



**Williams, Tennessee, 1911-1983.**

**Tennessee Williams collection  
1939-2013**

**Abstract:** The Tennessee Williams collection, spanning the dates 1939-2013, consists of an extensive collection of correspondence, manuscripts, photographs, printed material, and ephemera related to American playwright Tennessee Williams.

## Descriptive Summary

<b>Identification:</b>	MSS 112
<b>Creator:</b>	Williams, Tennessee, 1911-1983.
<b>Title:</b>	Tennessee Williams collection
<b>Inclusive Dates:</b>	1939-2013
<b>Extent:</b>	4.3 linear feet and 1 oversize box and 50 oversize folders (6 boxes)
<b>Language:</b>	Materials entirely in English.

## Administrative Information

<b>Citation:</b>	MSS 112, Tennessee Williams collection, Special Collections, University of Delaware Library, Newark, Delaware.
<b>Shelving Summary:</b>	Boxes 1-5: Shelved in SPEC MSS record center cartons; Box 6: Shelved in SPEC MSS oversize boxes (32 inches); F139: Shelved in SPEC MSS oversize boxes (24 inches); F211A-B, F211D, F211F, F213B, F215B-C, F216B-C, F217A, F218A: Shelved in SPEC MSS oversize mapcases
<b>Location:</b>	Special Collections, University of Delaware Library Newark, Delaware 19717-5267 Phone: 302-831-2229 Fax: 302-831-6003 URL: <a href="http://www.lib.udel.edu/ud/spec/">http://www.lib.udel.edu/ud/spec/</a>
<b>Source:</b>	Purchase and gifts, 1960-2013.
<b>Processing:</b>	Partially processed by Timothy Murray and revised by Anita A. Wellner, 1993-2013. Encoded by Lora J. Davis, May 2010.
<b>Access Restrictions:</b>	The collection is open for research.
<b>Terms Governing Use and Reproduction:</b>	Use of materials from this collection beyond the exceptions provided for in the Fair Use and Educational Use clauses of the U.S. Copyright Law may violate federal law. Permission to publish or reproduce is required from the copyright holder. Please contact Special Collections, University of Delaware Library, <a href="http://www.lib.udel.edu/cgi-bin/askspec.cgi">http://www.lib.udel.edu/cgi-bin/askspec.cgi</a>

## Biographical Note

Tennessee Williams, born Thomas Lanier Williams on March 26, 1911, in Columbus, Mississippi, began his literary career at the age of 16 with the publication of his essay, "Can a Good Wife Be a Good Sport?" in *Smart Set* (May 1927).

After graduating in 1929 from University City High School, St. Louis, Missouri, Williams enrolled at the University of Missouri. His first play, *Beauty Is the Word* was produced at the University in 1930 and won honorable mention in a campus contest.

Because of the difficulties of the Depression, Tennessee Williams was forced to take a job at the St. Louis Shoe Company in 1931 and by 1932 left the University. During the years that followed Williams continued to write and in 1935 he won first prize in the St. Louis Writers Guild contest for his story, "Stella for Star." Between 1935 and 1938, when he received his Bachelor of Arts degree from the University of Iowa, over thirty of his poems and short stories were published and several of his plays produced. Some of these early plays included *Cairo Shanghai*, *Bombay!*, *The Magic Grove*, *Candles to the Sun*, and *The Fugitive Kind*.

In 1939 his story, "The Field of Blue Children," was the first published under his newly assumed name, Tennessee Williams. By 1939 Williams had also begun to travel extensively. His destinations included New York, New Orleans, Acapulco, Provincetown, Macon (Georgia), Key West (Florida), and Taos (New Mexico). During his travels Williams worked at odd jobs, including a period as a scriptwriter for Hollywood. He continued to write and had several of his plays produced.

In 1944 the production of his play, *The Glass Menagerie*, initiated a period of financial success and critical and popular acclaim for Williams. *The Glass Menagerie* ran for 561 performances in New York and won the Drama Critics' Circle Award. Followed by several plays of lesser success, in 1947 Williams again scored a hit with *A Streetcar Named Desire*, which had a run of 855 performances. *A Streetcar Named Desire* not only won a second Drama Critic's Circle Award for Williams, but a Pulitzer Prize as well.

In the following years Tennessee Williams continued to create numerous plays, including *Summer and Smoke* (1948), *The Rose Tattoo* (1951), *Cat on a Hot Tin Roof* (1955, won a second Pulitzer Prize), *Sweet Bird of Youth* (1959), *Period of Adjustment* (1960), *The Night of the Iguana* (1961), and *Small Craft Warnings* (1972).

Fifteen of Tennessee Williams's plays or stories were also adapted to film and became classics. Some of the better known films are *The Glass Menagerie*, *A Streetcar Named Desire*, *Cat on a Hot Tin Roof*, and *The Night of the Iguana*.

In addition to his plays, Williams wrote short stories which were included in the collections *One Arm* (1948) and *Hard Candy* (1954); essays, some of which were collected in *Where I Live* (1978); novels, including *The Roman Spring of Mrs. Stone* (1950) and *Moise and the World of Reason* (1975); a collection of poems titled *Androgyne, Mon Amour* (1977); and his autobiographical *Memoirs* (1975).

Although Tennessee Williams died on February 25, 1983, his work continues to be widely performed and he is recognized as one of America's foremost playwrights of the twentieth century.

**Sources:**

Gunn, Drewey Wayne. *Tennessee Williams: a Bibliography*. Second edition. Metuchen, New Jersey: The Scarecrow Press, Inc., 1991. pp. ix-xviii.

Johns, Sally. "Tennessee Williams," *Twentieth-Century American Dramatists. Dictionary of Literary Biography*. Part II, Volume 7. Detroit: Gale Research, 1981. pp. 320-350.

## Scope and Content Note

The Tennessee Williams collection, spanning the dates 1939-2013, consists of an extensive collection of correspondence, manuscripts, photographs, printed material, and ephemera related to American playwright Tennessee Williams. Approximately one-half of the 4.6 linear feet of material is comprised of manuscripts of plays, poems, essays, and other work written by Williams.

The other half of the collection is supportive material such as photographs of the writer and productions of his plays, programs and playbills from performances of his work, correspondence related to his playscripts, articles about Williams or his work, as well as theatrical and film ephemera.

The Tennessee Williams collection was formed from various acquisitions of Tennessee Williams's manuscripts, including a large collection that originally belonged to Norman Unger. The University of Delaware Library acquired the Norman Unger collection in 1980, which, in addition to manuscripts, included an extensive number of books by Williams that have been cataloged for Special Collections. Other manuscripts and ephemera have been added to this collection since that time.

The playscripts, screenplays, and manuscripts of short stories, poems, and a novel provide examples of Williams's extensive and continual reworking of his writing. In some cases (e.g. *The Rose Tattoo* and *Cat on a Hot Tin Roof*) manuscripts of both the playscript and the screenplay are present, allowing for comparisons between the stage and film versions. Several versions of playscripts are present for *Camino Real*, *Cat on a Hot Tin Roof*, *Orpheus Descending*, *The Rose Tattoo*, *Summer and Smoke*, and *Sweet Bird of Youth*.

The collection also has manuscripts of several unpublished Tennessee Williams plays, including *This Is (An Entertainment)*, *Kirche, Kutchen und Kinder*, and *Will Mr. Merriwether Return From Memphis*. Manuscripts for his plays *Loss of a Teardrop Diamond* (1980), *Now the Cats With Jewelled Claws* (undated), and *Suitable Entrances to Springfield* (undated) are also found in the collection.

Examples of short stories, novels, poetry, and essays written by Tennessee Williams are available in Series II and III of this collection.

The collection also includes personal and business correspondence from Tennessee Williams to Katherine Hepburn, Paul Bigelow, Norman Unger, Audrey Wood, and the producers of *The Glass Menagerie* (Jerry Wald and Charles Feldman). The letters to Katherine Hepburn (F39) document Williams's unsuccessful attempt to persuade her to play the role of Hannah Jelkes in *The Night of the Iguana*. *The Glass Menagerie* correspondence concerns revisions to the script for the Warner Brothers film (F19-20).

Series III. Miscellaneous Letters, Manuscripts, and Ephemera includes interviews, articles, books about Tennessee Williams, a copy of his will, a lithograph portrait of Williams, numerous photographs of the playwright and scenes from his plays, an extensive collection of programs and playbills from productions of his plays, posters advertising a variety of Williams's plays, various lobby cards, film campaign books, and other film and theatrical ephemera related to works by Williams. These materials supplement the manuscripts and provide an overall picture of Tennessee Williams and his work.

## **Selected Search Terms**

### **Personal Names**

Williams, Tennessee, 1911-1983.

### **Corporate Names**

Warner Bros. Pictures (1923-1967)

### **Topical Terms**

Dramatists, American--20th century.

Authors, American--20th century.

Short stories, American--20th century.

Film adaptations.

Motion pictures and literature--United States.

Motion pictures--United States--History--20th century.

Theater--United States--History--20th century.

### **Form/Genre Terms**

Plays (document genre)

Correspondence.

Photographs.

Poems.

Essays.

Short stories.

Programs (documents)

Playbills.

Printed ephemera.

Notes.

Fiction.

Posters.

Clippings (information artifacts)

Page proofs.

Articles.

Reviews (document genre)

## **Occupation**

Playwrights.

Authors.

Poets.

## **Personal Contributors**

Wood, Audrey, 1905-

Wald, Jerry, 1911-1962.

Feldman, Charles K., 1904-1968.

## **Related Materials in this Repository**

MSS 270 Ralph Delauney collection related to Tennessee Williams's *The Rose Tattoo*

## **Materials Cataloged Separately**

Much of the material housed in this collection was acquired in 1980 as part of the Norman Unger collection, which, in addition to manuscripts, included an extensive number of books by Williams. These books have been cataloged and can be found in our online public access catalog, DELCAT, if you search for the phrase, "Norman Unger collection."

## Arrangement

The collection is arranged into three series: Series I. Dramatic Work, Series II. Fiction, and Series III. Miscellaneous Correspondence, Manuscripts, and Ephemera.

Series I. Dramatic Work is arranged alphabetically into subseries by title of the play. Within each subseries the material is in chronological order.

Series II. Fiction is divided into three subseries: 1. *Hard Candy*, 2. Other Stories, and 3. *The Roman Spring of Mrs. Stone*.

The miscellaneous material in Series III. is arranged in nine subseries: correspondence, manuscripts, miscellany, photographs, programs and playbills, posters, theatrical and film ephemera, articles and reviews, and binders and fasteners. The arrangement of the material in each of this subseries reflects the nature of material. Many of the subseries are arranged first alphabetically by the title of Williams's work and then in chronological order when more than one item is present for a particular title. The arrangement of each subseries is explained in the subseries note.

