

Margaret S. Sullivan Papers (MC 298)

Biographical Note

Margaret Sue Sullivan, PhD (January 4, 1935- December 27, 2012) was a teacher and literary scholar. Through her research, she became friends with Carson McCullers (1917-1967) and Lillian Smith (1897-1968), among other notable Southern writers.

According to her obituary in the *Columbus Ledger Enquirer*, Sullivan was born January 4, 1935 to Cora Howell and Jordan James Sullivan in Green Mountain, North Carolina. Her siblings were Dr. James Howell Sullivan (April 1, 1931-October 2, 2008), who was married to Margaret "Bunny" Thomas Sullivan (November 9, 1933-February 12, 2009); Nancy Sullivan Bush (July 9, 1935-November 25, 1999), who was married to John Bush; and Patricia Sullivan Conner (November 23, 1936-March 26, 2003), who was married to Frank H. Conner, Jr.

Margaret (known as "Margie" to family and friends) and her family moved to Chipley (now Pine Mountain), Georgia in her early years before settling in Columbus, Georgia. She was a 1952 graduate of Columbus High School. She graduated from Duke University in 1956 and returned to Columbus to teach at Jordan High School and to pursue her Master's Degree at Auburn University. She then became a Professor of English at Auburn and taught her favorite subject, Southern Women's Literature. She was an authority on many southern writers, especially Carson McCullers, to whose life and works she devoted years of research, as she did as well to Lillian Smith and her works. During her research she became friends with both McCullers and Smith, as well as with Dr. Mary E. Mercer (1911-2013) and Paula Snelling (1899-1985), the executors of the McCullers and Smith estates, respectively.

Sullivan returned to Duke University, receiving her doctorate in English Literature from Duke in 1966. Her thesis was on Carson McCullers. She was a professor of English at The George Washington University in Washington, D.C. until she returned to Columbus to live in 1972, partly due to poor health, having been diagnosed with lupus, which she fought the rest of her life.

She was a member of St. Luke United Methodist Church in Columbus for 68 years, was an active member of the French Lit Club and in years past, Mensa. She also lectured on Carson McCullers and was active with the Springer Opera House, Elderhostel of Columbus and other local organizations. She died on December 27, 2012 and is buried in Parkhill Cemetery in Columbus, Georgia.

Scope and Content

These papers include Sullivan's school papers, research materials (mainly focusing on Carson McCullers and Lillian Smith) from graduate school through her later life, newspaper clippings of local and national events, copies of her dissertation, and a varied and voluminous correspondence.

Below are two lists of selected correspondents; one alphabetically by signature and the other by last name, if known:

Selected Correspondents of Margaret S. Sullivan, alphabetically by the name they used in correspondence:

Alberta = Alberta Schwartz

Alice = Alice Clark

Alice = Alice Degilio

Alicia = Alicia Jurado

Alva = Alva Current-Garcia

Ann = Ann & Howard (last name not known)

Arlin = Arlin Turner

Arthur = Arthur Rosenthal

Barbara = Barbara Freeman

Barbara = Barbara & Bob Kernelk

Barbara = Barbara Maris

Barbara = Frank & Barbara Star

Beau = Beau Brian

Belle (or Aunt Belle) = Mrs. Clarence Bailey

Bev = Beveridge Webster

Bill = William Erwin

Carlton = Carlton Johnson

Caroline = Caroline Cable

Casey = unidentified

Cesi = Cecilia Cook

Chuck = Charles Padora

Clint = Clinton J. Atkinson

Clarence (or Uncle Speedy) = Clarence Bailey

Constance = Constance Johnson

Cora = Cora Howell, later Mrs. J. J. Sullivan

Dawn = Dawn Langley Simmons, a.k.a. Pepita

Dean = Dean Barton

Dee = Dee Rainey

Diane = Tim & Diane Aureden

Dick = Richard & Lilo Larner

Dolores = Mrs. Rick Eckberg

Don = Don Dixon

Donald = Donald Diamon

Donna = Donna and B. T. (Bennie) Abbott

Doris = Doris Bullock

Dot = Dorothy Lewis Griffith

Edwin = Edwin Peacock

Elizabeth = Elizabeth Barton

Emily (Miss Emily) = Mrs. Colin Davies

Emily (Miss Emily) = Emily Massee, later Mrs. James F. Brown

Emily = Emily Woodruff

Estelle (Miss Estelle) = Mrs. W. E. H. Searcy, III

Esther = Esther Smith

Fred = Frederick Marshall Karsten

Gene = Gene Current-Garcia

Genie = Genie Rose

George = George P. Brockway

Gin = Virginia Tucker, later Mrs. Thomas Melgaard

Helen = Helen Anne Caine, later Mrs. Benjamin Ira Franklin

Helen = Helen Harvey

Humphrey = unidentified

Isabelle = Jim & Isabelle Portner

Jay & Zee = Jay & Zee Claiborne

Jim = Jim & Isabelle Portner

John = unidentified

Judy = Judy Brown

Judy = Judy Frazer and later Mrs. Bernice (Bernie) Brouillette

Judy = Judy Ludwig

Judy = Mrs. Fred Stoll (of NYC in 1976)

Karen = Karen Tucker Melgaard, later Mrs. Russell Ward Miller

Lee = Nathalie Lee Goldstein

Lil = Lillian Smith

Liz = Elizabeth Barton

Liza = Liza Molodovsky

Locke = Locke Bullock

Louise = unidentified

Margaret = Margaret Smith, a.k.a. Rita (the sister of Carson McCullers)

Maris = Maris Urbans

Mark = Mark Orton, later married to Doris Cunningham

Mary = Mary Ames

Mary = Mary Dawson

Mary = Mary Louise Lasher

Mary = Mary Elizabeth Mercer, MD

Mary = Mary Tucker

Mary Ann = Mary Ann and Henry (last name not known)

Mary Ann = Mary Ann Taylor

Mary Ellen = Mary Ellen Templeton

Mitsy = Edna H. Campbell, later Mrs. Imre Kovacs

Monica = Monica Fleishman

Muriel = Muriel McClanahan

Myrtis = Mrs. H. Maxwell Morrison, Jr.

Nancy = Nancy Bunge

Nancy = Nancy Bush

Nelson = Nelson Shipp

Noel = Noel Dorman

Noel = Noel Mawer

Norman = Norman Rothschild

Odessa = Odessa Elliott

Olga = Olga Perlqueig, a.k.a. Olga Merx

Pastora = unidentified

Pat = Mrs. Harold Davis

Pat = Pat Stutts

Pat = Patricia Sullivan, later Mrs. Frank H. Conner, Jr.

Paula = Paula Snelling

Pepita = Dawn Langley Simons

Rinky = Mrs. Charles J. Caine

Rita = Margarita Smith (the sister of Carson McCullers)

Roberta = Mrs. J. E. Bush

Ruth = Mrs. William H. Barns

Ruth = Ruth and Richard Howell

Ruth = Ruth Lehmann

Sally = Sally Fitzgerald

Sally = Sally & Bill Thomas

Sam = Sam and Cheryl Dimon

Sissie = Bill and Sissie Morris

Speedy (Uncle Speedy) = Clarence Bailey

Susan = Mrs. Tom Rogan

Susan = Susan Sigmon

Susanne = Susanne Schaup

Tom = Tom Wrengbricke

Virginia = Virginia Spencer Carr

Virginia = Virginia Tucker, later Mrs. Thomas Melgaard

Walter = Walter Sturdivant

Selected Correspondents of Margaret S. Sullivan by last name (if known):

Abbott, Mrs. B. T (Bennie); known as Donna

Aureden, Tim and Diane

Ames, Mary

Ann and Howard (not otherwise identified)

Atkinson, Clinton J. (1928-2002); actor and director, working mostly in New York, and friend of Margaret S. Sullivan

Bailey, Belle and Clarence (Aunt Bell and Uncle Speedy); relatives on Cora Howell Sullivan's side of the family

Barns, Mrs. William H., known as Ruth

Barton, Dean; 5th grade teacher of Carson McCullers

Barton, Elizabeth; sister of Dean Barton, 5th grade teacher of Carson McCullers

Brian, Beau

Brockway, George P.; editor of Lillian Smith

Brouillette, Judy Frazer; life-long friend of Margaret S. Sullivan, married to Bernard (Bernie) Brouillette in 1967

Brown, Emily Massee (Miss Emily); married to James F. Brown and sister of Jordan Massee, a cousin of Carson McCullers

Brown, Judy

Bullock, Locke and Doris

Bunge, Nancy; teaching colleague and friend of Margaret S. Sullivan

Bush, Catherine; niece of Dr. Margaret Sue Sullivan and daughter of John and Nancy Sullivan Bush

Bush, Jeff; nephew of Dr. Margaret Sue Sullivan and son of John and Nancy Sullivan Bush

Bush, Nancy Sullivan (1935-1999); sister of Dr. Margaret Sue Sullivan, married to John Karl Bush

Bush, Roberta; the mother-in-law of Nancy Sullivan Bush

Bush, Steve; nephew of Dr. Margaret Sue Sullivan and son of John and Nancy Sullivan Bush

Cable, Caroline

Cain, Helen see: Mrs. Benjamin Ira Franklin

Caine, Mrs. Charles J., known as Rinky

Campbell, Edna H see: Kovacs, Mitsy

Carr, Virginia Spencer; biographer of Carson McCullers and research rival of Margaret Sullivan

Claiborne, Jay & Zee

Clark, Alice

Conner, Patricia Sullivan (1936-2003), known as Pat or Patsy; sister of Dr. Margaret Sue Sullivan, married to Frank H. Conner, Jr.

Conner, Frank H., III; nephew of Dr. Margaret Sue Sullivan, son of Frank H., Jr. and Patricia Sullivan Conner, married to Susan

Conner, William Jordan "Will"; nephew of Dr. Margaret Sue Sullivan and son of Frank H. Conner, Jr. and Patricia Sullivan Conner, married to Natalie

Conner, Ann (d. 1999); niece of Dr. Margaret Sue Sullivan daughter of Frank H. Conner, Jr. and Patricia Sullivan Conner, married to John Kraynik

Cook, Cathy and Bruce; parents of Cecilia (Cesi), Bob and Katy Cook

Cook, Cecilia, known as Cesi; daughter of Cathy and Bruce Cook

Current-Garcia, Alva and Gene

Davies, Mrs. Colin, known as Miss Emily; daughter of a Methodist preacher who lived in Columbus while Carson McCullers lived there. Was very useful to Sullivan in her McCullers research

Davis, Pat; married to Harold Davis

Dawson, Mary; friend of Margaret S. Sullivan

Degilio, Alice

Diamond, Donald (1915-2005); musician and teacher at Julliard, and a friend of Carson McCullers and her family. Very useful to Sullivan in her McCullers research.

Dimon, Sam and Cheryl

Dixon, Don

Dorman, Noel

Eckberg, Jason, son of Dolores Eckberg

Eckberg, Mrs. Rick (Dolores), mother of Jason

Elliott, Odessa

Erwin, William (Bill)

Fitzgerald, Sally (1917-2000); friend and biographer of Flannery O'Connor, as well as the editor of her letters and short stories. Also friend of Margaret S. Sullivan.

Fleishman, Monica

Franklin, Mrs. Benjamin Ira, born Helen Cain

Frazer, Judy, see; Brouillette, Judy Frazer

Freeman, Barbara

Goldstein, Nathalie Lee; McCullers scholar and friend of Margaret S. Sullivan

Griffith, Dorothy Lewis (b. 1932); pianist and friend of McCullers' piano teacher, Mary Tucker. She became a long-time friend and correspondent of Margaret S. Sullivan

Harvey, Helen; neighbor and friend of Carson McCullers in Columbus

Henry, Mary Ann

Howell, Ruth and Richard

Humphrey (unidentified)

Johnson, Constance and Carleton

Jurado, Alicia

Karsten, Frederick Marshall "Frank"

Kernelk, Barbara and Bob

Kovacs, Edna H Campbell, known as Mitsy; life-long friend of Margaret Sullivan

Larner, Richard "Dick" and Lilo

Lasher, Mary Louise

Lehmann, Ruth

Louise (unidentified)

Ludwig, Judy

Maris, Barbara (in Baltimore in 1975)

Mawer, Noel

McClanahan, Muriel

Melgaard, Karen Tucker; daughter of Mrs. Thomas Melgaard. She married Russell Ward Miller in 1971.

Melgaard, Mrs. Thomas; daughter of Mary Tucker, known as Virginia or Gin

Mercer, Dr. Mary Elizabeth (1911-2013); the doctor, friend and heir of Carson McCullers, and very useful to Margaret S. Sullivan in her McCullers research

Merx, Olga = Olga Perlqueig

Molodovsky, Liza

Morris, Mrs. William "Sissie"

Morrison, Jr., Mrs. H. Maxwell "Myrtis"

Orton, Mark (married Doris Cunningham in 1968)

Padorn, Charles "Chuck"

Pastora (otherwise unidentified)

Peacock, Edwin

Perlqueig, Olga = Olga Merx

Porter, Katherine Ann; novelist and contemporary of Carson McCullers

Portner, Jim and Isabell; neighbors and friends of Margaret S. Sullivan in Fairfax, Virginia

Rainey, Dee

Regan, Susan; married to Tom Regan

Rosa, Genie

Rosenthal, Arthur; a close friend of Margaret Sullivan when she lived in New York in the 1960s

Rothschild, Norman (1908-1998) was a Columbus, Georgia artist and co-owner of the David Rothschild Company. He was a friend of Carson McCullers and became acquainted with Margaret Sue Sullivan as a result of her McCullers research during the 1960s. They formed a friendship that lasted as long as he lived.

Schaup, Susanne; Austrian-born friend of Margaret S. Sullivan and perhaps one of her students

Schwartz, Alberta

Searcy III, Mrs. W. E. H "Miss Estelle"

Shipp, Nelson

Sigmon, Susan; perhaps a student of Margaret Sue Sullivan

Simmons, Dawn Langley, known as Pepita; friend of Carson McCullers in her New York days.

Smith, Ester; sister of Lillian Smith

Smith, Lillian "Lil", author and friend of both Carson McCullers and Margaret Sue Sullivan

Smith, Margareta "Rita"; sister of Carson McCullers

Snelling, Paula; partner of Lillian Smith

Star, Frank and Barbara

Stoll, Judy; Mrs. Fred Stoll; friends of Margaret S. Sullivan who lived in New York in the 1970s

Sturdivant, Walter; writer and friend of Margaret S. Sullivan

Stutts, Pat

Sullivan, Cora Howell (1907-1988); mother of Margaret S. Sullivan

Sullivan, Elizabeth T. "Beth"; daughter of James H. & Bunny Sullivan

Sullivan, James Howell (1931-2008); brother of Dr. Margaret Sue Sullivan, married to Margaret Thomas Sullivan "Bunny"

Sullivan, James H. Sullivan, Jr. "Jay"; son of James H. and Bunny Sullivan, married to Elizabeth G. Sullivan

Sullivan, Margaret "Meg"; daughter of J. H. and Bunny Sullivan, married to James L. Clark

Sullivan, Margaret Thomas (1933-2009) "Bunny", married to James "Jimmy" Howell Sullivan

Sullivan, Nancy; daughter of James H. and Bunny Sullivan, married to Robert F. Burgin

Taylor, Mary Ann; friend of Margaret S. Sullivan

Templeton, Mary Ellen; friend of Margaret S. Sullivan

Thomas, Sally and Bill

Tucker, Mary (d. 1982); Carson McCullers' piano teacher in high school who became a friend of Margaret S. Sullivan during her research on McCullers

Turner, Arlin; Margaret S. Sullivan's dissertation advisor and friend

Urbans, Maris.

Webster, Beveridge; pianist and colleague of Dorothy Lewis Griffin, known as Bev

Woodruff, Emily

Wrengbricke, Tom

1897-2011 13 boxes (13 c.f.)

Permission to Publish

Permission to publish material from the Margaret Sullivan Papers must be obtained from the Columbus State University Archives at Columbus State University. Use of the following credit line for publication or exhibit is required:

Margaret S. Sullivan Papers (MC 298) Columbus State University Archives Columbus, Georgia

Provenance

This collection was a gift from the estate of Dr. Margaret Sullivan.

Note to Researchers

See also:

[Ballad of the Sad Cafe Playbill \(SMC 60\)](#)

[The Bradley Memorial Library Carson McCullers Collection \(MC 184\)](#)

[John L Brown Papers, Georgetown University Archives](#)

[Virginia Spencer Carr Collection \(MC 23\)](#)

[Carson McCullers Center for Writers and Musicians](#)

[Carson McCullers Society Records \(MC 192\)](#)

[Loretto Chappell Collection \(MC 29\)](#)

[Carlos Dews Collection \(MC 175\)](#)

Mary Martha Johnson Photograph Collection (SMC 53)

Clason Kyle Collection (MC 86)

Jordan Massee/Carson McCullers Collection (MC 170)

Mercer/McCullers Collection (MC 296)

The Valley Reads: The Heart is a Lonely Hunter Collection (MC 179) John Zeigler and Edwin Peacock Collection (MC 182)

Series, Box and Folder List

Series 1 - Margaret Sullivan

Box 1

Folder 1 - Britto, Betty—*The Bat Poet*, adapted from Randall Jarrell's Book *The Bat Poet*, 1988

This folder contains both a typescript of the play and a published version.

Folder 2 - Britto, Betty—*Between the Ages*, 1995

This is a manuscript for a play about three strong women who reflect the changes in the status of women over three generations. The folder also contains a copy of page 23 of the script, and some notes concerning a planned staged reading of the play.

Folder 3 - Britto, Betty—*Columbus Magazine*, "Talent is not Enough: A Bit about the Springer Opera House School of Theater Art" (with photos of Margaret Sullivan), September 1982

Folder 4 - Cather, Willa, "On *Death Comes for the Archbishop*", an article about her writings in *The Commonweal* (photocopy), 1927

Folder 5 - Columbus High School Class of 52 Reunion, 1982

This folder contains two copies of the booklet for the 30th reunion of the Class of 1952 and other items related to the planning and activities of the occasion, including list of attendees, newspaper clipping and other material.

Folder 6 - Correspondence, General, 1956-1963

Although much of Margaret Sullivan's correspondence in the 1960s and 1970s dealt with her research into Carson McCullers, it often dealt with family and friends and so much of it was placed in the General Correspondence folders. Some lengthy exchanges of letters have been filed separately, such as that of Mary Tucker and Mary Mercer. The correspondence which dealt with Lillian Smith and with Virginia Carr is filed in separate series. Her correspondence with certain individuals was held together by Sullivan, and others were grouped together during processing. These appear in alphabetical order after the General Correspondence.

Folder 7 - Correspondence, General, 1964

Folder 8 - Correspondence, General, 1965

Folder 9 - Correspondence, General, 1966

Folder 10 - Correspondence, General, 1967

Folder 11 - Correspondence, General, 1968

Folder 12 - Correspondence, General, 1969

Folder 13 - Correspondence, General, 1970

Folder 14 - Correspondence, General, 1971

Folder 15 - Correspondence, General, 1972

Folder 16 - Correspondence, General, 1973

Folder 17 - Correspondence, General, 1974

Folder 18 - Correspondence, General, 1975 (January-November)

Folder 19 - Correspondence, General, 1975 (December)

Folder 20 - Correspondence, General, 1976

Series 1 - Box 2

Folder 1 - Correspondence, General, 1977 (January-June)

Folder 2 - Correspondence, General, 1977 (July-December)

Folder 3 - Correspondence, General, 1978 (January-June)

Folder 4 - Correspondence, General, 1978 (July-December)

Folder 5 - Correspondence, General, 1979

Folder 6 - Correspondence, General, 1980

Folder 7 - Correspondence, General, 1981

Folder 8 - Correspondence, General, 1982-1985

Folder 9 - Correspondence, General, 1986-1987

Folder 10 - Correspondence, General, 1988-1992

Folder 11 - Correspondence, General, 1993-2011

Folder 12 - Correspondence, General, fragmentary and undated

Folder 13 - Correspondence, General, fragmentary and undated

Folder 14 - Correspondence-**Atkinson, Clinton**, 1975-1978

Clinton J. Atkinson (1928-2002) was an actor and director, working mostly in New York, but also involved in community theater. He directed at least 4 plays at the Springer Opera House in Columbus, Georgia which is where he met Sullivan. They also socialized in New York.

Folder 15 - Correspondence-**Brouillette, Mrs. Bernard (Judy Frazer)**, 1959-1985

Judy Frazer was a longtime friend of Margaret Sullivan's. She married Bernard Brouillette on June 17, 1967 and lived in Salem, Alabama.

Folder 16 - Correspondence-**Bunge, Nancy L.**, 1970-1978, 1984

According to her website, Nancy Bunge was born and grew up in Wisconsin. She received her AB with honors from Radcliffe College (Harvard University), her MA from the University of Chicago in English Literature and her PhD in American Literature from the University of Wisconsin at Madison. These letters to Dr. Sullivan mainly concern her experiences teaching literature. They apparently met in Washington in the late 1960s, perhaps during Dr. Sullivan's time at The George Washington University.

Folder 17 - Correspondence-**Bush, Nancy Sullivan (Mrs. John Karl Bush)**, 1963-1981 and undated

This folder contains letters from Margaret Sullivan's sister Nancy and her family. She was born on July 9, 1935 and died November 25, 1999. She married John Karl Bush in 1963 and they had three children, Steve (b. 1964), Jeff (b. 1967?) and Catherine (b. 1970?).

Folder 18 - Correspondence-**Conner, Pat Sullivan (Mrs. Frank H. Conner, Jr.)**, 1957-1971 and undated

This folder contains letters from Margaret Sullivan's sister Patricia, who usually signed "Pat" or occasionally "Patsy". She was born November 23, 1936 in Columbus, Georgia and died March 26, 2003 in Charlotte, North Carolina. She married Frank H. Conner, Jr. in 1957 and they had three children, Dr. William Jordan Conner (who married Natalie and had a daughter, Zoe), Ann Conner (1962-1999), (who married John Kraynik and had two children, John and David) and Frank H. Conner III, (who married Susan and had four children, John, Michael, Henry and Lauren).

Folder 19 - Correspondence-**Conner, Pat Sullivan (Mrs. Frank H. Conner, Jr.)**, 1973-1991 and undated

Series 1 - Box 3

Folder 1 - Correspondence-**Davies, Emily (Mrs. Colin Davies)**, 1975

Emily Davies was the daughter of a Methodist preacher who lived for a time in Columbus, Georgia and knew Carson McCullers in the mid-1920s.

Folder 2 - Correspondence-**Dawson, Mary**

Mary Dawson was a friend of Margaret Sullivan from her days at Duke.

Folder 3 - Correspondence-**Diamond, David**, 1977-1978

David Diamond (1915-2005) was a musician and teacher at Julliard, and a friend of Carson McCullers and her family.

Folder 4 - Correspondence-**Fitzgerald, Sally**, 1977

Sally Fitzgerald (1917-2000) was a friend and biographer of Flannery O'Connor, as well as the editor of her letters and short stories.

Folder 5 - Correspondence-**Goldstein, N. Lee**, 1962-1967

This folder includes Margaret Sullivan's notes on Nathalie Lee Goldstein's Master's Thesis: *The Art of Fiction: A Study of Carson McCullers* from The American University in 1962. It is cataloged under R 813.54 Goldstein and available in the CSU archives. It also includes the correspondence of Sullivan and Goldstein.

Folder 6 - Correspondence and other material-**Griffith, Dorothy Lewis**, 1946-1987 and undated.

This folder contains letters between Margaret Sullivan and Dorothy Lewis Griffith (born July 7, 1932) , as well as several letters from Mary Tucker to Dorothy Lewis Griffith from the 1960s and 1970s. Also included below are letters from the pianist Beveridge Webster to Dorothy Lewis Griffith in the 1950s. (His papers are at the University of Maryland.)

Folder 7 - Correspondence-**Griffith, Dorothy Lewis with Beveridge Webster**, 1953-1955

These are letters from the pianist Beveridge Webster (1908-1999) to Dorothy Lewis Griffith. (His papers are at the University of Maryland.)

Folder 8 - Correspondence-**Griffith, Dorothy Lewis with Beveridge Webster**, 1955

This 12 page letter is undated, but internal evidence indicates that it is from late 1955.

Folder 9 - Correspondence-**Griffith, Dorothy Lewis with Beveridge Webster**, 1955

This 8 page letter is undated, but it is probably written shortly after the one above, in late 1955.

Folder 10 - Correspondence-**Griffith, Dorothy Lewis with Beveridge Webster**, December 6-11, 1955

This 10 page letter was written over a period of several days. The last page is missing and the rest of this letter exists only as a photocopy. The original photocopy was moldy, so a second generation of the copy was made. The quality of that copy makes it hard to read, so it was also scanned and a transcript made.

Folder 11 - Correspondence-**Griffith, Dorothy Lewis with Beveridge Webster**, January 6-February, 1956

This 10 page letter was written over a period of several weeks.

Folder 12 - Correspondence-**Griffith, Dorothy Lewis with Beveridge Webster**, March-April, 1956

This 6 page letter was also written over an extended period.

Folder 13 - Correspondence-**Griffith, Dorothy Lewis with Beveridge Webster**, October, 1956-1973

This folder contains a few letters, music programs and photocopies of postcards.

Folder 14 - Correspondence-**Kovacs, Mitsy (Edna H. Campbell)**, 1962-1980

Mitsy (Edna) Campbell Kovacs was a life-long friend of Margaret Sullivan's.

Folder 15 - Correspondence-**Mercer, Mary**, 1968-1982

Mary Elizabeth Mercer was the doctor, friend and heir of Carson McCullers. This folder includes photos of Margaret's trip to Nyack, NY to visit her in August of 1973.

Folder 16 - Correspondence-**Porter, Katherine Ann**, 1975

Katherine Ann Porter was a novelist and contemporary of Carson McCullers.

Folder 17 - Correspondence-**Portner, Jan & Isabelle**, 1969-1975

Jan Portner rented Margaret Sullivan's apartment in Alexandria, Virginia for several years.

Folder 18 - Correspondence-**Rosenthal, Arthur F.**, 1962-1966

Dr. Rosenthal was a close friend of Margaret Sullivan while she was living in New York.

Folder 19 - Correspondence-**Rothschild, Norman S., Robert Pace & Cheryl Crawford**, 1965-1975

Norman S. Rothschild (1908-1998) was a Columbus, Georgia artist and co-owner of the David Rothschild Company. He was a friend of Carson McCullers and became acquainted with Margaret Sullivan as a result of her McCullers research during the 1960s. They formed a friendship that lasted as long as he lived.

Folder 20 - Correspondence-**Rothschild, Norman S., Robert Pace & Cheryl Crawford**, 1976-1977

Folder 21 - Correspondence-**Rothschild, Norman S., Robert Pace & Cheryl Crawford**, 1978-1980

This folder also contains the New York Times obituary of Cheryl Crawford.

