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Sol Stein Papers, 1943-2004
(Bulk Dates: 1950-2004)
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SUMMARY INFORMATION

Creator

Sol Stein, 1926-

Title and dates

Sol Stein Papers, 1943-2004 (Bulk Dates: 1950-2004.)

Abstract

The Sol Stein Papers chart the literary life of author, editor and publisher, Sol Stein, who in addition to his own career as novelist and playwright, founded the publishing house Stein and Day. His papers contain correspondence with important literary figures; multiple drafts of his plays, novels and non-fiction writing; and correspondence which closely documents the editing process on such major works as Elia Kazan's *The Arrangement* and James Baldwin's *Notes of a Native Son*. The papers also include some material relating to Stein's political activities as Executive Director of The American Committee for Cultural Freedom and as Ideological Analyst and writer for The Voice of America.

Size

24.56 linear feet (58.5 document boxes)

Call number

MS#1437

Location

Columbia University

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Language(s) of material

English, with some German.

Biographical Note



Sol Stein was born in Chicago, Illinois, on October 13, 1926 to Louis (a jewelry designer) and Zelda Stein (a translator for the United Nations). Stein attended City College in New York but interrupted his studies to serve in the United States Army as an infantry company commander in Germany from 1945 to 1947, where among other duties, he reformed schools' curricula in war-ravaged Berlin. Stein returned to his studies and the States and earned his B.S.S. from City College, New York in 1948 and an M.A. from Columbia University the following year. While pursuing a Ph.D. in Columbia from 1949-1951, Stein lectured on social studies at City College. Despite his academic success, Stein switched gears in the early 1950s, leaving academia for the arts and joining the Voice of America's (VoA) Ideological Advisory Staff as a writer and political affairs analyst.

Established in 1942 as part of the Office of War Information, the VoA's initial mandate was to use radio broadcasts to convey accurate news of America's fortunes to an audience abroad. Its inaugural broadcast on February 24th 1942 promised that: "The news may be good. The news may be bad. We shall tell you the truth." After the War, the VoA's purpose seemed more tenuous and when the State Department took over responsibility for the organization, funding and jobs were cut. By the time Stein joined in 1951, the VoA had carved a new niche for itself as a propaganda tool in the burgeoning Cold War with the Soviet Union. By the early 1950s, broadcasts tended to be more subjective in nature and frequently anti-Communist in tone. Bolstered by the Smith-Mundt Act of 1948, which encouraged the dissemination abroad of information about the United States through media, Congress used VoA to promote American foreign policy and democracy, and ridicule its Communist enemies. The broadcasts that Stein wrote from 1951-1953 fit within this rubric and examined contemporary controversies such as the Rosenberg Trial through an anti-Communist lens.

This ideological conviction was also apparent in Stein's involvement with The American Committee for Cultural Freedom (ACCF). A Committee of prominent intellectuals and artists, the ACCF was founded as the American branch of the International Congress for Cultural Freedom and notable members included W.H. Auden, Elia Kazan, Diana Trilling, Saul Bellow and Jackson Pollack. Its main activities were the organization of anti-Communist campaigns and programs. Stein was appointed Executive Director in 1953 and his involvement with the organization ranged from organizing discussion panels with some of its noted intellectuals and petitioning for asylum for the Indonesian anti-Communist activist Hasan Muhammad Tiro. Stein's position ended in 1956 and the Committee disbanded the following year.

Stein began to carve a name for himself as a literary writer in the early 1950s. While writing for *The New Leader*, *Commentary*, *The New Republic* and *The Christian Science Monitor*, Stein was

also establishing himself as a playwright. His 1953 play *Napoleon*, staged at the American National Theatre and Academy, won the Dramatists Alliance Prize for best full-length play of 1953. Alongside Elia Kazan and Tennessee Williams, Stein was one of the founding members of the Playwright's Group at the Actor's Studio. Stein's other staged works include *A Shadow of My Enemy* (1957) and *Of Love and Marriage* (1964). Stein also worked in academia and publishing through the 1950s and 1960s, lecturing on drama at Columbia and working as a general editor for Beacon Press from 1954-1957. At Beacon Press, he specialized on paperback editions of essays dealing with contemporary cultural concerns, such as Lionel Trilling's *Freud and the Crisis of our Culture*.

As an editor, Stein shepherded his friend James Baldwin's seminal work *Notes of a Native Son* to publication in 1955. James Baldwin's first novel, *Go Tell It on the Mountain*, was released in 1953 and established Baldwin as one of the most important writers of his generation and his later essays and plays cemented his status as a prominent, young African-American voice. Stein and Baldwin had been friends since attending DeWitt Clinton High School and it was Stein who encouraged Baldwin to assemble *Notes of a Native Son*. Stein later documented his editing of the book and his friendship with Baldwin in *Native Sons: A Friendship that Created One of the Greatest Works of the Twentieth Century: Notes of a Native Son*.

With his second wife, Patricia Day, Stein founded the publishing firm Stein and Day in 1962, which was primarily a trade book publisher of popular and literary fiction, biographies and social histories. Stein and Day filed for bankruptcy in 1989 and Stein detailed the bankruptcy in a non-fiction book *A Feast for Lawyers*.