Unless otherwise noted, original binders and wrappers have been retained with each manuscript; however, some clips and other fasteners have been removed and housed in Box 5.

I. Dramatic Work, 1947-1980

II. Fiction, 1948-1973

III. Miscellaneous Correspondence, Manuscripts, and Ephemera, 1939-2013



## Detailed Description of the Collection

### Series I. Dramatic work , 1947-1980

Includes play and film scripts, correspondence relating to specific works, proofs and editorial matter, and miscellaneous materials. Material is arranged alphabetically by title of play into subseries and within subseries chronologically.

#### Subseries I.1. *Baby Doll*, 1952

The screenplay *Baby Doll*, previously titled *Hide and Seek*, was based on Williams' plays *27 Wagons Full of Cotton* and *The Unsatisfactory Supper*. The play *Tiger Tail* was later based on this screenplay. The film by Warner Brothers premiered on December 18, 1956. *Baby Doll* was first published by New Directions in 1956.

*Hide and Seek* [screenplay] , circa 1952 Typescript and typescript (carbon), 107 pp.

Includes a typed note signed from Audrey Wood to Paul Bigelow, inserted pages, and lists of revisions. Original heading "Kazan-Williams film project based on the one acts working title: *The Twister*" has been crossed out and replaced by *Hide and Seek*. Bears the signature of Paul Bigelow on the title page. Numerous autograph corrections are present.

Pages 1-50 , circa 1952 [Box 1 F1]

Pages 51-90 , circa 1952 [Box 1 F2]

Also includes a typed note signed and outline.

*Hide and Seek* [screenplay] , 1952 February 19 [Box 1 F3]

Typescript (carbon), 121 pp.

Title page is dated "Key West, Florida / February 19, 1952." The notation "not last version / a.w." is penciled onto the top right corner of the title page. Bound into a blue "Liebling-Wood" folder.

*Hide and Seek: an original screenplay* [screenplay] , undated [Box 1 F4]

Typescript (carbon), 110 pp.

Bound into a blue "Liebling-Wood" folder.

#### Subseries I.2. *Camino Real*, 1950-1968

Variouly titled as *Ten Blocks on the Camino Real* and *Sixteen Blocks on the Camino Real*, the play premiered on March 19, 1953. A short version of the play was first published in 1948 in *American Blues*. The expanded version's initial publication was by New Directions in 1953.

*Ten Blocks on the Camino Real* [playscript] , circa 1950 [Box 1 F5]

Typescript, 66 pp.

Includes title-page and pages [1]-65. Bound into a blue "Liebling-Wood" folder. Typed on black ribbon with stage directions in red. Autograph notations "Revised Jan 1950" in ink and "not last version" in red pencil on right hand corner of title page.

*Camino Real* [playscript] , undated [Box 1 F6]

Typescript, 107 pp.

Includes title-page, pages I-iii, and pages 1-102, paginated by block. Bound into a blue "Liebling-Wood" folder. Typed on black ribbon with stage directions in red.

*Sixteen Blocks on the Camino Real* [playscript] , undated [Box 1 F7]

Typescript (carbon), 118 pp.

Includes title-page, list of characters, pages I-ii, and pages 1-115, paginated by act. Bound into a blue "Liebling-Wood" folder.

*Camino Real* [playscript] , circa 1968 [Box 1 F8]

Typescript (mimeograph), 125 pp.

Paginated by "block." Bound into gray printed wrappers. This version is an acting script used for a 1968 Los Angeles production by the Center Theatre Group at the Mark Taper Forum.

### **Subseries I.3. *Cat on a Hot Tin Roof*, 1957-1958**

This play was developed in part from Williams's short story "Three Players of a Summer Game," which premiered on March 24, 1955, and was first published by New Directions in 1955. New Directions also published the first copies of the final version in 1975.

*Cat on a Hot Tin Roof or a Place of Stone (a play)* [playscript] , undated [Box 1 F9]

Typescript, 118 pp.

Playscript numbered internally by act. Bound into a blue folder, with label from "Anne Meyerson" typing service pasted onto top left corner. Typed on black ribbon with stage directions in red.

*Cat on a Hot Tin Roof* [screenplay] , 1957 December 9 [Box 1 F10]

Typescript (mimeograph), 155 pp.

Second draft. Written by James Poe. [Los Angeles]: Avon Productions. Bound in blue wrappers. "Temporary Complete" stamped on front cover. Autograph notation "Please return to James Poe" penciled on cover.

*Cat on a Hot Tin Roof* [screenplay] , 1957 December 18 [Box 1 F11]

Typescript (mimeograph), 152 pp.

Marked "Second draft... from...James Poe." [Los Angeles]: Loew's Incorporated/Avon Productions. With revised and alternate pages added. Bound into blue wrappers. Stamped "Mimeograph file copy," "Vault copy," and "Temporary complete" on front cover.

*Cat on a Hot Tin Roof* [screenplay] , 1958 January 24 [Box 1 F12]

Typescript (mimeograph), 123 pp.

Written by Richard Brooks. [Los Angeles]: Avon Productions. With numerous revised and added pages, dated variously January 24 through April 9, 1958. Marked "script completed January 28, 1958." Bound into yellow wrappers with blue wrapper bound in and stamped "Composite script," "Vault copy," and "Temporary Complete."

#### **Subseries I.4. *Dragon Country*, undated**

A playscript which collects two short plays by Williams, "Confessional" and "I Can't Imagine Tomorrow.

*Dragon Country*, undated [Box 1 F13A]

Typescript (mimeograph), 69 pp.

[New York]: Studio Duplicating Service, Inc. Includes two short plays, "Confessional" and "I Can't Imagine Tomorrow."

#### **Subseries I.5. *Eccentricities of a Nightingale*, 1964**

This play is related to the short story "Yellow Bird" and is a 1951 rewrite of *Summer and Smoke*. The first production of the play premiered on June 25, 1964. The play was first published by New Directions in 1964.

*Eccentricities of a Nightingale*, 1964 [Box 1 F13B]

Page proofs, 58 pp.

New York: New Directions, 1964. 58 printed 12" x 8" sheets. Page proofs for the first edition of the play which was published in this edition with *Summer and Smoke*, for which proofs are not included, presumably because New Directions had previously published this play separately and was simply using the same text.

#### **Subseries I.6. *Fugitive Kind*, undated**

This unpublished drama bears no relation to the later screenplay *The Fugitive Kind*.

*Fugitive Kind* [play] , undated [Box 1 F14]

Typescript (carbon), 142 pp.

Play is bound into a blue "Liebling-Wood" folder. Written about 1936, and produced in 1937 in St. Louis.

### **Subseries I.7. *The Fugitive Kind*, 1959-1960**

The following scripts relate to the 1960 United Artists film, *The Fugitive Kind*. The screenplay, written by Williams with Meade Roberts, is based upon two previous plays, *Battle of Angels* and *Orpheus Descending*, which was itself adapted largely from the previous play. *The Fugitive Kind* was released in April 1960 as a United Artists Film directed by Sidney Lumet. First published as *The Fugitive Kind* by New American Library in 1960.

*The Fugitive Kind* [screenplay] , 1959 June 1 [Box 1 F15]

Typescript (mimeograph), 141 pp.

Written by Tennessee Williams and Meade Roberts. Pages numbered 1-128 with numerous revised pages added. Portions of the text contain autograph notes and revisions. Title page marked "Final draft June 1, 1959." Bound into blue wrappers.

*The Fugitive Kind* (dialogue transcript) [screenplay] , 1960 March 7 [Box 1 F16]

Typescript (mimeograph), 45 pp.

Printed on legal size sheets. Dated "March 7, 1960" on the front cover sheet. Arranged by reel number and paged internally.

*The Fugitive Kind* (cutting continuity) [screenplay] , 1960 March 7 [Box 1 F17]

Typescript (mimeograph), 43 pp.

Dated "March 7, 1960" on front cover sheet. Arranged by reel number and paged internally.

### **Subseries I.8. *The Glass Menagerie*, 1949-1965**

Although an early carbon typescript of the play is present in this section, the bulk of the material here relates to the 1950 Warner Brothers film production for which Williams co-authored the screenplay. Included is correspondence between Williams and various Warner Brothers personnel, such as Jack Warner and the film's producer, Jerry Wald. Also present are several versions of the screenplay and contractual material. The play premiered in Chicago on December 26, 1944 and was first published in 1945 by Random House.

*The Glass Menagerie or the gentleman caller: a play* [playscript] , undated [Box 1 F18]

Typescript (carbon), 106 pp.

Numbered internally by act. A copy of the script used for the original Chicago production of the play.

*The Glass Menagerie* [film version] , 1949-1950

Correspondence , 1949-1950

Typed letter , 1949 May 31 [**Box 1 F19**]

2 pp.

Williams to producers, Jerry Wald and Charles Feldman. Discusses the script.

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Typed letter , 1949 August 3 [**Box 1 F19**]

3 pp.

Peter Berneis (co-author of screenplay) to Wald. Discusses the script.

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Typed letter signed , 1949 November 24 [**Box 1 F19**]

1 p.

Williams to Jerry Wald. Discusses the screenplay and his life in Key West.

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Telegram , 1950 April 12 [**Box 1 F19**]

2 pp.

Charles Feldman to Jack Warner. Release of the film.

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Typed letter signed (photocopy) , 1950 May 6 [**Box 1 F19**]

5 pp.

Williams to Warner, Wald, and Feldman. Account of his reaction to the film.

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Telegram , 1950 May 10 [**Box 1 F19**]

1 p.

Jack Warner to Williams. Recounts preview screening of the film.

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Typed letter , 1950 October 25 [**Box 1 F19**]

1 p.

Feldman to Warner. Discusses publicity for the film.

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Additional correspondence, manuscript, and contractual material , 1949 September-1949  
December

Contract securing motion picture rights to *The Glass Menagerie* for Warner Brothers Pictures , 1949 September 29 [Box 1 F20]

Typescript (carbon) contract, 2pp.

Contract is signed by Tennessee Williams, his agent Audrey Wood who signed for Williams's mother Edwina, and Warner Brothers officials.

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Typed letter signed , 1949 November 29 [Box 1 F20]

2 pp.

Jerry Wald to Williams. Portions of dialogue asking for Williams's comments. Williams's autograph revisions to the dialogue are present.

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Typed note signed , 1949 December [Box 1 F20]

1 p.

Williams to Jerry Wald, with attached script revisions. Included with this note are three additional typescript pages containing proposed changes to the script bearing Williams's autograph corrections.