Folder 22 - Correspondence-**Schaup, Suzanne**, 1966-1986

This folder also includes her essay, *Adventure in Language: or My Longest Love Affair*, n.d.

Folder 23 - Correspondence-**Sigmon, Susan P.**, December 3, 1992-May 18, 1993

This folder also includes her short story, *Babychild*

Folder 24 - Correspondence-**Simmons, Dawn Langley (Pepita)**, 1978, 1982

These letters are from the person who gave Carson McCullers her Chinese robe. Her original name was Gordon Langley Hall. Her entry in Wikipedia gives an account of her change of gender and her career.

Folder 25 - Correspondence-**Smith, Margarita (Rita)**, 1973-1975

Rita Smith (1922-1983) was Carson McCullers' sister.

Folder 26 - Correspondence-**Sturdivant, Walter**, 1972-1979

Sturdivant was a writer and friend of Margaret Sullivan. This folder also includes his short story, *The Gifted Child*.

Folder 27 - Correspondence-**Sullivan, Cora**, 1962-1971 and undated

Cora Howell Sullivan (August 12, 1907-July 16, 1988) was married to J. J. Sullivan. She was the mother of Margaret, Nancy, Patricia and J. H. Sullivan.

Folder 28 - Correspondence-**Sullivan, James H. and family**, 1962-1970

James H. Sullivan was born in April 1, 1931 and died October 2, 2008. He married Margaret "Bunny" Thomas (b. 9 November, 1933 and died 12 February, 2009). They had four children, Nancy, Beth, Margaret "Meg" and Jay.

Folder 29 - Correspondence-**Sullivan, James H. and family**, 1971-1983 and undated

Folder 30 - Correspondence-**Taylor, Mary-Ann**, 1963-1967

Mary Ann Taylor was a friend of Margaret Sullivan from Columbus, GA and Auburn, AL.

Folder 31 - Correspondence-**Templeton, Mary Ellen**, 1975-1980 and undated

Series 1 - Box 4

Folder 1 - Correspondence-**Tucker, Mary**, 1936, 1965

Mary Tucker was Carson McCullers' piano teacher in high school and became a friend of Margaret Sullivan during her research on McCullers. This folder also contains two 1936 letters to Mary Tucker from Dean Barton, McCullers' 5th grade teacher.

Folder 2 - Correspondence-**Tucker, Mary**, 1966

Folder 3 - Correspondence-**Tucker, Mary**, 1967

Folder 4 - Correspondence-**Tucker, Mary (With Letters from Mary E. Mercer and others)**, 1968

Folder 5 - Correspondence-**Tucker, Mary**, 1969

Folder 6 - Correspondence-**Tucker, Mary (With Letters of Virginia Carr and Mary Mercer)**, 1970

Folder 7 - Correspondence-**Tucker, Mary**, 1971

Folder 8 - Correspondence-**Tucker, Mary**, 1972

Folder 9 - Correspondence-**Tucker, Mary**, 1973

This folder also contains correspondence between Virginia Carr's publisher Ken McCormick and Mary Tucker and a letter from Virginia Carr to Mary Tucker.

Folder 10 - Correspondence-**Tucker, Mary**, 1974-1977, 1982

This folder also contains Mary Tucker's 1982 obituary from her local newspaper in Lexington, Virginia.

Folder 11 - *Duke: A Magazine for Alumni and Friends* (April/May, 1991) and a copy of the English Newsletter (1988), 1988-1999

Folder 12 - Elderhostel Material - Columbus College and Pine Mountain, August, 1991-January 1992

Folder 13 - Fiction Ideas, n.d.

Folder 14 - Hawthorne, Nathaniel - *Blithedale Romance*, critiqued by Diane Moskal & others, March 30, 1970 - March, 1971

This folder contains various critiques of Nathaniel Hawthorne's novel, *The Blithedale Romance*. They seem to be mainly by students of Dr. Sullivan.

Folder 15 - Intertel (International League of Intelligence), 1975-1976

This folder contains information about an organization of which Margaret Sullivan was a member.

Folder 16 - *Life Magazine* - "Remembering Jackie" (Kennedy), July 15, 1994

Folder 17 - Marion Koogler McNay Art Institute, 1977

This folder contains a draft paper on the history of the Institute and a poster regarding some stolen art.

Folder 18 - Newspaper Clippings (1)

These three folders contain clippings from various newspapers concerning literary issues, local Columbus events and people, reviews of movies, plays and books and obituaries.

Folder 19 - Newspaper Clippings (2)

Folder 20 - Newspaper Clippings (3)

Folder 21 - Notes (1)

These four folders contain Sullivan's notes from various research projects. They include note cards, steno notebooks made during interviews with various people including Tennessee Williams, and many undated scraps of paper.

Folder 22 - Notes (2)

Folder 23 - Notes (3)

Folder 24 - Notes (4)

Series 1 - Box 5

Folder 1 - Notes (5)

Folder 2 - Notes (6)

Folder 3 - Notes (7)

Folder 4 - Notes (8)

Folder 5 - Notes (9)

Folder 6 - Notes (10)

Folder 7 - Notes from Interviews

Folder 8 - O'Connor, Flannery-Research, 1970s-1980s

Folder 9 - O'Connor, Flannery-Movie Script, 1998

This folder contains the script, *Flannery*, by Kristen McGary and Amy McGary, with Margaret Sullivan's comments.

Folder 10 - O'Connor, Flannery - Cammarata, Melinda: O'Connor's Displaced Person: A Sojourner in "The Midst of the Ungodly", March 14, 1991

Folder 11 - Saul Prologue - Stanford Writing Center - Dept. of English CA, May 3, 1963

Folder 12 - School Related (1), 1950s

Folder 13 - School Related (2), 1950s

Folder 14 - School Related (3), 1960s

Folder 15 - School Related (4), 1970s

Folder 16 - School Related (5) Term Papers - Duke University, 1955-1956

Folder 17 - School Related (6)-The George Washington University - Notes

Folder 18 - School Related (7)-Witchcraft Notes

Folder 19 - Shaw, Peter, "Plagiary", published in *The American Scholar* (photocopy), pages 325-337, Summer 1982

Folder 20 - Spoto, Donaldo - *The Kindness of Strangers: The Life of Tennessee Williams* (partial photocopy), Little Brown & Co., March, 1985

Folder 21 - Sullivan, Margaret - Pepe, n.d.

This folder contains two copies of a typescript manuscript for a short story.

Folder 22 - Sullivan, Margaret - Journal & Notes, 1990s-2000s

Folder 23 - Temple Israel - *Jewish Ladies Aid Society of Temple Israel: Our First Century (1874-1974)*, Columbus, GA, April 27, 1974

This folder contains a photocopy of the booklet and Margaret Sullivan's notes relating to the Temple

Folder 24 -- *Cohiscan* - Columbus High School yearbook, 1952

Series 2 - Lillian Smith

Box 1

Folder 1 - Articles about Lillian Smith - *Atlantic Magazine*, "Lillian Smith: A Prophecy of Strange Fruit," vol. 9, Issue 10, pages 40-44, February, 1970

Folder 2 - Articles about Lillian Smith - *Brightleaf: A Southern Review of Books*, September, 1997, page 50 and March-April, 1998 passim.

Folder 3 - Articles about Lillian Smith - *Community Magazine* with two articles by Dorothy Besal, "Prophet for Our Time", June 1965 and "Ode to Lillian Smith," December, 1966

Folder 4 - Articles about Lillian Smith - *Mad River Review* with an article by Margaret Sullivan, "Lillian Smith: The Public Image and the Personal Vision," 1967

This folder also contains Sullivan's notes for this article.

Folder 5 - Articles about Lillian Smith - *The Progressive* with an article by Margaret Long, "Lillian Smith: A Match for Old Screamer", February, 1965

Folder 6 - Articles about Lillian Smith - *The South Atlantic Quarterly* with an article by Redding S. Sugg, Jr., "Lillian Smith and the Condition of Woman," Spring, 1972

Folder 7 - Articles about Lillian Smith - *Southern Exposure* with article by Jo Ann Robinson, "Lillian Smith: Reflections on Race and Sex," vol. IV, no. 4, page 43 47, 1977

Folder 8 - Barnett, Eugene E - *As I Look Back: Recollection of Growing Up in America's Southland and of Twenty-Six Years in Pre-Communist China, 1888-1936, 1959 (?)*

This is a typescript of the autobiography of Eugene E. Barnett, written apparently in 1959. He was married to Lillian Smith's sister, Bertha Mae Smith. He recounts his childhood in Florida and his college days in Oxford, Georgia and Vanderbilt University in Nashville. He tells of becoming involved with the YMCA in North Carolina and later in Hangchow and Shanghai, where he performed organizational and administrative work with the China National and International YMCA committees. This manuscript was apparently never published but was made available by University Microfilms in 1981.

Folder 9 - *Bio-Bibliography of Mrs. Lillian Smith* by Letty Morehouse - FSU, August, 1956

Folder 10 - Bibliography, Draft, 1960s

This folder contains two draft forwards by Paula Snelling.

Folder 11 - Bibliography Correspondence, 1969-1971

Folder 12 - "A Bibliography of Lillian Smith & Paula Snelling: With an Index to South Today", by Margaret Sullivan, published in the *Bulletin of the Mississippi Valley Collection*, No. 4 Spring, 1971

Folder 13 - *Inventory of the Lillian Smith Papers (1897-1966)*, compiled by Judy Muse and Ann Farrell, n.d.

Folder 14 - Biographical Material - A Critical and Biographical Study of Lillian Smith (notes), 1960s

This folder contains the notes of Margaret Sullivan for a planned biography of Lillian Smith which was not completed due to Sullivan's ill-health.

Folder 15 - Biographical Material-Miscellaneous, 1900s-1960s

Folder 16 - Biographical Material-Newspaper clippings about Lillian Smith and her works, 1940s-1960s

Folder 17 - Biographical Material - Obituaries and Tributes (Lillian Smith), September, 1966

Folder 18 - Congress of Racial Equality, 1966

This folder contains information regarding Lillian Smith's decision to resign from CORE's advisory committee.

Folder 19 - Correspondence, General, 1910-1914, 1928, 1931-1932, 1937

Folder 20 - Correspondence, General, (Mostly Laurel Falls-Related) 1944-1948

This folder mainly concerns Laurel Falls Camp for Girls. It includes Lillian Smith's announcement of a "sabbatical year" for Laurel Falls Camp due to her health and finances. There is also some undated general information on the camp.

Folder 21 - Correspondence, General, 1954-1965

This folder contains letters, mostly concerning Smith's books, from Carson McCullers, Eleanor Roosevelt, Carl Sandburg, Vijaya Lakshmi Pandit (President of the UN General Assembly, Lewis Mumford and others.

Folder 22 - Correspondence - **Brockway, George P.** (photocopies), 1949

This and the following folders are with mainly letters to and from George Brockway and others at Norton and Company regarding the publication of Smith's Book, *Killers of the Dream*. There are also other letters regarding publicity for the book and other related matters.

Folder 23 - Correspondence - **Brockway, George P.** (photocopies), 1950

Folder 24 - Correspondence - **Brockway, George P.** (photocopies), 1951

This folder also contains the commencement speech given by Smith at the Kentucky State College in Frankfort on June 5th, 1951, titled "Ten Years from Today," and describes a future South without racial segregation.

Folder 25 - Correspondence - **Brockway, George P.** (photocopies), 1960

There is a nine-year gap when Lillian Smith did not communicate with George P. Brockway due to a publishing dispute. Their correspondence resumed in 1960.

Folder 26 - Correspondence - **Brockway, George P.** (photocopies), 1962

Series 2 -- Box 2

Folder 1 - Correspondence - **Brockway, George P.** (photocopies), 1963

Folder 2 - Correspondence - **Brockway, George P.** (photocopies), 1964

Folder 3 - Correspondence - **Brockway, George P.** (photocopies), 1965

Folder 4 - Correspondence - **Brockway, George P.** (photocopies), 1966

Folder 5 - Correspondence - **Sullivan, Margaret**, January-June, 1965

This folder contains a 21 page account of Margaret Sullivan's visit to Lillian Smith in late June. Many of the letters in this and the following 5 folders exist in multiple copies, sometimes with slightly different annotations in either Lillian Smith's or Margaret Sullivan's hand.

Folder 6 - Correspondence - **Sullivan, Margaret**, July-August, 1965

Folder 7 - Correspondence - **Sullivan, Margaret**, September-December, 1965

Folder 8 - Correspondence - **Sullivan, Margaret**, January-August, 1966

This folder also contains some undated fragments of letters.

Folder 9 - Correspondence - **Sullivan, Margaret**, 1967-1969

This folder and the next one contain correspondence with Esther Smith (Lillian Smith's sister), Paula Snelling (Lillian Smith's partner and executor) and others concerning Lillian Smith after her death plus some photos.

Folder 10 - Correspondence - **Sullivan, Margaret**, 1970-1992 and n.d.

Folder 11 - Laurel Falls Camp for Girls, 1930s-1966

This folder contains camp-related brochures, booklets, instructions, articles, and a 1966 essay by Jane Parks Ward, Letter from Buss Eye. This folder also contains several undated scripts for skits to be put on by the campers.

Folder 12 - Research-Race Relations, 1950s-1960s

This folder contains photocopies of articles related to segregation, race relations and related material gathered by Margaret Sullivan as part of her background research for her work on Lillian Smith.

WORKS

Autobiography

Folder 13 - Works - Autobiographical Material (photocopies), 1897-1966

These 104 pages were typed by Lillian Smith for her future biographer. They cover her birth, early years, various aspects of her working life (writer, camp-director, columnist, book reviewer, etc.), her personal life, publications, speeches, political activities, and comments by others on her own works.

Much of this material is duplicated in a piece-meal fashion in various letters to Margaret Sullivan, but this set was found together and provides a more unified access to Smith's stream-of-consciousness approach to summarizing her life.

Articles

Folder 14 - Works - Articles by Lillian Smith, 1942-1949

Folder 15 - Works - Articles by Lillian Smith, 1950-1966

Folder 16 - Works - Articles and Newspaper Clippings (Copies) about Lillian Smith, 1940s-1950s

Book Reviews

Folder 17 - Works - Book Reviews by Lillian Smith, 1950s-1966

Folder 18 - Works - Book Reviews by Paula Snelling, 1930s-1950s

Series 2 - Box 3

Books, Columns and Stories

Folder 1 - Works - "Dear Susu and Plain Case of Arithmetic" by Lillian Smith, 1939

This is a photocopy of a story or article describing a summer at Laurel Falls Camp in 1939 and a script or article about mixed race children, with no date.

Folder 2 - Works - *The Journey* - Reviews and Criticism, 1954-1957

Folder 3 - Works - *Killers of the Dream* - Reviews and Criticism, 1946-1949

Folder 4 - Works - *Memory of a Large Christmas* - Reviews, 1962

Folder 5 - Works - *Pseudopodia/The North Georgia Review* (photocopies), 1936-1938

The periodical, edited by Smith and Paula Snelling, changed its name from *Pseudopodia* to *North Georgia Review* with the spring 1937 issue. The magazine changed its name once again with the Winter, 1942/43 issue to *South Today*. There is also a letter in this folder from Paula Snelling to Winston Broadfoot of the Duke University Library regarding Lillian Smith's papers and their disposition. This letter is dated April 9, 1967

Folder 6 - Works - *The North Georgia Review* (photocopies), 1938-1940

Folder 7 - Works -- *The North Georgia Review* (photocopies), 1941-1942

Folder 8 - Works - *South Today* (photocopies), 1942-43

Folder 9 - Works - *South Today* (photocopies), 1944-45

Folder 10 - Works - *South Today Magazine* - Index, 1936-1945

This folder contains an index for magazine covering all three incarnations, *Pseudopodia*, *the North Georgia Review* and *South Today*, from 1936 through 1946, possibly prepared by Redding S. Sugg, Jr.

Folder 11 - Works - *South Today* - Reviews and Criticism, 1938-1971. It also includes the June 1971 issue of *South Today* with an article on the legacy of Lillian Smith.

Folder 12 - Works - *Now is the Time* -- Reviews, 1955

Folder 13 - Works - *One Hour* - Reviews, 1959-1960

This folder also includes an undated, unaddressed, fragmentary letter (pages 1 and 3 survive) by Lillian Smith describing her progress in finishing the book.

Folder 14 - Works - *Our Faces, Our Words* - Reviews/Notes, 1964-1965

Folder 15 - Works - *A Southerner Talking*, a column by Lillian Smith in the *Chicago Defender* (the sets of photocopies), 1948-1949

Folder 16 - Works - *Strange Fruit*, Reviews and Criticism, 1944-1971

Folder 17 - Works - *Strange Fruit* - Banning and Legal Case, 1944

Folder 18 - Works - *Strange Fruit* (Play) - Annotated Script (photocopy), 1945

Folder 19 - Works - *Strange Fruit* (Play) - Theater Programs, 1945

Folder 20 - Works - *Strange Fruit* (Play) - Drama Reviews and Criticism, 1945

Speeches

Folder 21 - Works - Speeches and Interviews, 1944-1966

This folder contains typescripts and printed versions of her speeches, commencement addresses and interviews. There is a typescript chronological listing of her engagements from 1948 to 1963 at the front of the folder.

Folder 22 - Works - Literary Criticism, 1947-1963

This folder contains general literary criticism of Lillian Smith and her writings. Reviews and articles on individual works are filed with their folders, above.

Series 3 - Carson McCullers

Box 1

Folder 1 - Carson McCullers - Family Genealogy

Folder 2 - Johnson, Graham (a cousin of Carson McCullers), *Memoir of a Columbus Boyhood* (Part 1), 2000

Folder 3 - Johnson, Graham, *Memoir of a Columbus Boyhood* (Part 2), 2000

Folder 4 - The Oxford American Magazine, "In Her Own Words: The Life and Times of Carson McCullers", 1997

Folder 5 - James Reeves McCullers' French Death Certificate, extract made in 1965

Folder 6 - Letters from Carson McCullers to John Van Druten and others, copied by Margaret Sullivan, n.d.

Folder 7 - Note from Carson McCullers to Helen Harvey, n.d.

This note was given by Helen Harvey to Margaret Sullivan as a Christmas present in 1971.

Folder 8 - Photos of Carson and Reeves McCullers and families, 1920s-1950s.

Folder 9 - Unidentified VHS labeled "Carson McCullers", n.d.

Folder 10 - Carson McCullers - Obituaries, 1967

Folder 11 - Carson McCullers and Margaret Sullivan, 1960s-1980s

Folder 12 - Notes, 1960s-1970s

Folder 13 - The Friends of Carson McCullers, 1983

Margaret Sullivan initially founded this group to raise funds to erect the historical marker in front of Carson McCullers home on Stark Avenue, and afterwards to support the Carson McCullers Center established in the house.

Folder 14 - The Friends of Carson McCullers, 1984-2002

Folder 15 - Sullivan, Margaret - "The Ballad of the Sad Café" - Thesis Chapter, June 22, 1961

Folder 16 - Sullivan, Margaret - "Clock without Hands" - (Paper for Duffey), January 17, 1964

Folder 17 - Sullivan, Margaret - "Reflections in a Golden Eye" - Thesis Chapter, May 26, 1961

Folder 18 - Sullivan, Margaret-Dissertation—*Carson McCullers 1917-1947: The Conversion of Experience*, 1966

Folder 19 - Sullivan, Margaret-Dissertation (copy 2)—*Carson McCullers 1917-1947: The Conversion of Experience*, 1966

Folder 20 - Wallace, Harry-Thesis—*Lifelessness Is the Only Abnormality: A Study of Love, Sex, Marriage, and Family in the Novels of Carson McCullers*, 1976

Series 4 - Virginia Spencer Carr Box 1

Folder 1 - *Carson McCullers and the Search for Meaning*, Virginia Spencer Carr (Thesis), December 1969 (part 1)

Folder 2 - *Carson McCullers and the Search of Meaning*, by Virginia Spencer Carr (Thesis), December 1969 (part 2)

Folder 3 - Newspaper Clippings about Virginia Carr and *Lonely Hunter* (1), 1970s-1980s

Folder 4 - Newspaper Clippings about Virginia Carr and *Lonely Hunter* (1), 1970s-1980s

Folder 5 - The Tar-Baby: A Modern Fable - Correspondence, 1972-1975, 1978, 1983, 1985, n.d.

This folder included the only direct contact found between Margaret Sullivan and Virginia Carr, which occurred in December of 1983 when Dr. Carr mailed her a check to join the Friends of Carson McCullers and Dr. Sullivan sent it back uncashed, with a note explaining the reason. In addition, Dr. Sullivan included a letter from Mary Tucker to Virginia Carr telling her what she thought of the book and of being included in it (she was furious), as well as reviews sent to her by Norman Rothschild (who signed his note "Maximillian") and Mary Dawson.

Folder 6 - The Tar-Baby: A Modern Tale - Selected Plagiarisms - Margaret Sullivan, Duke 1966 - Virginia Carr, Florida State 1969

This folder contains multiple copies of selected passages with Margaret Sullivan's annotations.

Folder 7 - The Tar-Baby: A Modern Fable - Newspaper Articles, 1970s

Series 5 - Publications, Audio and Video Material

Box 1

Tapes and Recordings

David Diamond Postponed - David Diamond October 5, 1984

Ruth Coffman, March 3, 1988

Julie Harris Interview

Carson McCullers Reads from *The Member of the Wedding* and Other Works

Carson McCullers - *Love Me* - Presenter: Russel Davies, Producer: Noah Richler - With Reading by Eleanor Bron - New York Drama Scene: Emma Wood and Russel Davies - 1745-1830 - BBC Radio 3, July 5, 1995

Jose Quintero - Columbus GA, January 17, 1972

Jordan Massee

Mary Mercer I - Mary Mercer II

Jordan Massee I - Jordan Massee II

Floria Lasky - Josh Logen and Cheryl Crawford

Evans Mitchell and Mary Mitchell Lindsay 0- Sunday, September 9, 1990 8 mm home movie of the wedding of Carson and Reeves McCullers in September of 1937.

Photos of Margaret Sullivan, 1960's Series 5 - Box 2 - Tape Recordings

This box contains approximately 150 cassette tapes, with a mix of commercially produced recordings and research-related recordings. Fifty eight were identified as having been created by Dr. Sullivan in the process of her research on Carson McCullers, including 57 cassette tapes and 1 reel-to-reel tape. In 2018/2019 the CSU Archives had these recordings digitized. Dr. Sullivan's labels, placed on each side of each recording, were photographed and included (if extant) as part of the digital preservation process. The reel-to-reel tape is of Carson McCullers dictating letters.

The cassette tapes mostly consist of Dr. Sullivan reading from McCullers' correspondence and papers in the 1960s in McCullers home in Nyack, New York. In addition to this set of tapes there are also 2 cassettes recorded in September of 1977 of David Diamond reading from his diary entries from 1940/1941 about his meeting the McCullers and his subsequent affair with Reeves; a cassette tape made of an interview with Helen Harvey, a close childhood friend of McCullers; and one of a group discussion among three other friends of both Reeves and Carson McCullers. Dr. Sullivan also mistakenly used the same numbers for two cassette tapes (Tape 7 and Tape 8). The two relating to Annemarie Schwarzenbach have been removed from the set of recordings made in McCullers' Nyack house and placed with the three items list above at the end of this description.

After the digitization, an archives processor listened to 19 of the recordings and made notes of their contents. These notes should be, in most cases, taken as paraphrases and not verbatim transcriptions. In all cases, Sullivan included the name of the correspondent, their return address, the date and the complete document. She would also include editorial asides, such as "Now this is an important letter" or offer her opinion of the full name of someone mentioned in passing by a nickname or first name only in a letter. All 58 of the tapes have been uploaded to the CSU Digital Archives, and the others are being listened to and transcribed as time allows. Many of those only paraphrased also cry out to be full transcribed, such as the letters recorded on Side B of tape 12 from Janet Flaner and others just after the death of Reeves McCullers. The letters from John L. Brown and his wife Simone which are on Side A of tape 12 are also epistolary masterpieces. The processor's paraphrases do not do them justice. Much of the materials read by Sullivan are now in the Carson McCullers collection of the Harry Ransom Center at the University of Texas-Austin.

Both sides of each one of the 58 tapes have been uploaded and are available for listening. All 58 have the metadata as supplied by Dr. Sullivan, if extant, but as of April 2019 only the 19 tapes mentioned above have been described and given more detailed metadata such as fuller titles and tags. This fuller metadata includes expanding (and in a few cases correcting) Dr. Sullivan's abbreviations, such as "The Member of the Wedding" for her "MW", or "Annemarie Schwarzenbach" for her "Anne Marie". The processor also standardized the labeling of the tape sides, so they all say Side

A or Side B (rather than the occasional Side 1 or Side 2). Dr. Sullivan also labeled two tapes as #7 and that has been dealt with as well.

The fact that Dr. Sullivan grew up only 18 years later than Carson McCullers in the same part of Columbus, Georgia as McCullers and also attended the same schools means that they both had a very similar enunciation, pronunciation and accent. It is almost as if one were hearing the voice of Carson McCullers herself.

The links below connect to Dr. Sullivan's digital recording files as well as a photograph of her original label for each digitized tape. To the extent possible, the numbering arrangement of Dr. Sullivan is followed, although in those cases where her labels are missing and in the case when she used the same number twice changes were made to the labels. The resource number to which the items below are linked was determined by the order of digitization.

The processor has standardized the dating of each item. Dr. Sullivan variously expressed dates. She might say August 9 1958 or August 9th 1958 or 9 August 1958 or 8/9/1958 or use the abbreviation '58 in any of those situations. Below they are expressed as name of month, date and year, as August 9, 1958. This is followed by the name of writer (if known) and the writer's address (if given), the name of the person address and the address (if given). Sullivan's non-substantive remarks, such as "Now here's a letter from . . ." are omitted. Substantive remarks are placed within brackets, such as [This letter is incomplete, the third page is missing]. Processor's notes are also placed in brackets, but are differentiated from Sullivan's comments by including the words "Processor's note" before the comment, such as [Processor's note -- These words are nearly inaudible, but may be . . .].

Reel-to-Reel Tape

[Reel-to-Reel Tape 1 - Side A - Carson McCullers dictating letters -- 1 minute, 32 seconds](#)

Sullivan's Label: #25 [crossed out] Carson, Track 1, Dec. 1963

The front of the box containing the reel-to-reel tape says "Tape 1 - Carson" and "Tape 2 - Kennedy", although both sides are Carson McCullers dictating letters. The label on the reel itself says "Carson" and is dated December 1963, which is probably the date of Sullivan's copying of the tape.

Carson McCullers dictating a letter to Elizabeth Schwartz [Carson's German translator who lived in Switzerland]. This is only a few seconds long when the recording stops. After a pause there is a dictated letter to Mary Mercer saying that she (Carson) is practicing the use of the Dictaphone machine that Mercer had given to her. She says that she had just dictated a letter to Elizabeth Schwartz, who had given Carson "that lovely photograph of Annemarie" (Annemarie Schwarzenbach (1908-1942), Swiss photographer, writer and poet, and friend of Carson). She also mentions that "Robbie" [Robert Lantz, Carson McCullers' literary agent], had told Carson that the German edition had sold out and they were preparing another one.

