

MSS 562 The Fred W. Todd Tennessee Williams Collection

Play Scripts and Screenplays: *Preliminary Inventory* December 17, 2002

Box 45

Item 942 *A.C.T. Theatre Tribute Evening With Tennessee Williams*, San Francisco, January 19, 1976. Sixty-Five page mimeographed play script with revision in punch bound ICM gold wrapper. Signed on the lower right hand side of the first page by Lyle Leverich. With a note from [Andreas Brown] of the Gotham Book Mart Gallery indicating that “Williams participated in this program.”

Item 943 *All Gaul Is Divided (A Teleplay based on “A Lovely Sunday for Creve Coeur”)* Ninety-seven page duplicate of teleplay in the punch bound brown wrapper of the Studio Duplicating Service, New York. The title page indicates that it is a First Draft and in the upper right hand corner of the title page is a vendor’s pencil note indicating that it is in fact a First Draft “with unpublished addendum” and a “2 line note by TW. Verso last leaf.”

Item 944 *Boom*, March 14, 1967. One hundred and thirty two page mimeographed screenplay in punch bound black wrapper. On first page is a sticker from AFA [Ashley Famous Agency], New York.

Item 945 *Cat On a Hot Tin Roof* One hundred and thirty three page mimeograph of play script in punch bound green wrapper from the Hart Stenographic Bureau, New York. Includes a directory of the company with names addresses and phone numbers. In the upper right hand corner of the title page to the play script is the name and address of Richard Durham who served as assistant Stage Manager and Understudy for the company. The

play script is replete with Mr. Durham's hand written notations regarding cues.

Box 46

Item 946 *Clothes For a Summer Hotel*, April, 1979. Ninety-Nine page mimeographed play script "first typed draft" in punch bound ICM [International Creative Management] gold wrapper.

Item 947 *Confessional* Forty seven-page mimeograph of play script in punch bound red wrapper from the Studio duplicating service, New York. The play is one of two plays that made up the production of *Dragon Country*. On the bottom right hand corner of the title page is the name and address of Sidney Lanier.

Item 948 *Confessional*, New York, Ecco Productions [1970]. Fifty-six page mimeographed play script in the punch bound blue wrapper of the Studio duplicating service, New York. [This copy includes two sets of revised pages, one dated "12/13/71" and the other (on yellow paper) dated "12/13/71"]. [Williams continued to revise and expand the play until it was finally produced in 1972 under the new title *Small Craft Warnings*.

Item 949 *Creve Coeur*, Thirty-four page [pagination askew] mimeographed typescript play script in blue wrapper of the Studio duplicating service, New York. The play script contains numerous handwritten revisions.

Item 950 *Creve Coeur*, Thirty-two page [pagination askew] mimeographed typescript play script with handwritten revision and inserted pages. The play script is in folder labeled "Most of Act I from page 18." [Signature of Olive Deering on upper right hand corner of folder].

Box 47

Item 951 *Creve Coeur*, Eighty-six page [use pagination in bottom right hand corner] mimeographed typescript play script of *Creve Coeur* [A Lovely Sunday for Creve Coeur]. Contains numerous handwritten revisions. The title page is stamped Hudson Guild Theatre, 441 West 26th Street, New York, N.Y. 10001, and copyrighted 1978. The name, address and telephone number of Craig Anderson is on the title page as well. Also included is a rehearsal schedule and two photocopies of correspondence related to complimentary tickets and house seats to the production.

Item 952 *The Eccentricities of A Nightingale*, Seventy-nine page typescript play script in the punch bound blue wrapper of the Studio Duplicating Service, New York. [Circa 1976].

Item 953 *The Eccentricities of A Nightingale*, photocopy of published script with stage direction noted in pencil. Also included are set notes, music notes, a list of other productions, actors notes, notes regarding wardrobe, etc. The notes and play script are bound in a black three ring binder. Enclosed in the binder, but not bound into it is a set design, a musical score, two pages of additional stage direction, and a playbill for the production of *The Eccentricities of A Nightingale* at the Lakes Region Playhouse Gilford, New Hampshire, 1976. Directed by Jeff Chambers. A note on the first bound page indicates that the production opened November 23, 1976 and had a run of three weeks.