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### Manuscripts , 1949

The material in this section includes versions of the screenplay which were prepared subsequent to a meeting in Italy between Tennessee Williams and Irving Rappner, the film's director. Upon receiving the initial film treatment of his screenplay from Warner Brothers, Williams expressed his dissatisfaction very strongly. Rappner traveled to Italy to consult with Williams about changes, and together they revised the screenplay.

### Manuscripts , 1949 June-1949 December

[ *The Glass Menagerie*] Principal points covered and agreed upon at Italian conference [screenplay] , 1949 June 27 [Box 1 F21]

Typescript (carbon), 8 pp.

Revised version of specific portions of the screenplay.

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[ *The Glass Menagerie*] Principal points covered and agreed upon at Roman conference [screenplay] , 1949 June [Box 1 F21]

Typescript (carbon) with additional autograph sheets, 6 pp.

Appears to be the original draft of the above version. It consists of three typescript sheets containing proposed changes to the script as

Series I. Subseries I.8.

well as 3 pages of autograph notes. Several different hands are present throughout the text. In addition, the signature of Paul Bowles appears in pencil in the top right hand corner of the first typescript sheet.

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*The Glass Menagerie* [screenplay] , 1949 [Box 1 F21]

Typescript (carbon), 32 pp.

Notation "Master copy" appears in pencil on the first page. Consists of changes and revisions to individual scenes. Sections of the script are individually dated and numbered. Date span ranges from November 29–December 14, 1949.

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*The Glass Menagerie* [screenplay] , undated [Box 1 F21]

Typescript (carbon), 21 pp.

Opening page heading "Warehouse Sequence." Consists of individual sections of the script. Sections are undated and numbered internally.

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Additional typescript changes , undated [Box 1 F21]

2 pp.

Changes to a specific scene with two copies of a typed memorandum from Jerry Wald to Irving Rapper concerning the changes.

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Further manuscripts and changes , 1949

Changes to the screenplay , undated [Box 1 F22]

Typescript, 22 pp.

Extensive group of changes, many bear Williams's autograph revisions.

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Additional group of script changes , undated [Box 1 F22]

Typescript, 22 pp.

Includes a cover note by Williams explaining his objectives with this group of changes.

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*The Glass Menagerie* [screenplay] , 1949 [Box 1 F23]

Photocopy of the original shooting script. Bound into yellow wrappers and stamped "Part I. Rev. final" on title page. Accompanying is a one page typescript (mimeo) synopsis of the film prepared by the Warner Brothers story department.

Rewrites and additions , 1949 August 15 [Box 1 F24]

Typescript (carbon), 18 pp.

Rewrites and additions of material for the film version. Sent from Rome by Williams and dated August 15, 1949.

Autograph letter signed , 1965 April 17 [Box 1 F25]

1 p.

Eddie Dowling to "Dear Abel." Dated April 17, 1965. Dowling was the producer of the original Chicago and Broadway productions of *The Glass Menagerie*. Dowling also played the role of Tom in both of these productions. Dowling discusses a revival of the play. Also two clippings pertaining to the film.

### **Subseries I.9. *Kingdom of Earth*, 1957 April**

Based on a short story by the same title, *Kingdom of Earth* was first published in the February 1967 issue of *Esquire*. It was first produced with the title *The Seven Descents of Myrtle* in 1968.

*Kingdom of Earth* [playscript] , 1967 April [Box 1 F26]

Typescript (mimeograph), 112 pp.

Bound into a black folder stamped "Studio duplicating service." Title page bears the typed note: "First draft of the full-length version, April 1967."

### **Subseries I.10. *Kirche, Kutchen und Kinder (an Outrage for the Stage)*, 1979 April**

This unpublished play was first produced in 1979.

*Kirche, Kutchen und Kinder* [play] , 1979 April [Box 1 F27]

Typescript, 72 pp.

Includes numerous inserted pages. Bears the author's extensive autograph corrections.

### **Subseries I.11. *The Loss of a Teardrop Diamond*, 1980 May**

Published in *Stopped Rocking and Other Screenplays* by New Directions in 1984.

*The Loss of a Teardrop Diamond* [screenplay] , undated [Box 1 F28]

Typescript, 25 pp.



Bears the author's extensive autograph corrections.

*The Loss of a Tear-drop Diamond* [screenplay] , 1980 May [Box 1 F29]

Typescript, 109 pp.

Bears the author's autograph corrections and his typed note signed dated May 1980.

### **Subseries I.12A. *The Milk Train Doesn't Stop Here Anymore*, 1962-1963**

This drama grew out of the short story "Man Bring This Up Road." The first publication was in *The Best Plays of 1962-1963* by Dodd, Mead, in 1963. The production premiered at the Festival of Two Worlds in Spoleto, Italy, on July 10, 1962.

*The Milk Train Doesn't Stop Here Anymore* [play] , 1962 October 18 [Box 1 F30A]

Typescript (mimeograph), 28 pp.

Dated October 18, 1962, this synopsis of the play was prepared by Metro-Golden-Mayer Productions for selected distribution to solicit opinion on the feasibility of a film version of the play. Accompanied by a one page memorandum and pink cover sheet stamped "Please regard this as highly confidential."

*The Milk Train Doesn't Stop Here Anymore* [play] , 1963 [Box 1 F30B]

Typescript, 136 pp.

Revised version of the play, with extensive autograph corrections and numerous inserted pages. Draft is arranged in the order it was received, which appears to be arranged by individual revision, rather than in the narrative order of the play. Initial page contains a prefatory note about the unsuccessful first production of the play which Williams has initialed and dated "T.W. Key West, Feb 1963."

### **Subseries I.12B. *Boom!*, circa 1967**

*Boom!* [screenplay], 1967 June 19 [Box 2 F30C]

Typescript, 107 pp.

Final revised script, in binder. World Film Services, Ltd.

### **Subseries I.12C. *The Mutilated*, circa 1967**

The play was produced together with *The Gnadiges Fraulein* under the title *Slapstick Tragedy*. It was first published as part of *Slapstick Tragedy* in 1965. It was published as a separate play by Dramatists Play Service in 1967. See also Series I.19. *Slapstick Tragedy* (F54).

*The Mutilated*, circa 1967 [Box 2 F31]

Typescript (mimeograph), 66 pp.

In black duplicating service binder, an unpublished format.

**Subseries I.13. *The Night of the Iguana*, 1960-1964**

A drama bearing some relation to the short story by the same title. An early version of the play was published in the February 1962 issue of *Esquire*. The first production of the play occurred at the Festival of Two Worlds, Spoleto, Italy, on July 2, 1959.

*Night of the Iguana* [play], circa 1960 , circa 1960 Typescript, typescript (carbon), typescript (mimeograph), typescript (photocopy), and autograph drafts, 507 pp.

Includes extensive autograph textual corrections, multiple drafts and revisions of various segments, and numerous inserted pages often containing revised versions of individual scenes.

Draft is arranged in the order it was received. Three folders (32-34) of material are arranged by Act. Folders 35-38 contain individual revisions and other portions of the text which are not arranged in narrative order.

Preliminary material and Act I , circa 1960 [Box 2 F32]

Act II , circa 1960 [Box 2 F33]

Act III , circa 1960 [Box 2 F34]

Scene III , circa 1960 [Box 2 F35]

Revisions , circa 1960 [Box 2 F36]

Revisions , circa 1960 [Box 2 F37]

Revisions , circa 1960 [Box 2 F38]

Letters accompanying manuscript , 1961 January-1961 February

Originally with the manuscript housed in F32-38, the letters include three typed letters signed from Tennessee Williams to the actress Katharine Hepburn in which he attempts to persuade her to play the role of Hannah Jelkes. The three letters are similar in content, and it appears Williams never sent the first two letters but only the final one for which he retained the photocopy which is present here.

Typed letter signed , 1961 January 5 [Box 2 F39]

1 p.

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Typed letter signed , 1961 January 6 [Box 2 F39]

1 p.

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Typed letter signed (photocopy) , 1961 February 16 [Box 2 F39]

2 pp.

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*Night of the Iguana or southern cross* [playscript] , 1960 [Box 2 F40]

Typescript (photocopy), 104 pp.

Cover sheet dated "June 1960" and marked "Return to Frank Corsaro." Photocopy of the working script used by the director Frank Corsaro for the first New York production of the play.

*Night of the Iguana*, 1962 February [Box 2 F41]

Typescript (carbon), 24 pp.

Production chart, including "time sheet," "focussing charts," and "lighting cues," used in the 1962 Broadway production. This copy sent to Williams's agent, Rosemary Wood, by "JMG," with Wood's accompanying note.

*Night of the Iguana* [filmscript] , 1964 June 4 [Box 2 F42A]

Typescript (mimeograph), 117 pp.

Bound in yellow wrappers bearing the imprint of Metro-Goldwyn-Mayer Inc., Culver City, California. Labeled "Dialogue Cutting Continuity" script. Used for the 1964 M-G-M film production.

*Night of the Iguana* [playscript] , undated [Box 2 F42B]

Typescript (photocopy), 90 pp.

Bound in fuchsia printed wrappers. Script for a Los Angeles production but not posthumous.

#### **Subseries I.14. *Now the Cats With Jewelled Claws*, undated**

Drama published in volume 7 of *Theatre*.

*Now the Cats With Jewelled Claws* [playscript] , undated [Box 2 F43]

Typescript (photocopy), 45 pp.

Manila folder in which the script was originally laid bears the autograph notation "orig...emended & revised version for Miami Enclosed."

#### **Subseries I.15A. *Orpheus Descending*, 1953-1954**

Originally published as *Battle of Angels* in 1945. Also first produced using the same title in Boston in 1940. Also titled *The Memory Orchard* and *The Dismembering Furies*.

*Orpheus Descending or the memory orchard* [playscript] , circa 1953 [Box 2 F44]

Typescript (carbon), 110 pp.

Bound into blue "Liebling-Wood" wrappers. The penciled notation "September 1953" appears on the title page.

*The Dismembering Furies* [playscript] , circa 1954 [Box 2 F45A]

Typescript (carbon), 132 pp.

Bound into blue "Liebling-Wood" wrappers. The penciled notation "corrected July 1954" appears on the title page. The title page also contains a list of "other possible titles" for the play: *Orpheus Descending*, *The Memory of an Orchard*, *The Fugitive Kind*, and *Something Wild in the Country*.

*Orpheus Descending* [playscript] , undated [Box 2 F45B]

Typescript (mimeograph), 114 pp.

Bound into dark blue printed wrappers with the stamp of "Anne Meyerson Typing and Mimeograph Service."