[Reel-to-Reel Tape 1 - Side B - Carson McCullers dictating letters -- 8 minutes, 39 seconds](#)

Sullivan's Label - 25-69, Pope John, 70-79 [Bylon?], 80-182 Kennedy Funeral, 183-Oswald Tape 2 -- Kennedy

Carson McCullers dictating a letter to Marielle [Bancou] (artist and friend of McCullers) (1921-2015) for about 1 minute and 10 seconds, during which Carson tells Marielle that Mary [Mercer] had given her a Dictaphone, then corrects herself to "a talking machine" for Christmas. "Ernest, a precious boy who lives upstairs, is helping me to run it." Then there is a 1 minute 10 second gap before Ernest, presumably, says "the machine will now record" and asks Carson if she would like to recite a poem. She recites two, one with the phrases "Nothing resembles nothing, yet nothing is not blank. It is configured hell" and "Of ticking clocks on winter afternoons." Then another minute of silence.

At about 4 minutes in, Carson resumes dictating the letter to Marielle. She tells again about receiving the tape recorder from Mary Mercer and says she hopes it will help her with her writing and to not be self-conscious and able to record her works. She goes on to ask Marielle to help arrange an exchange of Mary's house in Nyack for a house in Paris for a summer or six months. "You're wonderful at doing things like that, darling. When are you coming back here darling? I just miss you so much when you're away. Ida [Reeder] sends you her love and to Pascal [Marielle's son] and, of course, so do

I." "Your little snow white." Then there is an aside to someone to whom Carson says, "She used to call me 'My little snow white' ."

[Processor's note -- The following 8 cassette tapes contain correspondence between Carson McCullers and Reeves McCullers. These were mostly published as an appendix to her autobiographical work, *Illumination and Night Glare*, edited by Carlos Dews. They have not been repeated here at this time.

Cassette Tape 1 -- Letters -- Carson McCullers to Reeves McCullers

Cassette Tape 01 Side A -- Carson McCullers to Reeves-November-December, 1944 -- 31 minutes, 19 seconds

Cassette Tape 01 Side B -- Carson McCullers to Reeves to January 6 1945 -31 minutes, 18 seconds

Cassette Tape 2 -- Letters -- Carson McCullers to Reeves McCullers

Cassette Tape 02 Side A -- Carson McCullers to Reeves to June 1945 -- 31 minutes, 28 seconds

[N.B.--There is no Side B]

Cassette Tape 3 -- Letters -- Carson McCullers to Reeves McCullers

Cassette Tape 03 Side A -- Carson McCullers to Reeves Letters -- 31 minutes, 8 seconds

Cassette Tape 03 Side B -- Carson McCullers to Reeves Letters -- 8 minutes, 26 seconds

Cassette Tape 4 -- Letters -- Reeves McCullers to Carson McCullers

Cassette Tape 04 Side A -- Reeves to Carson McCullers Letters 1-5, Camp Forrest -- 31 minutes, 1 seconds

Cassette Tape 04 Side B -- Reeves to Carson McCullers, Letters 6-12 -- 31 minutes, 29 seconds -- 31 minutes, 29 seconds

Cassette Tape 5 -- Letters -- Reeves McCullers to Carson McCullers

Cassette Tape 05 Side A -- Reeves to Carson McCullers, Letters 12-16 -- 31 minutes, 53 seconds

Cassette Tape 05 Side B -- Reeves, Letter 16 - D-Day -- 31 minutes, 49 seconds -- 31 minutes, 49 seconds

Cassette Tape 6 -- Letters -- Reeves McCullers to Carson McCullers

Cassette Tape 06 Side A -- Reeves to Carson McCullers, D-Day to July 14, 1944 -- 31 minutes, 3 seconds

Cassette Tape 06 Side B -- Reeves to Carson McCullers, July 14 1944 - Sept 1944 -- 31 minutes, 2 seconds

Cassette Tape 7 -- Letters -- Reeves McCullers to Carson McCullers

Cassette Tape 07 Side A -- Reeves to Carson McCullers, Sept 1944 - Nov 1944 -- 31 minutes, 13 seconds

Cassette Tape 07 Side B -- Reeves to Carson McCullers, Nov to Dec 1944 -- 31 minutes, 13 seconds

Cassette Tape 8 -- Letters -- Reeves McCullers to Carson McCullers

Cassette Tape 08 Side A -- Reeves to Carson McCullers, Dec 18, 1944 - Aug 8, 1945 -- 31 minutes, 31 seconds

Cassette Tape 08 Side B -- Reeves to Carson McCullers, Aug 8 1945 - May 22 1946 -- 17 minutes, 39 seconds

Cassette Tape 9 -- Jester Clane**Cassette Tape 09 Side A -- Jester Clane (break) -- 10 minutes, 46 seconds**

Margaret Sullivan reading "44 pages, mostly *Jester Clane*, with the first page The History of Death about Mr. Malone". The recording ceases after 1 minute and 40 seconds. The drafts of both of these McCullers short stories are at the Harry Ransom Center at UT-A.

[N.B. - There is no side B]

Cassette Tape 10 -- Jester Clane**Tape 10 - Side A - Jester Clane 2 -- 31 minutes and 21 seconds**

Sullivan's Label: 10a - Side 1 - Jester 2 II

Margaret Sullivan continuing her reading of the draft of McCullers' short story, *Jester Clane*, which is now in the Harry Ransom Center at UT-A.

Tape 10 - Side B -Jester Cane II -- 31 minutes and 22 seconds

Sullivan's Label: 10b - Side 2 - Jester II

Margaret Sullivan concludes her reading of the draft of McCullers' short story, *Jester Clane*, which is now in the Harry Ransom Center at UT-A.

Cassette Tape 11 -- Newton Arvin Letters and John Huston/Ireland Letters**Tape 11 - Side A - Newton Arvin / John Huston -- 31 minutes and 02 seconds**

Sullivan's Label: Side 11a - Newton Arvin/John Houston from Ireland [MC 289-5-1-006a: Label]

Margaret Sullivan begins with letters from Newton Arvin of Smith College, North Hampton.

September 20, 1942. Newton Arvin discussing Carson's recent illness, new home for her mother and new house in Nyack. Asked about her work, Reeves, his trouble sleeping, his friend Howard Dowdy, hopes to move in a month to more permanent quarters. Three hand-written letters from Newton.

October 4, 1953. Newton Arvin saying it was good to hear from Carson after so many years of silence, hopes to see her, his distress at hearing what anguish she had suffered in the last years.

October 20, 1953. Newton Arvin saying he was deeply touched by her letter and the memories of Yaddo, his illnesses and hospitalizations.

August 10, 1954. Newton Arvin saying he was distressed to hear of her recent illness and wishes to hear more about her. Thinks of her often.

October 28, 1960. Next is a typed letter from Michelle Cantarella enclosing a clipping about Newton Arvin and his retirement due to his mental health and "more trouble with the state police". The clipping details the reasons for his retirement, including his arrest for "possession of obscene pictures."

Sullivan next reads material having to do with the filming of *Reflections in a Golden Eye*:

August 11, 1965. Richard Burton hoping she will get well soon.

Undated. Marlon Brando saying that John [Huston] often speaks of you and your "desire to get out of that damn bed and get to Ireland." He tells her that she makes John do his best. Brando comments that it has been a long time since they met at her apartment.

Sullivan then describes empty envelopes with John Houston's name embossed on them, used to record telephone numbers. Sullivan also reads a letter from Huston telling Carson that all arrangements for her upcoming trip to visit him at his home in Ireland will be made, and giving her details of her flight on Aer Lingus. There are also prescriptions written by Dr. Dyer, articles about fox hunting, the article from the *Irish Times* of April 10, 1967 which was the result of a lengthy interview with McCullers while at the Irish home of John Huston, a large map of Europe, a mention of additional letters which Sullivan does not read

May 30, 1967. Gladys Hill in a partial letter conveying well-wishes from people who had met McCullers during her visit to Ireland, as well as describing Huston's trip to Rome and seeing some scenes from *Reflections in a Golden Eye*. [Processor's note - The recording ends in mid-sentence but is completed on Tape 11, Side B.

Tape 11 - Side B - Ireland Letters -- 11 minutes and 36 seconds

Sullivan's Label: 11b Side 2 - II 2 Ireland Letters

May 30, 1967 Sullivan reads the letter in full that she started at the end of the preceding tape from Gladys Hill about the trip to Rome, and return to Ireland. It was very detailed about what they ate, how they slept, what they did, and details about both *Reflections* and Huston's next movie. Enclosed a letter from Dr. Dyer. Looking forward to visiting McCullers in October. "Loves, hugs and kisses".

July 10, 1967 from Gladys Hill, describing a rainy day in Galway, Ireland and the filming of Huston's next [unnamed] movie. Also wrote of Huston's family. Huston will be in New York by October 18 for the premier of *Reflections*.

August 15, 1967 from Gladys Hill about a telephone call from Carson, and telling her of their day of filming and eating and scouting locations for the film. She also describes an Irish Christmas and Boxing Day. "End of the Irish Material", says Sullivan.

Cassette Tape 12 -- Letters -- John L. and Simone Brown to Carson McCullers and Letters About the Death of Reeves McCullers

Tape 12 -- Side A -- Letters to Carson McCullers from John L Brown and and Simone -- 28 minutes and 27 seconds

Sullivan's Label: 12a - Side 1 - Letters to Carson - Letters John and Simone Brown

[John Lackey Brown (1914-2003) and his wife Simone were friends of both Carson and Reeves McCullers. John had a long career with the Department of State. His papers are at the archives of Georgetown University in Washington, D.C.]

All the letters on this tape are from John and/or Simone and are addressed to Carson and/or Reeves, unless otherwise noted. The effects of the McCarthy-inspired purge of the Department of State caused by the activities of Senator Joseph McCarthy and the House Un-American Activities Committee touch the Browns in 1953 and are frequently referred to, as well as Carson's departure from France and separation from Reeves, and his deterioration over the course of 1953 culminating in his death on November 19 of that year. Sullivan reads, "This is a series of letters having to do with the death of Reeves, but I'm going to read some happier letters first from John and Simone Brown. He was with the Foreign Service of the United States of American in France."

August 10th, 1950 from the Browns to Carson and Reeves. John described his family's August vacation situation, with Simone and the children in the mountains above a river and him on Mount Parness. He enclosed a "rather idiotic" review of *The Member of the Wedding* and tells them that Carl Brooks is very interested in bringing out her short stories, and remains hopeful about her new novel "in utero", saying "all seems sweetness and light on the HM [Houghton Mifflin] front". He is looking forward to the month of September in the Dordogne region of France where he hopes to finish a study of

local domed churches and the Byzantine influence in France. He also hopes to reread some favorite books and study Dante and not look at a newspaper for the entire time. He asks Carson for a copy of her poems.

December 31, 1950 (postcard) wishing Reeves and Carson a happy new year for 1951

Good Friday evening, 1951 saying that although they had not had much time together, the McCullers had seemed much more like family than their "real" families, and they looked forward to seeing more of them in the future. He describes an idyllic day in the French countryside, gathering eggs from their hens and ducks for breakfast, walking in the fields full of daffodils, visiting a nearby chateau and a 9th century church in the village, remarking on the contrast to the turmoil going on in Paris, just 15 miles away with the on-going strikes of railway workers, bus drivers, subway workers and even of the undertakers. He describes a recent tour he had made through eastern France and Belgium lecturing on recent American novelists (much of it focused on her works). He says that they hope to be in the U.S. in September on home leave and that he longs to smell the air of Times Square and ride on a Fifth Avenue bus. He closes saying that he hopes the moon is shining as brightly in Nyack as it is where they are.

December 31, 1951 poem dedicated to Carson, "Remembering the Nyack Symposium"

February 19, 1953 note on U.S. Information Service stationery enclosing a magazine article

letter dated "Sunday" from Simone on stationery from Houghton Mifflin's Paris offices. Simone says she hopes Carson won't mind the stationery, but it was among her father's things. She says that they have received Rita's letter and are happy to hear that Carson is recovering and that what she needs is a long rest. She has asked Madame Joffre to pack and send Carson's books to Nyack, but that there may be a delay due to lack of money. She also mentions Carson's trunks which Madame Joffre and M. Levy [the McCullers' housekeeper and man-servant at their French home] have delivered to the Browns with instructions to forward to Nyack as well. Simone is concerned about some of the things to be shipped, such as silverware, porcelain and her clothing. There may be a heavy duty to get the silver through customs. She is also concerned that the porcelain is not packed well enough for shipment. They have, of course, not opened the trunks but want to know that it is well packed before they ship it. The clothes also will require a detailed listing to indicate that it belongs to Carson and thus will not be subject to duties. The boys are well. "Today is John Brown Jr.'s 5th birthday, Papa is still working on his book, the dogs are being sweet"

October 11, 1953 acknowledging her letter of the 5th. He will go to the embassy and make a sworn statement that he had seen the silver "on the sideboard and the flat silver in use in your home in Nyack. Reeves is coming on Wednesday to make a list of everything in your trunk and then will go to American Express to carry out the necessary formalities for shipping. There is a strong possibility that we may be returning to the United States within a couple of months and we may be able to bring these things with us. If we do, is there a possibility of renting the top floor of your house in Nyack until we know what we will do? With all the changes in the government nobody here really knows what is going to happen."

October 13, 1953 letter from Simone saying that Reeves had come down on Wednesday to take care of shipping the trunk. He felt that Carson especially wanted the polychrome angel and he took it to the post office and sent it to Carson via airmail. The rest of the contents of the trunk will be shipped by American Express

October 27, 1943 [sic, but from the content it is clearly from 1953] saying that they hope that Carson is feeling better and that the wooden angle has arrived safely. Reeves was there for several days and they have shipped a trunk with Carson's silver and her clothes. John is waiting for a phone call from Reeves about the other items. John also tells Carson that he has heard from Madame Joffre that M. Levy is recovering slowly from his car accident and has bouts of amnesia. Also they are annoyed because they have not been paid in 4 months and they are running short of money. Reeves is drinking heavily these days and that is another cause for concern.

November 10, 1953 from John saying "Reeves has not done anything that he promised to do, consequently Simone is coming to Paris today to go make the arrangements herself. They will be shipped by rail to Le Havre thence to New York. . . The injustice, the intrigue, the dirty political deals have saddened me beyond saying. I don't know yet where we will go . . . we'll come out of this but it will leave scars and I don't know if I'll ever regain a belief in human beings and a sense of joy in the world

November 14, 1953 saying, "Carson, darling, your letter was an oasis in the desert we are now crossing". . . "We have not seen Reeves for some time". . . his "telephone has been taken out for the obvious reason and that makes it all the more difficult to keep in touch. Simone is doing everything for the shipment of the trunks. The movers are coming on Tuesday to take them to the American Express in Paris." Their plans are to stay until the first of the year, while his book is launched, but "the bureaucratic atmosphere we are living in stifles joy. It is an atmosphere of pussyfooting, of dread, of denunciation of the most despicable pettiness. It is a mixture of Kafka and Ubu-Roi . . . If you or Rita know of any openings in publishing, do let me know"

letter dated "Monday evening" from the early 1960s from John Brown addressed to "dearest Carson" thanking her for a weekend at Nyack and describing how Alex drove him into town. He went in to **Mademoiselle** and paid a ceremonial visit to Cyrilly [Abels]. Rita escorted him into the Presence. As a matter of fact Cyrilly was nice and interested. He was off to Washington but would return on Saturday and then "we will all descend on you like a hoard of Visigoths and Ostrogoths", he also adds love to Marielle and Mary "I liked them both so much" and "I'll find out about the Russian business in Washington".

[Tape 12 - Side B - Letters to Carson McCullers about Reeves' Death -- 30 minutes and 24 seconds](#)

Sullivan's Label: 12b Letters to Carson - Reeves's death letters

Margaret Sullivan reading the letters connected with Reeves death.

"Saturday" [probably November 21, 1953, just after Reeve's suicide on Thursday] letter from Bob [probably Bob Meyers] saying "Up until now Mr. Porter hasn't had anything more to say about the release of Reeves from the official medical officers. As we have explained, inasmuch as he was discovered in the hotel some hours later, there is always the question of determining the exact cause of death. We can do nothing about finalizing the services until then. Janet [Flanner] and John [Brown] both to be here all this week. They say they can be ready at a moment's notice. We shall probably have to hold the services in the morning because of cremation needs. I shall cable the exact time. Monique and Richard Richt [?] have phoned and will be here. About Bachivillers, they too will know. Shall I call Sarah Morris [?]. All of us here feel badly about the whole thing, in spite of the troubles Reeves gave us the whole year. Don't forget, they were real problem to him, too. He was mentally sick and we must all look at it from that angle. I shall write in more detail about the service. Incidentally I can't find a reference to a Bach double concerto other than the one in D for two violins. Is that it?"

Saturday, December 5, 1953 from Janet Flanner, describing the funeral service for Reeves in the American church, with John L. Brown reading the 23rd Psalm. She described the flowers, mentioned the preacher's biblical passages, named those who attended, including Truman [Capote?], and the interment ceremony in the American Legion cemetery in Neuilly. She also mentioned that the McCullers' housekeeper was there, and will call her in a day or two about the dogs. Flanner said that Reeves had been a brave soldier and this was the end of his war, adding that perhaps the war had played its part and destroyed his resistance to ordinary life. "There were surely none of us who did not weep for him. . . we all felt forgiveness and pity and fondness and human love. . . I can't write more. His disappearance and absence from your scene must give you the liberty for work, which is your inheritance from him now"

November 23, 1953 from Simone Brown sending their condolences and telling McCullers of the progress of shipping her 4 trunks and getting the export licenses, damage insurance, etc. relating to them. Simone will send the keys separately

November 22, 1953 probably from Ira and Edith Morris extending sympathy and hoping to see Carson in December

November 25, 1953 from Ferry (or maybe Jerry) sending love and sympathy

sympathy note mailed on November 26, 1953 from Muriel Rickhauser

November 27, 1953 sympathy note from Bob and Vivian Crozier

letter dated "Saturday" from Natalie Murry, of Contadori Publishing, expressing sympathy and saying that Reeves' death was his great gift to Carson

November 29, 1953 sympathy note from Dorothy D. Harvey

November 30, 1953 letter from Mary Tucker, offering sympathy and inviting McCullers to come visit them in Lexington, Virginia

undated sympathy note from H. Wittle "Bill" Fitelson

Dec 1, 1953 letter on NY Times stationery from John P. Callahan in Karachi, Pakistan expressing sympathy

sympathy note mailed December 1, 1953 from Lillian Hellman (Margaret Sullivan comments that there is another of those Xerox messages that says that in New York and/or in Texas all this material has been Xeroxed, adding "I hope that is true")

December 5, 1953 sympathy note from Newton Arvin

sympathy letter mailed December 8, 1953, from Howard Mandel, also enclosing 8 color photos of Howard, Frank (in the yellow shirt), Carson taken at the McCullers' home outside Paris, complete with their housekeeper, Madame Joffre, and their two dogs

December 5, 1953 letter from Elizabeth at Yaddo expressing her sympathy and also inquiring about Carson's health and telling of her own

January, 1954 letter (Long) from Lillian Smith expressing her sympathy and her belief that Carson will endure.

Cassette Tape 13 -- Special Letters

[Tape 13 - Side A -- Special Letters -- 31 minutes and 18 seconds](#)

Sullivan's Label: 13a - Side 1 - Special Letters I

These are letters from celebrities, close friends and some fan letters, read by Margaret Sullivan. They include:

January 23, 1967 get well card from President and Mrs. Johnson

May 12, 1966 note from Robert Lantz saying that he knows that Brando has written and that John Huston hopes to see her in Ireland next year.

Nov 15 1966 fan letter dated from "Antaclito", a Filipino immigrant whose real name is Zoro David

May 3, 1966 note from Andre Girard describing his reaction to the film, *The Member of the Wedding* and saying that he and Marielle hope to stop by to see McCullers the following week

undated thank-you note from Mary Rodgers Guattel

August 4, 1963 note from Cheryl Crawford referring to Mary Mercer's Bentley and hoping to have a Bentley race with her

David Garrett letter dated November 19, 1959 about meeting McCullers at a party in New York with Hindu diplomats and Alsatian dogs and would like to visit her around Christmas

undated note from Betsy Brewer about the acceptance of Aeneas' book of Greek sketches and a visit to her of Ben Edwards. She also asks McCullers how the arrangement for Alice Rowald's [?] apartment in Paris is going and comments that she hope's Edward Albee's play is going well [perhaps referring to the Broadway production of *The Member of the Wedding*.]

September 11 [with no year but obviously written during World War II] letter from Mary M expressing worry about Reeves, asking about being able to publish an extract from Carson's current book in *Bazaar*, and knowing that Carson would like to be in France in the midst of the danger, but reassuring her that her writing was also very important

undated note from H. William Fitelson thanking McCullers for a gift of her book, with a guest list on the back

Special Delivery envelop dated July 8, 1958 [empty]

August [no year] letter from Pete about his time spent at the beach in Massachusetts writing 9 hours a day trying to finish his novel

undated postcard of the Hollywood Bowl from "Speed" and a note that says "Everyone loves your book"

October 7, 1953 note from J. Jean Evans about some books they had discussed

March 10, 1950 letter from Harold Strauss of Knopf Books declining to become Carson McCullers' editor until she had made a clean break with Houghton-Mifflin

February 25, 1950 letter from Harrel Wolfolk thanking McCullers for her gift of an inscribed copy of her book and describing a frenetic housewarming party outside Charleston, South Carolina

March 6, 1950 note from Egon Hostovskty congratulating Carson on the dramatization of *The Member of the Wedding* and saying that he hopes to see her soon

November 7, 1959 letter from Mary Tucker and Carson's reply [unread since they were "transcribed by Mother"]

June 8, 1953 letter from Cheryl Crawford addressed to "Darling Carson and Reeves" referring to her current work on a play, hoping that Carson will finish *Clock* since she's rolling on it and not interrupt that work with another play and wishing that Carson had seen *Camino Real*

July 15, 1953 letter from Tennessee Williams saying that he is in Barcelona and Frank is in Rome. Just before leaving Rome he had tried to see Reeves in the hospital but he had already checked out. He said that his relations with Frank were strained. Paul Bowles is in Madrid and Williams had convinced Visconti to hire Paul to write some dialog for an Italian movie. Williams also mentions that he has heard that "Miss Capote" is in Europe but they haven't seen each other. He also talks about his bulldog, Mr. Moon, who is in Rome with Frank.

[Tape 13 - Side B - Special Letters 2 -- 31 minutes and 14 seconds](#)

Sullivan's Label: 13b - Side 2 - Special Letters

These letters read by Margaret Sullivan include:

November 25, 1952 letter from Kay Boyle (Mrs. J.M. Franckenstein) saying that she was distressed to hear from Janet the day before that Carson had not received Boyle's note thanking her for her support right after the ordeal of the hearing. They still don't know the decision of the panel and may not for several weeks. [This is presumably the McCarthy hearings as a result of which von Franckenstein was fired from his job with the State Department]

June 14, 1951 note from Brooks Adkinson thanking McCullers for a copy of her book

June 28, 1951 note, also from Brooks Adkinson thanking McCullers in more detail after he had read her book, saying that in his opinion it is better than Hemingway and Faulkner

Mar 1, 1950 postcard from Claire Booth Luce congratulating her on her play;

February 22, 1961 postcard from Vanwicks [?] Brooks thanking McCullers for a "a nice message you sent me"

January 27, 1950 letter from John Van Druten who refers to *The Member of the Wedding* as "the best thing on Broadway since *The Glass Menagerie*, adding that he had thought for a long while that theater should take over some of the work of the novel and that she had succeeded in her "widening of the camera lens" through the play

undated McCullers' reply to Van Druten thanking him for his letter and saying that his reaction to the play was the most insightful she had received, and referring to Tennessee Williams and how she met him after the novel *The Member of the Wedding* was published and closed by inviting Van Druten to come visit her in Nyack

February 7, 1950 note from Van Druten regretting that he was leaving New York to return to his home in California, but that he was seeing *The Member* again on Wednesday so that the last thing he would take away with him from the New York season would be her play

June 24, 1951 note from John Druten thanking McCullers for her gift of an autographed copy of her book of short stories

an undated, hand-drawn map of the way to Janet Flanner's home in the French country-side, with notes from Flanner and Margarita to Reeves

October 25, 1962 letter from Tennessee Williams asking how the lecture went and saying that he is back in Key West where the noise from jet fighters flying over kept him from sleeping and hoping that the Cuban crisis soon ends. He has paid off the mortgage on the Key West properties and enclosed a picture of him and Carson

Sullivan says "This letter that may have been in the Special Delivery envelope of July 8, 1958 from Peter Felderman hoping that Carson is better and promising to come see her after his visit to his grandmother

30 April, 1947 letter from Cyril Connelly asking McCullers for something to put in the upcoming special edition of *Horizon*

April 10, 1946 letter from Marjory Rowland praising *The Member of the Wedding*

the contents of a folder labeled Houghton Mifflin, April-May 1946 which includes several letters concerning reviews of *Member*, especially disagreeing with the review written by Edmund Wilson in *The New Yorker*.

Cassette Tape 14 -- Letters -- Special and Regular

Tape 14 - Side A - Special and Regular Letters 3 -- 30 minutes and 42 seconds

Sullivan's Label: 14a - Side 3 - Special/Reg [with check-mark]

Sullivan reading letters:

April 1, 1946 [conclusion] from Christine Noble Govan about Wilson's review of *Member*

letter from Kenneth S. Sagen to Edmund Wilson excoriating his review

April 2, 1946 letter from Leonard Erving to Houghton Mifflin about the reviews of *Member*

March 24, 1946 letter from Howard Dowdy praising *Member*

July 7, 1945 letter from Rome on V mail from Corporal Klaus Mann describing his tour of war-torn Europe, hopes to meet Erika, hopes to be discharged before the end of the year, say hello to Reeves

"recent communications" note dated February 8, 1956 from Mary Rodgers;

Christmas 1958 postcard from Marielle Bancou saying "I never loved you and admired you as much as I do tonight"

photograph dated Paris, December 1960 with a letter saying "Darling I love you for having finished your book . . . "

August 6, 1967 letter from Marielle Bancou in London saying she would soon be in Nyack, and sending her love to Ida

Some letters typed by Carson McCullers in ALL CAPS to Mary Mercer; to Marielle about a planned cruise, about Mary Mercer's housekeeper going mad; to Marielle about the assassination of President Kennedy

Sullivan says "And here is a series of all kinds of letters to Carson"

February 4, 1950 from Ramsom H. Gurganes [?] who had met her back in Prohibition days

September 17, 1961 from Debora Davis referring to the Three Arts Club and remembering a "girl in barrette and sneakers absorbed in a writer's workshop at Columbia in 1936 or 1937", "you gave me a tea pot which has survived four marriages"

July 12, 1963 from Edwin Peacock and John Zeigler with several photos dated April 1963 of them, Carson McCullers and Mary Mercer. The letter says Oliver Evans came to talk over their early days in Columbus and asking for tickets for the opening night of the play, and thanking them for gifts received from Mary and Carson

15 April, 1963 from Bob Walding [?] and Ed Berry saying that they treasure her friendship and remembering their times together in Columbus and other places, partly thorough reading her books;

21 October from Bob about an upcoming dinner party and a trip to New York, and possibly moving back to Indiana from Paris.