Item 954 *The Field of Blue Children*, Forty-Eight page photocopy of typescript screenplay in black punch bound wrapper. Included at the beginning of the screenplay is the text of the Williams original short story followed by several pages of credits. The short story was adapted to the screen by Richard Pollard, Kathy Billings, and Alfred Ryder and was presented by The American Film Institute.

Item 955 *Flowers for the Dead: A Tribute to Tennessee Williams on the First Anniversary of his Death*, One hundred and forty one page play script ring bound with gray cover. Upper right hand corner of cover "Herbert E. Metz Washington Univ.." Lower left hand corner of cover "February 1984." Lower right hand corner of title page signed by Lyle Leverich. Lower left hand corner of title page "February, 1984 Performing Arts Area Washington University, St. Louis, Missouri." Contains excerpts from a number of different Williams plays along with commentary.

Box 48

Item 956 *The Fugitive Kind*, One hundred and twenty nine page mimeographed typescript screenplay of the Williams play *Orpheus Descending* in light blue punch bound wrapper. Signed in the upper right hand corner by Fred Goldberg. The screenplay was written by Tennessee Williams and Meade Roberts. The title page is inscribed by Meade Roberts for Fred [Goldberg]. This is a final draft dated June 1, 1959. There are some handwritten revisions and deletions.

Item 957 *The Fugitive Kind*, Eighty-nine page "Cutting Continuity" for the United Artists film *The Fugitive Kind*. Prepared by Steinhauser Reporting Service, March 7, 1960. Copyrighted 1959 by Jurow-Shepherd-Pennebaker Productions.

Item 958 *The Fugitive Kind*, Eighty-nine page "Dialogue Transcript" for the United Artists film *The Fugitive Kind*. Prepared by Steinhauser Reporting Service, March 7, 1960. Copyrighted 1959 by Jurow-Shepherd-Pennebaker

Productions. In black binder with sticker on front "The Fugitive Kind UA-1959 T. Williams and M. Roberts."

Item 959 *The Fugitive Kind*, Forty-six page duplicate of typescript "Dialogue Transcript" for the United Artists film *The Fugitive Kind*. Prepared by Steinhauser Reporting Service, March 7, 1960. Copyrighted 1959 by Jurow-Shepherd-Pennebaker Productions.

Box 49

Item 960 *Garden District*, Sixty five page mimeograph of typescript play script in the punch blue wrapper of the Anne Meyerson typing and mimeographing service, New York. The cover notes the title as *Garden District*, but the title page notes it as *Suddenly Last Summer*. This draft is without a conclusion.

Item 961 *Grand*, One hundred and seventeen page photocopy of typescript "Teleplay" in green punch bound wrapper. Adapted by Trace Johnston, May 1979. The duplication of the "Teleplay" was done by Barbara's Place, Los Angeles, California.

Item 962 *Hide and Seek*, One hundred and sixteen page typescript carbon in red punch bound wrapper of screenplay written by Tennessee Williams from four one act plays: *The Last of My Solid Gold Watches*, *27 Wagonloads of Cotton*, *The Unsatisfactory Supper*, *This Property is Condemned*. The title page indicates that it was completed at Key West, Florida, February 19, 1952. Title page is signed by Paul Bigelow.

Item 963 *In The Bar of A Tokyo Hotel*, Sixty-nine page mimeograph of typescript play script in the purple wrapper of the Studio Duplicating

Service, New York with photocopied insertions. There are numerous handwritten revisions throughout the text. A handwritten note on the title page indicates that this is an "Obsolete Version."

See Also: *Two Scenes In The Bar of a Tokyo Hotel*

Item 964 *Kingdom of Earth*, One hundred and fourteen page mimeograph of typescript play script in the purple wrapper of the Studio Duplicating Service, New York. In the upper right hand corner of the title page "Revised, June, 1967." In the bottom right hand corner is the name and address of David Merrick. [This play was re-titled *The Seven Descents of Myrtle*.]

Box 50

Item 965 *Kirche, Kutche, Kinder*, Sixty four page photocopy of typescript play script in gold punch bound wrapper of the International Creative Management Artists and Authors Agency. This is a revised play script dated August 10, 1979, with numerous handwritten revisions by Williams. Eighteen pages contain Williams annotations. Twenty-five pages contain Williams annotations "in copy."

