Hunt, BBC World Service, 1992
Salesman In Beijing, Program 1, 1984
Salesman In Beijing, Program 2, 1984
Salesman In Beijing, Program 3, 1984
Salesman In Beijing, Program 4, 1984
Simon-Russianoff [?], undated
Simon's Variety Show, undated
Statements After An Arrest Under the Immorality Act, A. Fugard, undated
This American Life, Naming Names, 2002
USIS Montevideo and Arthur Miller: His Works, 1986
UWSP Centennial Radio Spot (Celebrity Tag), undated
Vadim Andreyev reads Pasternak…, 1970
View / Bolcom, undated
A View from the Bridge, A and B, 1999
A View from the Bridge, C and D, 1999
A View from the Bridge, Lincoln Center, 1965
A View from the Bridge, 1998
View Music, undated
[William] Bolcom: Broken Glass, undated
[William] Bolcom: Broken Glass, undated
William Bolcom: Songs of Innocence and Experience (1 of 2), two copies, 1996
William Bolcom: Songs of Innocence and Experience (2 of 2), 1996
Yuenchi Reads Chinese Lessons / Arthur - Paradise, undated
Yves Montand / Ernest Busch, undated
Unidentified cassette, undated

Microcassette Tapes
Digital Audio Tape (DAT)
- Arthur Miller in Salzburg – I Can't Remember, undated

Compact Discs
- All My Sons, Demo, 1999
- All My Sons, Demo (vocal and piano), by James Legg, undated
- The Archive Hour: Arthur Miller, BBC Radio 4, 2003
- Arthur Miller: The Accidental Music Collector, BBC Radio 4 (with letter from producer Julian May), 22 February 2005
- The Crucible in History, BBC Radio 4, 2002
- Death of a Salesman, Human Race Theatre Co. 2003
- Elegy for a Lady, Music and Lyrics by Kevin Jeffers, 2002
- Four Talks by Arthur Miller 1965-1972, two discs
- Int. Arthur Miller with Richard Pinner (Demo version), 1 April 2003
- The Man Who Had All the Luck, Incidental Music, undated
- Resurrection Blues, 2002
- A View from the Bridge, Opera by William Bolcom, 1999
- A View from the Bridge, Metropolitan Opera, 2002

16 mm Film
- BBC interview with Arthur Miller re: The Misfits, May 1961
- The Misfits, Featurette, undated