[Tape 14 - Side B - Letters to Carson McCullers -- 30 minutes and 43 seconds](#)

Sullivan's Label: 14b - Side 4 Letters to C

November 7, 1961 letter from Frances and Albert Hackett about Carson's illness and hand issues. Describes a wildfire in their area of Los Angeles and their evacuation plans, they are coming to New York soon to see plays and to see her

July 7, 1961 letter from Elizabeth Schmack [?] describing a drought in Switzerland and her hopes to move soon to Zurich in autumn, will keep the chalet. Sorry to hear that Carson had lost the picture of Annemarie and the poem

June 11, 1963 note about a call to thank Mrs. Charles T. Ables for Ida's purse, and to thank McCullers for the **Ballad of the Sad Café**

note dated around Christmas and New Year's from Mary Tucker thanking McCullers for a poinsettia and talking of various parties, an article about Edward Albee's work, refers to McCullers' pneumonia

August 14, 1963 letter from Grace S. McCallister thanking McCullers for a party on August 2

July 20, [1962?] letter from Jo [Joanne Gomme?] thanking her for a gift of a silver tray that McCullers sent her as a wedding present

January 19, 1965 letter from Alex apologizing for not writing and saying was a wonderful experience it was to serve as her nurse and to thank Dr. Mercer for her hospitality

21 April, 1966 letter from George Freedley regarding the "Ballad of Carson McCullers" and his meeting of her at Cherry Grove with Jane and Paul Bowles

May 11, 1966 McCullers reply asking for his review of "The Ballad of Carson McCullers"

November 15 letter from Jim Spicer about meeting her "that rainy afternoon" and asking to meet her again. He remarks on reading *Clock Without Hands* and her collected works and how much he admires them

undated note from Joe "to remind you of me who drove you and Max from Peggy's" and hopes to visit her soon

undated letter from Howard Moody who will see her when next at Glen Paterson's

March 25 from Josephine Mullins who says "I hesitate in writing to you but I remember you and your mother. . . from when you lived next door to us on Stark Avenue, I also remember you as a musician"

undated letter from Melven J. Lasky [Floria Lasky's brother] thanking her for flowers McCullers sent, hopes to see her soon

march 21, 1950 postcard from the Bahamas thanking Carson for her cable signed C.L.R

March 21, 1950 letter from Viola W. Bernard thanking McCullers for her invitation to a fundraiser, and replying to McCullers request for a recommendation about a doctor in Nyack saying she doesn't know anyone to recommend, and also mentions elephants at the Clarkstown Country Club

undated letter from Dr. Sigbert Hershfield in Rome to Carson and Reeves thanking her for her gift of a book and her invitation to Paris, discusses his father's illness, and declines their invitation, glad to hear that the country life "agrees with you both and you are in a better state, especially with Reeve's gastric ulcers"

January 14, 1953 partial letter from Ira Morris to Reeves and Carson from Morocco detailing the on-going riots and unrest, and their pleasant time spent in Marrakesh and are waiting for their visas before going on to West Africa for two weeks

March 2, 1953 letter from Dr. Hugh Gainsborough in London saying that it was good to hear from Carson, discussing Reeve's illness and a recommended low-fat diet and recommending another doctor for a second opinion and hopes to see them in Paris sometime

March 13, 1950 letter from Fran Sullivan about *The Member of the Wedding* opening on Broadway, and hopes she will go on writing for the theater and the Empire Theater where it was performed.

Cassette Tape 15 -- Regular Letters to Carson McCullers

Tape 15 - Side A - Letters to Carson McCullers Regular -- 31 minutes and 23 seconds

Sullivan's Label: Side 1 - 15a - Carson Reg. Letters 2

Margaret Sullivan reading the following:

December 26, 1953 letter from Howard Mandel wishing Carson a Merry New Year, hears of her wanderings from Frank, seeing Doris Lees' series of imaginary portraits of women writers including Gertrude Stein, the Bronte sisters, Emily Dickinson, Edith Sitwell, George Sands, Sappho and Carson McCullers "the painting of you is really superb", we must arrange a meeting with her, many parties but now I must settle down to business

10 December, 1953 letter from Tanya Tolstoy saying she got Carson's letter from Paris, doesn't intend to leave Switzerland until the end of the month and hopes Carson and dear Bebe are well

March 23, 1950 letter from Dr. Alfred Wolkenberg, "seller of fine antique reproductions", saying he is glad that Carson is getting better, he has the flu and has got to read some books he had neglected including one from 1947 and sends a book to her. The letter is signed Frank

17 July 1953 letter from Dennis, saying "I'm afraid that your copy of *Botteggha Obscure* has gotten dog-eared and he is enclosing a new copy of it. He had read [a draft of] *Clock* twice and says it is an encouraging start to her novel which he urges her finish, and he enclosed a review from the *New York Times*, enjoyed lunch together, Dennis

August 8, 1953 letter from Gene Reynolds saying Louise Lalu picked up a copy of one of your books and said "it would be funny as I got around to reading one of Carson's books in Italian", liked the **Ballad of the Sad Café**, discusses other books and authors, including one by Annemarie [Schwarzenbach]

October 23, 1953 letter from William Mayer, MD, saying he couldn't see her a couple of days ago, hopes she is better

March 7 [no year] letter from Mrs. Jacob Anthony Begner, inviting Carson to a party on April 6, wanting to see her, signed Edith

October 19, 1958 letter from Hilda Bruch, MD saying she thought that Carson would want to see how she had condensed the first draft adding that without her help she could never have done it, also enclosing an article about Gertrude W. Borge, who gave much aid and comfort to refugees in America, including Dr. Bruch when she arrived in 1934

February 17, 1959 letter from Harold Vinal, saying he will edit the Autumn issue of *Voices* and asking her to contribute some poems

two back pages of letter from Jessie McFail Kimbro from Columbus, Georgia saying "Carson you have really gotten to the top of the ladder" and talks about Carson's nanny [another missing page] and talks about Carson's aunt and her grandmother, Mrs. Waters, also talks about changes to the neighborhood of her grandmother's house

October 21 1953 postcard from Ruth, saying "I know you lived here too. I like everything fine except I'm lonely. Home November 14

October 18, 1953 or 1963 post card to Rita Smith saying having a good vacation, love Minnie

July 21, 1963 postcard saying Mission accomplished. Went 6 dollars over budget but I think you'll be pleased, Love, Jack
postcard from Assisi to Carson and Dr. Mercer saying that the whole region is overwhelming, Much love, Cornelia

June 22, 1967 postcard mailed from Cape Hatteras saying "This is the farthest south I've been. Want to go to Georgia. Beginning of July *Street Car Named Desire* in Nyack. Want to be there. Peter O'Brian

October 12, 1963 letter from Frank saying "Best wishes for a successful opening and a long run"

August 3, 1967 letter from Frank saying he was sorry he missed Carson's phone call and saying that Jean is improving and can move the left side, adding "I have many letters of Annemarie's but they're in German, there may be some photos which I will try to find"

June 24, 1958 note from Jane asking when they can have lunch

undated letter from William Beyer of Arkansas about an article written about her in the *Manchester Guardian Weekly* and her work, especially **Ballad**, and enclosing a poem he wrote about loneliness and desire

January 21, 1959 letter from Sandy Campbell of New York City recalling pleasant time that she spent in Nyack with Carson and the time that Carson and Reeves spent with her during the night of *Summer and Smoke* and asking her to sign some slips of paper to place in her copies of Carson's books

1966 nearly illegible letter from Davis F [?] Oxford asking for Carson's help in getting a visa to come visit her in America

invitation to the wedding of Joanne Gomme [Carson's nurse during her trip to England for the Cheltenham Festival of Literature in 1962] to be held on August 10, 1963, with a note on the back saying in Carson's handwriting "Gift send 6/24/63"

another wedding invitation from Mrs. Louise Rita Miller for the wedding of Patty Louise to Tommy Johnson Williams in September

July 28 letter from Cookie Buckley saying that she loved being with Carson and Mary and described how hot who it was where she is and enjoyed Carson's hospitality and thanks to Ida, talks of her family and problems

December 1, 1958 letter from Corning White saying that she had recently received two letters from Max Whetherly [?] with no return address, and saying that he and Mrs. White might be going to Europe in the summer and hope to lease their apartment to Max while they are gone. He asks Carson if she can give them his current address

July 30 [no year] letter from Lila van Sayer saying that she would love to see Carson and how much she enjoyed **Clock Without Arms** [sic]

undated letter from Ralph saying there has been a mix-up about where Max should have sent something, adding that she has found lots of McCullers fans at her college in Shreveport, Louisiana.

Tape 15 - Side B - Letters to Carson -- 31 minutes and 22 seconds

Sullivan's Label: [blank, but continues with Carson's regular letters from the other side] [MC 289-5-1-009b: Label]

Margaret Sullivan reading the following

August 13, 1963 note from Mrs. Barbara Blakemore thanking Carson for including her

July 19, 1963 letter from Leonard Byrne saying that he is delighted to hear of a new book and the opening of **Ballad**

24 September 1957 letter from Ben asking her to call him

November 7 card from Sherke [?] thanking Carson for her beautiful orchid

January 5, 1954 card from Jane and Bob Stanton announcing the birth of Alexander Hardy and recalling a visit to Nyack and apologizing for being so long in thanking her for it

December 29 Christmas card from Takako Shinano of Tokyo, Japan

undated card from another Japanese correspondent Mrs. Mitahashi asking for some American stamps

several Christmas cards of various dates

get well cards of various dates

Valentine cards

various empty envelopes

August 2, 1963 postcard from Oliver Evans saying "addendum to yesterday's letter" if there is any difference between your inside rooms and Capote's "**Other Rooms**" I fail to see it

June 14, 1963 letter from Oliver Evans thanking her for her wire and saying that he intends to arrive in Nyack in a week or less

February 26, 1963 letter from Oliver Evans saying that he is relieved she will cooperate with him in a biography of her

March 1962 letter from Oliver Evans with a copy of an article of his from the MLA journal [Sullivan reads extensively from this essay]

letter dated "Thursday" from Dr. Katherine Cohen [Carson's psychiatrist in London] describing her vacation scenery and routine, and her difficulties at entering Holland due to an expired passport

October 2 and 3 letter from Dr. Katherine Cohen in Rotterdam, saying that she is sorry her first letter went astray

February 10, 1954 letter from Mary Alberta Hinton to an unnamed person [perhaps Carson's mother, Margarite Smith?] saying that she is sorry about the misfortunes befalling her and how important it is to get back on her feet to help Carson and Rita

a "long newsy letter" dated December 28, 1953 from Bessie Hicks of Columbus, Georgia to Mrs. Lamar Smith [Carson's mother] about the death of Mattie and her help with Herman's illness, about family and friends in Columbus, also mentions the shipment of "her mirror, such a lovely thing" [probably the pier mirror that she took to Nyack when she moved in with Carson]

Cassette Tape 16 -- Special Letters to Carson McCullers

Cassette Tape 16 - Side A - Letters to Carson - 30 minutes and 45 seconds

Sullivan's label Side 16a - 31 minutes and 15 seconds [MC 289-5-1-010a:]

Margaret Sullivan reading "special letters of Carson"

Carbon copy of a letter dated "Sunday" from Margarita Smith [Rita Smith, Carson's sister] to Edwin [Peacock] and John [Zeigler] telling them that she and her mother are having a quiet day at home and that Sister [Carson] is in the Doctors' Hospital for a few days for some new and special treatment. She and Reeves have a passage booked on the America for May 20, and adding that she is distressed about his recent illness and her first trip to the NY zoo in Central Park, spring flowers are starting

undated letter from Tommy Bodkin enclosing a telegram and predicting that she will win the Critics Award, and hopes to see her before her trip to Ireland

undated letter from Tommy Bodkin enclosing a letter, misses her and hope that her treatment will kill her pain

November 20, 1951 letter from William March to Reeves, "sorry to have missed you and Carson", has been working and finished a novel called **October Island** to be published in England, and is going to start another in the new year

July 23, 1958 letter from Paula Sue Abrams thanking her for coming to Columbia to lecture and commenting on her work and its effect on the young, praising both her work and her person

dated July 31, 1958 letter from John Fieldman inviting her to speak at the Indiana University Literary Awards Banquet and offering her 500 dollars as a speaker's fee, as well as giving her some information about the University and the Award

July 19, 1958 letter from Alan Chestat [?] inviting her to attend an assembly program on literary topics, offering her 150 dollars as a speaker's fee

July 18, 1958 letter also inviting her to speak on a college campus

July 14, 1958 letter from A.S. Buarck of the magazine *The Writer* offering to publish her talk to Columbia University in the magazine

January 16, 1954 letter from Columbus from Archie G. Smith about a debate he had proposed to the Kiwanis Club twenty years earlier on whether environment or heredity had the greater influence on one's character, but which other members of the entertainment committee felt could not be done justice in such a limited time frame. He suggested that she take this topic on for a new book, and told her that he had a photograph of the Kiwanis Club taken on June 29, 1920 on the steps of the 1st Baptist Church. Her father is standing in the middle of the door, and in the group are the Rhodes Brown, President of the Kiwanis Club that year, and names other members

October 1, 1953 letter from Elizabeth Mitchie of Gaucher College inviting her to deliver a lecture at Gaucher College in Baltimore and offering her 500 dollars as a speaker's fee

May 1, 1952 letter to Mrs. Lamar Smith from Hannah Josephson of the American Academy of Arts and Letters saying that Mr. Paul Bigelow has delivered the typed manuscript of **The Member of the Wedding** for an exhibit and it has been insured for 5000 dollars, she also invites her and "your distinguished daughter" to the opening ceremonial of the exhibit and in a PS asks if there is photograph of Mrs. McCullers for use in the exhibit

honorary membership card for the International Mark Twain Society signed by Gail Cyril Clemens

note referring to cancelled checks, 25 shares of United Fruit not in deposit box, and asking about Reeves' power of attorney

plane tickets on BOC and excess baggage tickets from London to NY October 25, 1951

24 October, 1951 receipt for travel expenses London to NY

August 7, 1951 receipt from Dr. G. Williams for professional services

2 August, 1951 receipt from the R.M.S. Queen Elizabeth for first class passages for Reeves and Carson McCullers

August 8, 1951 baggage declaration and entry in NY signed by Reeves McCullers

November 30, 1950 letter from Nina Holton of Houghton Mifflin concerning her stories *Wunderkin* and *April Afternoon*

October 17, 1960 carbon copy of a letter from Hardwick Mosely of Houghton Mifflin to Robert Lantz expressing outrage at McCullers' decision to change publishers and hoping to have a chance to get her to change her mind

October 20, 1960 letter from Robert Lantz to Carson, with a cc to Floria Lasky, about a letter from Houghton Mifflin, and asking her to call him in regards to it

December 26, 1950 letter from Hardwick of Houghton Mifflin telling Carson about the results of their efforts in pre-selling the **Ballad of the Sad Café** and their planning for its official publication

December 27, 1961 letter from of Houghton Mifflin to Robert Lantz concerning the publication of **Clock Without Hands** in Braille

December 12, 1950 letter from Alfred Kantourovich [?] Verlag about a German edition of **The Heart is a Lonely Hunter**

December 6, 1950 letter about the German edition of **The Heart is a Lonely Hunter**

registration from the American Kennel Club for a bulldog [Christopher] of McCullers' born September, 1950

March 22, 1950 letter from John Chapman of *The News: New York's Picture Newspaper* asking to use a digest of **The Member of the Wedding** in **The Next Best Plays**

empty envelope mailed to Yaddo

[Cassette Tape 16 - Side B - Letters and Telegrams to and from Carson McCullers -- 30 minutes and 45 seconds](#)

Sullivan's Label: 16b Side 2 - Letters/Telegrams to & from Carson

Margaret Sullivan reading McCullers letters:

April 14, 1946 letter from Sandy Campbell saying he had read **The Member of the Wedding** and asked for her to autograph his copy of the book

July 31, 1945 letter from Major Pope saying that when he and a friend had spoken to Kay Boyle during a visit to his command "last winter" she had mentioned "that you [McCullers] had more than ordinary misgivings about what sort of reactions your books and stories had produced". He read the **Heart is a Lonely Hunter** and found it intolerable that the human heart must be either lonely or a hunter, saying that the heart must be more flower-like than that and grows to a satisfaction deeper than the mind's discouragements, and that the end of the **Ballad** might hint at that conclusion

April 5, 1946 letter from Constance Coyle [?] of Houghton Mifflin about McCullers' dissatisfaction with her publishers' ad campaign for **The Member of the Wedding** and adding that her displeasure causes them very real chagrin. She enclosed reviews (including one from Newton Arvin) and copies of advertisements; included in the batch of materials are reviews for all McCullers' books, as well as reviews of Oliver Evans' book on McCullers, **The Ballad of Carson McCullers**, which Sullivan reads at great length

a series of telegrams congratulating her for success of *The Member of the Wedding* on Broadway and some of her responses

in addition to the telegrams of congratulations there is a telegram dated November 27, 19?? [Sullivan says that the year is smudged and unreadable] from Reeves McCullers to Mrs. Lamar Smith saying that Carson is much better but must see no one but Bebe, Rita, William and himself for some time. Will arrive LaGuardia on Air France on Sunday morning and will cable approximate time of arrival

September 4, 1951 telegram from Carson to Lt. Reeves McCullers asking to have bank airmail a notarized copy of her bank balance to London to enable her to sponsor Angelina for a visitor's visa

February 25, 1954 telegram to Mama from Charleston with get-well wishes from Edwin and John and closing "I embrace you, your own sister"

July 31, 1953 telegram from Floria Lasky to Princess Ceatani in Paris saying "Wires received. Due to situation, Reeves, Carson's affairs and confusion, she intends honor her obligations sending 300 dollars now for Augenblick. Have him send full details unpaid items. Also confirm to him Carson's previous advice not to accept any further items. Carson unwell. Send communications to me. Expect to resolve matter completely within week."

October 18, 1953 telegram to Lt. Madam Carson McCullers, "Sending one big trunk, personal belongings, silver angel, air mailed letter follows, Reeves Brown (Sullivan says, "This is also item 270")

Cassette Tape 17 -- Letters from Carson McCullers from the Blue Box

[Cassette Tape 17 Side A -- Letters from Carson to Recipient / Blue Box -30 minutes and 39 seconds](#)

Sullivan's Label: 17a Side 1 Carson to Recipients - Blue Box [MC 289-5-1-011a: Label]

Margaret Sullivan reading Carson McCullers materials:

February 17, 1963(?) First part of a letter previously read from Mrs. Jessie McFail Kimbrow [?] saying in part "As your and Grafton's birthday will be soon be here I've been thinking about years ago. We lived across the street from you on 13th until 1912 [sic] when I married. . . I remember when Margarite had you practice the piano. Do you remember that lovely old piano? I think it was the Carson piano. Margarite loved music very much. . . We used to play dolls a lot together. I always had a cat. Your mother couldn't stand cats. . . [The letter contains more reminisces about family and friends]

June 3, 1963 Carson's reply June 3, 1963 thanking her for her letter "which carried me back to Columbus and the old days when I was a child"

August 15, 1963 letter from Carson to Clara Spensen with a note, "Was not mailed at Mrs. McCullers request", saying she had not written because of so many things that have been going on, that they are hoping that Montgomery Clift will be well enough to play Singer in the movie of **The Heart is a Lonely Hunter**, hoped you would have visited in the fall and now hopes that she will be her companion in Nyack, as she was to "that divine Tanya", adding that Clara's time would be

mostly free. Carson then says, "I am not alone in Nyack. I have a most beloved friend, Dr. Mary E. Mercer, who lives in her beautiful house on top of a mountain. Spiritually we share our lives together and without her I would not have survived my life the last five years. She has the tranquility of **Out of Africa** . . . She was my psychiatrist and after treatment she became my best friend and medical coordinator. She talks to all the doctors and translates to me what they say", adding that Clara is the only person she could feel comfortable dictating to

drafts of letters to John and Simone with various dates in March [year unknown but probably 1958 or 1959 from Carson to John and Simone [Brown?] saying that she is looking forward to seeing them in Rome, recently had an occasion of heart failure while she was climbing the steps of her psychiatrist's snowy terrace, this is a sour spring day but I am thinking I am looking forward to them coming home, recovering from another attack of heart failure, talks of Baudelaire, "come soon, soon, soon", talking about finishing **Clock Without Hands**

June 27, 1963 letter from Gabriele C. Talle [?] of Diogenes Verlag in Zurich to Robert Lantz about publishing translation of **Member of the Wedding** and **The Square Root of Wonderful**

July 8, 1963 Carson's reply to Floria Lasky saying since "I do not like **Square Root**, that is not important to me, but the rights to **Member** are, Robbie is unable to act because of Audrey, Carson has never felt that she was the agent for her and says that Audrey met her through her friendship with Tennessee and came to Carson while she in the Neurological Hospital, she does not know my reputation in Europe, my wishes are for Robbie to handle all rights to my works, she thinks that she and Audrey should part and asks Floria to instruct Audrey to let Robbie handle all issues relating to the rights to Carson's works

May 11, 1963 letter from Edward Albee, apologizing for not writing in so long and thanking her for the children's verses she had sent him and for reading them to him last summer on Water Island, commenting on how important the sound of her voice in her wonderful writing. He suggests that she should record them, with incidental music between them and suggesting that she talk with Robbie and Mary, closing by hoping that he and Terrence can see them before long

May 28, 1963 Carson's reply to Albee thanks him for his comments about the children's verses and saying that she will share his comments with Robbie and Mary. She also asks him, when he sends the script for **Ballad** to put her part in capitals and triple space the lines "so that I will be able to read it easily it and perhaps memorize by the time we record it". She explains that she has an obscure neurological defect that causes her to skip two or three lines at the time and "that is the reason I cannot read aloud. I am not going to be nervous about this because you promised me that you would help me. Do you think Mary's tape recorder would do? And where should we do it?" She adds "Tom has done his film play of **The Heart is a Lonely Hunter** . . . Monty Clift is going to play in it. Mary [Mercer] suggests very firmly that the recording should be done in Nyack to save energy and breath"

April 2, 1963 letter from Elizabeth Schnack thanking Carson for her kind letter and saying that she is happy Carson is going to Charleston for the Easter weekend and will be sending her some postcards of a Swiss landscape that is associated with Annemarie, adding how happy she is that she is being looked after so well by her friend and her housekeeper, hopes to re-translate McCullers older works since she has done **Clock without Hands** and her newer works into German after she finishes Faulkner. Elizabeth added that she had written something about her visit to McCullers in Nyack

May 28, 1963 Carson's reply says that her lack of a secretary is the reason for her delay in writing. She regrets that Elizabeth will not be coming to the U.S. until 1965. Carson and Mary had a lovely trip to Charleston. Does not much like **Square Root of Wonderful** and "on the other hand I dearly love **The Member of the Wedding** and wishes that that one would be issued by the Swiss publisher

August 23, 1959 letter from Carson to Edith [Sitwell] saying "My cousin Jordan Massee and I are thinking of you and Osbert with such lingering loving thoughts". She goes on to thank her for her superb anthology and hopes to see them again soon. Tells her that she has a novel half-completed. She went to a psychiatrist and "she not only restored me to my own soul" but took Carson to the very best hospitals where they found that they can operate on her paralyzed arm and leg. The stroke was caused by childhood rheumatic fever. "Meanwhile I have finished my analysis and my doctor and I are the very best friends. You will adore her as she already adores you."

August 23, 1959 letter from Carson McCullers to Jay asking him to write the Ford Foundation before their September 15th deadline nominating Carson for a grant saying that she intends to dramatize her forthcoming novel and to make an opera of **Ballad**

August 23, 1959 letter from Carson to Thornton [Wilder?] saying how much she loved his work and asking him to write the Ford Foundation to recommend her for a grant

undated partial letter from Carson to Cyrilly saying that her first instinct was to call, but wants him to know that I "am thinking of you with love. . ."

August 13, 1963 letter from Carson to Aunt Gertrude, Aunt Kenney and Uncle Bill asking for a favor. She says that the first time she made any money she sent her father an ebony cane with an engraved silver handle. When he died "we sent the cane to Uncle Henry". It had both Carson's and her father name on the handle. Now that Uncle Henry is dead, Carson wonders if the cane has been kept and if so, now that she has to use a cane to walk, she would love to have it, both for the family sentiment and for its usefulness to her

August 1, 1973 [sic, but probably 1963] letter from Oliver Evans saying that after having read all her work for the third or fourth time, "I am absolutely appalled by how much of it has been copied by Truman Capote", adding specific examples, although he likes Capote, but never before realized how derivative he is; he asks Carson some specific questions for his book on her [Sullivan breaks off the letter here].

[Tape 17 - Side B - Carson McCullers to Oliver Evans Letters /Answers to Questions from the Atlanta Journal/Letter to "J" -- 30 minutes and 41 seconds](#)

Sullivan's Label: 17b - Side 2 - Letters Carson to [Oliver] Evans/Questions to J Letter [MC 289-5-1-011b: Label]

Margaret Sullivan continuing to read the letter from Oliver Evans begun on side a of tape 17 (side 1) with more questions, with Carson's comments about Capote and his copying her

dated Saturday AM letter from Oliver Evans saying "Dear Carson, I'm didn't mean to sound cross in my last letter. Perhaps the tension I've been under is beginning to show" describing his trip across the desert and getting settled in his new position. Had hoped to get the first 25,000 words off to the publisher, but was held up by her delay in answering his initial letter with questions. Understands that she had been ill and had not kept a copy of the letters . He reconstructed them and added other even more detailed ones not included above and her answers are written on his letter. Needs the answers to finish the 5th chapter. Had dinner with Gore Vidal and Christopher Isherwood recently

August 19, 1963 letter from Carson to Oliver with comments

July 17, 1963 letter from Oliver Evans about his biography of her and his research, including interviews with Floria Lasky and Edwin Peacock and asking many specific questions

[most of the rest of the tape is a series of letters and postcards with mostly more biographical questions and Carson's answers some inclosing photographs]

August 6, 1963 from Mrs. Margaret Rutherford of the *Atlanta Journal-Constitution* asking for information for an article timed to coincide with the opening of the Broadway play of the Ballad of the Sad Café, inclosing questions to which Carson replied on August 20th of 1963

September 3, 1959 letter from Carson thanking Jay for writing to the Ford Foundation about her possible grant.