### **Subseries I.15B. *Out Cry*, 1971**

This play is a version of Williams's *The Two-Character Play*, which was first published in 1969. It was published as *Out Cry* by New Directions in 1973. See also Series I.27B. *The Two-Character Play*.

*Out Cry*, 1971 July [Box 2 F46]

Typescript (mimeograph), 85 pp.

Playscript in unpublished state in maroon duplicating service binder.

### **Subseries I.16. *Period of Adjustment*, 1959 December**

First published in the December 1960 issue of *Esquire*, this play premiered at the Coconut Grove Playhouse in Miami on December 29, 1958.

*Period of Adjustment or high point is built on a cavern (a serious comedy)* [playscript] , 1959: December [Box 2 F47]

Typescript (carbon), 114 pp.

Marked "Revised, December, 1959" on title page. Text paginated by act followed by 24 pages of "Addenda: possible inserts and variations." Printed label of MCA, Williams's agency, with "Audrey Wood" and autograph notation "Audrey Wood's personal copy" present on the title page.

### **Subseries I.17. *The Red Devil Battery Sign*, 1974-1975**

First published by New Directions in 1988, this play premiered on stage in Boston on June 18, 1975.

*The Red Devil Battery Sign (A work for presentational theatre)* [playscript] , 1974 November  
[Box 2 F48]

Typescript (mimeograph), 126 pp.

Labeled "Revised--November, 1974" and bears the autograph "#20" written in ink on the title page. Bound in blue printed wrappers of the Studio Duplicating Service, Inc. Also stamp of International Famous Agency.

*The Red Devil Battery Sign (a work for the presentational theatre)* [playscript] , 1975 March  
[Box 2 F49]

Typescript (mimeograph), 102 pp.

Occasional autograph corrections in an unidentified hand throughout the text. Bound into red printed wrappers.

### **Subseries I.18. *The Rose Tattoo*, 1950-1954**

First published by New Directions in 1951, this play premiered on stage at the Erlanger Theatre in Chicago on December 29, 1950. For an extensive collection related to *The Rose Tattoo* see MSS 270, Ralph Delauney papers related to Tennessee Williams's *The Rose Tattoo*.

*The Rose Tattoo (a play in three acts)* [playscript] , undated [Box 2 F50]

Typescript (mimeograph) and typescript (carbon), 109 pp.

Paged internally by act and bound into blue printed wrappers. Carbon sheets containing revisions interleaved with mimeo sheets; occasional autograph revisions are also present. An additional typescript (carbon) slip has been pasted over a portion of the text (p. 2-1-14) replacing a speech in Act 2. This copy was used for the play's initial tryout in Chicago which premiered December 29, 1950. The name and address of Cheryl Crawford, the play's producer, is reproduced on the lower right hand corner of the title page.

*The Rose Tattoo (a play in three parts)* [playscript] , 1950 October [Box 2 F51]

Typescript (carbon), 137 pp.

Bound into a green folder and paged internally by act with additional pages laid in. Contains numerous autograph corrections to the text. Title page dated "Fourth draft, New York, October, 1950." Also bears Williams's autograph notation: "My copy of script used during rehearsals and Chicago tryout. Tennessee Williams."

*The Rose Tattoo* "Dynamics of the Play" and rewrites , undated [Box 2 F52]

Typescript (carbon), 31 pp.

Includes two pages titled "Dynamics of the Play" and 29 pages of rewrites for Part II, Scenes 3 and 4 and Part III, Scenes 2 and 3.

*The Rose Tattoo* [screenplay] , 1954 May 24 [Box 2 F53]

Typescript (mimeograph), 150 pp.

Copy of the film script used for the 1955 Paramount film production. Cover sheet is marked "2nd temporary yellow/May 24, 1954."

### **Subseries I.19. *Slapstick Tragedy*, circa 1966**

*Slapstick Tragedy* consists of two plays, *Gnädiges Fräulein* and *The Mutilated*. These plays were first published as *Slapstick Tragedy: Two Plays* in the August 1965 issue of *Esquire*. The two plays premiered under the title *Slapstick Tragedy* in New York on February 22, 1966. See also a separate version of *The Mutilated* in Subseries I.12B. (F31).

*Slapstick Tragedy* [playscript] , circa 1966 Typescript (mimeograph)

Bound into green wrappers with additional typescript and mimeograph pages bearing corrections laid in. Consists of the mimeographed production scripts for *The Mutilated* and *Gnädiges Fräulein*. This copy was Tennessee Williams's working manuscript for the first production, and it bears his extensive autograph notes and revisions. Williams has also inscribed this copy on the verso of the title page.

*The Mutilated*, circa 1966 [Box 2 F54]

*Gnädiges Fräulein*, circa 1966 [Box 3 F55]

### **Subseries I.20. *Small Craft Warnings*, 1972**

This play is an expansion of Williams's play *Confessional*. *Small Craft Warnings* was first published by New Directions in 1972 and first produced for stage in April 1972.

*S.C.W.*, 1972 [Box 3 F56]

Autograph notes, 2 pp.

Two sheets of legal paper containing Tennessee Williams's autograph notes concerning lighting and staging, apparently made for the initial production of the play which premiered April 2, 1972. Dated in Williams's hand, "1st Audience 3/26/72."

### **Subseries I.21. *A Streetcar Named Desire*, 1948-1950**

This play was first published in 1947 by New Directions and premiered at the Barrymore Theatre in New York on December 3, 1947.

Consists primarily of film scripts used for the 1951 Warner Brothers production for which Williams wrote the screenplay. Also includes a telegram to Williams announcing the award of a Pulitzer Prize for the original stage production of the play.

Telegram , 1948 May 3 [Box 3 F57]

Telegram to Williams from Frank D. Fackenthal, President of the Columbia University Board of Trustees, announcing the award of a Pulitzer Prize for the play *A Streetcar Named Desire*.

*A Streetcar Named Desire* [screenplay] , 1950 June [Box 3 F58]

Typescript (carbon), 132 pp.

Bears extensive autograph notations in an unidentified hand concerning staging, camera set-ups, etc., for individual scenes. Title page marked "draft" and dated "June, 1950."

*A Streetcar Named Desire* [screenplay] , undated [Box 3 F59]

Typescript (mimeograph), 133 pp.

Mimeographed yellow sheets with extensive autograph textual revisions and notations in Williams's hand. Bound into blue wrappers bearing the typed notation, "Final script (rough copy)."

*A Streetcar Named Desire* [screenplay] , 1950 August 8 [Box 3 F60]

Typescript (photocopy), 135 pp.

Photocopy of the original shooting script. Title page dated "8/8/50 Part I. Final." Bound into blue wrappers.

### **Subseries I.22. *Suddenly Last Summer*, undated**

First published by New Directions in 1958, *Suddenly Last Summer* was first produced together with *Something Unspoken* under the collective title *Garden District* in January 1958.

*Suddenly Last Summer* [playscript] , undated [Box 3 F61]

Typescript, 27 pp.

Clean typescript draft titled "*Suddenly Last Summer*/ Scene Four." The signature of Tennessee Williams appears at the top of the first page with an additional undecipherable note or signature below it. Note: penciled page numbers have been added by the repository.

### **Subseries I.23. *Suitable Entrances to Springfield*, undated**

*Suitable Entrances to Springfield or heaven* [play] , undated [Box 3 F62]

Typescript, 25 pp.

Bears the author's autograph textual corrections and his autograph note signed at the bottom of the title page.

### **Subseries I.24. *Summer and Smoke*, 1947-1951**

This play bears some relationship to the short story "The Yellow Bird." The first publication occurred in 1948 by New Directions. The play premiéred at the Gulf Oil Playhouse in Dallas on July 8, 1947. One of the rewrites of this play is titled *The Eccentricities of a Nightingale*.

*Summer and Smoke* [playscript] , 1947 March [Box 3 F63]

Typescript, 133 pp.

Typed on black ribbon with stage directions in red. Marked "B" in red pencil on the title page. Bound into blue "Liebling-Wood" wrappers. Dated on title page "March-1947 (revised)."

*Summer and Smoke* [playscript] , 1947 March [Box 3 F64]

Typescript (carbon), 133 pp.

Carbon copy of the preceding typescript. Also marked "B" in red pencil on the title page, dated "March-1947 (revised)," and bound into blue "Liebling-Wood" wrappers. This copy bears Williams's autograph corrections and notations to the text.

*Summer and Smoke* [playscript] , undated [Box 3 F65]

Typescript (mimeograph), 117 pp.

Bound into blue "Liebling-Wood" wrappers. This copy marked "Prompt copy" on the title page with autograph cue notations throughout the text.

*Summer and Smoke* [Script changes] , circa 1951 May [Box 3 F66A]

Typescript (carbon), 31 pp.

Consists of script revisions for various scenes in the play. Accompanied by an autograph note in an unidentified hand dated "5/17/51."

*Summer and Smoke* [filmscript] , 1960 December 14 [Box 3 F66B]

Typescript (mimeograph), 146 pp.

Revised final white script with blue sheet changes dated 12/19/60 and 12/18/60. Signed by Williams with his Key West address on front cover. For Wallis-Paramount-Hazen.

### **Subseries I.25. *Sweet Bird of Youth*, 1956-1958**



This play was begun in 1948 as a number of sketches which included *The Enemy: Time*. It was first published as *Sweet Bird of Youth* in the April 1959 issue of *Esquire*. The first production of the play occurred in April 1956 in Coral Gables, Florida.

*The Enemy: Time* [playscript] , 1956 [Box 3 F67]

Typescript (carbon), 18 pp.

Dated "Spring, 1956" on title page with additional notation "Sketch which developed into *Sweet Bird of Youth*." Bound into a black folder.

*Brush Hangs Burning* [playscript] , undated [Box 3 F68]

Typescript, 17 pp.

Draft (7 pp.) of a one-act play which bears some relationship to the plays *The Enemy: Time* and *Sweet Bird of Youth*. The characters Candy and Pere Finley foreshadow Miss Lucey and Boss Finley of *Sweet Bird of Youth*. Included are 10 pages of drafts of additional scenes.

*Sweet Bird of Youth* [playscript] , 1958 May 9 [Box 3 F69]

Typescript and typescript (carbon), 78 pp.

Script for Act II and Act III. Includes small pencil notations by Wood.

*Sweet Bird of Youth* [playscript] , 1958 October [Box 3 F70]

Typescript (carbon), 145 pp.

Bound into brown printed wrappers. This copy bears the bookplate of June Havoc on the title page.