Stein began his career as a novelist with 1969's *The Husband*, which was based on his earlier play *Of Love and Marriage*. His greatest success came two years later with *The Magician*, a dark tale of high school violence that depicts justice as illusionary and lawyers as master magicians (Stein himself is an honorary lifelong member of The International Brotherhood of Magicians). The law proved a productive theme for Stein, with *The Magician* selling over one million copies. Several of his other thrillers have legal settings as well. George Thomassy, the suave and talented defense attorney introduced in *The Magician* continued to work his courtroom magic in Stein's *Other People* and *Touch of Treason*. Stein proved adept at probing the underbelly of white suburban contentment and almost all of his novels mined this vein in some fashion. Stein's published works include *The Childkeeper*, *A Deniable Man*, *The Resort*, *The Living Room* and *The Best Revenge: A Novel of Broadway*.

Though Stein continued to work on a sequel to *The Magician* in the early 1990s, as the decade continued he became increasingly devoted to non-fiction work focused on providing practical tips for budding authors. As well as teaching writing in the University of Irvine, Stein produced two 'how to' manuals for aspiring writers: *Stein on Writing* and *How to Grow a Novel: The Most Common Mistakes Writers Make and How to Overcome Them* and drew on his own experience as a writer, editor and writing teacher to give advice on constructing clear and compelling narratives. Stein seized upon the growing market for electronic writing manuals and produced and developed software programs for writers including *WritePro* and *FictionMaster*. Stein also worked on a manual for budding software entrepreneurs, *How to Develop a Sound Software Business*. Stein's most recent published work was the aforementioned *Native Sons: A Friendship that Created One of the Greatest Works of the Twentieth Century: Notes of a Native Son*, released in 2004.

Description

This collection holds the papers of author, editor and publisher, Sol Stein. The bulk of the papers chart Stein's development as a writer and include multiple drafts of his published novels, plays and non-fiction work, with notes and suggestions from Stein and other readers. The collection also contains drafts of currently unpublished materials, including screenplay and theatrical versions of his novels and other projects. Other materials pertain to Stein's work as an editor and include correspondence charting the publication of James Baldwin's *Notes of a Native Son*, drafts of two Elia Kazan novels on which he worked and multiple student projects he supervised as a writing instructor. This collection also contains Stein's professional and personal correspondence with notable literary figures including Edward Albee, Saul Bellow, Jacques Barzun, Eric Bentley, Elia Kazan, Arthur Miller, Lionel Trilling and Bertram Wolfe.

Stein's political activities in the 1950s as a writer for Voice of America and as Executive Director of The American Committee for Cultural Freedom are also represented, to a lesser extent, in these papers.

Arrangement

This collection is arranged in five series.

Series I: Writings, 1952-2000	PAGES 10-15
Sub-series I.1: Fiction, 1952-1995	PAGES 10-14
Sub-series I.2: Nonfiction, 1988-2000	PAGES 14-15
Series II: Editorial Consulting, 1950-2004	PAGES 15-17
Sub-series II.1: Consulting for Published Materials, 1955-2004	PAGES 15-17
Sub-series II.2: Consulting for Unpublished Materials, undated-1998	PAGE 17
Sub-series II.3: Beacon Press, 1950-1956	PAGE 17
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Sub-series III.1: Voice of America, 1951-1953	PAGES 17-19
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Series V: Photographs, 1969-2004, undated	PAGE 21

Series I: Writings, 1952-1995

This large series contains Sol Stein's fiction and non-fiction writings, including his novels, plays, screenplays and guides for beginning writers. The series is split into two sub-series: the first covers Stein's fiction, the second features his non-fiction work. The exception is Stein's *Native Sons*, a non-fiction work that details the editing process of James' Baldwin's *Notes of a Native Son*: all materials relating to *Native Sons* are kept in Series II with the original documents upon which Stein based this book.

Sub-series I.1: Fiction, 1952-1995. Manuscripts and drafts for Sol Stein's major novels: *Best Revenge*, *The Childkeeper*, *Deniable Man*, *The Husband*, *Law*, *The Magician*, *Other People*, *The Resort* and *Touch of Treason* are included within this sub-series. It also contains drafts of Sol Stein's plays and screenplays, some of which were adapted from his novels (such as *The Childkeeper* and *The Magician*), while others were autonomous works, including *The Illegitunist*, *Antrim's Money* and *Of Love and Marriage*.

Works are organized alphabetically by title. Where works exist in multiple incarnations, such as *The Childkeeper* which began as a novel and was later adapted into a play, materials are organized chronologically by genre. The exception is *The Husband*, Stein's first novel, which while loosely based on his earlier play *Of Love and Marriage*, is listed separately as both appear to have been conceived (at least by Stein) as autonomous works.

In general, works with multiple title changes have been grouped under their final published title. Drafts of *Animals*, which was the provisional title for Stein's sequel to *The Magician*, are listed under *White Tribes*, the manuscript's later title.

Most of the drafts appear in multiple forms, often with considerable revisions. Stein's own method of numbering drafts has been retained, which means that occasionally two versions titled 'Second Draft' will have several differences. Many drafts are heavily annotated with marginalia, often by Stein himself but sometimes by other readers and editors, including Patricia Day, Charlie Briant and Renni Brown. Some galleys, containing Stein's suggestions and revisions, are also included. In addition to the manuscripts and drafts, there are some supplementary materials, including original press reviews of the manuscript, promotional materials and correspondence with editors and publishers. There is a substantial selection of American and German reviews of *The Magician*, Stein's most successful novel.