Cassette Tape 18 -- Letters -- Various

[Tape 18 - Side A - J Letters -- 31 minutes and 25 seconds](#)

Sullivan's Label: 18a Side 1 - J Letters from Carson [MC 289-5-1-012a: Label]

Margaret Sullivan reading Carson-related correspondence, starting the tape with a letter to J which Sullivan had begun to read at the end of the last tape. She describes it as "a very important letter written by Carson on September 3, 1953 to J thanking him to say that he would write to the Ford Foundation. The letter gives a lengthy chronology of her development as a writer and the events of her life, and tells something of her plans for the future, mentioning the **The Square Root of Wonderful**, her intention to make a play of her yet unfinished **Clock Without Hands**, and also writing the libretto for an projected opera to be made from **Ballad of the Sad Café**. Sullivan finishes the letter here

March 23rd, 1953 letter in response to a cable from her sister Rita asking about the symbolism of leukemia in **Clock Without Hands**. Carson replies saying "My idea is that that extreme moral suffering of an impending death of a person brings out their most extreme qualities, both for good and evil. During **Clock Without Hands** Malone is engaged in a struggle with his soul which is more important than his physical disease. There are times when he seems lost in hatred, prejudice and cruelty, but in the end his soul turns to goodness even although his body dies. Incidentally, before deciding on leukemia I talked with four doctors and consulted several case histories so the medical data is correct. What are the symbols? To me, they are the personal ciphers to the solution of a work. Why one symbol comes instead of another I don't know. One could write books about symbolism. More narrowly, the symbol of the white blood cells in the case of leukemia crowding out the dark ones is peculiarly a symbol of the South. This book, a long one, is about good and evil, prejudice and the affirmation of the goodness of life. Malone's disease, with the attendant moral agony, quickens and intensifies these conflicting emotions. I do hope this answers the question in your cable." She goes on to say a chapter is being published and asks Rita to come up with a better title than "Clock Without Hands, a work in progress"

Sullivan starts "a letter dated March 30" but stops mid-sentence. After a pause she begins again with the letter dated March 30 [1953?] from Marguerite [Marguerite Chapin, better known as Marguerite Caetani, Princess of Bassiano, Duchess of Sermoneta] in Rome asking forgiveness for not sending her a check earlier, explaining that her expenses with *Botteghe Oscure* are so heavy that her money affairs are strained, she hopes for a larger circulation in the U.S., with perhaps some help from the Ford Foundation, sorry Carson is ill and hopes that Reeves will find congenial work in Paris

Easter, April 5, 1953 letter from Carson at Bachivillers to Marguerite [Caetani], saying that it is a cold wet Easter but the bells are ringing merrily in the church nearby, but she was up late the night before and is tired and she is dictating this to Reeves. Carson thanks Marguerite for her recent long good letter but says that she is returning Caetani's check for 250 dollars because it was drawn incorrectly, refers to "The Anne Frank" play and her disappointment in it's not going forward, adding that things are looking up for Reeves and he will soon be happily situated in Paris

March 15, 1962 letter from Carson to Mr. Georges Pollet saying that in answer to his first question, she had visited France many times and lived at Bachivillers, near Paris for a couple of years, never lived in Switzerland but had great success in Swiss editions of her works, she can't help him more but due to her illness she can't help him more with his research

March 9, 1962 letter from Mr. Georges Pollet to Carson asking the questions to which she replied in the preceding letter, preparing an article on McCullers for a magazine, asking for photographs and several questions relating to her works and publication in other countries, only some of which she answered

September 10, 1962 letter from Carson to Tom and Martha Maschler saying that she is looking forward to seeing them in England and asking if he will be attending the literary conference in Cheltenham and helping her out in her talk

another letter as a postscript from Mary Mercer to Tom and Martha saying that Carson had just read the above letter to her and adding that it would be a great comfort to all of them if they would help her find someone to help her and also to get a wheelchair for her and watch over her well-being during her stay;

March 1, 1962 letter from Floria Lasky enclosing an income statement for Ida [Reeder] showing her income and social security tax and sending Ida instructions on how to pay her income tax and the amount due

March 15, 1962 Carson's reply saying that she feels so helpless these days since Floria is so long away, when are you ever going to call me, mentions that she has 20,000 dollars in the bank that needs to be invested, Ida is worried about her income tax forms. Carson adds that Mary Mercer suggests that Carson go into the hospital on June 6 for another leg operation and hopes that after that there will be only one more and then the days of leg operations will be over

August 15, 1954 letter from Carson to Edwin [Peacock] and John [Zeilger] saying that she was going to write to a woman who upset her terribly, Katherine Cohen, the English psychiatrist and publisher. She adds she must gather her strength and doesn't have the time and strength to write to family and friends

August 15, 1954 letter from Carson to Grace, saying that she would love to come to her house, but that they should articulate the plans better, such as when would be best for Grace, adding that her mother is still in the nursing home but will be out in September, so that month would be best for Carson. Carson was sorry she missed them in New York, and wants them to come see her in Nyack "as soon as I can get the house established" and closes with "Love to the Admiral"

August 16, 1954 letter from Carson to Doris Lee saying that she loved the portrait she had done of Carson and asking for photographs of all the portraits that she had done of other women artists so she could have them framed and line the staircase of her new house, ending by saying that she hoped to have her see her new house in Nyack soon;

carbon copies of the letters to Grace and to Doris Lee

October 20, 1953 letter from Carson to John H. Davidson of Cambridge, England saying that she was pleased with his letter and referring to her love of music. She asked him if he had ever read **The Heart is a Lonely Hunter** and said she was sure that he would get the contrapuntal quality of it. She closed by saying how much she had enjoyed the English autumn and hoped to hear his music some day

November 3, 1952 letter from her house at Bachivillers outside Paris to Houghton Mifflin asking them to send her 15 copies of **The Ballad of the Sad Café** by ordinary mail, insured if possible and to bill her

October 20, 1953 letter to Miss Jan Crammer saying that she hoped to meet her some day

October 20, 1953 letter to Miss Naomi Mitchiem of Argyle, Scotland thanking her for her letter

October 20, 1953 letter to Miss Jean Reynolds thanking her for her interesting letter in which she had asked if Annemarie had read **Reflections in a Golden Eye** to which Carson replied, "It was dedicated to Annemarie whom I did love dearly" and closed by hoping to meet someday

May 10, 1958 letter from Carson to Sir Carroll Reed saying after that "enchanting afternoon" with him she had begun a long letter to him about the hazards and safeties of her work and also about his suggestion to set **Reflections** as a play in England, where it would be "less bothered by censorship and the golden haze of Hollywood and money". She also said that **The Heart is a Lonely Hunter** is a natural as a movie and should be filmed on location, adding that she also told him how much she loved him and would adore to work with him if he would direct the movie. She then told him that she had had a brain wave and that she wanted him also to do **The Ballad of the Sad Café** and offered suggestions for the casting of the movie. She called Shirley Lawrence to check on Reed's availability, and asked him to reply quickly. She said that she has sent him a copy of her favorite book, **Out of Africa**, just as a love gift. She tells him what happened to the letter. She had given it to a sweet young boy that is love with her, as a young 19 year old boy is in love with an older woman, adding that he is reading to her. When she gave him the letter to read and correct the spelling, he read it and was furious at her for writing such a letter to a man she had only saw once. He said he would mail it, but I think he didn't, he kept it for himself. She goes on to talk about other cast and crew for the movie. Asks him to cable her. Tells of a long supper with Tennessee Williams about the script, cast and crew. Suggests it be filmed at the mountain home of Lillian Smith near Atlanta. Carson adds "The KKK has been trying to get Lillian out for a long time. We'll get them out!"

Sullivan says, "Here is a series of four communications", the first one is from Mr. Hingorani of Harley Street to Carson at her home in Bachivillers thanking her for her letter and saying that he hopes to make another trip to India in the next months for September or October of next year and would be happy to include her and her husband in his party. He will keep her informed about his plans

November 3, 1952 Carson's replied that she had been in Rome working on a movie script and saying that she and Reeves very much hope to be included in his party traveling to India the next year

7 November 1952 letter from Mr. Hingorani thanking her for the book and will give her details of the India trip by next year.

Tape 18 - Side B - Carson's Letters -- 31 minutes and 24 seconds

Sullivan's Label: 18b Side 2 - Carson's letters [MC 289-5-1-012b: Label]

Margaret Sullivan reading:

Autograph, to Mr. Medsker

envelope to Mr. Westly Hartley in Anaheim

May 18, 1963 letter from McCullers to Robert Lantz in New York saying "I hate reading all this stuff, but I don't know what to do"

May 18, 1963 letter from Carson to John Ziegler saying "Dearest John, I wish you could find out Gordan Hall's cousin's name" and goes to ask that he do it without letting Gordon know that she asked. She explains that Gordon is coming for a visit and she doesn't want him to know that she doesn't remember his cousin's name

May 10, 1963 letter from John to McCullers and Mary Mercer saying how much they enjoyed their visit and thanking them for the candy they left with John and Edwin as a gift. Zeigler gives details of his and Edwin's plans to go to Europe in August and perhaps having an opportunity to visit them in Nyack on the way. He also tells of a planned trip to New York with Edwin's sister to see two performances of the Royal Ballet

May 18, 1963 letter (marked "Not sent at Mrs. McCullers request") from McCullers to Hy [or Ty?] Cohens asking him not to send her any books at this time and telling him "I have nominated Peter [Max] for the Academy; I have written to the Ford Foundation about him and also to the Guggenheim, closing with "Love to you and Helen"

the preceding was in reply to a letter from Hy [or Ty?] dated May 16, 1963 on World Publishing Co. letterhead asking McCullers, as a favor, to read an advance copy of a novel by a young Tennessean named Baker Hall and to comment either on or off the cover. He adds that he would like to introduce Peter Max to McCullers

May 28, 1963 letter from McCullers to Cecil Beaton at Warner Bros. thanking him for letter concerning the children's verses and hoping that he can come to Nyack for a real visit and referring to a letter from a kinsman to Tanya's saying that Clara is, as we would expect, very lonely and hoping that she can visit in the Fall. This letter has a note "Cecil's letter mailed to Robert Lantz 5-9-63

May 28, 1963 letter from McCullers to Jane Howard in London saying that Mary was overwhelmed by the jewels and saying that she doubts that either she or Mary could come to Europe this year since Mary plans to build a garage and she [McCullers] needs to paint her house, "therefore we will have to save our pennies for another season." McCullers adds that she is delighted hear that Jane is in love and tells her to "of course include him in the standing invitation to come visit in Nyack"

the preceding is in replay to a letter dated March 31, 1963 from Jane Hall to McCullers saying that she was happy to have heard from McCullers and was sorry to hear about her illness. She also hoped that Mary was amazed by the jewels, both as to quality and quantity. She adds that the TV piece they had done in the UK was much talked about. She [Jane] read a piece from the **Ballad**. She hopes they McCullers and Mary can come to England in the summer and that she and Colin could do things for her. She also adds that she is in love, but that it is a secret. She hopes to come to the U.S. and will let Carson know if it works out

June 20, 1963 letter Corso from Elizabeth Schneck to McCullers thanking her for her letter and a copy of "your brilliant play, *The Member of the Wedding*". She says that she had met with Carson's Swiss publisher in Zurich, who would be delighted to publish a translation of the play and he would write to Robert Lantz about the rights. She said that she had a hard fall in Zurich due to the weakness in her foot. Her doctor wants her to take a sulphur cure, but she can't until she finishes her translation of Faulkner's **The Reervers**. She goes on to discuss when would be best for Carson to visit Switzerland and suggests that it would better the next year rather than 1963

June 26, 1963 Carson's reply to Elizabeth Schneck commiserates with her about the difficulties of getting around with physical issues. She hopes to see Elizabeth in 1964 in Nyack

July 3, 1963 letter from McCullers to Elizabeth Schneck talking of the summer weather and goes on to say that the magazine with Annemarie's photograph and poem had disappeared and asking Elizabeth to send her another copy. McCullers goes on to describe a visit to "my lawyer and power of attorney [Floria Lasky] and her children . . . For the first time in 15 years I swam. For the first time in 15 years David and I danced to Mozart."

August 15, 1963 letter from McCullers to Mary Russell, saying "I have been faced with your problem and I do not know what to tell you so you must work it out yourself but I sent you all good wishes"

the preceding is a reply to Mary Russell's letter dated August 7, 1963 to McCullers saying that she was writing her master thesis in the works of McCullers and has reached a point where she can't justify to herself the completion of the thesis. She asks McCullers for her advice on continuing

October 31, 1963 letter from Gabriele Puspel to McCullers concerning some work on Dylan Thomas and asks about the times that he attended Carson's parties in London. She would like the names of other attendees and McCullers' impressions of Thomas

McCullers' reply to the preceding letter says that she met Thomas several times when Tennessee Williams gave dinner for McCullers' stay in St. George's Hospital in London. Edie Sitwell introduced me to Dylan

July 27, 1959 letter from Joan Snowden to McCullers c/o Houghton Mifflin, saying how moved she was by **The Member of the Wedding**

McCullers reply to the preceding is dated August 8, 1959 and says "I bless you for writing such a lovely letter to me."

letter dated "Wednesday" from Janet Flanner to McCullers enclosing a clipping from an east German publication and suggesting how she should respond to it

April 2, 1953 statement from McCullers saying "It has recently come to my attention through my friend Miss Janet Flanner of the *New Yorker Magazine*" that an east German communist magazine *USA* had recently reprinted portions from her book **The Heart is a Lonely Hunter** without her knowledge or permission. Furthermore, the comments about Karl Marx had been torn from their context and presented as if it represented her own personal opinion. "Nothing is farther off from the truth."

attached there is a copy of the magazine, with a picture of the Rosenbergs and their children on the cover

April 8, 1953 letter on U.S. Department of State stationary from the U.S. Embassy in Paris on behalf to Ambassador Dillon to Mr. [sic] Carson McCullers concerning the communication of March 30, 1953 and enclosing a copy of a letter sent by the embassy public affairs officer to Bonn regarding the matter. The enclosed letter, dated April 8, 1953, was addressed to the public affairs officer of the High Commission on Germany and stated that Mr. [sic] Carson McCullers objected to the unauthorized publication of an excerpt from his [sic] novel in an east German publication and they embassy in Paris would like to have copies of any pertinent communications relating to the efforts made in Bonn to deal with the matter

[there are several back and forth notes, statements and letters concerning this, with one bearing a hand-written note to McCullers from "John", who was probably her friend John L Brown who was assigned to the U.S. Embassy]

January 13, 1953 letter on Columbia Pictures stationary from Fred Zimmerman to McCullers offering her and Reeves a belated Happy New Years and going on to discuss the reactions to **The Member of the Wedding**, opining that the main point of agreement is that it will not a big money-maker. He reiterated his feeling that the movie should have been based on the novel and not the play but expressed his appreciation at having had the opportunity of being involved with the project

McCullers reply to the preceding is dated January 27, 1953 thanking Zimmerman for his letter and saying that she had been in Rome working on a script for Selznick that didn't go very well. She also told him that she was at work on a new novel, but was going to stop off to do a stage adaption of Anne Frank's diary for Cheryl Crawford

January 5, 1953 letter from McCullers to Mr. Ivo Chisea telling him that she has sent him a copy of her play **The Member of the Wedding** for his consideration for an Italian production

June 15, 1950 letter to Claire Fontaine, recommending Marty Mann's work on alcoholism

April 2, 1952 letter to Bob, Jennie and Carrie from McCullers proposing making the **Ballad of the Sad Café** into a musical instead of her original idea of an opera

December 5, 1950 letter from McCullers to Mrs. Hogan enclosing 4 poems for inclusion with the forthcoming omnibus edition of her works. She asked Mrs. Hogan to disregard any poems suggested by her sister [Rita] and to use them after Wunderkind if they are used.

Cassette Tape 19 -- Borosom Interview and Publishers Letters

Tape 19 - Side A - Borosom Interview / Vogue Pound -- 25 minutes and 7 seconds

Sullivan's Label: 19a Side 1 - Record (?) & the Boroson Interview - Published Vogue Books [MC 289-5-1-013a: Label]

Sullivan begins the tape by saying, "This is a published article by Warren Boroson titled *Leading Lady of Literature* and it published *The Record Weekend Magazine* of October 22, 1960. I think the area must be northern New Jersey, Bergenfield/Hackensack. It is an interview with Carson McCullers." She goes on to describe the photographs that accompany the article before reading the article itself. The interview was around the time of the Broadway opening of *The Member of the Wedding*. Carson answers questions about her writing methods and also what other writers have influenced her.

Tape 19 - Side B - Publishers Letters / Bill Hope -- 13 minutes and 49 seconds

Sullivan's label: 19b Side 1 [sic] For Publishers/Letters Publishers - Bill Hope [MC 298-5-1-013b: Label]

Sullivan reading

October 21, 1953 letter from *The London Magazine* to Floria Lasky with information about the magazine

February 13, 1947 letter from Dennis M. Cohen of Crescent Press, McCullers' English publisher, sending her a copy of **The Member of the Wedding** and hoping to soon meet her. He also apologized for the appearance and quality of the book, explaining that post-war production difficulties were very great

February 16, 1953 letter from Cohen saying how pleased he is that the terms for re-printing **The Heart is a Lonely Hunter** are acceptable to her, and hoping that she will delay dramatizing the **Diary of A young Girl** [Anne Frank] and finish her new novel first

July 1, 1958 letter from Samuel French, Inc. enclosing the proof of McCullers' play *The Square Root of Wonderful* asking that she correct and return it. Do not approve Broadway version, only approve our original version as published by Houghton Mifflin. Same enclosed

advertisements dated 1962 and 1963 for Italian publishers, along with a Thomas Wolfe book

May 8, 1961 letter from John L. Brown on Foreign Service stationary for the U.S. embassy in Rome asking Carson to authorize an Italian publisher to include a chapter from **Clock without Hands** in his literary review. He asks how she is and says that they are all well

November 16, 1950 letter from Nunnally Johnson of 20th Century Fox, saying that there was no need for McCullers to answer his note since he knew she was ill. He recalled McCullers father and his drug store and its wonderful smell, the smell of old drug stores before the pneumatic rubber tuna fish salad days. (Sullivan interjects that Carson's father had a jewelry store and that Johnson must have been thinking of the drug store of McCullers' uncle Graham.) He hoped to meet her before long

Sullivan says "this letter was written to follow up the Andrew Bay episode, or in the middle of it rather, looking as if it had been ripped in half because it has been scotch taped back together". The letter is from Bill (probably Bill Hope, Sullivan adds). It is dated June 25, 1958 and was sent from Paris regarding the translation of *The Member of the Wedding* for a French stage production.

Cassette 20 -- Letters Relating to Translations

Cassette Tape 20 - Side A - Andre Bay Letters / *The Member of the Wedding* Translation -- 19 minutes and 23 seconds

Sullivan's Label: 20a Side 1 - Andre Bay Letters and MW Translation [MC 289-5-1-014a: Label]

Margaret Sullivan begins the tape by saying "This concerns the translation by Andre Bay of the play of *The Member of the Wedding* which was planned in correspondence of June of 1958. The final letter, which I have copied elsewhere in French . . . a rough draft is given here of three, four pages and there's a note at the top that says "Dictated, we think, by Carson to Marielle Bancou for Andre Bay. Evidently this proposed translation, the idea for it went back many years for there is first of all an initial letter in French from Andre Bay which is undated". She continues with the undated letter, translating it into English. In it Andre Bay regrets not seeing Carson on her last trip to Paris comments on the success of *The Member of the Wedding*, and thinks that a production in France would be as successful. He suggests that Ethel Waters come to Paris for the production. (Sullivan comments that the top half of the letter is torn off)

May 17, 1951 letter, also in French, from Andre Bay in which he mentions getting an option to do her piece for a translation first and a production in Paris after that. He says that he will have his agent contact her producer. He was spoken of it to John L. [Brown?] and he is also enthusiastic about it

undated letter

Tape 20 - Side B - Letters -- 26 minutes and 38 seconds

Sullivan's Label: 20b Side 1 [sic] - Letters/[fans to Carson?] [MC 289-5-1-014b: Label]

Sullivan reading: She starts the tape by saying, "Here's a fan letter":

May 24, 1963 from Kathleen van Halder to Carson saying that her 11th grade class is studying **The Heart is a Lonely Hunter** but they have a question about a paragraph on page 27 of the Bantam paperback edition

June 3, 1963 Carson' replies that the paragraph in question is symbolic about nationalities and that she is sure that her parents and teacher can be of help in answering her questions

May 8, 1963 letter from Bantam Books about the possibility of publishing one of her works in a planned anthology of short novels of contemporary American authors

June 3, 1963 McCullers replies saying that she does not have any unpublished short novels at this time

March 15, 1963 letter saying that McCullers' article about "that radiant being" Isak Denisen in the recent *Saturday Review* has prompted David Donaho to write to McCullers about the pleasure she has given him over the years, as well did Isak Denisen

June 3, 1963 McCullers' reply is to thank him for his letter and for linking her work with Dinesen's

May 30, 1963 letter from William S. Gray saying how much he appreciates the beauty and clarity of her work and after re-reading it, he is more convinced of that opinion than ever;

June 3, 1963 McCullers' reply says in its entirety, "Thank you, thank you and thank you. It is so blessed to be appreciated. My best to you"

May 28, 1963 letter from John Zeigler describing a quick trip to Philadelphia, Washington and Virginia. He answers a question she had posed to him in a letter read earlier by Sullivan concerning the name of Gordon Hall's cousin. He tells her that it is Isabell Whitney, one of the rich Whitney who left Gordon all this money that he now able to splurge with. Zeigler says that he doesn't believe that they were related, but it easier to say "cousin" than to explain that he was kind to her and she rewarded him with this wonderful legacy. They look forward to seeing her in September

June 3, 1963 McCullers' reply says that when Gordon came to visit he brought her a beautiful Japanese robe which had belonged to Mrs. Whitney. I will wear it to the opening in September

May 30, 1963 - a long letter from Fred Thiterman in Sweden thanking her for the signed copy of her book, and telling her of his plans for university and perhaps to immigrate to the United States and, he hopes, to have the chance of meeting her

June 4, 1963 - McCullers' reply thanks him for his letter and says that if she is still in Nyack she will be happy to meet him, giving him her phone number

undated letter from Christine McKenzie Willaughby in San Francisco about her pleasure in McCullers' work and what it has meant to her

June 3, 1963 - McCullers' reply thanks her for her note

May 22, 1963 letter from Eugene Haines thanking McCullers for her recent article about Isak Denisen in the *Saturday Review*, saying that he knew Tanya [as Denisen was known by many people] and had been a frequent guest at her home in Denmark. He enclosed a photo of the Baroness taken with his Polaroid camera. He also told McCullers that Denisen mentioned her with real warmth that day, and also said how much the death of Marilyn Monroe had disturbed her

June 4, 1963 - McCullers' reply thanks him for his letter. She tells him that she has invited Clara [Tanya's companion] to come see her in Nyack and regrets that they would not be able to have any musical evenings if Clara did come since McCullers had sold her piano after her crippling stroke

June 4, 1963 letter from Parmenia Miget thanking McCullers for her *Saturday Review* tribute to Isak Denisen, saying that Tanya was a very close friend. Ten years earlier Denisen began to give her notes for an eventual biography and she would like to meet McCullers before she finished in the next few months

June 12, 1963 - McCullers reply says that she would like to meet with her and saying that she has several photos of Denisen. She, too, was disturbed by the death of Marilyn Monroe

May 26, 1963 letter from Judy Hatch, a high school student writing an English term paper. She posed several questions to McCullers, including whether she believed in the finality of death, whether living in the South had affected her opinion of the Negro race, did her love of music make it easier for her to bring it to life in her writings, does she use symbolism, or merely write as it comes to her, what was her childhood like

June 23, 1963 - McCullers reply says that to answer her letter in detail would take too much time and suggests that she read McCullers' work and draw her own conclusions.

Cassette Tape 21 -- Letters to Carson McCullers from Mary Mercer/Travel and The Member of the Wedding Movie / Paris Jessie Letters

[Cassette Tape 21 - Side A - Mary Mercer to Carson/Travels -- 30 minutes and 52 seconds](#)

Sullivan's Label: 21 Side A - Mary Mercer to Carson/[Travels?] [MC 289-5-1-015a: Label] -- 30 minutes, 52 seconds

[Processor's note-Due to the content of the documents recorded on this tape, I have transcribed them rather than paraphrased them. I indicated when I was unsure of a word or phrase by putting a question mark in brackets at the end of the unclear passage. I have put Margaret Sullivan's descriptions of drawings/pictures and her other comments and asides in brackets. I have not included her self-corrections, such "picture of a horse, uh, dog". Only her final wording is transcribed.]

[Sullivan--Here's a, in Mary Mercer's handwriting, a little prayer.] "Oh God, whose other name is love, take the radiance and energy of Carson's love, which surrounds my days, and return them to her in full measure, increased by the love I have for her so that she stands illuminated and comforted. Give her the grace to express the essence of this abundance of loveliness in her life and in her work. Bless her and keep her. Amen.

[Now a series of letters mailed from Nyack. This one] Oct 1, 1962 to Carson McCullers at Claridge's Hotel, London, SW1, England. [The first letter. There are many little drawings in these letters.] Tuesday, PM - Darling Carson, I watched you fly away safely . . . [Picture of an airplane]. Mr. Alexander said that he would call me if you turned back for any reason. I have been [there's a bed] and just woke up. It is [picture of a clock 2:30] o'clock. Ida is interviewing a new tenant. I am going to get the Sitwell books and the pictures. In my head I began to work upon the year in England [picture of a car] and when I got home I put the [picture of a dog] outside and wrote one half page on the [looks like a typewriter-picture]. It is called "A Blow upon the Heart". "They were brother and sister and in their early 50s. Each of them suffered a blow upon the heart", it begins. Perhaps I can put medicine and psychiatry together in it. Anyway I have a purpose . Now I shall put you-know-who [picture of a cat] on the floor and go to mail this. A part of my heart rose with you into the sky and disappeared over the Atlantic. Use it to enjoy and bring it back soon.--Mary.

[This is again on Mary Mercer's 5 Tweed Boulevard stationary], Nyack, New York 74227. Sunday night. Sweet Carson, the [picture of the Bentley] and I have been to Middleberry and back safely. From your point by the window stretching from the chair [picture of a chair] to the bureau is a new, soft, lovely [picture of a chair], rug, [looks like a kitty]. Also the [looks like a clock picture] is here. I did have to speak first, but the response was immediate and generous. Frank gave me a picture of [him and me?] and our [underlined] father and from it the fountain of youth! And I heard many tales of rainbow youths. My sympathies were touched. And Joanna[?] has reminded Frank of a number of things and he has had time to think of them to his benefit. I have an [circle around an S] for you; a tangible-intangible, waiting for the first two free hours of your return. The foliage was magnificent. I think of you with such pleasure and comfort. I know you are safe and enjoying and it is enough. [line from page 5 on the typewriter. And she starts the quote and she then crosses it all out and she says "it will wait" then she says "no it won't" and here's an insertion] "She wanted it to be a man's world, but she had overcome it and not by the vote for women". Hail England! Hail Europe! Hail vacation! And all this means is that it is a way of forgetting how much I miss you while at the same time it brings me to the core of remembrance, called substitute therapy. For example [there's a picture of a stick-figure of a person with a cast on the arm, outer] and why doesn't that [picture of an air conditioner] work? All praise to the human mind and its workings and all praise to the heart which lights the way [dash-dash-dash] to you. -- Mary P.S. Are you getting enough rest and sleep?