*Sweet Bird of Youth* [playscript] , 1958 [Box 3 F71A]

Typescript (carbon)

Originally dated "October-1958" in typescript, this copy was stamped "Nov 14, 1958" and bears the autograph notation "Dec" on the title page. This copy of the script belonged to the play's stage setting and lighting designer, Jo Mielzner, and bears his signature on the title page and autograph notations throughout the text. Autograph revisions in Williams's hand are also present.

*Sweet Bird of Youth: a play in three acts*, [playscript] , 1959 [Box 3 F71B]

Typescript (mimeograph), 110 pp.

Original mimeographed "Production script" belonging to stage manager, Edward D. Shelton, heavily annotated throughout with production notes and stage directions, laid in black coated wrappers printed in gold. Paul Bowles wrote the music for this theatrical production. Inscribed: "Property of Edward D. Shelton/Martin Beck Theatre/302 West 45th St./New York, NY." The production premiered at the Martin Beck Theatre, March 10, 1959.

*Sweet Bird of Youth* [playscript] , undated [Box 3 F72]

Typescript (carbon), 125 pp.

Another copy of the script belonging to Jo Mielzner. Contains extensive autograph notes concerning lighting, blocking, music cues, and other stage directions. Also contains lists of cast and production staff, props, and rehearsal schedules. Original binder has been removed and retained with the collection in Box 4, F246.

Addenda [script changes] , undated [Box 3 F73]

Typescript and Typescript (carbon), 13 pp.

Script changes with numerous autograph corrections are present. Also included with this material is a one page autograph listing of understudies for the original production and a flyer.

**Subseries I.26. *This Is (An Entertainment)*, 1974**

This unpublished play was first produced in January 1976 at the American Conservatory Theatre.

*This Is (An Entertainment)*, 1974 [Box 3 F74]

Typescript (mimeograph), 127 pp.

Originally bound into red wrappers, with additional Typescript and typescript (photocopy) pages laid in. Extensive autograph notes and corrections, numerous revised scenes and inserted pages are present throughout the text. Title page is dated "Key West, January, 1974 1st draft."

**Subseries I.27. *This Property is Condemned*, 1966**

"This Property Is Condemned," – Release dialogue script , 1966 June 10 [Box 3 F75A]

Typescript (mimeograph)

Typescript (mimeograph) release dialogue script for Francis Ford Coppola's, Fred Cole's, and Edith R. Summer's adaptation to the screen of Williams's play. The movie was directed by Sidney Pollack, produced by John Houseman, and starred Natalie Wood, Charles Bronson, and Robert Redford.

"This Property Is Condemned," – Revised final draft of film adaptation , 1965 [August 12] [Box 5 F75B]

Typescript (mimeograph)

Typescript (mimeograph) of the "revised final" draft of Francis Ford Coppola's, Fred Cole's, and Edith R. Summer's adaptation to the screen of Williams's play. The movie was directed by Sidney Pollack, produced by John Houseman, and starred Natalie Wood, Charles Bronson, and Robert Redford. This version includes substantial revision pages inserted throughout the draft. The typescript bears the ownership signature of Hollywood story board artist John L. Jensen, who was involved with the film.

Folder 75C contains the binder containing ca. 125 leaves of highly finished story board drawings for the film.

"This Property Is Condemned," – story boards , 1965 October 7 [Box 5 F75C]

Story boards

Hollywood story board artist John L. Jensen created the story boards found here. These accompanied the revised film adaptation found in Folder 75B. The binder contains ca. 125 leaves of highly finished story board drawings with handwritten captions, variously dated between October and December of 1965, and signed by Jensen.

### **Subseries I.28A. *The Traveling Companion*, undated**

This dialogue was published in the December 1981 issue of *Christopher Street*.

*The Traveling Companion* [playscript] , undated [Box 3 F76A]

Typescript (photocopy), 22 pp.

Bound into brown folder with the label of International Creative Management. The script bears Williams's autograph (photocopy) corrections and autograph pencil notes in an unidentified hand.

### **Subseries I.28B. *The Two-Character Play*, circa 1969**

Written between 1959 and about 1975, three versions of this play were published. The first was published as *The Two-Character Play* by New Directions in 1969. A second version, titled *Out Cry*, was published by New Directions in 1973. The third version, again titled *The Two-Character Play*, was published in 1979 by New Directions and George J. McLeod.

*The Two-Character Play*, circa 1969 [Box 3 F76B]

Typescript (mimeograph), 73 pp.

Playscript in unpublished state, bound in printed blue binder.

### **Subseries I.29. *Will Mr. Merriwether Return From Memphis*, 1969**

This unpublished drama premièred at the Tennessee Williams Fine Arts Center of Florida Keys Community College on January 24, 1980.

*Will Mr. Merriwether Return From Memphis* [playscript] , 1969 [Box 3 F77A]

Typescript (photocopy), 65 pp.

Bound into a green acetate spiral-bound folder. Title page is marked "Revised September 1969." Additional typed sheet laid in indicating the script is an acting script used for the Spring 1980, premiere production of the play.

[ *Will Mr. Merriwether Return From Memphis*] [draft] , undated [Box 3 F77B]

Typescript, 8 pp.

Draft of several scenes, apparently from the play of this title. Bears Williams's autograph notes and corrections.

### **Subseries I.30. Miscellaneous dramatic work , undated**

Includes two fragments of plays, one of which is part of a dramatization of Williams's story "The Mattress by the Tomato Patch."

[ *The Mattress by the Tomato Patch*] , undated [Box 3 F78]

Typescript, 1 p.

Short fragment or abbreviated draft of a dramatization of Williams's story "The Mattress by the Tomato Patch."

[Untitled fragment] , undated [Box 3 F79]

Typescript, 1 p.

Single page of dialogue, featuring characters Pearl and Nance, with Williams's autograph corrections. Williams's signature appears at the top of the page.

## **Series II. Fiction , 1948-1973**

Consists of drafts of Tennessee Williams's fiction, including short stories and a novella.

### **Subseries II.1. *Hard Candy*, 1948-1953**

Includes material relating to both the individual short story, "Hard Candy," as well as to the 1954 New Directions collection published under the same title. Arranged in the order in which they appear in the published collection.

"Hard Candy" [short story] , 1949 August [Box 3 F80]

Typescript (carbon), 19 pp.

Dated "Rome, August, 1949" on the final page. Bound into a blue "Liebling-Wood" folder.

"Hard Candy" [short story] , 1949 August [Box 3 F81]

Typescript (carbon), 19 pp.

Dated "Rome, August, 1949" on the final page. Bound into a blue "Liebling-Wood" folder. Duplicate carbon of the above draft.

"Hard Candy" [short story] , 1953 March [Box 3 F82]

Typescript (carbon), 23 pp.

Dated "Rome, August, 1949 / Key West, March, 1953." Marked "R" in red pencil on the first page.  
Bound into a blue "Liebling-Wood" folder.

### ***Hard Candy* [collection] , 1948-1952**

Consists of typescript and typescript (carbon) drafts of the individual stories which were collected in *Hard Candy: A Book of Stories* (New York: New Directions, 1954).

"Three Players of a Summer Game" , 1952 April [Box 3 F83]

Typescript (carbon), 33 pp.

Marked "First R" in pencil on initial page. Dated "April, 1952" on p. 33. Bound into a blue "Liebling-Wood" folder.

"Two on a Party" , 1952 [Box 3 F84]

Typescript (carbon), 33 pp.

Dated "New Orleans 1951-2" on front cover and "London, New Orleans, 1951-1952" on p. 33. Bound into a blue "Liebling-Wood" folder.

"The Resemblance Between a Violin-case and a Coffin (a story)" , 1949 October [Box 3 F85]

Typescript, 21 pp.

Marked "original" in pencil on the front cover and dated "Manhattan, October, 1949" on p. 21. Bound into a blue "Liebling-Wood" folder.

"Hard Candy" , 1949 August [Box 3 F86]

Typescript (carbon), 19 pp.

Dated "Rome, August, 1949" on p. 19. Bound into a blue "Liebling-Wood" folder.

"Rubio y Morena" , 1948 July [Box 3 F87]

Typescript (carbon), 22 pp.

Dated "Paris, July, 1948" on p. 22. Bound into a blue folder marked "Serial Dept./From Curtis Brown, Ltd. / London."

"The Mattress by the Tomato Patch" , undated [Box 3 F88]

Typescript, 14 pp.

"The Coming of Something to the Widow Holly" , undated [Box 3 F89]

Typescript (carbon), 12 pp.

Bound into a blue "Liebling-Wood" folder.

"The Vine" , undated [Box 3 F90]

Typescript, 21 pp.

Marked "Not last version" on initial page. Bound into a blue "Liebling-Wood" folder.

"The Mysteries of the Joy Rio (story)" , undated [Box 3 F91]

Typescript (carbon), 19 pp.

Bound into a blue "Liebling-Wood" folder.

### **Subseries II.2. Other stories , 1948-1973**

Drafts of individual short stories written by Williams. Arranged in alphabetical order by title.

"Chronicle of a Demise" , undated [Box 3 F92]

Typescript (carbon), 7 pp.

Bound into a blue "Liebling-Wood" folder.

"The Important Thing" , undated [Box 3 F93]

Typescript (carbon), 20 pp.

Bound into a blue "Liebling-Wood" folder.

["The Mysteries of the Joy Rio"] , undated [Box 3 F94]

Typescript, 7 pp.

Bears the author's autograph corrections. Appears to be an early draft of the central portion of the story.

"The Night of the Iguana" , 1948 February [Box 3 F95]

Typescript (carbon) and typescript, 44 pp.

Draft includes original ending as well as two drafts of the revised ending which was used for the first published version.

"One Arm" , undated [Box 3 F96]

Typescript (carbon), 20 pp.

Bound into a blue "Liebling-Wood" folder.

"The Poet" , undated [Box 3 F97]

Typescript (carbon), 9 pp.

Bound into a blue "Liebling-Wood" folder.

"The Vine" , undated [Box 3 F98]

Typescript, 2 pp.

Partial draft with autograph revisions.

"Das Wasser ist Kalt" , circa 1973 [Box 3 F99]

Typescript, 15 pp.

Rough draft with the author's extensive autograph corrections.

"The Yellow Bird" , undated [Box 3 F100]

Typescript (carbon), 12 pp.

Bound into a blue "Liebling-Wood" folder.

### **Subseries II.3. *The Roman Spring of Mrs. Stone*, undated**

This novella was first published in 1950 by New Directions. Gavin Lambert wrote a screenplay based on this work which was produced by Warner Brothers and premiered on November 24, 1961.

*The Roman Spring of Mrs. Stone* (a novella), undated [Box 3 F101]

Typescript (carbon), 87 pp., with 10 additional pages of inserts

Original title *Moon of Pause* has been crossed out and replaced with *The Roman Spring of Mrs. Stone*. The title page contains an autograph note from Audrey Wood to the typing service, as well as the signature of Paul Bigelow.