Item 966 *The Mutilated*, Sixty-four page mimeograph of typescript play script in the black punch bound wrapper of the Studio Duplicating Service, New York. Includes production notes and two inserts. The inserts include a yellow piece of writing paper with random notes about the production and a note on Bill Barnes of ICM personal stationary "to Jeff Chambers."

Item 967 *The Night of the Iguana*, One hundred and thirty seven page mimeograph of typescript play script in the tan punch bound wrapper of the Studio Duplicating Service, New York. In the upper right hand corner of the

title page is the name Lucinda Ballard. In the bottom right hand corner “Fred Walker/Michael Lonergan c/o Nederlander 1564 Broadway, New York, N.Y.” Inserted in the play script are four pages of notes.

Item 968 *The Night of the Iguana*, One hundred and thirty page mimeograph of typescript screenplay in red punch bound wrapper. This is the final and approved New York playing version signed on the title page by Tennessee Williams and inscribed to Bob Wilson. Also on the title page is a sticker from the Ashley-Steiner-Famous Artist, Inc. with Audrey Wood’s name typed on the sticker.

Box 51

Item 969 *The Night of the Iguana*, thirty-three typescript pages from *The Night of the Iguana* in black wrapper. Inserted are two notes: one is from George Vafiadis regarding “What little history of this 33 page “Iguana” that I Know.” Mr. Vafiadis mentions that he was given this manuscript by Werner Torkenovsky who claimed to have come by the script in Spoleto, Italy. The other note is from Andreas Brown to Fred Todd regarding Mr. Todd’s acquisition of the script.

Item 970 *The Night of the Iguana*, one hundred and sixteen page “Dialogue Cutting Continuity” for the MGM film version of *The Night of the Iguana*. In the lower right hand corner of the title page “Printed in England May, 1964 reprinted in U.S.A. June 4, 1964. Punch bound and held in black binder.

Item 971 *One Arm*, One hundred and fifty seven page mimeograph of typescript screenplay in black punch bound wrapper. Written by Tennessee Williams, Lanford Wilson, and Milton Katselas and dated August 7, 1969.

In bottom right hand corner "Casselman/Platt Representation: Kurt Frings Agency, Inc. 242 North Canon Drive, Beverly Hills, California.

Item 972 *Period of Adjustment*, One hundred and twenty nine page mimeograph of typescript play script in the rust colored punch bound wrapper of the Anne Meyerson Typing and Mimeographing Service, New York. In the upper left hand corner of title page "Revised, December, 1959." The title reads: "*Period of Adjustment or High Point is Built on a Cavern* (a serious comedy)"

Item 973 *Portrait of a Madonna*, Eight-page play script with numerous handwritten revisions, list of cast members. In yellow punch bound wrapper with the name Olive Deering on cover. Included is the envelope in which the play script was sent to Fred Todd from Andreas Brown of the Gotham Book Mart. "Fred: Gratis items from the Olive Deering Estate (She played in several productions)."

Box 52

Item 974 *The Red Devil Battery Sign*, One hundred and twenty eight page mimeograph of typescript play script in blue punch bound wrapper. On lower right hand corner of title page "Revised – November, 1974." The title reads "*The Red Devil Battery Sign* (A Work for the "Presentational" Theatre)." On the upper right hand corner of the title page "Please return to Gigi Cascio, Production Stage Manager..."

Item 975 *The Rose Tattoo*, One hundred and eleven page mimeograph of typescript play script in the blue punch bound wrapper of the Hart Stenographic Bureau, New York. On the lower right hand corner of the title

page "Cheryl Crawford 49 West 45th Street, New York, N.Y." The top of the title page is signed by Paul Bigelow with note stating that "this is the play we started with, before rehearsals started. Before Chicago."

Item 976 *The Seven Descents of Myrtle* (Original Script Remnants), Twenty-four page play script. Six of the pages are original typescript copy with handwritten revisions the remainder are photocopies. Included are four pages of handwritten notes labeled "Rehearsal Notes, Tennessee." On the lower right hand corner of the cover "Property of Bill Glavin."

Item 977 *Stopped Rocking* (An Original Two-Hour Motion Picture For Television). One Hundred and twenty page duplicate of typescript Teleplay in brown clamshell box. Note at the bottom right hand corner of the title page indicates "First Draft, March 19, 1979." In the upper right hand corner of the title page is the number 8.