[Sub-series I.2: Non Fiction, 1988-2000](#). Stein's non-fiction work is represented by several non-fiction books and manuals and his writing software, which guides beginning authors through the process of constructing a story.

This software section includes typed drafts for Stein's writing instructing software programs, *FictionMaster* and *WritePro*. *WritePro* was designed by Stein as an introduction for beginners to writing and much of the material complements his advice to writers in *Stein on Writing*. *Fictionmaster* was intended as the next step for advanced writers after *WritePro*. Alongside annotated drafts of the programs, a small amount of promotional materials for the software are also included.

Drafts for Stein's books *A Feast for Lawyers* and *Stein on Writing* and his advice manual *How to Set up a Sound Software Business* comprise Stein's non-fiction books and manuals represented in this collection. Stein's advice manual draws on his experience with *Write Pro* to advise budding entrepreneurs how best to negotiate the financial, legal and aesthetic difficulties involved with setting up a new software business. *Stein on Writing* offers advice on the techniques of writing fiction and nonfiction for new writers. Both works include a small amount of additional material, including correspondence and press releases.

[Series II: Editorial Consulting, 1955-2004](#)

Some of the major projects that Stein edited are represented in this series, including James Baldwin's *Notes of a Native Son* and Elia Kazan's *The Arrangement* and *Assassins*. This series is split into three sub-series: consulting for published materials, consulting for unpublished materials and a small section of correspondence from Stein's time as editor at Beacon Press.

[Sub-series I.1: Consulting for Published Materials: 1955-2004.](#) Stein's work as editor for James Baldwin and Elia Kazan is detailed in this sub-series. Stein's correspondence with Baldwin in the 1950s is included and tracks the editing process of *Notes of a Native Son*, the unpublished play and screenplay treatment they collaborated on and both men's personal triumphs and travails. In 2004, Stein published some of this correspondence as well as the play and screenplay treatment in *Native Sons: A Friendship that Created One of the Greatest Works of the Twentieth Century: Notes of a Native Son*. All materials related to this work are included in this sub-series, including multiple annotated drafts of *Native Sons*, publicity materials, correspondence and drafts of *Equal in Paris* and *Dark Runner*, the works that on which Stein and Baldwin collaborated.

Drafts of two Elia Kazan novels, *Assassins* and *The Arrangement*, are also included, with numerous notes and suggestions from Stein to Kazan. Both manuscripts appear in several drafts with notes and include some (at times heated) correspondence between Stein and Kazan. There is a small amount of additional material including Stein's contract with Kazan, some general editorial notes he had independent of the drafts and a summary of Stein's editorial suggestions for Daniel Keyes' *Algernon, Charlie and I*. Stein wrote this account in 1998 as an example of the editorial process.

[Sub-series II.2: Consulting for Unpublished Materials, undated-1998.](#) Student drafts and writings form the bulk of this small sub-series and Stein's editorial work here is sometimes in his capacity as writing instructor at the University of Irvine. The student drafts feature notes and suggestions from Stein. This sub-series also features several private individuals who paid Stein for his editorial advice and handouts Stein made to teach the principles of writing to his students.

[Sub-series II.3: Beacon Press, 1950-1956.](#) This small sub-series contains correspondence from Stein's time as an editor at Beacon Press. Stein worked on an imprint which published intellectual essays engaging with cultural issues of the time. This correspondence includes letters to and from Stein regarding possible essays for selection, contracts and negotiation with Beacon Press and general administrative business.

[Series III: Organizations, 1951-1962](#)

Before Stein worked full time as a writer and editor, he was involved with many influential organizations of the 1950s. This series reflects his involvement with both political and artistic movements. It is divided into four sub-series, The Voice of America, The American Committee for Cultural Freedom, The New Dramatist's Committee and The Mid-Century Book Club.

[Sub-series III.1 The Voice of America, 1951-1953.](#) Transcripts of Stein's broadcasts for Voice of America (VoA) comprise most of this sub-series and are organized chronologically from 1951 to 1953. The speeches probe contemporary controversies from the Rosenberg Trial to the Korean War and offer ideological advice to Voice of America's listeners.

This sub-series is further divided into three sub-sub-series. The first features the transcripts; the subject files of the second sub-sub-series are transcripts grouped together under an umbrella subject, such as The Rosenbergs or Soviet Art and feature supplementary material linking the transcripts together. It is unclear whether these were broadcast as a unit or delivered as a lecture. Though these subject files are organized alphabetically for ease of reference, the bracketed numbers after each title indicate numbers written on the original folders and perhaps suggest a chronological order for these subject files. The final sub-sub-series has supplementary materials pertaining to VoA in general, including some incomplete drafts of potential scripts, press clippings, schedule of programs and policy statements.

Some further material relating to VoA can be found in Stein's correspondence with Bertram Wolfe.