## **Series III. Miscellaneous letters, manuscripts, and ephemera , 1939-2013**

Includes letters written by Maureen Stapleton, Laurette Taylor, Tennessee Williams, and Andreas Brown; as well as manuscripts of two poems and an essay by Williams. Also includes photographs of Williams and casts of productions of his plays; programs, playbills, and posters related to productions of his plays; as well as theatrical and film ephemera related to his works. Other items of interest include a copy of Williams's will, an audiotape of sound effects for the first production of *Orpheus Descending*, and a 1970 interview with Tennessee Williams conducted by David Frost.

### **Subseries III.1. Letters , 1939-1965**

Arranged in alphabetical order by name of sender and chronologically within a group from one individual.

Andreas Brown to Norman Unger , 1962-1965

Typed letter signed , 1962 March 28 [Box 3 F102]

1 p.

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Typed letter signed , 1962 April 28 [Box 3 F102]

1 p. with photocopied clipping

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Typed letter signed , 1963 November 11 [Box 3 F102]

1 p. with tear sheet

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Typed card signed , 1964 July 5 [Box 3 F102]

1 p.

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Autograph card signed , 1965 December 16 [Box 3 F102]

1 p.

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Maureen Stapleton to Mr. Shepherd , 1952 February 23 [Box 3 F103]

2 pp.

American actress Stapleton is writing to a Mr. Shepherd concerning the production of Williams's *The Rose Tattoo* in which Stapleton starred. This letter was originally laid in a copy of *The Rose Tattoo* (New York: New Directions, 1951). See Spec. PS3545 .I3365 R6 1951b.

Laurette Taylor to Blanche Knopf , 1939 November 21 [Box 3 F104]

1 p.

American actress Laurette Taylor to Blanche Knopf.

Tennessee Williams , 1950-1959

Autograph note signed , 1959 August [Box 3 F105]

2 pp. with small key

To Paul Bigelow

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Autograph letter signed , 1950 February 11 [Box 3 F105]

1 p.

To Norman Unger

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Typed note signed , 1950 May 19 [Box 3 F105]

1 p.

To Audrey Wood

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### **Subseries III.2. Manuscripts , 1949-1950**

Items arranged in alphabetical order by title.

"Orpheus Descending" [poem] , 1950 November [Box 3 F106]

Typescript, 2 pp.

Signed by Tennessee Williams with his autograph textual corrections.

"Praise to Assenting Angels" [essay] , 1949 April [Box 3 F107]

Typescript, 9 pp.

Signed by Tennessee Williams with his extensive autograph notes and corrections. This essay on the work of Carson McCullers served as introduction to the second edition of McCuller's novel, *Reflections in a Golden Eye*.

"The Tender Ones" [poem] , undated [Box 3 F108A]

Typescript, 2 pp.

Williams has signed the poem at the bottom of p. 2 and has included an autograph note above the title: "Notes for a poor little poem--Tennessee."

Poems by Tennessee Williams , 1948-1950 [Box 3 F108B]

17 typescript (carbon) poems, some of which are unpublished

Typing by Williams's Agent's Service. Titles include: "Her Head on the Pillow," "The Island Is Memorable to Us," "Jim Connor Went," "Old Men with Sticks," "The Soft City," "San Sebastiano De Sodoma," "The Goths," "Frere Jacques," "Faitn As Leaf Shadow," "Counsel," "The Eyes," (3 copies), "Death Is High," "Which Is My Little Boy," "The Comforter & The Betrayer," "We Have Not Long To Love," and "The Road."

### **Subseries III.3. Miscellany , 1948-2013**

Consists of a lithograph portrait of Williams, a copy of his will, audio tapes of sound effects for Orpheus Descending, articles about Williams and his work, David Frost's interview with Williams, and a proof of *Tennessee Williams: an Intimate Biography*. Arranged chronologically.

*Life*, 1948 February 16 [Box 6 F109] (SPEC MSS oversize boxes (32 inches))

Contains an article about Williams by Lincoln Barnett.

"My Current Reading" , 1948 March 6 [Box 3 F110]

Williams' article in *Saturday Review*. See Spec PS 3545 .I5365 M92 1948.

"The Human Psyche--Alone" , 1950 December 23 [Box 3 F111]

Tennessee Williams' review of Bowles' *The Delicate Prey and Other Stories*.

"Three Players of a Summer Game" , 1952 November 1 [Box 3 F112]

Photocopy of a story written by Williams and published in *The New Yorker*.

"Dear Friend..." , 1953 [Box 3 F113]

Flyer distributed by the Dylan Thomas Fund Committee, of which Tennessee Williams is listed as a member. See Spec PR 6039 .H52 Z595.

"What Are Television Writers Made Of?" , 1957 [Box 3 F114]

Oliansky's article in *Intro Bulletin*. See Spec Folio+ PS 3543 .I26 Z77 1957.

*Orpheus Descending* [audio tape] , circa 1957 2 reel-to reel audio tapes

Two reel-to-reel audio tapes of original sound effects for the first production of the play. Recorded at 7 ½ i.p.s., plus a preservation copy for use by researchers.

Tape 1 , circa 1957 [Box 4 F115]

Tape 2 , circa 1957 [Box 4 F116]

"Tennessee Williams" [Portrait in Shades of Blue] , 1958 [Box 4 F117]

Broadside, see Spec PS 3545 .I5365 Z552.

"The Artistic Theory of Tennessee Williams" , 1959 June 1 [Box 4 F118]

Typescript (carbon), 14 pp.

Essay by Stephen Semegran, with title page bearing Williams's autograph note to Semegran.

"Another Mystery Solved: the true identity of Tennessee Williams" , 1960 January [Box 4 F119]

Article by Gerald Burns in the *American Bar Association Journal*. See Spec PS 3545 .I5365 Z585 1960.

*Time*, 1962 March 9 [Box 4 F120]

Issue features cover portrait and feature article devoted to Williams.

"Dear Playgoer" and "Dear Stubs Member" [appeals for contributions to New Dramatists Committee] , 1962 [Box 4 F121]

Brochure and flyer, see Spec PN 1661 .N47 1962 and Spec PN 1661 .N47 1962b.

"Carson McCullers Dies at 50" , 1967 September 30 [Box 4 F122]

Obituary from *The New York Times* (September 30, 1967) which includes remarks by Tennessee Williams. See Spec Folio+ PS 3525 .A1772 Z5824 1967.

*The Daily Telegraph Magazine*, 1968 November 15 [Box 6 F123] (SPEC MSS oversize boxes (32 inches))

Issue 215 contains Williams's story "Grand."

*Kingdom of Earth* dust jacket , 1968 [Box 4 F124]

For New Directions edition.

Interview with Tennessee Williams , 1970 [Box 4 F125]

Typescript (mimeograph), 25 pp.

Transcript of television interview with Williams conducted by David Frost for the "David Frost Show." The date "Wednesday, January 21" appears on the cover. Towards the end of the interview Frost and Williams are joined by Jessica Tandy, Maureen Stapleton, and Eli Wallach.

"A Conversation with Tennessee Williams" , 1972 [Box 4 F126]

Broadside, see Spec PS 3545 .I5365 Z5938.

*Small Craft Warnings* dust jacket , 1973 [Box 4 F127]

For Secker & Warburg edition.

"Tennessee Williams" , 1975 [Box 4 F128]

Article by Clive Barnes, see Spec PS 3545 .I5365 Z578 1975.

*James Dean: the Mutant King*, 1975 [Box 4 F129]

Copy of book written by David Dalton (New York: Dell, 1975). Tennessee Williams's copy with his autograph notes on the first leaf and the verso of the front wrapper.

"Orpheus Holds His Own: William Burroughs talks with Tennessee Williams..." , 1977 May 16 [Box 4 F130]

Article by William S. Burroughs in *The Village Voice*. See Spec Folio+ PS 3545 .I5365 Z587.

*The World of Tennessee Williams* [dust jacket] , 1978 [Box 6 F131] (SPEC MSS oversize boxes (32 inches))

Suppressed dust jacket for book edited by Richard F. Leavitt (New York: Putnam, 1978). Rear cover photographs are reversed.

"Tennessee Williams' Mom: she still has her memories" , 1979 February 11 [Box 4 F132]

Article by Dennis Brown in *Los Angeles Times Calendar*, p. 58. See Spec Folio PS 3545 .I5365 Z582 1979.

Last Will and Testament of Tennessee Williams , 1980-1983 [Box 4 F133]

Typescript (photocopy), 14 pp.

Photocopy of Tennessee Williams's will, with a two-page codicil and a probate order.

*Tennessee Williams: an intimate biography*, 1983 [Box 4 F134]

Proof copy

Written by Dakin Williams and Shepherd Mead, (New York: Arbor House, 1983). Photocopied sheets with minor autograph (photocopy) corrections. Accompanied by proof of the dust jacket and publisher's promotional materials.

"Tennessee Williams in Key West Literary Seminar & Festival" , 1986 January 9-1986 January 12 [Box 4 F135]

Brochure and postcard related to event.

*Evolving Texts: the writings of Tennessee Williams*, 1988 [Box 4 F136A]

Printed copy, 51 pp.

Catalog of an exhibition at the University of Delaware Library written by Timothy D. Murray (Newark, Delaware: University of Delaware Library, 1988). Also includes an invitation to the opening of the exhibition and a small poster.

"The Violets on the Mountains Have Broken the Rocks" , undated [Box 4 No F]

Lithograph portrait of Tennessee Williams. Print is numbered 15/75 and signed by Williams and the artist Everett Raymond Kinstler. See Spec Folio + NE 2312.5 .K54 A78 1975

Tennessee Williams New Orleans Literary Festival , 2010 March 24-2010 March 28 [Box 4 F136B]

Program for the 24th annual event.

*Tennessee Williams Annual Review*, 2010 [Box 4 F136C]

Two postcards announcing issue no. 11.

*Tennessee Williams Centennial Exhibition, 2011* [Box 4 F136D]

Catalog for the Tennessee Williams Centennial Exhibition at the Bookshop in Old New Castle presented by Between the Covers Rare Books in 2011. Lists exhibition items and sale prices.

*Miscellaneous printed ephemera, 2013* [Box 4 F136E]

Contemporary printed announcements, articles and other information related to events honoring or connected in some way to Tennessee Williams, his writing or legacy.

### **Subseries III.4. Photographs , 1951-1988**

Arranged alphabetically by title of Williams play to which the photograph is related and followed by photographs of Tennessee Williams.