[Same letter-head] Thursday 9-27-62. Darling Carson, tomorrow is D-Day with the mental health board. Party making is going full blast. Cora is speechless for she believes it about reporters and photographers coming. I am borrowing your soup tureen [pot of flowers], two gardenias in bloom. [picture of rain drops]. Raining hard today with wind [picture of little trees being blown]. Minnie called [picture of a telephone]. Everyone sends love including [picture of me] me. [on the back] P.S. -- [picture of an envelop] Pictures packed and wrapped, mailed [picture of a mailbox] [in the PM?]. P.P.S. -- Knowing [dash-dash-dash], noing, noine plus dreaming equals page three of her writing tra-la [picture of Ireland and Great Britain and Europe before she writes tra-la]. P.P.S Ida called [picture of swan equals begint[?], that looks like little scales? I can't figure it out.]

[Mary Mercer stationary] Saturday AM. Darling Carson, [picture of a menu] received. My, oh, my! [picture of a table setting]. Menu and MH board eaten. Appreciated. Digested. Only complaint from Cora . About to go on the road [picture of a car] to Middleberry. Gentley is four-legged again. [Picture of the little Bentley]. [Picture of the sun] out for the first time since you left. Got [looks like a hypodermic needle] flu shot yesterday courtesy of one of my public health doctor [friends?]. All supplies off the market, managed to get one for you, in icebox for when you come back. Waiting. Ida and I

talk and talk [picture of a telephone] and she sends her love with mine. Robbie is keeping [looks like little clouds] of me. So is Cornelia, but I have no [looks like a little clock face]. I keep [little clouds] for myself for typing. Why doesn't Edith like DHL? [Now a picture of a typewriter with page 4]. Going slowly, slowly here. Hating, hating to be sideswiped by the truth. I like to think of you enjoying [picture of the British Isles with an X] and your [pictures of people], many, who love you, too. -- Mary

[Now, at the top] Tuesday. Carson dear. I called Bob about the pin, as I cabled you. He said it could be pulled out and you would be more comfortable. It is ready to come out. That is all it means. It would be a nuisance catching on things and so forth if you left it in. I was so glad to get your letter yesterday right after your call. Please thank Joanna for her P.S. It was lovely to know that things are going alright and that you are well. Keep going gently, won't you? You are deeply missed by everyone and most particularly by me, but the days are flying by and the thought is that you are almost ready to come home. I am so happy you were able to go, Carson, but it will be so good to have you back. I have been so incredibly busy, so busy I haven't had a chance to walk. If I don't do that I feel like a perpetual motion machine. Nasty feeling, but I am due in Albany today and have to go. Gentley has another stay at the vet's back home again and won't be well again although still bandaged. There is a smiling picture of Ray in the **Times** this morning warning doctors in private practice to watch their medical care manners or the labor/management/government standards will get them. Who's afraid of the MHW[?] The Mississippi business has been a horror. Robbie called last night, delighted of course, that you are homesick. He asked about Ida and I said she was busy with the new apartment. It suddenly dawned on him that she didn't live in. He was horrified and is going to talk to Floria. I told him we had been through that battle last summer. I also told him about Mary Anne and the guest room. You may hear more about it. You know Robbie, when he starts to fix things up. He thinks you should not change flights. You will get home early in the afternoon on Thursday. I have patients so won't be able to meet you. Floria may, somebody will. Never fear. I'll let you know later. I'm still on page five. Too much going on to be quiet enough to work on this. It is like diving down and swimming under water. I'm living at the surface of this week. Friday will be my first "unscheduled" day, tra-la. All my love -- Mary P.S. The grey cat treed and swatted Tina. First blood was drawn from her. She looked so surprised and injured.

October the 4th -- Darling Carson, this is D-Day. I have no idea when this letter will reach you but you know how much my thoughts are with you particularly. I know you will have a lovely time and the audience will love you. I just pray you aren't burning yourself up. Again, I know you would have good sense about that and will soon be home where you can rest and can consider. Trying, trying not to worry. September is over and so is the tight squeeze on money. This should not concern you. I called Floria about it. She will write to say, "Don't worry." She knew your expenses would be high. Why do you suppose she kept you from the dog and cents this month? One thing at a time. Your one thing right now is priority, your comfort and safety in all things to bring you back well and happy. I'm solvent again, too, now that I am working again, so you have double protection so right this minute quit the worry. Scat! I know Jo will watch the finger and get all necessary help as needed. She sounds so good and wonderful. Tell her what a comfort she is to me, too. I'm looking forward to tomorrow, Friday. I've been on the go since you left last week. I lost my Friday, week-end and Tuesday to the MH board, Middleberry and Albany. I'm going to garden tomorrow and do simple quiet things. Do whatever is the wise thing on the return flight. Be sure to get Jo's thoughtful opinion. I can't judge your fatigue. Your voice sounded a little pressured yesterday, and well it might, but go gently, go gently. Just let us know when to meet you and which flight. You may be sure that life in Nyack goes on its slow pace. Ida and Mr. Vance Tassle called about your new closet yesterday. Ida is getting your house clean. Rita and Terry called last night. They think of you with love. Jordan came home Monday. Martha in a nursing home and adjusting well. Billy not so seriously ill as they feared. I had a good letter from Marielle. I am so glad she could get to London and I hope she can be with you tonight. I wish, wish I could hear you, or rather see you, speak. Robbie says Edward has decided a party will be too much. I haven't talked with him. Anyway, Robbie has the tickets. We'll decide what is best when you get home. MMDM--Mary We could just go to Water Island next summer, you know.

Saturday, [picture of fireplace in Mary Mercer's house, modern, fireplace in Victorian in Carson's house] Fires burning day and night in both homes to light your return, MMDM

Sunday, P.S. -- Went to Rita's annual AA dinner last night. Comment to me of the evening, "You are so nice. I am so sorry you are not a drunk like the rest of us!" [Picture of the sun] Sun out today, so I am sunny, too, looking in the sky for an airplane. Soon, soon. Go gently, gently, gently.

[Now here's a picture in Mary's living room] Evidence that life here is proceeding according to schedule. Raining outside. Had to set up these tables in front of desk [in front of Mary's picture window from the Nyack home] of the meeting of the Mental Health Board [or whatever].

[And here are two letters from one of Mary's trips to Edinburgh. I see here we have some telegrams. The first is sent] 1960 August 10. To Carson McCullers 131 South Broadway, Nyack. From Edinburgh. The beauty of flowers from my best friend encircles us. Love Mary

[The next one] From London to Carson McCullers 1960 July 28. It is so beautiful.

[The next one] Edinburgh. August 9 1960. Much love. Karen[?]

[Here's a little note from Edinburgh which obviously came after London but anyhow this is] From the Caledonian Hotel, Edinburgh 2. Wednesday. My best friend has sent me flowers, which if she could see them, she would remain silent. No words can describe their beauty. Each day I wear a different colored rose. They are so radiant with their sturdy livingness that I can't believe that they will ever perish. We leave for the Highlands on Friday and I can't take them with me so I am luxuriating in wearing them. I enclose some heather from me to you. MMDM -- Mary

[And here's another little note from the Caledonian Hotel. This was earlier on] Monday 8/8/60 Carson dear, Ray called me last night from Puerto Rico, so I did have some news of you all. Not one line have I had from anybody since I left. We reached Edinburgh in the late afternoon yesterday and I could taste my disappointment when there was no mail for Mercer. My body has traveled by the mile but my mind and my imagination have been shuttling back and forth from 63 AD to 1960 AD. Roman ruins, cathedrals, abbeys and now castles with the silent presence of multitudes but it has left me wishing for more than the silent presence of my own people. It makes me wonder how many of my "signs" have reached you. Ray says that he had not received any mail and he should have. If mail from London takes that long, heaven knows if the mail ever leaves the timeless country we have been through. It was lovely to check in to a good hotel again and take a comfortable bath and to eat the most delicious food and get all things in balance here. Opening meeting today was most exceedingly dull. I shall sleep late tomorrow. Ray said he called you before you left and reported that you were busy working. I am so pleased that you have broken through that pause. It will take a year to tell you what I have seen. It is almost too much to keep straight. The driving has demanded my strict attention in order to keep on the left. I am delighted that the car is parked in a garage this week. Home on the 20th, thank goodness. Scotland is lovely but nowhere as interesting to me as London and Northumberland. MMDM and take good care.

[Here's one that says] From Brown's Hotel, London, W1, Dover Street and Marlborough Street, Tuesday night. And MMDM to you too! Such beautiful orchids. I "nursed" the first one after wearing it constantly in a vase and it still is beautiful. And as tonight, Adele and I felt so pampered by others. God knows what Floria will say but you can't imagine my pleasure. The United States does exist, you exist, the orchids prove it. I cannot write to you about London. I shall have to say it. It is too much. No city ever has given me such a feeling of ease and comfort and friendliness. My feet gave out at 5 o'clock PM last Sunday and I have been "making do" with their remains since. Even the monetary system has become painless although it still makes little sense to me. I can't begin to say what I've seen and done and felt. It almost seems too much. We start northward tomorrow and I think a change of place will be welcome. The papers have next to nothing in them about the States but your orchids prove that I am not Rip Van Winkle, conjuring up the western hemisphere. London seems so familiar and I haven't been here before. It casts a spell. Thank you for staying put and being. I know you promised to take special care of yourself and I know you keep your word so I do not worry. You and I shall have a great deal of fun living over this past week. It overflows. I praised "your plow" by name last Sunday at a service at Westminster Abbey. Never have I heard such a choir. And I paused by the three Bronte sisters "Courage to Endure". There is such a sense of pressure almost everywhere. There is no beginning, no end, even to this note. MMDM -- Mary

[And here are pictures of the little castle, the Tower of London, there are millions of little John Henrys, parks, the Mall, parks, pictures, Palace, etc., etc.]

[And now we have another little letter] Garden House Hotel, Cambridge, Thursday, AM. Carson, dear. Cambridge is my idea of what a college should look like, combines a splendor of architecture and closeness and availability of natural beauty which delights the heart. From my bedroom window I look at a lovely garden on the river Cam. There are footpaths

along the river and a punt is just an English version of a gondola. I took over the car yesterday on the outskirts of London, thank goodness. I find it quite tricky to drive on the left side of the road. Today's drive to Lincoln should be easier. I haven't mentioned food but we have been living high off the hog. Oddly enough the best restaurants seem to serve French cooking rather than English. We went to King's Chapel vespers last night to hear its famed choir and to see its architectural beauties. The choir made me think that the sound of angels must be like that. All is well and I think of you. MMDM -- Mary [that contained the heather which was probably in the Edinburgh letter. Here's a picture of a bagpiper. It says on here "It's really true."] P.S. -- No stamps on the Isle of Skye where I wrote this. Now I'm at Troqueer [?], listening to wild bagpipes. Probably I'll be home a month before mail goes out of here.

[And then here's another] From London mailed 30 July '60. Saturday 11:30 AM. After breakfast in bed! And England has put its arms around one New Englander. I never had such a feeling about a new city. I walked and walked in the softest drizzle so happy and comfortable. Everything grows in this climate and I think of the nursing of our cyclamen and know, if I were carrying them in my hands, they would thrive without any special care here. Adele and I were out to the theater last night and my thoughts of you were present and thankful. Love -- Mary

[And now another card] From the Caledonian Hotel in Edinburgh from Princess Street Gardens. This hotel, so dark and forbidding on the outside, is a joy on the inside. I am writing this in bed, waiting for our breakfast trays. Now I know how the other half lives, but for me I shall welcome back the breakfast meows and bark of Christo, Keena and Denny. MMDM -- Mary

[Now this letter may be unrelated to some one of Mary Mercer's prescription notes.] My darling Carson, (1) Wonderful [underlined] to hear your voice. (2) Keep pin taped, lightly. Keep moving those fingers. We'll see Bob soon as your return. (3) Try to eat anyway. (4) I, too, have only received one communication from you. Letters must be in transit. (5) Mailing your picture back this AM. (6) All is well except for missing, missing. Go gently, gently. (7) All love. Mary

[Here's an account of an itinerary for a trip] For Mary Mercer presented by Miss Cordelia Hamilton, White Plains Office, for August 16, 1966, New York, New York. Includes Spain, going to Barcelona, Santiago, Madrid, and Sevilla. Covers August 25th to September 15th, 1966 [Not known if Mary made the trip. This is merely an itinerary.]

Also included here is an article titled, "The Mental Health Consultations in Child Health Protective Agencies" by Mary E. Mercer, MD, reprint from the Elements of a Community Mental Health Program, Proceedings of a Round-table at the 1955 Annual Conference, Millbank Memorial Fund, 40 Wall Street, New York 5]

[Now, here's a letter to Julie Harris. It's in pencil. It's obviously scratch paper and would have had to be redone. It's not known if it was ever sent. There's a big word at the top circled. Don't know what relevance.] Dearest Julie. Here is the play and I hope with all my heart that you will play Molly. I had you in my mind since the beginning. The play is not finished. There are about 5 more months still to finish it. X The main thing is for you to know if you want to be Molly and let me know soon. Now that I know Peter I'll be able to find a present he would like better. Does he have a paint box? Thank you darling for the elegant square ring. Please give Mary [or May] my dearest love and let's try to get together this summer here in Nyack which is going to be lovely because the porch will be screened. All love.

[Here are some letters concerning the movie, *The Member of the Wedding*.]

January 30, 1952. 131 South Broadway, Nyack, New York. Dear Fred, I have just finished reading the first draft of Maddows' script for the movie. I feel that the quality of my book and play is destroyed in this version. Fred, I do hope you can persuade the producer and script writer to return to the play because this approach seems so slack and colorless and lacking in necessary tension that creates drama. For one thing, the basic theme of the play is missing; that is the will to belong. Frankie wants to be part of the wedding because it is her own particular symbol of togetherness. I believe that the soldier should be used as he again is someone who is desperately longing to belong. The script lacks cohesion in any sense or form. In the play the symbols were constructed so each subtle detail added to the essential structure of the play. The essential dynamics are always inward, expressed by the yearning of a 12 year old child. I think that the dialog should be kept to the lines of the play. It is the quality of the language that puts a sheen of poetry on commonplace thoughts and situations. As it is in this movie script the commonplace is merely diffuse and dreary. I think the Honey situation is badly handled. I do not like any of the dream sequences. I suggest that the dream fantasy of ice and snow

could be used and that the snow globe in the book can be used as a prop to introduce such a sequence. The snow dream is relevant because of the intense Southern heat and the fantasy should have meaning to the essential structure of the play. I suggest the central theme of the play should be introduced immediately so that the audience will be able to follow. Otherwise it deteriorates to random "cute" scenes about children, which is not what the story is about at all. This script is so dull that I wonder if the audience would sit through it. While I realize that it is a first draft, the text, genesis and quality are very far from my play or book. I hope you will talk with Kramer and Maddows and speak to the dialog instructor of the play. Since we have the same actors as in the play, the movie should have the same art qualities as it did on Broadway production and added to that you have the advantage of a plastic and prismatic medium which should enhance this as a work of art. I rely on your genius for the highest quality of imaginative direction but we must have a good script. I suggest you show Maddows and Kramer the script I gave you at Nyack which contains the soldier scene. What is the matter with Bernice humming the Sparrow Song in the end as it was in the Broadway production? It has already been sung once in the movie script and another slight touch toward unity. I was happy to have your note and glad your house wasn't floated away into the Pacific. The script reached me at the last moment and we are just off to Italy. I'm very concerned about the script and hope you can write me soon of developments. Please write care of David Diamond, 101 Via Tiemonte, Rome, Italy and we will see you in Paris in the fall. Love, Carson

Dear Mr. Maddows, [this is written in Reeve's handwriting on yellow sheets] Before leaving for Europe I read the first draft of your screen adaptation of the Member and wrote to Fred Zinnermann, for whom I have great respect. I cannot say too strongly how I feel that the structure and all the dialog in the screen script should come directly from the play script as, no doubt you realize, this is a very delicate and allusive work and approximation would not suffice. The language here is essential to the texture of the work as a whole. I gave Fred a copy of my first play script with which he opened in Philadelphia. In it there were scenes in a cafe in the town which were cut in Philadelphia for the sake of structure and length. I think that in the cinema, which is a more plastic medium, we could. Frankie's walk around the town, telling about the wedding and her plans would add much to the movie as a whole, but it seems to me that the dialog should be drawn straight from the play. It is so easy to get off-key in this work. I will tell you something about the beginning of my play. I was visiting Ken Williams in Nantucket when he suggested I make a play of my novel, **The Member of the Wedding**, and offered to collaborate with me, as I had never written for the theater before. So we started working together but as the play progressed it became apparent to both of us that Ken, with all of his experience and great talent, could not write dialog for this play. With his warm encouragement and confidence, I went on alone. Speaking of Ken, I think that this movie can have the distinction and integrity of the movie *Streetcar* if the original play is followed as closely. I suggest that in Frankie's walk around the town little dialog is necessary and much should be left to the expressiveness and flexibility of the camera. I think that if you studied the play script, you will realize the similarity to a tone poem. It is constructed so that these symbols make an ever-widening series of vibrations. The story is that of longing for identification. Frankie yearns to become a part of something, to feel that she belongs, a fantasy of feeling that she is a member of the wedding becomes a symbol of the universal need of identify and the will to belong. I hope Fred will show you my letter to him in which I touched on this. The play is a tragi-comedy and [Sullivan-"it looks likes c-o-d-u-r=s and f-r-i-m-m-n-e-s something"] are often blended in a single line. I remember at the Empire the audiences would be laughing and crying at the same time. I hope the screen treatment can have the same purity, truth and tension [underlined] that will move [Processor's note- the tape ends in mid-sentence and finished on Side B below.]

Cassette Tape 21 Side B -- The Member of the Wedding Movie / Paris Jessie Letters -- 27 minutes and 34 seconds

Sullivan's Label: 21 2 Side B -- MW Movie / Jessie [McCullers] Paris Letters [MC298-5-1-015b]

[This is the continuation of the letter to Maddows re: **The Member of the Wedding** as a movie] . . . The play was a tragicomedy. [Now] . . . at the Empire the audiences would be laughing and crying at the same time. I hope that the screen treatment can have the purity, truth and tension [underlined] that will move a cinema audience in the same way. I trust you to understand the intention of this letter. I worked for five years on the book, **Member of the Wedding**, then later for four years, off and on, before the play was completed. I am sensible to every strain of feeling in this work and I am so deeply anxious that the combination of talents we have with you, Fred and the original cast will make this movie a work of art, since the story is so simple and universal, re: none of the stock situations usually employed in movies. It should be our mutual aim to give the work the radiance of art. Please show this letter to Fred when you see him and give him our best. God bless you. [Here is another sentence to be inserted somewhere.] and her encounter with the soldier. [and

this is starred] The feeling is all inward but it is universal and deep and should reach a crescendo of emotion so that the audience is genuinely moved.

[Now here are letters from] 1766 Westridge Road, Los Angeles 49 California. February 8, 1952. Dear Carson, I was out of town for a few days and found your letter upon my return. I do hope that you have had a pleasant crossing and that this letter will be waiting for you by the time you arrive in Rome. I too have read the first draft to the script and I can well understand your anxiety. I've not had a chance to meet with Kramer as yet and therefore I cannot reassure you without taking a great deal for granted. However I can promise you one thing. I will make every possible effort to see to it that the final script and the film itself carry out your intentions. I have had preliminary meetings with Ben Maddow and I know that he is very anxious to pursue everything that you regard as essential. Kramer is now pre-occupied with a very important legal battle and I will probably not get to see him for another 10 days. We will start work on the script on March 1st and will keep you posted on all developments from then on. Very best wishes to you and Reeves. I do hope that you have a wonderful time. As ever, Fred.

1766 Westridge Road, Los Angeles 49 California. March 14, 1952. Dear Carson, thanks very much for your note of March 2nd. Ben Maddow was very happy to have your letter, however, for various reasons he is not going to continue work on this project. I therefore took the liberty of copying your letter for the benefit of the new writers. I think you will be glad to know that we are returning to the structure of your play and that we will attempt to rely as exclusively as possible on the situations and dialog contained in the play and the novel. I was able to persuade Kramer and the writers, with surprisingly little effort, that this would be unquestionably the best approach. The new writers are Edward and Edna Anhalt. I have never worked with them before but they seem to be sensitive and imaginative writers and above all they have a tremendous respect for your writing, and seem eager to carry out your intentions. I started on March 1st and have been working hard ever since. This accounts for the fact that I am dictating this letter instead of writing it myself. At our first meeting I asked Kramer about getting you to work on the screen play. In view of the fact that we decided to return to the play and the only thing required now is a screen adaptation, which is primarily a technical job, he was inclined to turn the job over to the Anhalts, who have been working with Kramer right along. Additionally, the idea of bringing you back all the way from Italy did not appear feasible. I would have been quite insistent but I feel that under this present set-up things will progress in accordance with your wishes. At the moment I feel very sanguine about the whole thing. I will of course keep you posted at regular intervals. I think you will be pleased to know that we are going to use William Hansen for Mr. Addams. In my last letter I neglected to mention that I had read all of the book you were good enough to give me. I was tremendously impressed and moved, especially by **Reflections** and **Heart**. Also I thought your points were quite wonderful. Let us hope that I will be able to come to Europe in September. Your play sounds lovely and I do hope that you have a good time in Italy. Please be sure to keep in touch with me. As I said before I will keep reporting to you, in detail, on the progress we are making. As ever--Fred Pin[?] Please give my best regards to Reeves.

[The letterhead is Stanley Kramer Company, 1438 North Gower Street, Hollywood 28, California] April 3rd, 1952. Miss Carson McCullers, Villa Cleose Cillini-Castel Gandolfo, Province of Rome, Italy. [A note at the top, "answered 4/13"] My dear Carson, this is just a brief note to keep you up-to-date on developments. The new writers, Mr. and Mrs. Anhalt, have been working on the script for the last two or three weeks. By general agreement, the draft which you read has been discarded. The new approach follows the play very closely in almost every respect with only such deviations as are necessary to establish the mood and atmosphere of the town and the world outside. To date I have read the new draft of the first act and I feel definitely that we are moving in the right direction. The material is still somewhat rough but I am confident that we will be able to polish so that we will have a really good shooting script. I would appreciate it very much if you would write me as soon as possible and give me the names of a few Southern towns which would be good locations for the town Frankie lived in. I expect to go East in about two weeks and while there I will go South to decide on a town which we will use. It would be most helpful if I could have your suggestions. I remember that you did not seem too keen about Columbus, Georgia. I do hope that you and Reeves will have a lovely time. Having spent a Spring in Italy, I must say that I am green with envy. My plans for the next Summer and Fall are still undecided but I hope that nothing will prevent my going to Europe toward the middle or end of September. I would like nothing better than to make a movie in Italy this Fall if I can find a good story. Have you any ideas? Please give my best regards to Reeves and do let me hear from you soon. As ever Fred. Fred Zinnermann

[And then the last, another one in this file] May 26, 1952. [Full torn] 1766 Westridge Road. My dear Carson, I am not sure whether you are still in Italy or whether you have moved to Paris by now. I am sending this letter in care of David Diamond

in hopes he will forward it to you. I am very grateful to you for your suggestions in regards to Southern towns. As it turned out, the trio never materialized. For various reasons the decision was made to shoot the locations in a town near the Sacramento River in central California. The name of the town is Colusa. It was originally built by Southerners and has, surprisingly enough, quite an atmosphere about it. I am told that when the news of Lincoln's assassination reached Colusa, there was great jubilation. The citizens staged torch-light parades. They threatened to lynch the few Northerners who were protesting. I would obviously preferred to shoot a great part of the locations in the deep South, but as I not in control I found myself unable to make the final decision. However I honestly feel that we have a chance to get very good, if not the best possible scenes up there. The script is finished now except for a very few rough spots which need further polishing. Overall we have adhered very closely to the pattern and dialog of the play. I believe you will find that your writing has not been tampered with except in a few places where editorial changes were necessary. Overall I feel satisfied with the script. My only regret is the fact that the film will be based almost exclusively on the effectiveness of the dialog rather than on any imaginative, visual treatment which might have been derived from the novel. I had hoped to capture some of the mood and the quality of the novel, as well as the feeling of suspended animation, and to show all of this in visual terms. In other words, my main ambition was to make a motion picture rather than a photo play. Even though this ambition will not be realized, I feel that the film will come off in similar terms and for the same reasons that the play did. Let me repeat that I feel quite optimistic. I think we have a good chance to come up with something worthwhile which bears the stamp of your personality and inspiration. The fact that a great deal more could have been done is something I must now dismiss from my mind so that I can concentrate on doing the best possible job within the limitations. Please do let me hear from you. I hope you and Reeves are well and happy. I am still planning on coming to Europe late in September and I am looking forward to seeing you. Much love to both of you. As always, Fred Zinnermann

[Last letter in series] August 26, 1952. To Carson McCullers [on same(?) stationary], l'ancien presbytère, Bachivillers, France. My dear Carson, while I was delighted to have your letter of August 19th, I am somewhat disturbed to realize that a letter which I had written in May has never reached you. It contained quite a bit of detail as to progress on **Member of the Wedding**. I mailed it in care of David Diamond who sent it back to me with the explanation that you had returned to New York. Thereupon I mailed the letter again to you now at the Nyack address. Since it appears that my letter has been lost I am sending you a copy. I would have written you sooner but I had no idea where to reach you. Your place sounds wonderful. I am glad to hear that all goes well with Reeves and yourself and that you are working hard on your new novel. I think that everything has gone well with **The Member** within the limitations I wrote about in that previous letter. Julie Harris was magnificent. It took her only two or three days to adjust herself to the new medium. Everyone was tremendously impressed with her. Ethel Waters also did an excellent job. Overall I am rather hopeful although it is impossible to make any predictions until one has seen a film with the audience. I think it will please you to know that one of the most talented young composers has been signed to do the music, Alex North. I believe that he has the right qualities. He will avoid all sentimentality and do a very fine job. Now that I know your address I will keep you posted on all developments. We finished shooting three weeks ago and Julie has gone back to New York. [Quote] I am a Camera will not reopen in New York but will go on the road starting September 1st. As for myself, my immediate plans are somewhat uncertain. I have been unable to find a good European story. I would rather not go to Europe without a well-defined project and unless something very exciting turns up soon I will probably do another picture here. Anyway, we will most certainly come to visit you whenever we get to France, of that you may be sure. Very best regards as ever, Fred. P.S.-- Thanks for the letter and postcards.