[Sub-series III.2 The American Committee for Cultural Freedom, 1952-1958.](#) Stein served as the Executive Director of the American Committee for Cultural Freedom from 1953 to 1956 and this small sub-series contains some correspondence, publicity materials and later reflections from Stein on his position as Executive Director. Correspondents includes a small number of letters from notable figures including Diana Trilling and Arnold Beichman, newsletters and reports of meetings, later letters that Stein wrote reflecting upon his experience and documentation of Stein's involvement with the Hassan Muhammad Tiro case, an Indonesian anti-communist seeking asylum in the United States. This sub-series also includes press clippings and information booklets about the Committee and its events.

Further material relating to the American Committee for Cultural Freedom can be found in Stein's correspondence with Diana Trilling and Arthur Miller.

[Sub-series III.3: New Dramatists' Committee, 1954-1962.](#) Sol Stein was part of the New Dramatists Committee and this small sub-series contains his correspondence with the Committee relating to his plays, Committee events and Stein's comments on work by other Committee members. The sub-series also includes the transcript of a talk that Stein and Elia Kazan ran about directors' work with playwrights.

[Sub-series III.4: Mid Century Book Club, 1959-1961.](#) Materials relating to the administration and general running of the Mid Century Book Club are included within this small sub-series. Originally called The Reader's Subscription Book Club, this organization emerged in 1951 as a forum for discussing and reviewing upscale literary works. Lionel Trilling, Jacques Barzun and W. H. Auden were on its original editorial board.

[Series IV: Correspondence, 1943-2002](#)

This series includes Stein's personal and professional correspondence with a number of notable literary figures including Edward Albee, Saul Bellow, Jacques Barzun, Eric Bentley, Elia Kazan, Arthur Miller, Lionel Trilling and Bertram Wolfe. Correspondence includes letters to and from Stein. In keeping with the original organization, letters addressing an author's work following the author's death are included in the subject file for the author. Thus, the George Orwell Correspondence: pertains to correspondence between Stein and Lionel Trilling and Edward Hodge about the publication of *Homage to Catalonia* and to Stein's suggestions for the screenplay of *1984* and the Lionel Trilling section includes correspondence with Mark Krupnick relating to his biography of Trilling.

Some correspondence relates to material found in other series within this collection: Voice of America transcripts are included within Stein's correspondence with Bertram Wolfe and his letters to Elia Kazan touch upon his editorial work on Kazan's novels.

Drafts of author's work which were originally enclosed with correspondence are also kept here, including a copy of Eric Bentley's translation of Bertolt Brecht's *Die Massnahme*, a draft of *Everything a Man Could Want* by David Frost and a transcript of Arthur Miller's "Craft Discussion" with the New Dramatists.

[Series V: Photographs, 1969-2004, undated](#)

These photographs include early pictures Stein took of his friend James Baldwin, including Baldwin holding Stein's son Leland. Many of these images were used in Stein's book *Native Sons*. Also included are photographs of Stein with Elia Kazan and multiple pictures of Bertram Wolfe, with whom Stein worked closely with at Voice of America. These include older portraits of Wolfe's family, including his parents and grandparents.

ACCESS AND USE

Access

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Other Finding Aids

The Stein and Day Papers (MS#1197)

The American Committee for Cultural Freedom Records, Tamiment 023
Tamiment Library/Robert F. Wagner Labor Archives
New York University Libraries
70 Washington Square South
New York, NY 10012

ACQUISITION AND APPRAISAL

Provenance and Acquisition

The Sol Stein Papers were purchased in two installments: 2001 and 2006 January.

PROCESSING AND OTHER INFORMATION

Processing Information

This collection was processed by Darragh Martin (GSAS 2011). Finding Aid written by Darragh Martin in May 2008.

Descriptive Rules Used

Finding aid adheres to that prescribed by *Describing Archives: A Content Standard*

Encoding

Encoded in EAD 2002 by XXX

Finding aid written in English.

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Subject Headings

These papers have been indexed in the Columbia University Library online catalog using the following terms. Those seeking related materials should search under these terms.

American Committee for Cultural Freedom
Anti-Communist movements--New York (N.Y.)
Baldwin, James, 1924-1987
Barzun, Jacques, 1907-
Bentley, Eric, 1916-
Kazan, Elia
Mid-Century Book Club
New Dramatists' Committee
Stein, Sol
Trilling, Diana
Trilling, Lionel
Voice of America (Organization)
Wolfe, Bertram David, 1896-1977

Series I: Writings by Sol Stein, 1952-2000
Sub-series I.1: Fiction, 1952-1995

Box 3

Antrim's Money

- F.2-4 Draft--with Notes, 1958 (3 folders)
F.5 Draft--First, 1958 May

Box 4

- F.1 Draft--Second, 1958 July
F.2 Draft--Second--with Notes, 1958 July
F.3 Draft--Second--Ideas, 1958 July
F.4 Play Breakdown, 1958 July
The Best Revenge--Novel
Novel
F.5 Draft--undated ("Notes by Renni Brown")
F.6-7 Draft--undated (2 folders)

Box 57

- F.1-2 Draft--with Notes, undated, (2 folders) ('Early')
F.3-4 Draft--with Notes, undated, (2 folders) ("Comments by Nick Mayo")

Box 58

- F.1 Draft--with Notes, undated

Box 5

- F.1 Draft--Fifth--Incomplete, 1980 November 15
F.2 Draft-- Sixth--with Notes, 1981 February 14
F.3 Draft--Seventh--with Notes, 1981 September 6