*Cat on a Hot Tin Roof, 1988* [Box 4 F137]

Two black and white photographs of scenes from the 1988 production of this play at the Walnut Street Theatre in Philadelphia. Also includes a program, subscription flyer, and a description of the photographs.

*The Glass Menagerie, undated* [Box 4 F138]

Black and white photograph of actress Laurette Taylor in the role of Amanda from the original production of *The Glass Menagerie*. Inscribed by Taylor to Norman Unger.

*The Milk Train Doesn't Stop Here Anymore, 1963* [Box 4 F139] (SPEC MSS oversize boxes (24 inches))

39 black and white (11 ½ x 16) photographs taken during rehearsals of the original 1963 New York production of this play. Included are Williams, Audrey Wood, Paul Bowles (composer), Herbert Machiz, Hermione Baddeley, Mildred Dunnock, and others. Some of the photographs are signed by Herbert Machiz, Warren Young and an unidentified signature.

*The Mutilated, 1962* [Box 4 F140]

Black and white photograph of Margaret Leighton and James Olson in the original 1962 production of this work.

*The Rose Tattoo, 1955* [Box 4 F141]

Black and white publicity photograph of Hal Wallis, Anna Magnani, and an unidentified woman during the 1955 Paramount Pictures film production.

*A Streetcar Named Desire, 1951* [Box 4 F142]

Two black and white photographs of scenes from the 1951 Warner Brothers film production.

*This Property is Condemned*, 1966 [Box 4 F143]

Black and white photograph and color photograph of scenes from the 1966 Paramount Pictures film.

Tennessee Williams , undated [Box 4 F144]

Black and white snapshot of Williams bearing the inscription "To Norman [Unger], fondly Tennessee (Key West)."

Tennessee Williams and Anna Magnani , 1957 [Box 4 F145]

Black and white photograph of Williams and the actress, Anna Magnani, aboard the cruise ship Andrea Doria. Williams's autograph note, "L'esprit et le corps," appears on the photo.

Tennessee Williams , undated [Box 4 F146]

Five publicity photographs of Tennessee Williams used by New Directions. Accompanied by a letter from Laurie Callahan, New Directions publicity director.

### **Subseries III.5. Programs, playbills, and announcements , 1944-2009**

These programs and playbills are individually foldered and arranged in alphabetical order by title of the production. Where programs for several productions of one play exist, the items are arranged chronologically by date of production.

*Camino Real*, 1953-1970

National Theatre playbill , 1953 April 13 [Box 4 F147]

With clippings enclosed.

St. Mark's Playhouse program , 1960 June [Box 4 F148]

Lincoln Center (New York) playbill , 1970 [Box 4 F149]

*Kilroy Is Here. Tennessee Williams' Camino Real.* The program includes three essays and seven poems by Williams, as well as the poem, "Valentine to Tennessee Williams," by Kenneth Tynan.

*Cat on a Hot Tin Roof*, 1955-1990

Forrest Theatre playbill , 1955 March 7 [Box 4 F150]

With clippings enclosed.

Morosco Theatre playbill , 1955 June 25 [Box 4 F151]

Morosco Theatre playbill , 1956 September 24 [Box 4 F152]

ANTA Theatre playbill , 1974 December [Box 4 F153]

The Playhouse Theatre (Wilmington, Delaware) program , 1990 January [Box 4 F154A]

Eugene O'Neill Theatre (New York) , 1990 March 21 [Box 4 F154B]

With two ticket stubs

Thompson Theatre, Roselle Center for the Arts, University of Delaware , 2009 October 15-2009 November 1 [Box 4 F154C]

Announcement for the Resident Ensemble Players presentation.

*Clothes for a Summer Hotel*, 1980 January-1980 March

The John F. Kennedy Center for the Performing Arts , 1980 January [Box 4 F155A]

Blackstone Theatre (Chicago) , 1980 February [Box 4 F155B]

Cort Theatre , 1980 March [Box 4 F155C]

*Playbill* for opening night

*The Eccentricities of a Nightingale*, 1976 November

Morosco Theatre , 1976 November [Box 4 F156]

*Garden District*, 1958 January

Ivar Theatre (Los Angeles) program , 1958 January [Box 4 F157A]

York Playhouse (New York) , undated [Box 4 F157B]

*The Glass Menagerie*, 1944-1988

Chicago Civic Center playbill , 1944 December 26 [Box 4 F158A]

Original production.

National Theatre (Washington, D.C.) , 1946 January 27 [Box 4 F158B]

Announcement of the Roosevelt Birthday Celebration, with a command performance of *The Glass Menagerie*.

Las Palmas Theatre (Los Angeles) playbill , 1948 February [Box 4 F158C]

New York City Center of Music and Drama , 1956 November-1956 December [Box 4 F158D]

Papermill Playhouse program , 1965 March 30-1965 April 11 [Box 4 F159]

Brooks Atkinson Theatre playbill , 1965 June [Box 4 F160]

Brooks Atkinson Theatre playbill , 1965 August [Box 4 F161]

Huntington Hartford Theatre playbill , 1966 June 13 [Box 4 F162]

Totem Pole Playhouse (Chambersburg, Pennsylvania) playbill , 1973 [Box 4 F163]

Circle in the Square Theatre playbill , 1975 December [Box 4 F164]

Southern Repertory Theatre (New Orleans) program , 1988 July 1-1988 July 17 [Box 4 F165]

Tenthouse Theatre program , no year April 11-16 [Box 4 F166]

Program [television production] , no year December 16 [Box 4 F167]

Inner City Repertory Company (Los Angeles) program , no year November-December [Box 4 F168]

The Showcase (Two by Tennessee) , undated [Box 4 F169]

Includes *The Glass Menagerie* and *Two Character Play*.

*In the Bar of a Tokyo Hotel*, undated

Eastside Playhouse program , undated [Box 4 F170]

*Kirche, Kutchen und Kinder*, undated

Bouwerie Lane Theatre (new York) , undated [Box 4 F171]

Program and publicity for the Jean Cocteau Repertory performance

*A Lovely Sunday for Creve Coeur*, 1979 January-1979 February

Hudson Guild Theatre , 1979 January-1979 February [Box 4 F172]

*The Milk Train Doesn't Stop Here Anymore*, 1962-1987

Wilbur Theatre playbill , 1962 December 10 [Box 4 F173A]



Morosco Theatre playbill , 1963 January 14 [Box 4 F173B]

2 copies

Atkinson Theatre playbill , 1964 January 1 [Box 4 F173C]

WPA Theatre program , 1987 Fall [Box 4 F174]

Plus *WPA Theatre Newsletter* (Fall 1987) which includes article about production

*The Night of the Iguana*, 1961-1988

Blackstone Theatre playbill , 1961 December 3 [Box 4 F175]

Pre-Broadway production

Royale Theatre playbill , 1962 January 1 [Box 4 F176]

Royale Theatre playbill , 1962 February 26 [Box 4 F177]

Royale Theatre playbill , 1962 April 23 [Box 4 F178]

Circle in the Square Theatre playbill , 1988 June [Box 4 F179]

*Orpheus Descending*, 1957-1960

Sam S. Shubert Theater (Washington, D.C.) , 1957 February [Box 4 F180A]

Martin Beck Theatre playbill , 1957 May 13 [Box 4 F180B]

Gramercy Arts Theatre playbill , 1959 [Box 4 F181A]

Greenwich Mews program , 1960 February [Box 4 F181B]

Neil Simon Theatre , 1989 September [Box 4 F181C]

*Out Cry*, 1973 March

Lyceum Theatre , 1973 March [Box 4 F182]

*Period of Adjustment*, 1960 November 10

Helen Hayes Theatre playbill , 1960 November 10 [Box 4 F183]

*The Red Devil Battery Sign*, 1980 October

*Vancouver Playhouse Program Magazine*, 1980 October [Box 4 F184]

Contains an original "Playwright's Preface" by Williams (p. 17) written for this production.

*The Rose Tattoo*, 1951-1966

Martin Beck Theatre playbill , 1951 February 5 [Box 4 F185]

The City Center Drama Company playbill , 1966 October [Box 4 F186]

*The Seven Descents of Myrtle*, 1968 March

Ethel Barrymore Theatre playbill , 1968 March [Box 4 F187]

*Slapstick Tragedy*, 1966 February

Includes the plays *The Mutilated* and *Gnädiges Fräulein*.

Longacre Theatre program , 1966 February [Box 4 F188]

Longacre Theatre playbill , 1966 February [Box 4 F189]

*Small Craft Warnings*, 1972

Truck and Warehouse Theatre (New York) program , 1972 [Box 4 F190]

Inscribed by Williams to Norman [Unger].

*Something Cloudy, Something Clear*, undated

Bouwerie Lane Theatre , undated [Box 4 F191]

Program and publicity for the Jean Cocteau Repertory performance.

*A Streetcar Named Desire*, 1948-1973

Ethel Barrymore Theatre playbill , 1948 May 17 [Box 4 F192A]

New York City Center of Music and Drama playbill , 1950 June 5 [Box 4 F192B]

New York City Center of Music and Drama program , 1956 February 15 [Box 4 F193]

New York City Center of Music and Drama program , 1956 February 20 [Box 4 F194]

Tappan Zee Playhouse program , 1967 June 29 [Box 4 F195]

St. James Theatre playbill , 1973 November [Box 4 F196]

*Summer and Smoke*, 1948

The Music Box playbill , 1948 December 2 [Box 4 F197]

Huntington Hartford Theatre program , undated [Box 4 F198A]

Circle-in-the-Square , undated [Box 4 F198B]

*Sweet Bird of Youth*, 1959-1975

Martin Beck Theatre playbill , 1959 March 10 [Box 4 F199]

Martin Beck Theatre playbill , 1959 March 18 [Box 4 F200]

Swedish production program , circa 1959 [Box 4 F201]

With autograph notes in unidentified hand.

Blackstone Theatre (Chicago) playbill , 1960 April 24 [Box 4 F202]

Harkness Theatre playbill , 1975 December 29 [Box 4 F203]

*This Property is Condemned*, 1960

The Theatre Group/University Extension (UCLA) program , 1960 August 23 [Box 4 F204]

Joint production of 4 plays by separate authors under the title *4 Comedies of Despair*, including *This Property is Condemned* by Tennessee Williams.

The Century Theatre Group (Los Angeles) program , undated [Box 4 F205]

Part of the series "Twelve One-Act Plays in Cycle."

*Tiger Tail*, 1978 January

Alliance Theatre Company (Atlanta) program , 1978 January [Box 4 F206]

*Twenty Seven Wagons Full of Cotton*, 1955 April 25

Playhouse (New York) playbill , 1955 April 25 [Box 4 F207]

Joint program of theater and dance titled "All in One."