[Here are some letters in a folder that was called "Reeves". So, the first one 23rd July, 1947. Paris this is mailed from address] care of Madame Bercoustle, 53 rue de Claude Bernard, Paris 5, France. 23rd July, 1947. Darlings Bebe and Bone, Paris has been lovely today, warm but a pleasant Summer day, and Carson and I both feel well. In a little while we're going to the post exchange and commissary to do some shopping for the new place. We shall lay in a good supply of American goods. This afternoon I am going with Marie to clean up the new place and will probably move in Thursday or Friday as Carson is anxious to get settled into work. Our new mailing address is care of Madame Bercoustle, 53 rue de Claude Bernard. Please send all letters, packages, correspondence, etc., there. Carson asks that you please notify Ann Watkins of the new mailing address in case she wants to get in touch with her about the play. I think we shall be permanently located there, at least for several months. All goes well with us. Carson is better and shall be settled soon and working. After that I shall hustle myself into Switzerland and see what gives. We have everything we need except the two of you. By the way, we haven't seen Monsieur Jackson in nearly three weeks, but I suppose he will show up soon. Oh yes, if you see Edica or Ira before they leave, please have them bring me 15 and 20 f-l-e-n-t-s, that is, anti-noise ear stoppers. They can be purchased at Louis and Kaigle[?] at 5th Avenue and I think 45th Street. The mineral oil, Nescafe[?]

and eye shades came through OK. An afterthought, they might also bring Carson about six bottles of one quarter grain saccharine tablets. This is turning into a bit of a gimme letter. We miss you, think of you and talk to you more than you know. Much love, Reeves

[The next letter] 12th August, 1947. Bebe, dearest. Just a note to enclose this check. Please deposit in in Carson's account. Also would you please pay the HM bill for us? Things go pretty well with us. There was a terrific hot spell for a while, but it is much cooler now. A little tint of autumn in the air. Paris is still lovely. I got back Saturday from Calais and put Alex Call on a boat for Dover. It was all quite complicated. Carson stayed with the Cotlenkos while I was gone. They are very good to both of us. We couldn't have better friends in the all world. Carson moves quietly, eats plenty and takes good care of herself. My plans to go to Germany are temporarily postponed. I had a long letter from Kanto. He is getting along well. He published a magazine, *Friudl*. We miss you and talk of you every day. Much, much love to you and Bone. Reeves. P.S. -- All your letters have been through OK.

Sunday night, November, 1947. Paris. Dearest Bebe and Rita. We got your cable this morning. The urgent request for you to deposit money there meant the difference of our leaving here as planned, going by plane (you know how Carson is about heights) or waiting until December 19th to take the Queen Mary. I will explain in detail when we get home. Bebe, I assume you converted one of your bonds. We will pay you back the day we get there. At the last minute a technicality came up by which the only way we could secure passage on the New Amsterdam was by depositing dollars in New York. Tried to get you on the telephone last Saturday. Couldn't get through. As I wrote before, we should reach New York on December 1st. We leave a week from today for London and if there are no strikes, we should leave Southampton on November the 25th. Will cable or radiogram our approximate time of arrival. However, I repeat it is not necessary that you meet us. We know just where Nyack is and will high-tail it there full speed. It will be good to feel U.S. dirt again and be back in the kitchen again at 131 and to look at the Hudson. We are still both busy working on, and revising, the play full time. Much more has to be done, and deleted, to make it click. Don't mention this to George, but in my opinion Carson and I both know a bit more about play-writing and the theater than someone we know of. All goes well with us. We both are in good health but a bit sad about leaving Paris. All of us must come back soon. Love and kisses and all things nice. Reeves

[And here's a letter, September 4th, [sic] in Carson's handwriting. The others were typed by Reeves but this one is hers] September 14 [sic], Precious Mama and Bones, it is an early Sunday afternoon here, warm but with a touch of autumn. In an hour Dick is coming by for us in his car to take us to have tea at his place. Sylvia Beach, the old friend and first publisher of James Joyce, will be there, also other writers and critics. I am quite well now, still nervous a bit and have never recovered the oblique vision of my right eye but I believe it will come back in time. Tomorrow I hope to WORK [w-o-r-k capital]. Boom! We received the wire from George. The Radio France, the cable company, sent it in three parts and we had to piece it together (just a mistake by the cable company). We are wiring George that it is impossible to do anything for the next seven or ten days. Every responsible person at Gallemard is away on vacation. My agent, Jessie Bernier, is helping me attend to it, and will look after it just as soon as the proper persons have returned. [underlined] I am doing all I can. Tell George. My adored Mama, I look and dream over your picture. I think of you constantly and always with the love that you well know. Now I must make myself ready to go out. Always your own, Sister.

[A typed letter also on that same [?] stationary] Friday 24 October, Paris. Darling Bebe and Bones, now that our plans are made to leave, we are already getting homesick for Paris. There's no place like it on this earth, but 131 South Broadway is also exceptional. Yesterday I was able to get bookings for first class passage on the Dutch ship, City of Amsterdam. We sail from Southampton on November 25th in the afternoon and are scheduled to arrive in New York six days later. That should be on December 1st. We will send you a radiogram for sea as to the exact docking time. However, it is not necessary that you be at the pier. We know how to get to Nyack. Hope Doutelleau telephoned from London Wednesday. She can put us up there, so we shall leave for England in time to give us a week or ten days there. We are sad about leaving but also excited about seeing you again and being back in the States. Don't believe what you read in all the newspapers. There is not going to be a revolution here for some time. We are not running away. It is best that I get back and get started on my plan and it may be best that Carson be there when the play is started. Also she has work in progress that can best be accomplished there. Love, love and love. Reeves. (over) P.S.--Bebe, dearest, please send my October check here to 9 rue de Lille, but don't send any after that. Also please don't send any important correspondence after November 7th.

[And here's a letter written much later.] October 24th, 1952. From the ancien presbytère, Bachivillers . Dear Bernie, How is Indian Summer in the good old U.S.A.? Hope things have been well with you and Zita. Carson and I have just returned from a month in Rome where we were working on a movie script for Selznick. Rome was gay and warm, but it is good to be back home. It seems some of the companies with which Carson has stocks have their wires crossed. As I understand it, all dividend checks are to be sent to your office which in turn will send Carson a monthly check. The following three have sent checks direct: 1) AT&T mailed check for \$56.25 on October 15th direct to my bank; 2) Celenise [?] sent a check for \$30 dated September 25th to John L. Brown, American Embassy, Paris. This is incorrect as our address is as above. 3) Coca-Cola-Wilmington mailed us directly to the above address a check dated October 1st for \$12.60. They also deducted an additional 30% for taxes, as you will note from the enclosed card. We are none of those four things listed on their card and this deduction is not proper. Uncle already gets his pound of flesh from us. The AT&T check is already deposited but I thought it best to send the other checks on so that you could write letters to these companies. If you don't think it best to return the checks to the companies for correction, send them to Floria Lasky who will deposit them in Nyack. But please get this straightened out with these companies. Any other companies who have been mailing checks direct to the Nyack bank? Could your office furnish such a thing as a quarterly accounting or disposition sheet? Carson would like to know each quarter the stock she has with you, their present worth and the quarterly dividends paid. In January we will be able to buy some more. I don't know whether we will sell that house in Nyack or not. I have been sawing wood for a week and we're all set for a cold European winter. Love from both of us to you and Zita. Reeves

[Here's a letter to Reeves from an old war buddy, calls him "Dear Max" and it was dated 19th April 1945. The man's name is Captain Donald A. Atkinson. Supply Division, Indian Town Gap, Military Reservation, Pennsylvania. He has just been commissioned. A friendly letter. Military talk about the "old gang" and so forth.]

[Here's a carbon of some orders from Headquarters.] Orders General George Q Olds Squier, 7 February, '45. Special orders. The following named officers are appointed to inspect baggage of enlisted passengers for restricted or prohibited items prohibited from entry to the United States of America. [Three captains and First Lieutenant J. R. McCullers] Report to the Army Transportation Office at this date.

[Now some letters from Jessie McCullers] 104 West Hill Top Road, Baltimore, 25 Mile Lane. 12/22/1944. Dear Reeves, I am so shocked and grieved to hear that you have been wounded. The fighting has been so terrific I just couldn't see how you would escape. I have felt so tense since I read your last letter. Do hope and pray you are being taken care of. Carson sent me a wire as soon as the War Department notified her. Margarite writes me she is better. Sterit [?] is working in one of the stores during the holidays. Say he needs some money in his pocket. Can you imagine he is that old? He is in 7th grade and his mother requires him to study. Oh, Dear, just as soon as you can, let me know how you are. It grieves me to know you are so far and I can't do anything for you. I do have faith and pray that you will return to us. She [there may be a page missing here] is such a comfort. She writes that at least you will be off the front lines for a while, but it is text-sm comfort for you may not be getting the medical attention. Back here we never know the score and you boys over there don't know what's doing here. I just work a little harder and try to think you are being taken care of. All are well. We are having a quiet Christmas. Sam's mother is sick and we are much concerned about her. Please take care of yourself and know I love you, Dear, and hope that you can recover. Mother.

[Another one from Hill Top Road] March 19th, 1945. Dearest Reeves, it was so good to see you again and to know that you will be here in a few months. I am so glad to see you and Carson happy together. I received a letter from Tinny and they are heartsick about Ronny[?]. He is waiting at Indian Town Gap, Pennsylvania to be sent over seas with a double hernia and a weak heart. I wouldn't think U.S. would send him over. Darling, Saul[?] seemed so anxious to know when you have your operation on your hand and what you plan to do next. If you wish, I'll come up. I know you love New York and want to be near Carson but any time you can run down I will be so happy. Always glad for Carson to come, too. That is understood. I plan to stay on at the hospital for I do relieve a nurse and they are needed everywhere so very much. Wiley doesn't seem to be regulated so expect she and [something] will go to Washington, D.C. Wednesday for the day. Will leave key in mailbox so come on out any time. We have our phone number, PROspect 327. The doctor in Washington has always helped her so much. This doctor doesn't seem to make any change, and he has been treating her for weeks and not one bit of change for the better. I am so interested in you wanting to get into AMG. Let me know when you hear anything definite. Take care of your precious self and write to me, Dear. Love to you and Carson. Mother.

May 11, 1945. To Mrs. L. Stanton Lee, Jesup, Georgia. Dearest Reeves, I am enclosing a letter that Buddie opened. Made the trip here alright. Margarete and family very well. Stanie has grown so tall. Margarete wants to know how much money to send to you if you can get two sheets and 2 pants (khaki), and a pair of light [some] top, army shoes (7) for school year for Stanie. I think I'll take him to Baltimore when I return. She wants these for school year this Fall. He has a Wynn[?] foot number 7. Do hope you are getting things done as you want them. Love Carson for me. You must make your plans to come here before you go overseas again. Do let me know from how you are. Love, Mother

[And then here's a letter] 11/12/44 [That's a bit earlier] Dear Sweetie, sure hope you are well, write and can get some rest occasionally. All are well. Wiley really has a sprained foot but he is better. I am still working at University Hospital. Mrs. Clifford came to me last week and told me she had a nice room with private bath on the first floor of the nurses' house for me. I shall stay there when we have ice and [something]. I'll get my mail here at Wiley's. Haven't heard from Carson this week. She is sweet to write to me when she has news of you. I do hope you get the packages we sent you and enjoy them. So little we can do for you. Just as soon as we can get one we are having a phone. Carson gave me her phone number and if the lines weren't so busy I would call her. I plan as I doubt [that was page three this is page three. Something about something had changed] to I'll be coming out here often. I always feel good in the winter. I have two real warm coats. Helen gave me one and I bought a black one. Tom is very busy these days and [something] his health is much better. I hope he won't have to go back into the service and I am hoping and praying you can soon return.

[Here's a letter] [. . . inaudible. . .] want to hear her voice. I'll write her first so she won't get excited. Darling, I love you and oh, how I hope you are safe and can come back here real soon. With a heart full of love, Mother

Cassette Tape 22 -- Cassette Tape 22 -- Letters, General and Speaking Engagements / Tax Floria Lasky

Cassette Tape 22 -- Side A -- Letters General / Speaking Engagements -- 31 minutes and 7 seconds

Sullivan's Label: 22 a --Letters General / Speaking Engagements [MC298-5-1-016a]

[Processor's note -- Margaret Sullivan begins this tape by running through a group of invitations to speak at various events, summarizing their contents. Items she considers potentially important she reads in more detail. This tape begins in middle of a letter.]

[Processor's note -- This letter is read in its entirety as the last item on Tape 22, Side B below]. . . the Service will provide hospitality and travel experiences within the USSR for a period of 30 days. U.S. will give round-trip transportation. Is interested in knowing if she is interested in going. Signed Frederick A. Colewell, Chief, American Specialist Branch, International Educational Exchange Service

Encyclopedia for Children wants her picture for their anthology, July 12, 1954

February 20, 1961, Barbara Turner, artists and writers cookbook. Los Angeles. Interested in doing a cookbook with a lot of famous artists contributing various concoctions, February 20th 1961

Coe College, Ceder Rapids, Iowa, June 12, 1961. Wants a speaker for its fine arts festival, March 29 through April 9th, 1962

Coleen Margarete of Marymount College, Tarrytown on the Hudson, March 29, 1963, wants Mr. Carson McCullers to speak at the Intercollegiate Literary Forum to be held in the Spring of 1964/

April 12, '61, from **Harper's Magazine** letterhead, Dear Mrs. McCullers, Writing to ask if you might contribute one of your original manuscripts to be auctioned off May 9th to benefit the Negro students sit-in movement in the United States. Friends Together Corps, from Mr. Marvin Rich

7/14/63 Gabriel Pastel writing for information about Dylan Thomas and her friendship with him.

This was written January 14, 1966 from Washington State University, Pullman, Washington, Department of English, asking her if she would be interested in 1966/1967 being the author in residence at Washington State University with the English Department.

General Business File:

Letterhead, **Harper's Bazaar**, November 15, 1946. From Carmel Snow, editor. To Whom It May Concern. Carson McCullers is going to New York and while there will be doing many articles for **Harper's Bazaar**. I would appreciate anything you could do to facilitate matters for her. Carmel Snow

October 15, 1946. John Simon Guggenheim Memorial Foundation letterhead. I hereby certify that Mrs. Carson McCullers has been re-appointed by the trustees of the John Simon Guggenheim Memorial Foundation to a fellowship for the period from November 1st, 1946 to November 1st, 1947. The terms of her appointment require her to devote herself during this period to a continuation of creative writing in the field of fiction. Mrs. McCullers is respectfully recommended by the John Simon Guggenheim Memorial Foundation to the esteemed confidence and friendly consideration of all persons to whom she may present this letter.

From the International Mark Twain Society, March 25, 1946. Dear Mrs. McCullers, for your contribution to literature the Society has elected you to honorary membership. Upon your approval, your election will be confirmed by the executive board. There are no dues or assessments. With personal regards and all good wishes I am cordially yours, Cyril Clements

Letterhead, Theatre Arts Magazine, 234 West 44th, November 23rd, '53. Dear Mrs. McCullers, it was so nice meeting you the other evening with the Messieurs Williams and Connolly. Should like very much for you to write something for the magazine and I am wondering if you would give me a ring. [and so forth] Alexander Since

WOR station letterhead, 1440 Broadway, New York 18. February 1st, 1950. To Carson. Thank you so much for making a guest appearance on my Martha Dean program. Our listeners enjoyed hearing from you. And she is signed Marion Young (Marion [sic] Dean) To Mrs. Carson McCullers, 105 Thompson Street, New York City.

WOR letterhead again. January 12, 1951. Dear Carson McCullers, I am planning to do a program that will include the favorite short poem of each of 12 prominent women and I should very much like to include your favorite along with your reason for liking it so much. Would you mind having your secretary drop me a note before January 22nd if possible, giving me the title and your brief reasons? We will get a copy of the poem ourselves, of course, so she won't have to bother with that. Cordially, Marion Young (Martha Dean) [This is Reeve's handwriting] Answered 1/18/51 "After Great Pain, a Formal Feeling Comes" page 365, Number CLDIII, **The Poems of Emily Dickinson**, J. Reeves McCullers

March 7th, 1951. Thank you letter for including her story in the textbook, **Honorial Interpretation**, which I am writing for Harper and Brothers, William J. Farna"

Joshua Logan [at the top] May 1, 1952. Dear Miss Lasky, I do remember reading **The Ballad of the Sad Cafe**, several years ago. I am a great admirer of Carson McCullers, and loved **The Ballad of the Sad Cafe** but at the present moment I am so full of the new show that I can't quite picture what I could do with it in dramatic form. It would require a great deal of study and I haven't time for that, at least until July, so if Miss McCullers would like to go ahead with someone else, I would understand thoroughly. Sincerely yours, Joshua Logan.

[Date here 9/12/52. This is from Dr. Henry Goverts of Scherz & Goverts Verlag of Stuttgart/Homburg written from Lichtenstein]. To Mrs. Carson McCullers, l'ancien presbytère. Dear Mrs. McCullers, many thanks for the letter you sent us from France. We do not understand that looking through your files you do not find any correspondence or a contract concerning your novel, **The Member of the Wedding**. Twenty second August '50 the contract was signed between Houghton Mifflin Company and Parnas Verlag, Scherz & Goverts. Advance was paid directly after signing the contract and all royalties, as the contract says, have to be paid to Marian Saunders, in connection with Ann Watkins, your agent and Dr. L. Morinwitz[?], Zurich. We also sent six copies of the book to Miss Saunders and are astonished to hear that you did not receive them. Hope you enjoy your visit in France and wish you a Merry Christmas and a Happy New Year.

2 rue Gaynemer, Paris, 4/3/53 [or 6/3/53], Dear Carson McCullers, we did not have much time to speak the other day, but your wonderful books are a strong and invisible bond between yourself and those who love them. Of all modern novels that I have read, **The Member of the Wedding** and **The Heart is a Lonely Hunter** are those that have touched me the most deeply. I should be very glad to meet you again and if you and your husband come down to Paris, let us know and come and see us. I am sending you two books of mine. One is poetry, the other is my first novel. I have heard that you write poems. Have you had any published? I would love to read them. Please give my kindest regards to your husband. Let me tell you again what a joy it was for us to meet you both. Claire Cher Carson McCullers. A mon amour, amiti et mon admiration tres profound. Andrée Chedid

27th February, 1953 To James McCullers, Bachivillers, Oise. From Russell H. Porter, councilor at law, 64 bis rue du Monceau, Paris. Dear Mr. McCullers, this is to acknowledge receipt, with thanks, of your check in settlement of my fees. Yours faithfully, Russell H. Porter

Danish translator wants to know if Miss Amelia has any relation to Olive Oyle, Popeye's girlfriend. List of similarities. The note here says answered January 31st, 1953.

May 28, 1953. Dearest Carson, enclosed is to assure you and the princess that we have mentioned Botavious Gere. What news have you? From Cyrilly Abels, managing editor, **Mademoiselle**

April 22, 1953. Doubleday and Company letterhead at top. Dear Carson, I am so glad to hear from Frank the you, St. Clair Pugh, Reeves and are all friends and have had good time together. I remember with such nostalgia the days of the Bread Loaf Conference and the interest I've had in your career ever since. You're a wonderful writer and one I have admired and in whom I have never been disappointed. I think it is sad when an author feels he or she and his publisher no longer see eye-to-eye, sort of like the end of a marriage, but if it isn't working, the thing to do is to end it cleanly. As I understand, you have an option which needs to be absolved before you can make an arrangement with anybody else. I want you to know that when and if you are free to consider other publishers, that Doubleday very much wants to publish your work and that we will make a fair contract with you which will include an advance against royalties, spread over a period of time if you feel you need to have additional funds to finish the book. I know you know that I am devoted to you but I am also devoted to a number of my dear friends at Houghton Mifflin, as are several of my associates. We in no sense want to steal you from Houghton Mifflin but if, as I gathered from Frank, that you have decided to leave there, and when you are free, we very much want you. Love, Ken/Ken McCormick, Editor in Chief, c/o Mr. Frank Price, Doubleday & Company, Incorporated, 21 rue de Berry, Paris 8, France. Answered May 4, 1953

Announcement that Natalie DeNici-Murray is joining the company of Rizzoli Editore Corporation 7112 5th Avenue, New York, as January 3, 1966. [On the back] Dear Carson, many, many wishes to you and congratulations. I just returned from [someplace] where my beloved mother died a month ago. I couldn't remain there. If ever you should [something] remember that [so-and-so] cares. Best love, Natalie

[smeared letter from] 265A Old Bath Road, Cheltenham. Ascot Sunday. From James. He did not get to say good-bye to her. A decision made with a heavy heart, but he knew that he might be distraught at the straw that broke the camel's back. You go back leaving a trail of clouds of glory which is of less value than the love and admiration which accompany you. The English friend.

This is from Malcolm, January 12, 1954. Carson my dear, our session with espresso and bourbon and rambling talk was a happy time last Thursday and already I look back upon it as my last few hours of comparative health. Since then I've been croupy, glum and woozy in the head. In any case, I have given a little thought to some of the more practical notions we discussed and that has led me to this suggestion - to simplify everything, why don't you just send a note to the individuals I have listed at the following colleges telling them that I recommended your writing to them and saying that you would be available for a lecture within such-and-such period of time. I've had professional contacts with all of them and they would take it as quite an order that I urged you addressing them. Also, in that way, we would be free of all the fuss and complications of disappointments that might intrude if I were to make the arrangements, then have to seek you out for confirmation, and so on. I am sure you would have a good response from a number of them and that, sooner or later, all of them would want you. Meantime, I'm checking with the poetry center to find out if we have some available date on which we could have you speak there. I should have a report on that within another day or so. Also, about the

writers' conference, possibly at Connecticut for June, I took up the matter with the man who is organizing the event. He was most enthusiastic however it seems that invitations to others have already gone out and we shall have to wait upon those responses to know whether there may still be an opening. I should have word for you on this very shortly. Take care of yourself meanwhile and do just what Dr. Psyche and Dr. Somer tell you to do and I hope that there will be another occasion to be ruminative and gloomy good friends within a very short while. Affectionately, Malcolm 100 Memorial Drive, Cambridge, Massachusetts. The places to write include: Vassar, Bryn Mawr, Sweetbriar, Welsey, Wheaton, Sarah Lawrence, Bennington, Stephens, Connecticut College for Women, the Institute for Contemporary Arts in Washington.

January 7th, 1955. From Rosslyn, sending her three copies of her beautiful poem, hoping you will lunch with me at the Cafe Nicholson before too long.

This is from the James Simon Guggenheim Foundation replying to her letter of June 27, 1959. This one written July 1, 1959 about her application for further assistance. Needs to be referred to persons who are familiar with your recent works and send us copies for our files.

January 28, 1959. New Orleans. Dear Carson, allow me to call you simply Carson as one of your friends. Thank you for your nice letter. Let me send two of the pictures I took on that memorable night. I met later three of those I had met on that memorable occasion. [Comment on New Orleans] According to your advice, I'll arrange matters with your agent when I want to translate your recent work into Japanese. Did you meet Mr. Tennessee Williams on January 12th? Sincerely yours, Mr. [looks like] Tabuko Kurtan [something like that].

Ossabaw Island Project, November 13, 1961. Dear Miss McCullers, I was very honored when Miss Lillian Smith suggested that you might be interested in our brand-new project. We are tremendously excited about it and feel that it will work because such a thing is needed and because the Island is so wondrous. Miss Smith is coming for almost two months this winter. The enclosed leaflet tells the story as best it can, but the island has been seen to be believed. We are so hoping that sometime you can come. Please let us know. Most sincerely, Mrs. Clifford B. West.

April 10th, 1963. Marymount College. To Miss Carson McCullers, we are very happy to learn that you will be able to participate in our literary forum to be held in the spring of 1964. The fee of \$300 is acceptable to us. Since we are still in the process of organization, we can give you no further details at present. We will get in touch with you no later than June 1st, the end of the school year. Sincerely, Helene Margret

From Robert S. Phillips, 315 Comstock Avenue, Syracuse 10, New York. April 8, 1963. Dear Mrs. McCullers, thank you for your kind note and the return of my manuscript. I find I will be unable to visit you on the date you suggest, April 18, 1963. I think sometime in June would now be better, preferably early June. Do you remember the bibliography of your work, published in **Bulletin of Bibliography** in January of '59? I have a supplementary checklist of 70 articles of criticism on your work which **Bulletin of Bibliography** will publish sometime in the future. This will bring your bibliography in that periodical up through '62 and should be of use to future scholars of your work. My wife and I were very moved by your piece on Isak Dinesen in the Saturday Review; a beautiful recollection. Sincerely, Robert Phillips

This is from Equity Library[?] Theatre 226 W 46 Street, New York 36, April 12, 1963. To Carson McCullers, our production of your play, *Square Root of Wonderful*, will open on Friday, April 19th. We invite you to come.

May 13th 1963, stationary, Charlotte Observer, from Harriet Doar. Dear Mrs. McCullers, of course I meant to write earlier to tell you how pleased I was to meet you in your home and have lunch with you. I looked everywhere here for a copy of **The Movie Goer** which I liked so much. I think everyone else will, too. It was on every paperback shelf for a while, but now it seems to have disappeared. If I run across it somewhere I will send it on and if you've already read it it doesn't matter. I was glad to see **Clock Without Hands** is out in paperback. Our paperback columnist mentioned it recently. I believe it will be remembered as peculiarly significant. Will look forward to your next. Sincerely, Harriet Doar

This is from Michel Fabre. First a postcard. Dear Mrs. McCullers. [Well, the address was 8 Norfolk Terrace, Wellesley 81 or 8, Massachusetts.] Thanking you for your kind letter and appreciation of Richard Wright's genius which touched me greatly. Yes, I can ask Ellen Wright about the dates. I already saw her about it in Paris. She also tends to forget about

dates. But I was mostly interested by your impressions of Richard and I am very grateful for your answer. I hope that what I can write will not be undeserving of your kind wishes. Sincerely, Michel.

This is April 29, 1963. This is the initial letter asking for her help on a doctorate thesis for the Sorbonne on the life and works of Richard Wright. I know that Richard Wright appreciated the way you wrote about Negroes, especially in **The Heart is a Lonely Hunter**. He also expressed his admiration for your writing in a much later letter to one of his Dutch friends and Madame Hélène Bokanowski states it in her article, "Carson McCullers: un literal[?] metaphysique, **L'Arche**, March 1947. Could I ask you whether in a way or another, you exerted some influence on Richard, or he on you? Also I know from Ellen Wright that they occupied your flat sometime in 1941 in Middagh Street but she does not exactly remember when. Is it true, too, that you took the apartment the Wrights vacated when they left it for one on Boulevard St. Michele in July 1946? I have to be very accurate, even in the chronology.