Box 6

- F.1 Draft--Eight--Incomplete--with Notes, circa 1980s
F.2-3 Draft--Unnumbered, 1984 January (2 folders)

Box 58

- F.2 Draft--Eleventh--with Notes, circa 1980s
F.3 Draft--Twelfth--with Notes, circa 1980s

Box 6

- F.4 Draft--Twelfth--with Notes, 1989 July

Box 7

- F.1 Draft--Unnumbered, 1990 September 5
F.2 Galley--with Notes, 1991 February 25

The Best Revenge --Screenplay

- F.3 Draft, circa 1990s
F.4 Draft--with Notes, circa 1990s

Box 56

The Childkeeper--Novel (originally known as *Friday, Saturday,*

- F.1 Draft, 1995 July 25
- F.2 Draft--with Notes, 1995 August 24

Box 17

The Living Room (also known as *The Rest of your Life*)

- F.1 Draft, circa 1970s, ("Charlie Brieant's Copy")
- F.2 Draft--Second--with Notes, 1973 Spring
- F.3 Reviews--German, 1976

Box 18

- F.1 Draft--Third, 1973 October
The Magician--Novel
Novel
- F.2 Draft--with Notes, undated, ("Very Early")

Box 19

- F.1 Draft--with Notes, undated, ("Early")
- F.2 Draft--with Notes, undated
- F.3 Draft--Fragments--with Notes, undated

Box 20

- F.1-2 Draft--Fragments--with Notes, undated (2 folders) ("Early")
- F.3 Draft--with Notes, undated
- F.4-5 Draft--First--with Notes, undated (2 folders)
- F.6 Draft--with Notes, 1969 November 8, ("Renni Brown's Copy")

Box 21

- F.1 Draft--with Notes, 1969 November 8, ("Charlie Brieant's Copy")
- F.2 Draft--Returned from Delacorte Press, undated
- F.3 Critiques and Editorial Correspondence, 1971
- F.4 Press Clippings--German, 1973-1977
- F.5 20th Anniversary Materials, 1990

Box 22

The Magician--Screenplay

- F.1 Notes, undated
- F.2 Draft--Incomplete, undated
- F.3-4 Draft-- with Notes, undated (2 folders)
- F.5 Draft--First--Incomplete, 1972 January 18
- F.6 Draft--First, 1972 January 18
- F.7 Draft--First--with Notes, 1972 January 18
- F.8 Draft--Second, 1990 June 22

Box 14

Napoleon (also known as *The Illegitimist*)

- F.4 Cast List from Production, circa 1950s
- F.5 Draft--Fragment, circa 1950s
- F.6 Draft--First-- with Notes, 1952
- F.7 Draft--Second--with Notes, 1952

Box 15

- F.1 Draft, 1952

F.2-3 Draft--with Notes, 1954 (2 folders)
F.4 Manuscript, 1954
F.5 Correspondence, 1952-1954
F.6 Extract--from *RIA Review*, 1956 July

Box 22

F.9 *Of Love and Marriage*, a play
Draft, 1963

Box 23

F.1 Draft--with Notes, 1963

Offered Rolls, an Original Screenplay, (originally known as *The Hitchhiker*, later known as *Kin*)
F.2 Draft--First, 1990 July 29
F.3 Draft--First, 1990 July 30, ("Uncorrected Version")

F.4-5 *Other People*
Preliminary Materials--with Notes, circa 1970s, (2 folders)

Box 56

F.6 Draft--Incomplete, circa 1970s

Box 24

F.1 Draft--First, circa 1970s

Box 23

F.5 Draft--Second--Incomplete, circa 1970s

Box 24

F.2 Draft--Second-- with Notes, circa 1970s, ("Marlee's Copy")

Box 25

F.1 Draft--Second--with Notes, circa 1970s, ("Charlie Brieant's Copy")
F.2 Draft--Second--Chapters 1-33, circa 1970s

Box 26

F.1 Draft--Second--Chapters 34-45, circa 1970s
F.2 Draft--Third, 1977 April

Box 27

F.1-2 Draft--Fourth, 1977 September (2 folders)
F.3 Draft--Fifth--with Notes, 1978 January

Box 28

F.1 Draft--Fifth--with Notes, 1978 January
F.2 Draft--Fifth--with Notes, 1978 January, ("Wally's Copy")
F.3 Promotional Materials and Correspondence, 1978

Box 29

F.1 *The Resort*-- Novel
Draft--Fourth--with Notes, 1979 May
A Shadow of My Enemy--Play in Two Acts

F.2 Draft, circa 1950s
F.3 Draft, 1955
F.4 Draft--with Notes, 1955

Box 30

Top Secret Mission--A Television Play
F.1 Draft, 1957 September
Touch of Treason (previously Thomassy's Trial)
F.2 Draft--First--Incomplete, circa 1980s
F.3 Draft, circa 1980s ("Notes by Richard Marek")

Box 31

F.1 Draft--with Notes, circa 1980s
F.2-3 Draft--with Notes, 1982 September 18 (2 folders)

Box 32

F.1 Draft--with Notes, 1983 February
F.2 Draft--with Notes, 1984 April
F.3 Press Quotes, 1985
F.4 Publicity Materials, 1985