VHS Tapes
- 60 Minutes: Arthur Miller, 1987
- 2000 Governor's Art Awards [Michigan], 2000
- A. M. Interview, undated
- A. Miller, undated
- A. Miller: Lyte Auditorium, undated
- American Clock, Writer's Cinema, two copies, undated
- American Clock, Revision II, Writer's Cinema, undated
- American Clock, Temp Music, Writer's Cinema, 1993
- Andrzej Wajda: Conductor of Shadows, undated
- Arena - Mandela, undated
- Arthur Miller, undated
- Arthur Miller, 60 Minutes, undated
- Arthur Miller au Théâtre de l'Atelier, undated
- Arthur Miller Birthday Evening, undated
- Arthur Miller Interview, Open window Productions, 2002
- Arthur Miller Interview, Tel Aviv Studios, 2002
- Arthur Miller on Home Ground [MIA0007], 1979
- Arthur Miller on Charlie Rose, undated
• Arthur Miller Project, World Stage Network, 1995
• The Arts Create a City: New York 1870-1995, 1995
• Big Ten Conference: University of Michigan, undated
• The Bottom Line: Arthur Miller and the State of the Arts, undated
• Broken Glass, BBC-TV (1 of 2), 1996
• Broken Glass, BBC-TV (2 of 2), 1996
• Broken Glass, BBC-TV, Viewing Tape, 1996
• Chamber Music Society: 25 Years of Making Music, 1993
• Charlie Rose, 2000
• Charlie Rose, undated
• Civil War Landscapes Today, James Lancel McElhinney, 1993
• A Conversation with Arthur Miller, University of Michigan, 2000
• A Conversation with Arthur Miller, University of Michigan, 2004
• Conversations with Pat Attebery: Arthur Miller Series, 1991
• Сотворение мира, undated
• Country Life – Directed by Michael Blakemore
• The Crucible, undated
• The Crucible, 20th Century Fox DVD, 2003
• The Crucible, Auditions, undated
• The Crucible, Charlie Rose, undated
• The Crucible, Compilation Tape, 1995
• The Crucible [French], 1990
• The Crucible, Little Venice Films, undated
• Death of a Salesman, BBC-TV, Viewing Tape, 1996
• Death of a Salesman, Broadway Digital Entertainment, undated
• Death of a Salesman Clips, Broadway Theatre Archive, undated
• Death of a Salesman, DWJ Television, undated
• Death of a Salesman, Publicity Pieces, undated
• Death of a Salesman, Showtime, undated
• Death of a Salesman, Stratford, Ontario Shakespeare Festival, undated
• Den Siste Yankeen, 1997
• Derapage / F2 / Dimanche 28 Septembre / Journal de 20H / Sujet Pascal Deschamps, undated
• Drama: Molieres, 1999
• Edwin Booth Award: Arthur Miller, 1992
• An Enemy of the People, American Playhouse, undated
• English Collection: Arthur Miller, BBC-TV, undated
• Excerpt Diana LeBlanc Documentary Clip with Death of a Salesman, Stratford, undated
• Face to Face: Arthur Miller, BBC-TV (2copies), 1995
• Focus Shoot in Toronto, undated
• Fundación Príncipe de Asturias: Premios Príncipe de Asturias, 2002
• Gespräche Arthur Miller, 1988
• The Golden Years, Brook Productions, undated
• Greed, Lyric Opera of Chicago, undated
• Harold Clurman: A Life of Theatre, undated
• Honoree Version with Full Opening, The Kennedy Center, 1984
• I Don't Remember Anything, A Rehearsal, Moscow, 1995
• Incident at Vichy, undated
• Incident at Vichy, Interview with Arthur Miller, undated
• The Incident in Vichi
• Kulturen: Arthur Miller, 2010
• The Last Yankee, 1996

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- Memory of Two Mondays, undated
- Miller Meets Mandela, BBC-TV, 1991
- Miller Shorts Compilation, BBC Education, 2 copies, undated
- Miller Tribute, Palisade Films, 1997
- The Misfits, undated
- NEH 30th Annual Jefferson Lecture with Arthur Miller, 2001
- Oliver Awards, 1995
- Omnibus (2 copies), 1987
- Paul Solman Conversation with Arthur Miller, The News Hour with Jim Lehrer, 1999
- The PEN Celebrations, Rough Cut, 1987
- The Price, undated
- The Price, undated
- The Price, A. Miller visiting production in Moscow, undated
- Private Conversations: On the Set of Death of a Salesman, 1986
- The Reason Why, Paul Leaf, 2001
- The Ryan Interview, undated
- The Ryan Interview, by Arthur Miller, American Shorts, 1999
- Television S. L. Blaster: Premios Príncipe, 2000
- A Tribute to Arthur Miller, SMU, 1991
- UnAmericans, Episode 3, undated
- A View from the Bridge, Fria Teatern, 1990
- A View from the Bridge, Rough Assembly, 1993
- When Theater Was a Weapon, Revised Sample Reel, undated
- William Inge Festival: A Tribute to Arthur Miller, 1995
- William Inge Festival X Honors Edward Albee, 1991

U-matic Tapes
- Death of a Salesman, Fred March, Omnibus (1 of 2), 1985
- Death of a Salesman, Fred March, Omnibus (2 of 2), 1985

Digital Video Discs
- A View from the Bridge, National Theater of Albania Video Report, undated