*Two Character Play*, 1967 December 11

Hampstead Theatre Club (London) program , 1967 December 11 [Box 4 F208]

*Vieux Carre*, 1977-1978

St. James Theatre program , 1977 May [Box 4 F209A]

Piccadilly Theatre program , 1978 August [Box 4 F209B]

WPA Theatre , 1983 March [Box 4 F209C]

*You Touched Me!*, 1945 October

The Booth Theatre , 1945 October [Box 4 F210]

### **Subseries III.6. Posters , 1951-1994**

Includes posters related to productions of Tennessee Williams plays and other works. Arranged in alphabetical order by title of play and then chronologically when several items are related to one particular title. All items have been removed to SPEC MSS oversize boxes (32 inches) or SPEC MSS oversize mapcases, with the exception of the five flyers in F219A.

*Baby Doll*

Warner Bros. film poster , 1956 [Box 4 F211A] (SPEC MSS oversize mapcases)

*Boom*

Universal Pictures film poster , 1968 [Box 4 F211B] (SPEC MSS oversize mapcases)

*Camino Real*

Franklin & Marshall College (Lancaster, Pennsylvania) , 1990 November [Box 6 F211C]  
(SPEC MSS oversize boxes (32 inches))

*Cat on a Hot Tin Roof*

Metro-Goldwyn-Mayer, Inc. film poster , 1958 [Box 4 F211D] (SPEC MSS oversize mapcases)

*Clothes for a Summer Hotel*

Cort Theatre (New York) , 1980 [Box 6 F211E] (SPEC MSS oversize boxes (32 inches))

*The Fugitive Kind*

United Artists Corporation film poster , 1960 [Box 4 F211F] (SPEC MSS oversize mapcases)

*The Glass Menagerie*

Warner Bros. film poster , 1950 [Box 6 F212] (SPEC MSS oversize boxes (32 inches))

*In the Bar of a Tokyo Hotel*

Eastside Playhouse (New York) , 1975 [Box 6 F213A] (SPEC MSS oversize boxes (32 inches))

*Last of the Mobile Hot-shots*

Warner Bros. – Seven Arts, Inc. film poster , 1970 [Box 4 F213B] (SPEC MSS oversize mapcases)

Warner Bros. – Seven Arts, Inc. film based on Tennessee Williams's play, "The Seven Descents of Myrtle."

*The Milk Train Doesn't Stop Here Anymore*

Spoletto-Quinto Festival Dei Due Mondi lobby poster , 1962 [Box 6 F214] (SPEC MSS oversize boxes (32 inches))

Lobby Poster for the world première of this play at the Spoleto-Quinto Festival Dei Due Mondi.

*The Night of the Iguana*

Ahmanson Theatre (Los Angeles) , 1976 [Box 6 F215A] (SPEC MSS oversize boxes (32 inches))

*The Night of the Iguana*

Metro-Goldwyn-Mayer, Inc. film poster , 1964 [Box 4 F215B] (SPEC MSS oversize mapcases)

*Period of Adjustment*

Metro-Goldwyn-Mayer, Inc. film poster , 1962 [Box 4 F215C] (SPEC MSS oversize mapcases)

*The Red Devil Battery Sign*

National Theatre (Washington, D.C.) , 1980 [Box 6 F216A] (SPEC MSS oversize boxes (32 inches))

*The Roman Spring of Mrs. Stone*

Warner Bros. Pictures Distributing Corp. , 1961 [Box 4 F216B] (SPEC MSS oversize mapcases)

*The Rose Tattoo*

Paramount Pictures Corporation film poster , 1955 [Box 4 F216C] (SPEC MSS oversize mapcases)

*A Streetcar Named Desire*

Warner Brothers film poster , 1951 [Box 4 F217A] (SPEC MSS oversize mapcases)

Poster for 1951 Warner Brothers film. Framed and hanging in Special Collections office. A second copy is removed to mapcase.

*A Streetcar Named Desire*

Ahmanson Theatre (Los Angeles) , 1973 [Box 6 F217B] (SPEC MSS oversize boxes (32 inches))

Ahmanson Theatre (Los Angeles).

*Suddenly Last Summer*

Columbia Pictures Corporation film poster , 1960 [Box 4 F218A] (SPEC MSS oversize mapcases)

*Sweet Bird of Youth*

Ahmanson Theatre (Los Angeles) , 1987 [Box 6 F218B] (SPEC MSS oversize boxes (32 inches))

"Tennessee Williams New Orleans Literary Festival" , 1987-1994 [Box 6 F219A] (SPEC MSS oversize boxes (32 inches))

Four posters produced for the literary festivals from 1987 to 1990. The 1988 and 1989 posters have been signed by the artist, George Dureau. Also includes two copies of the flyer for the 1989 festival, flyers for the 1991 and 1994 festivals, and an announcement for the Tennessee Williams Literary Journal (1989).

*This Property is Condemned*

Paramount Pictures Corporation film poster , 1966 [Box 6 F219B] (SPEC MSS oversize boxes (32 inches))

*Tiger Tail*

Hippodrome (Gainesville, Florida) , undated [Box 6 F220] (SPEC MSS oversize boxes (32 inches))

*Vieux Carre*

St. James Theatre (New York) , 1977 [Box 6 F221] (SPEC MSS oversize boxes (32 inches))

1989 posters have been signed by the artist, George Dureau. Also includes two copies of the flyer for the 1989 festival, flyers for the 1991 and 1994 festivals, and an announcement for the Tennessee Williams Literary Journal (1989).

### **Subseries III.7. Theatrical and film ephemera , 1950-2011**

Includes exhibitor's campaign books, studio information book, and lobby cards for productions of Williams's plays. Arranged in alphabetical order by title of the play and then in chronological order when more than one item is related to a particular title. All items are removed to SPEC MSS oversize boxes (32 inches), with the exception of material in F226.

*The Fugitive Kind* exhibitor's campaign book , 1960 [Box 6 F222] (SPEC MSS oversize boxes (32 inches))

Exhibitor's campaign book for the 1960 United Artists film.

*The Fugitive Kind* lobby cards , 1960 [Box 6 F223] (SPEC MSS oversize boxes (32 inches))

Eight lobby cards for the 1960 United Artists film.

*The Glass Menagerie* lobby cards , 1950 [Box 6 F224A] (SPEC MSS oversize boxes (32 inches))

Eight lobby cards for the 1950 Warner Brothers film.

*The Glass Menagerie* announcement , 2011 January [Box 4 F224B]

Announcement for the University of Delaware Resident Ensemble Players Production of this play in January 2011.

*The Night of the Iguana* exhibitor's campaign book , 1964 [Box 6 F225] (SPEC MSS oversize boxes (32 inches))

Exhibitor's campaign book for the 1964 MGM film.

*The Roman Spring of Mrs. Stone* studio information book , 1961 [Box 4 F226A]

Studio information book for the 1961 Warner Brothers film.

*The Rose Tattoo* postcard announcement , 2011 January-2011 June [Box 4 F226B]

Postcard announcement for the University of Delaware Library exhibition "Playwrights, Production and Performance: American Theater in the 20th Century," which features an image of the Beck theatre marquee featuring *The Rose Tattoo* starring Maureen Stapleton and Eli Wallach in 1951.

*A Streetcar Named Desire* exhibitor's campaign book , 1951 [Box 6 F227] (SPEC MSS oversize boxes (32 inches))

Exhibitor's campaign book for the 1951 Warner Brothers film.

*Suddenly Last Summer* exhibitor's campaign book , 1959 [Box 6 F228] (SPEC MSS oversize boxes (32 inches))

Exhibitor's campaign book for the 1959 Columbia Pictures film.

*Sweet Bird of Youth* lobby cards , 1962 [Box 6 F229] (SPEC MSS oversize boxes (32 inches))

Eight lobby cards for the 1962 Metro-Goldwyn-Mayer film.

*This Property is Condemned* lobby card , 1966 [Box 6 F230] (SPEC MSS oversize boxes (32 inches))

Lobby card for the 1966 Paramount Pictures film.

### **Subseries III.8. Articles and reviews of Williams's works , 1948-1990**

Consists of clippings, tear sheets, and photocopies of articles, a parody, and reviews of works written by Tennessee Williams. Arranged in alphabetical order by title of the work.

*Baby Doll*, 1956-1959 [Box 4 F231]

See Spec PS 3545 .I5365 B32 1959 for a parody published in *Mad Magazine*.

*Camino Real*, 1953 March-1953 April [Box 4 F232]

*Cat on a Hot Tin Roof*, 1955-1990 [Box 4 F233]

*The Glass Menagerie*, 1950-1989 [Box 4 F234]

*Memoirs*, 1978 [Box 4 F235]

See Spec PS 3545 .I5365 Z54833 1978.

*The Milk Train Doesn't Stop Here Anymore*, 1963-1987 [Box 4 F236]

*The Night of the Iguana*, 1962-1989 [Box 4 F237]

See Spec PS 3545 .I5365 N536 1965 for one article.

*Orpheus Descending*, 1989 October [Box 4 F238]

*Period of Adjustment*, 1958-1962 [Box 4 F239]

See Spec PN 1997 .P462 P46 1962 for one article.

*The Roman Spring of Mrs. Stone*, 1950 September [Box 4 F240]

*The Rose Tattoo*, 1951 February-1951 March [Box 4 F241]

*A Streetcar Named Desire*, 1951-1988 [Box 4 F242]

For four articles see Spec PN 1997 .S843 M68 1951, Spec ND 237 .B47 A76 1951, Spec PN 1997 .S843 C86 1952, and Spec PN 1997 .S84 W55 1952.

*Suddenly Last Summer*, 1958 January 18 [Box 4 F243]

*Summer and Smoke*, 1948 October 30 [Box 4 F244]

*Sweet Bird of Youth*, 1956-1989 [Box 4 F245]

For two articles see Spec PS 3545 .I5365 E55 1959 and Spec PS 3545 .I5365 S8734 1956.

### **Subseries III.9. Binder and fasteners , undated**

Removed from manuscripts in the collection.

Binder for *Sweet Bird of Youth* (F72) , undated [Box 5 F246]

Fasteners for manuscripts in F1-18 , undated [Box 5 F247]

Fasteners for manuscripts in F44-49 , undated [Box 5 F248]

Fasteners for manuscripts in F50-60 , undated [Box 5 F249]



Fasteners for manuscripts in F63-75 , undated [**Box 5 F250**]

Fasteners for manuscripts in F80-90 , undated [**Box 5 F251**]

Fasteners for manuscripts in F92-101 , undated [**Box 5 F252**]