Box 1

White Tribes, (previously Animals)
F.3 Preparatory Notes and Synopsis, 1992
F.1 Draft, undated, ("old version")
F.2 Draft, 1992 September 2
F.4 Draft, 1994 June 22

Box 2

F.1 Draft, 1994 November 28
F.2 Draft, 1994 November 28, ("Notes by Shelly Lowenkopf")

Box 3

F.1 Draft, 1995 May 31, ("Notes by Shelly Lowenkopf")

Box 33

F.1 Draft, 1995 September 24
F.2 Draft--Returned from William Morris Agency, 1995 November

8

Box 34

Witness--Play in Three Acts (based on the novel by Whittaker Chambers)
F.1 Draft--with Notes
F.2 Manuscript, 1955

Box 41

Sub-series I.II: Nonfiction, 1988-2000

Software
Fictionmaster
F.6 *Fictionmaster--Draft--with Notes, undated*
Write Pro
F.7 Teacher Materials--with Notes, undated

F.8-9 Draft--Incomplete--with Notes, undated (2 folders)

Box 42

F.1 Draft--First Aid Section--with Notes, undated
F.2 Draft--Lesson Seven--with Notes, undated
F.3 Draft--Lesson Eight-- with Notes, undated
F.4-10 Draft--Lessons Nine and Ten--with Notes, undated, (7 folders)
F.11 Promotional Materials, circa 2000s

Box 56

Books and Manuals

A Feast for Lawyers

F.7 Draft, 1988 October 2
F.8 Press Clippings--American, 1989

Box 46

How to Develop a Sound Software Business

F.4-5 Draft--Incomplete--with Notes, circa 1990s (2 folders)

Box 47

F.1 Draft--Incomplete--with Notes, circa 1990s
F.2-5 Draft--with Notes, circa 1990s (4 folders)

Box 48

F.1 Draft--with Notes, circa 1990s
F.2 Completed Manual, 1994
F.3 Correspondence with Alison Reedy, 1994 June 20

Box 43

Stein on Writing

F.3-4 Draft--Incomplete--with Notes, circa 1990s (2 folders)

Box 44

F.1- 3 Draft--with Notes, circa 1990s (3 folders)

Box 45

F.1 Draft--Incomplete, 1995
F.2- 4 Draft, 1995 February, ("Notes by Patricia Day")
F.5 Draft--Chapters 1-14--with Notes, 1995

Box 46

F.1 Draft-- Chapters 15-32--with Notes, 1995
F.2 Draft--with Notes, 1995
F.3 Press Release, 1995 December 14

Box 53

[Series II: Editorial Consulting, 1950-2004](#)

[Sub-series II.1: Consulting for Published Materials, 1955-2004](#)

Baldwin, James

F.14 *Dark Runner*--Synopsis for Screenplay, 1958 October 27 (co-authored with Sol Stein)

- F.15 *Equal in Paris*--Draft, circa 1957 (co-authored with Sol Stein)
Notes of a Native Son
F.16 Correspondence with James Baldwin, 1955-1958

Box 44

- F.1 Correspondence with Publishers, 1955-1958
F.2 Publicity Materials, 1955
F.3 *Notes of a Native Son Revisited*--, essay by James Baldwin,
undated
Native Sons, by Sol Stein
F.4 Graphic Corrections of Baldwin Correspondence, 2000s
F.5 Draft--Incomplete--with Notes, 2002-2003
F.6 Draft--with Notes, 2003 March 13
F.7 Draft--Rejected Materials, 2003

Box 55

- F.1 Correspondence, 2003-2004
F.2 Correspondence with Random House, 2003-2004
F.3 Manuscript Revisions by Melody R. Guy, 2004
F.4 Headnotes, 2004
F.5 Reproductions of Baldwin Correspondence--with Design
Notes, undated
F.6-7 Interior Layouts--with Notes, 2004 January (2 folders)
F.8 Book Launch Invitations, 2004

Box 56

- F.1-2 Publicity Materials, 2004 (2 folders)
F.3 Press Clippings, 2004

Box 34

- Kazan, Elia
The Arrangement
F.4 Contract with Elia Kazan, 1966
F.5 General Editing Notes, 1966
F.6 Draft--Incomplete--with Notes, circa 1960s (2 folders)

Box 38

- F.1-2 Draft--Second, circa 1960s (2 folders)

Box 35

- F.1-2 Draft--Second--with Notes, circa 1960s (2 folders)
F.3 Draft--Third--with Notes, circa 1960s

Box 36

- F.1 Draft--Third--with Notes, circa 1960s
F.2-3 Draft--Third--with Notes, circa 1960s, (2 folders)
F.4-7 Draft--Chapter Notes--circa 1960s (2 folders)

Box 37

- F.1-9 Draft--Chapter Notes, circa 1960s (9 folders)
F.10 Correspondence with Elia Kazan, circa 1960s

- The Assassins*
F.11 Draft--Incomplete--with notes, undated

F.12-13 Draft--with Notes, undated (2 folders)
F.14 Draft--Incomplete--with Notes, undated

Box 38

F.3 Draft--with Notes, undated
F.4 Draft--Second--with Notes, undated

Box 39

F.1- 2 Draft--Second, undated, (2 folders)