Box 53

Item 978 *A Streetcar Named Desire* seventy eight-page duplicate of typescript "Dialogue Transcript" for the Warner Bros. film version of *A Streetcar Named Desire*. Copyrighted 1951 by Charles K. Feldman Group Productions. Adaptation by Oscar Saul.

Item 979 *Summer and Smoke*, Ninety-six page mimeograph of typescript in the gray punch bound wrapper of the Anne Meyerson Author's Manuscript Typing and Mimeographing Service, New York. In upper left hand corner of title page "Rome Version (March 1948)." In the upper right hand corner is the Roman numeral XIV. A vendors note inserted in the play script notes that "this text differs substantially from that published by New Directions in the same year. It contains 13 scenes rather than the eventual 12, the 7-page scene between the repressed Williams heroine, Alma, and the father of the

man she loves having been dropped before publication. Some 65 additional lines of dialogue were dropped from this version and at least 100 more were added before publication.”

Item 980 *Summer and Smoke*, One hundred a fifty-four page duplicate of typescript “2nd Temporary Yellow” [script] for the Paramount film version of *Summer and Smoke*. The script is on yellow paper, punch bound, and dated May 16, 1960.

Item 981 *Summer and Smoke*, One hundred and forty six page duplicate of typescript “Revised Final White Script” for the Paramount film version of *Summer and Smoke*. It is an Adaptation by James Poe dated December 14, 1960. Enclosed in the script is an unlabeled floor plan.

Box 54

Item 982 *The Tennessee Williams Show*, One hundred an fifty five page mimeograph of typescript play script in the red punch bound wrapper of the Studio Duplicating Service, New York. The play script was written by Meade Roberts. The upper right hand corner of the title page is signed by Lyle Leverich. The lower right hand corner “c/o Bill Barnes ...”

Item 983 *Three Plays By Tennessee Williams*, Eighty three page duplicate of typescript play script for *Three Plays By Tennessee Williams* including: “Moony’s Kid Don’t Cry,” “The Last of My Solid Gold Watches,” and “This Property is Condemned.” This was a Talent Associates Production for the Kraft Theatre April 16, 1958. The production was directed by Sidney Lumet. On the upper right hand corner of the title page is the dated 2/26/58 and in pencil is the number 136.

Item 984 *Tiger Tail*, Eighty-four page photocopy of typescript in the gold punch bound wrapper of the International Creative Management [company]. The lower left hand corner of the title page is dated September 1977. The lower right hand corner “Represented by: Bill Barnes I.C.M...” There are numerous annotations and deletions “In Copy.”

Box 55

Item 985 *Tiger Tail*, Seventy-four page bound photocopy of typescript play script signed upper right hand corner of title page by Lyle Leverich. On the lower right hand side of the title page “Stage Adaptation Draft One.”

Item 986 *The Two-Character Play*, Sixty-nine page mimeograph of typescript play script in blue punch bound wrapper of the Studio Duplicating Service, New York. On the bottom right hand corner of the title page “Bill Barnes, International Creative Management...”

Item 987 *Two Scenes In the Bar of Tokyo Hotel*, sixty-seven page duplicate of typescript play script in punch bound black of the Studio Duplicating Service, New York. The upper right hand corner of the title page indicates “Second Draft, November, 1968.” There are numerous handwritten revisions throughout the play script. This item shares the same provenance as In The Bar of a Tokyo Hotel (Item 963). See vender note, which was inserted in this item.

Item 988 *Vieux Carre*, Forty-five page photocopy of typescript play script in blue punch bound wrapper. Lower right hand corner of title page “Second Draft November 1973.” In the center of the title page hand written “*Circle Rep. Co. 1979.”

Box 56

Item 989 *Vieux Carre*, One hundred and nine page printed play script bound with decorative cover. Upper right hand corner of title page “Rev. 3/19/77” In pencil at top of the title page [“Spoleto Premiere”]. On bottom right hand corner of title page “Producer: George R. Nice.”

Item 990 *Vieux Carre*, Two hundred and four pages bound or inserted into red three ring binder. The material dates from March and April of 1977 and includes a duplicate typescript play script with numerous handwritten revisions, rehearsal schedules with notes, sheet music for *Good Bye, My Lady Love* by Jos. E. Howard, and a short biography of Tennessee Williams.