Box 34

Keyes, Daniel
Algernon, Charlie and I
F.3 *Algernon, Charlie and I* --Editorial Suggestions, 1998

Box 39

Subseries II.2: Consulting for Unpublished Materials, undated-1998
F.5 Basics of Plotting Handout for Workshops, [undated]
F.3 *The Proximity Organization*--by Frank A., Mark A. and Michael D.
Armstrong--Draft--with Notes, undated
F.4 *Dr. Will*--by William Baxter Waddill--Draft, undated

Box 40

F.1 California Writing Students--Drafts--with Notes, circa 1990s
F.2-3 Student Work--Drafts--with Notes, 1993-1996 (2 folders)

Box 41

F.1 Student Work--Dialogue Handout for Workshops, 1996
F.2 *Socio Economic Suicide, The American Way*--by Kenneth L.
Friedman--Draft--with Notes, 1997

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F.1-2 *Socio Economic Suicide, The American Way* --by Kenneth L.
Friedman--Draft--with Notes, circa 1990s (2 folders)
(including floppy disk of manuscript)

Box 41

F.3 Short Stories--Various Writers--Drafts--with Notes, 1998
F.4 *The Malacca Exit*--by Jonathan Lynn--Draft--with Notes, 1998
F.5 *A Very Civil War*--by Michael Shapiro--Draft--with Notes, 1998

Box 51

Sub-series II.3: Beacon Press, 1950-1956
F.1-3 Correspondence, 1950-1956 (3 folders)
F.15 Mid-Century Essays Correspondence, 1953-1956

Box 41

Series III: Organizations, 1951-1962
Sub-series III.1: Voice of America, 1951-1953
Sub-subseries 1: Transcripts
F.4 Kevin David Commentaries, circa 1950s
F.5 "Whose Funeral is Next?", circa 1950s

- F.6 "Russio-Polish Relations and the Murders in the Katyn Forest",
1951 April 25
- F.7 "Political Geography", 1951 September 20
- F.8 "Life Behind the Curtain", 1952 January 30
- F.9 " 'Geronimo', Cried the Louse", 1952 February 27
- F.10 "Totalitarianism", 1952 December 11
- F.11 "The Freeing of Slaves", 1952 December 24
- F.12 "A New Year's Message to Communists", 1952 December 29
- F.13 "What does America Stand For?", 1953 January 2
- F.14 "Where will you Hide?", 1953 January 19
- F.15 "The Declaration of Independence", 1953 January 19
- F.16 "The Lost Meaning of Freedom", 1953 January 26
- F.17 "A Symbol of Unity", 1953 January 27
- F.18 "This is our Answer to the Communist Purges", 1953 January
30
- F.19 "Five Steps for Evaluating your Society", 1953 February 4
- F.20 "Communist Leaders Prefer US Jail to Soviet Freedom", 1953
February 4
- F.21 "The Meaning of Brotherhood", 1953 February 12
- F.22 "Stalin and the Ten Commandments", 1953 March 9
- F.23 "Nobody Envies Georgi Malenkov", 1953 March 12
- F.24 "The Bear who Saw Red", 1953 March 19
- F.25 "The Trojan Dove", 1953 April 8
- F.26 "The World is Waiting", with Rejection Letter from the Theatre
Guild, 1953 April 16
- F.27 "The Rosenberg Case Nears its Conclusion", 1953 May 26
- F.28 "Rumanian-American Refuses to Collaborate with
Communism", 1953 May 27
- F.29 "Nothing but our Dead", 1953 May 27
- F.30 "660 Seconds to Freedom", 1953 May 28
- F.31 "Secretary Dulfs Reports on US Near East Relations", 1953
June 1
- F.32 "The Ninth Anniversary of D-Day", 1953 June 5
- F.33 "Worse than Murder, The Rosenberg's Crime", 1953 June 9
- F.34 "Rosenberg Furore, a Typical Communist Tactic", 1953 June 11

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- F.1 "Enigma for the Communists: Government by Law", 1953 June
16
- F.2 "On the Horizon: European Unity", 1953 June 17
- F.3 "Wasting Human Lives: The Red Offensive in Korea", 1953
June 18
- F.4 "The Unfinished Story of Willi Gortling", 1953 June 23
- F.5 "Please do not Visit Our Concentration Camps", 1953 June 25
- F.6 "The Most Monstrous Crime of All", 1953 June 26
- F.7 "The Basic Issues of the Cold War", 1953 July 3
- F.8 "From the Communist Memory-Hole: the Ups and Downs of
Thomas Masaryk", 1953 July 9
- F.9 "First Report from Three-Power Foreign Ministers'
Conference", 1953 July 11
- F.10 "Second Report from Three-Power Foreign Ministers'
Conference", 1953 July 11

- F.11 "A Warning to Communists", 1953 July 14
 F.12 "Please Don't Leave our Soviet Paradise", 1953 July 22
 F.13 "Are there 800,000 Fascists Behind the Iron Curtain?", 1953
 July 23
 F.14 "The Road to Independence and the Road to Slavery", 1953 July
 24
 F.15 "The Human Cost of the Korean War", 1953 July 31
 F.16 "Red Youth Jamboree in Rumania", 1953 August 4
 F.17 "President Eisenhower Speaks to the Nation", 1953 August 7
 F.18 "The Communist Peace Offensive Takes a New Turn", 1953
 August 10
 F.19 "Why do Communists Torture our Prisoners?", 1953 August 13
 F.20 "Mr. Stevenson Returns", 1953 August 21
 F.21 "Totalitarian Semantics", 1953 November 18
 F.22 "A Rose by any Other Name", 1953 December 4
 Subject Files, circa 1950s
 F.23 The Death of Stalin, circa 1950s (14)
 F.24 The East German Revolt, circa 1950s (16)
 F.25 The Eclipse of Lawrenti Beria, circa 1950s (17)
 F.26 Germ Warfare, circa 1950s
 F.27 The Nature of Totalitarianism, circa 1950s
 F.28 One Way Traffic: The Great Exodus, circa 1950s (10)
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 F.30 The Rosenberg Case, A Failure of Nerve, circa 1950s (13)
 F.31 Satire as a Weapon, circa 1950s (12)
 F.32 The Soviet Peace Offensive, [undated, 1950s]
 F.33 A Specter is Haunting Eastern Europe: Communism, circa
 1950s (7)
 F.34 Soviet Art, circa 1950s
 F.35 The Struggle for Succession, circa 1950s

Box 50

- F.1 US/Soviet Relations, circa 1950s
 F.2 USA, the Permanent Revolution, a Brief for Democracy, circa
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 Supplementary Materials, 1951-1953
 F.3 McCarthy, the Great Obfuscator, circa 1950s
 F.4 Semantics: The War of Words--Draft--Incomplete, circa 1950s
 F.5 Voice Points to Uprisings--Press Clipping, circa 1950s
 F.6 *Voice of America's* Comments on Communism--Draft, circa
 1950s
 F.7 Broadcast Highlights--1952 December--1953 April
 F.8 *New York Herald Tribune*--Press Clipping, 1953 January 3
 F.9 Policy on Religion, 1951-1953
 F.10 Schedule of Programs, 1953 June 17
 F.11 Schedule of Programs, 1953 August 7

Sub-series III.2: American Committee for Cultural Freedom, 1952-
 1958

- F.12 The Congress for Cultural Freedom--Information Booklet, circa
 1950s
 F.13 Correspondence, 1952-1993
 F.14 "Is Co-existence Possible?"--Tamiment Institute Forum, 1955
 April 4

- F.15 "In Defense of Free Culture"--Conference Promotional Material, circa 1950s
- F.16 Information Booklet, circa 1950s
- F.17 Letterheads and Business Card, circa 1950s
- F.18 Original Invitation to Join, circa 1950s
- F.19 Press Release Announcing Sol Stein as Executive Director, 1953 August 28
- F.20 Report of Meetings by Sol Stein, 1952 January 4
- F.21 Statement Regarding Emergency Civil Liberties Committee, 1954 March 13
- F.22 Tiro, Hasan Muhammad--Correspondence and Press Clippings, 1955-1958
- F.23 "Working for the CIA and Not Knowing It"--*The New York Times*-Draft, undated

Sub-series III.3: New Dramatist's Committee, 1954-1962

- F.24 Correspondence, 1954-1962
- F.25 Transcript of Craft Discussion with Elia Kazan, 1955 November 7

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Sub-series III.4: Mid-Century Book Society, 1959-1961

- F.4 Contracts, 1959-1961
- F.5-6 Correspondence, 1959-1961 (2 folders)
- F.7 Minutes, 1961 November 21

Series IV: Correspondence, 1943-2002

- F.8 Albee, Edward, 1960
- F.9 Auchincloss, Louis, 1985
- F.10 Barzun, Jacques, 1954-1959
- F.11 Bellow, Saul, 1980-1990
- F.12 Bentley, Eric, 1957-1961
- F.13 Buckley, William F. Jnr., 1955-2002
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- F.1 Cheever, John, 1980
- F.2 Cherne, Leo, 1985-1989
- F.25 Criterion Books, 1956-1960
- F.3 Edelman, Maurice, 1976-1977
- F.4 Fiedler, Leslie, 1954-1991
- F.5 Fitch, Robert Elliot, 1955-1956
- F.6 Frost, David, 1972
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- F.9 Glazer, Tom, 1972-1980
- F.10 Glick, Nathan, 1984
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- F.12 Greenfeld, George, 1967-1991
- F.26 Harcourt, Brace and Company, 1961
- F.13 Heath, Edward, 1976
- F.14 Holman, Nat, 1943-1944
- F.15 Hook, Sidney, 1954-1985
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F.17 Hurt, William, 1985-1988
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F.1 *The New York Times*, 1980-1991
F.2 Orwell, George, 1954-1955
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F.4 Partridge, Eric, 1961-1978
F.5 Schulberg, Budd, 1982
F.11 State University of Iowa, 1957-1961
F.6 Tindall, William York, 1957
F.7 Trilling, Lionel, 1953-1985
F.8 Trilling, Diana, 1955-1975
F.9 Viereck, Peter, 1953
F.10 Wilder, Thornton, 1954
F.11-13 Wolf, Bertram, 1953-1957 (3 folders)

Series V: Photographs, 1969-2004, undated

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F.1 Baldwin, James, undated
F.2 Kazan, Elia, undated
F.3 Stein, Sol, 1969-2004
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