[Three letters from Margaret Sullivan about the visit on December the 6th, 1965 in reply to two letters from Carson McCullers, then a final letter to Mrs. McCullers] [Processor's note--Sullivan does not read any of them.]

April 7, 1967 from Doubleday & Company, Inc., Publishers, 277 Park Avenue, New York. Dear Carson, it was so good to be with you. You asked me about where films are rented and I checked about. One is Brandom Films on West 57th Street. They have a catalog, both domestic and foreign. If they don't have what you want, Tillis Willoughby will. I hope your trip to Ireland was absolutely gorgeous. Love to you, Tim McCormick.

On Rastar Productions, Inc., Columbia Pictures Corp, 1438 North Gower Street, Hollywood, California 9028. March 10, '67. Dear Carson, it is good to know that you had such a pleasant a visit at the Plaza. I have heard from the Seven Arts Office, Floria, Bobby and so many of your friends that Manhattan was just as pleased to have you as you were to be there. You are so sweet to mention thanking me when I am so very grateful to you, not only for your friendship but for the pleasure I have had producing **Reflections**. I ran **Reflections** again last week. It is now fine cut; about ready ready for scoring. I am always most critical of anything in which I have an emotional commitment, however I can't tell you how pleased I am with the picture as it is, an almost flawless job by John Huston. I know that you are going to be pleased because we have all been honorably bound to your work. Marlon is once again the greatest actor in the world, Elizabeth is a provocative Leonora, Julie Harris and Brian Keith are superb, as always, and the boy Anacleto are really damn good. But mostly the feelings, the thought and the marvelous writing of Carson McCullers permeate the film. You have really inspired John Huston and everyone else connected with the picture to do their best work. I hope the critics, the public and most of all you, Carson dear, share the same enthusiasm and excitement when the film is viewed. Love, Ray Stark, RSJAR P.S. -- Now that you are really in the writing groove, why not do a sequel in which Penderton turns heterosexual after he is appointed the commandant of a girls' military academy? OK, so you don't like my ideas.

Department of Housing and Urban Development, Washington, DC. August 1, 1967. To Mr. Carson McCullers, Nyack, New York. Dear Mr. McCullers, at the request of the President, I wish to acknowledge and thank you for the communication of July 29, 1967. The President appreciates your taking the time and trouble to give him your views on the legislative proposals for the control of rats. In carrying out the activities of the federal government, it is always helpful to learn of individual reactions to present and proposed programs. Thank you again for your communication. Mrs. Golda Hale, Congressional Services Staff.

June 28th, 1966. University of Oregon writing to ask about acquiring her manuscripts.

Esquire letterhead, from Rust Hill, Fiction Editor, November 26, 1958. To Carson. Here's your article in its most recent form for you to read when you're down in Washington. As you go over it preparing for the session, you will perhaps yourself will have thoughts on what to add or subtract. Meanwhile I am enclosing a tear sheet of the Faulkner interview which we did in December which is very well thought of around here now. You will notice that it's an interview combined with an original by Faulkner, and it was thought that if we could create some sort of form similar to this for your article we'd be in business. Bob Denton, art director, has seen the drawings of your neighbor, Marielle Bancu, and says that he is very anxious to do, along with your article, one of her portraits of you. It seems to me that this would make an awfully nice section for us. The problem remains, still, what I am going to be able to get away from here and talk with you, but I certainly hope that it won't be long. It is wonderful to hear that you are back at the typewriter again. Love, Rust

December 16, 1958, to Carson from Rust Hill. Again, here's your copy of **Reflections in a Golden Eye** which you kindly lent me for the introduction by Tennessee Williams. I've had it in the office here. I've been afraid of its getting misplaced. Now it seems impossible that I will get up to Nyack until after the 5th of January and hope that you will bear with me until then. Much love and Merry Christmas.

August 12th '58. **Look Magazine** to Carson. Dear Carson, how awfully nice of you to invite Harold Hayes and I to lunch and would Tuesday or Thursday of next week be alright with you? I'm going to be out of town for the rest of this week, but will give you a ring on Monday. I think you will like Harold very much. He is a young man of charm and of considerable good literary taste.

January 29th 1958 to Dr. Hervey Cleckley, care of McGraw Hill Book Company. Dear Dr. Cleckley, my sister Carson gave me this letter on Christmas time to forward and it slipped my mind until now. She's trying to learn typing again and this is the first letter she's typed. I urged her to send it to you in spite of the errors. Very good wishes, Margarita G. Smith

Reed from Valley Cottage, New York. January 7th, 1958. Dear Mrs. McCullers, income tax forms have arrived for earnings in 1957. If I recollect correctly, my salary earned with you can be declared by me. I hope you'll speak with your accountant to state that you had stenographic expenses in connection with your Broadway play for which compensation was made. Therefore office supplies, typewriter rental[?] and repair, trips to New York, plus typing services, both for another lady and myself, can be held as legitimate expenses. As the only track of what I earned is by check, I think a total amount of roughly 170, and as I would declare that amount in my '57 earnings, I would ask that your accountant send me a letter or a statement on his notepaper of what I earned from June to Labor Day and subsequently, an amount I think of approximately 190. I trust you got your blue manuscript and the musical brown back manuscripts safely. I forgot to mention I saw Julie Harris in *The Country Wife*. She was not fitted for a buxom, not too naive, but pretty dumb-bell-ish country wench. It was magnificently staged and the acting was superior. Hoping this Russian Christmas and New Years thing's the best, Helen Nebelstein [or something]

August the 7th, 1958. To Carson McCullers from Laura Bergtuist has written you, I think, about our interest in the journal you've kept of your experiences in analysis. I would be most grateful if you would be able to set aside some time to see me. My home is in Ossining and I would happy to stop by or see you in town, whichever is most convenient for you. Sincerely, Harold Hayes, assistant to the publisher, **Esquire Magazine**. [The note at the bottom.] Not keeping a journal. Intend to write something when analysis is completed. Glad to show it to you then. 8-11-58 Max W.

CBS News letterhead, August 1st, 1958. Miss Carson McCullers. This is a text-sm but affectionate note to let you know how every much I enjoyed spending the day with you "The Seeking Years", on our other religious television program, *Look Up and Live*. The play really came off quite well and won for Don Kellerman a Sylvania Award in public affairs programming. I, and Don, would be interested in your reaction. It was a pleasure to meet you, Carson, and I do hope we will see each other again before the summer is out, perhaps on a Sunday afternoon when I take the family for a drive. Best wishes and warm regards to you, Max and Mariella. Robert H. Young, producer, public affairs department.

[This is obviously from a malcontent reader. The article "Notes from the Author", in **The Saturday Evening Post**. I wrote it when I was 17 and my daddy had given me my first typewriter. [My daddy is circled.] Now the note says: I was going to read this story until I read the note printed above. When I came back from the sink after being sick and wiping my mouth, I opened the book. The part that turned my innards inside out was "and my daddy had given me my first typewriter." Oh, brother! "my daddy"[underlined twice]. How old are you? Seven? Why not just "my dad" or "my father?"

Here's another letter from an Elsie Gillsy in Lexington, Kentucky, September 15, 1956. Dear Carson McCullers. I am addressing you that way without Mr., Miss or Mrs., not because of any lack of respect, because I don't know which to use. In fact, that is what this argument is about that we want you to settle for us, please. One night while my boy friend was waiting for me to get ready, to get ready to go out, I mean, he picked up a magazine and read the short story by you, "Who Has Seen the Wind." When he came in, he showed it to me and asked if I had read it. I said, "Not yet, but I am going to. I like her stories." He said, "What do you mean, her stories. Isn't this Carson McCullers a man?" I told him I thought I had read somewhere that you were a woman. So then he showed me the part where someone asked Ken, the hero, a question that embarrassed him and you said, "his scrotum tightened and he tried desperately to look unconcerned" and then he, not Ken, but my boyfriend said "What would a woman know about that?" I said, "You may be

right because I am a woman and I wouldn't know about it. I have been asked a lot of embarrassing questions and if my scrotum ever tightened, I never noticed it." I thought that fool would die laughing. He just roared and later on, after we got to this party and everybody had had a few drinks, he told the whole crowd what I had said. They very nearly kidded me to death. I was so embarrassed. If anything was going to tighten, that was was the time for it, but nothing did as far as I could tell. Then on the way home he was kind of high. He got to arguing that you must be a woman at that because a man would know that an embarrassing question did not cause tightening of the scrotum, so he has been on both sides of the argument. But anyway, he suggested that I write and ask you. I am enclosing a stamped, addressed envelope for your convenience in replying, if you will be so kind. Yours truly, Elsie Gillis

This letter was mailed from Virginia Dawls, care of McMillan, 39 5th Avenue, New York City, September 13, 1944. It is mailed to Mrs. Carson McCullers, Columbus, Georgia. Please Forward. And they do, from Columbus to 127 South Broadway, Nyack, New York. The letters says, I hope you won't think this letter terribly queer in its way but it is sort of a fan letter, the first of its kind. After meeting you on the train from the south last week I read your book, **The Heart is a Lonely Hunter**. Wonderful. Hope she has had good news from her husband that he will soon return to the United States. Give my love to your mother

Cassette Tape 22 -- Side B -- Letters to and From Floria Lasky Concerning Taxes

Sullivan's label: 22b - Tax Lasky [MC298-5-1-016b]

This concerns Reeves and Carson's Income Tax Form for the year 1950. The form has been copied by Mother. The employers given is General Teleradio, Inc., occupation-credit manager, Reeves' Social Security Number 246-01-6972. Total earnings before deductions \$956.31. On the other side, the net income is listed as \$58,775.06. Tax paid/due was \$3,320.32. This is itemized by Mother on a form.

Now, a letter from Warshaw & Clarke. Irving Warshaw is given the CPA here. 50 Church Street, New York 7, New York. March 25, 1953. To J. Reeves and Carson McCullers, ancien presbytère, Bachivillers, Oise popove[?], France. Dear Carson and Reeves, your joint federal income tax return for the year 1950 was recently examined by the Treasury Department. You undoubtedly recall that the year 1950 was the year in which you reported a gross income, principally as a result of royalties received from **Member of the Wedding**, of \$83, 716. Against this gross income we had deductions on your return of \$23,564. These deductions included the following, among others: travel expenses, wardrobe expenses, entertaining expenses, cost of massages, and various other professional expenses. At the time that the return was prepared, we advised you that the Treasury Department would deem the cost of massages and so forth as being a purely personal item and not deductible as a business expense, that they could, in such cases, be deductible as medical expenses providing that the total of all your medical expenses, including the cost of such massages, etc., exceeded 5% of your total income for such years. Such, of course, was not the case for your returns for this year and therefore this item of a course of massages, etc., is not allowable as a business expense, could not benefit you as a medical deduction. We also advised you that the Treasury Department may take the position that some portion of your travel expenses to Europe should be deemed personal. We further stated to you that the Treasury Department may take the position that wardrobe expenses are not an allowable deduction for an author. As a matter of fact, the Treasury Department is today even disallowing wardrobe expenses, in many cases, for actors and actresses unless incurred in connection with wardrobe used on the stage. We further advised you that the Treasury Department may attempt to disallow some portion of your entertaining expenses and various other expenses which were paid to a very great extent by cash through the means of cash checks drawn throughout the year since such expenses are difficult of direct proof. Upon examination of the return the revenue agent first proposed to disallow the following expenses: travel expenses - 50% (\$2,458.25); wardrobe expenses - 100% (\$1,327.23); entertaining expenses, etc. - \$900; the cost of massages, etc. - 100% (\$2,436.60). Total - \$7,032.08. The result of such proposed disallowance of \$7,032.08 of business expenses would have resulted in the assessment of additional federal income taxes in the amount of \$3,968.64. Irving Warshaw and myself then spent an afternoon debating the entire matter with the agent and finally agreed with him, subject to your approval, to the following disallowances instead of those first proposed by said revenue agent: wardrobe expenses - \$1,236.23; courses of massages, etc. - \$2,436.60; and portion of travel expenses - \$500. You will thus note that we were allowed, as a result of our further conference with the revenue agent the greatest portion of the type of expenses which were subject to disallowance by the nature thereof and by reason that they were paid in a great extent in cash and therefore difficult to prove. We recommend, especially in view of the fact that the Treasury Department is becoming more

and more strict on the question of allowable deductions where the expense cannot be directly or specifically proven, that the proposed disallowances, totaling \$4,173.83, be accepted by you. The additional tax on account of these proposed disallowances will amount to \$2,354.86 instead of \$3,968.64 as originally proposed by the revenue agent. When you are finally billed for such additional tax, there will be an added interest at the rate of 6% per annum which amount of interest will be deductible on your income tax return for the year when paid. Therefore the correct, true net cost of the interest will be less than 6%. I enclose herein Form 870 [and so forth]. From your last letter received about a month and a half ago, I was under the impression that you might be returning to the States fairly soon. I now understand from Floria Lasky that your plans are not fully settled. In the interim, I have requested from the Treasury Department an extension of time within which to file your federal income tax return for the year 1952 as well as an extension of time within which to file your estimated tax return for the year 1953. However, since your plans as to returning apparently are unsettled, I shall prepare this return based upon the available information that I have and shall write to you concerning it in the very near future before filing said return. Incidentally I am sending Floria a copy of this letter. Best wishes to both of you, from Irving Warshaw and myself, David Warshaw.

[There is a letter in answer to this from Reeves McCullers dated April 5, 1953 from Bachivillers, directing him to pay the tax and asking about provisions for living and working abroad.]

Here was an earlier letter dated July 31, 1952 to Reeves and Carson at Bachivillers. Dear Carson and Reeves, I was very happy to receive your letter and to learn that things are going well in your new home. I sincerely hope that you both will be very happy there. The data which you sent all seems to be in good order and taking this information plus the bank statements and cancelled checks, which I have been receiving periodically from Floria Lasky, I've been able to make some analysis of your tax position for the year 1952. Needless to say, any figures which I'm going to give you in this letter will constitute a very rough estimate. However, since you requested such an estimate, I am glad to give it to you, for what it is worth. It looks as though your total estimated income for the year 1952 will be about \$43,800. Assuming that we can take estimated deductions and exemptions against this income of about \$13,800, that will leave a taxable income of about \$30,000. Your total taxes on such income will be about \$11,000. You probably recall that for purposes of estimating tax which has to be paid currently during 1952, we use an estimated tax figure of \$5,800. Your paying this \$5,800 quarterly with your first check having been paid on March 15th, 1952. After making the quarterly payments totaling \$5,800, there will be a balance of taxes to pay of about \$5,200. I note that you asked for a rough estimate of your "retained income". It is very difficult to make any estimate of retained income since I have no idea of how much you will be spending in Europe. I can and have made a guess as to allowable estimated deductions against taxable income, but I have no idea of what your personal expenses are or will be. You have, of course, used certain monies this year making capital investments. For example, you have paid off your mortgage on your house, you have bought a new house in France, and you have bought stocks. This has reduced your bank account but unquestionably it was a good idea, especially in the case of the stocks, since you will be earning income on your money. If you are interested in how much money you will have left in the bank at the end of the year, you might work on the following premise. Take the cash balance in the bank as of June 30. You tell me that you expect to receive \$4,000 from Houghton Mifflin. Assume that you will also receive approximately \$1,000 in dividends for the balance of the year. Deduct whatever you think you may spend during the balance of the year. This would give you the amount of money you should have left in the bank before taxes. You have already paid \$2,900 on account of federal taxes for the year of 1952 by two quarterly payments on your estimated tax. Assume that you will have to pay an additional \$8,100 in taxes on account of 1952 income. Deduct this from the balance you arrive at above and this should give you an idea of much money you will have left in the bank after paying taxes at the end of 1952. Actually, your final payment on '52 taxes will not be made until 1953. I hope that this gives you the kind of information that you were seeking. It is, of course, a little more difficult to do this by mail than it is in a normal conversation. However, since according to your lawyer, you only expect to get back to the States about every two years, we had best start to learn to discuss these things by correspondence. If you have any questions, or if any of this is not understandable to you, please write and I will attempt to clear up any questions you might have. In any event, I shall be glad to hear from you from time to time and learn how you both are and how you are progressing in your new surroundings. With best wishes from both Irving Warshaw and myself, David.

And another letter on September 11, 1952. Dear Carson and Reeves, I received your letter of August 31 and was, of course, glad to know that all is well with you over there. We shall, of course, attempt to take a travel expense deduction for your expenses in returning to America in May for the conferences with Robert Whitehead regarding the dramatization of the **Ballad of the Sad Cafe**. Probably it is not a 100% certain that the tax department will allow the deduction since,

if they take the position that your trip to Europe was not 100% for business purpose then they will also take the position that had you not gone to Europe the expense of returning to the United States for a business conference would not be necessary. We shall, of course, argue strongly in favor of the deduction. I am certain that at worst we will work out some compromise. At best we will get the full amount allowable. The letter from Robert Whitehead will certainly be of great aid in securing the deduction. The third quarterly installment of your '52 estimated taxes is due September 15th. I've asked Floria to forward a check to me.

Then here's one on January 13, 1953. Carson and Reeves, enclosed you will find a copy I sent today to Floria Lasky which I think is self explanatory. [It says here that he's going to make a larger over-payment on taxes to avoid any kind of penalty.] Based on very rough calculations, it looks like they may have a total tax liability for the year 1952 of about \$10,600. So far this year they have paid on account of their estimated tax \$4,350. The government has the right to assess a penalty where there is as substantial underestimation of tax. One of the tests of such substantial underestimation lies in whether or not 80% of the final tax has been paid by January 15th. In order to avoid any possible penalties for underestimation, we recommend that the final quarterly payment of estimated tax due January 15th be made in the amount of \$4,500 rather than \$1,450. This will ensure that more than 80% of the final tax was paid by January 15th. If our rough estimate of total tax liability is, by any chance, far too high, no harm will have been done by paying \$4,000 at this time. Any over-payment can simply be applied against the 1953 estimated tax, the first payment of which is due March 15th, 1953. Will you, therefore, please draw a check to the Director of Internal Revenue in this amount? Attach the check to the declaration and mail to the Director of Internal Revenue, Custom House, Bowling Green, New York, New York. [Sullivan--This was January. The letter about the investigation of the tax was dated March 25th, 1953.]

[Now here is the Floria Lasky, Fitelson & Mayers File.]

First letter, dated July 31, 1953, to Mr. Reeves McCullers, ancien presbytere, Bachivillers, Oise, popovay[?], France. Dear Reeves, both your letters have been received and I am sending them on to Carson as you wished. Carson arrived in very poor state of health, very disturbed and her affairs in a state of bad confusion, due to the folly there. My only advise would be that you try to straighten out and make good on all the financial and property problems as soon as possible, as that seems to be one of the things that is depressing Carson terribly. I think that you should sign over ownership of the car immediately to Carson by getting in touch with Mr. Porter and that you should do everything else possible to make good the damage that has been done. I am on my way out of town and expect to be back in a few days, at which time I will write you again. Best, Floria

February 1st, 1956. Dearest Carson, on January 19th we sent you the papers to be signed in connection with the opening of your mother's deposit box so that we can complete the estate matter. You probably were in New York when it arrived, but now that you are back, would you kindly sign and return it immediately? Love, Floria V. Lasky cc:Miss Rita Smith Both of those letters have been copied, so please do not copy again.

[Now continuing with bills, here's one from Charleston, South Carolina, a railroad express something sent to Carson by a Mrs. someone Sasperilla or something], 443 Church Street in Charleston, South Carolina and there is something I don't know what.]

[And then a travel service bill] From Brillo Griffith, 59 E. Central Avenue, Pearl River, New York and the bill/order is for April 8, 1963 was made for one round-trip air ticket to Charleston, South Carolina, starts on April 12th [it looks like] and ending on April 15th. For above, \$77.81 by Didia Ortiz

And here's a book from the Old Spanish Book Mine, invoice for book by Young, **Angel in the Forest**, \$4.50. [Note at the bottom.] Your conversations with Sally Abelis and my thanks. Paid by check. 6/3/63.

And then a refund, duplicate payment on an invoice from Houghton Mifflin \$51.56

[All the bills]

[This is called "Causes"]

Here's an American Civil Liberties Union announcement of a luncheon with Herblock as speaker, February 6th, 1954 . "Civil Liberty -- Right or Privilege?" And the report of the American Civil Liberties Union from January 1951 to June 1953

This is addressed to James R. McCullers, care of Whitehead Productions, 105 W. 55th Street, New York, then forwarded to Nyack.

Here's an invitation to the Fresh Air Fund to write an article on the need of children for the fresh air fund, given by the *Harold Tribune* and to want her to write an article similar to the one here given by Miss Lillian Smith, links child aid to new world. Also says sending young ones to country helps brings peace and order. Date is December 8, 1949 for her article.

Here's one from *Redbook Magazine* about a National Committee for a Sane Nuclear Policy will present the Eleanor Roosevelt Peace Award to Dr. Benjamin Spock at a testimonial dinner on November 2nd, 1963. This letter is August 5. They hope she will listed as a sponsor.

Here's a local crisis. 8/7/63 about the erecting of a nine story apartment house on the west side of Piermont Avenue opposite Salisbury Manor.

This is a letter mailed July 19, '63 from Grove Press about the New York State Court of Appeals highest court has just banned **The Tropic of Cancer** in the entire state of New York because of obscenity and fears there will be drives to extend censorship to other books. So the answer is to join in an amicus curia brief filed with the Supreme Court of the United States, involving censorship of **The Tropic of Cancer**. [And so she did.] The brief is filed by August 25, 1963. The amica of more than 100 other editors, authors, publishers concerned that a bookseller can be put in threat of jail for his readiness to distribute a work such as **Tropic of Cancer**. We consider this incompatible with freedom of expression and the right to read. We ask that an end by put to the censorship of books. A long list of illustrious names beginning with Gay Wilson Allen, ending with Thomas Yoseloff. Among them Louise Bowman, Harvey Bright, George Brockway, Harold Clurman, Mark Carroll, Pascals, John Dos Passos, Ferlinghetti, B. Smart, Gelber, B. Gellsman, Harry Goldmann, Griffith [and so forth], Mailer, Malamud, Marla Mann, Ken McCormick, Carson McCullers, Terry McWilliams, Daniel Melchor [and so forth].

And then the final letter from Mark Van Doren, Falls Village, Connecticut, July 24, 1963, reporting the developments of the test-ban situation since she joined in the open letter to President Kennedy. We have every reason to believe that this letter played its part in the president's decision to make his speech of June 10th when he announced the resumption of negotiations in Moscow, now in progress. Now they are forming a citizen's committee for a nuclear test ban is being formed [sic] so, your signature is needed here as well to include her name on the advertisement.

Here are lectures, requests, translations, reprints and so forth

The first is from Bermann Fischer/Querido Verlag, Amsterdam. To Mr. Carsen [sic] McCullers, care of Houghton Mifflin, February 10, 1950. Dear Sir, we are intending a publication of a memorial book for Klaus Mann. Many friends are going to do this: G.A. Bolgese, Lyon Foote Venga, Carlos Schwartz, Bruno Walter and others. Mrs. Erika Mann gave us your address and asked us to invite you, too. Send your reply, please as well as your contribution to the address of Mrs. Erika Mann, 1550 San Remo Drive, Pacific Palisades, California as quickly as possible. Deadline on March 10th.

Here's a letter from Alice Ceresa Bigleone di Via Rigi, la Simonette, Vence, Alpes-Maritimes, France. Date 20/3/50. She writes because she is doing an article on Carson and she speaks of the Italian translation of **Reflections in a Golden Eye**. In the Italian edition you write like a tired, captious lady. She would like to do her own version.

And a supporting note is included there, care of American Express, Nice, February 16th, 1950 from someone named A. Hamilton Gibbs, Lakeville, Middleboro, Massachusetts, and he's writing in care of his publisher, Little Brown to recommend that this young Italian authoress under her maiden name, Alice Ceresa has made a great success in Italy, read some of her work, distinctly in the vein of Pirandello. She might be able to help her with the matter of the publishing world and being translated into Italian.

[Processor's note: according to Wikipedia, Marguerite Chapin, better known as Marguerite Caetani, Princess of Bassiano, Duchess of Sermoneta, was a publisher, journalist, art collector and patron of the arts. Born in Waterville, Connecticut, she married an Italian aristocrat and became the founder and director of the literary journals *Commerce (fr)* (in France) and *Botteghe Oscure* (in Italy). Sullivan's comment about "one of those terrible letters from Marguerite" probably refers to the handwriting and not the content.] One of those terrible letters from Marguerite at Nimfa, January 14, 1953. Darling Carson, how happy I was to see your name on the manuscript brought to me one morning. I find it beautiful and am so happy to print it in my spring issue. Perhaps it will make you begin to finish the book also, as all who read it in *Botteghe Oscure* will long to see the rest. I remember what you showed me one day here at Nimfa. How much I liked it and how much you have perfected it. I am sure it is going to be your greatest work. I thought so already when I read those fragments here, but now I am sure of it. I gave it to the Becks to read and they are crazy about it. I am sending you back the Frank book and the Becks and I think that if anyone tries to make a play of this, it must be you. No one else should attempt it. Just in this moment I am dried up financially but next month I hope to be more or less afloat again and you will tell me what I should give you and if I can't give all at once I will give it in several tithes, if that is alright. Do you mind the cold? Here it freezes every night but is glorious weather and we lunch out every day. [Tammerlane?] has more or less decided to do its story in the spring issue where I shall have several celebrities. This is, they consider, the least interesting English/American part since the revue exists. Perhaps this is a better idea, really, as long as they really do bring out Dozier's story in the spring. He has taken so much trouble about it. They're going back to America in March, so if he is on that side, perhaps he can do something about it. probably. I like him so much. Darling Carson, so much love and loving thanks, and a great hug. Love also to Reeves, mon Reeves. Do I put note, "Work in Progress", "First Chapter of a Work in Progress" or what?

January 27, 1953, Bachivillers. Dearest Marguerite, we have been having terrible weather here and have thought of you often and pictured you sitting in the Nimfa sun eating grapefruit from your lovely garden. We are snow-bound here half the time, but being Southerners we don't really mind it. Carson was so happy to get the letter and know that you liked the work she sent. She is busy this morning on the Anne Frank play and asked me to answer your letter. "Work in Progress" sounds good to her as a subtitle. About paying for it, we will leave that entirely to you as to the amount and when you would find it more convenient. There is some minor litigation in New York about the play, not involving Carson, so we may not go over until mid-March. In the meantime Carson will start on the first draft here and when it is finished, we will go over to consult with the producer and director, hoping to finish the whole business up by June or July, and back to our cottage here, I suppose. In general, things are well with us here, but we will be glad to see the spring. When will you be coming back? Love to the Becks and to yourself from both of us, Reeves

February 8, '52. Tokyo, Japan. Request to translate her work by Sho-kagimi[?] On the note in margin, Answer-No 4/13 JRM

To Sir, Carson McCullers, esquire. South African Broadcasting Corporation, to request to broadcast in South Africa **The Member of the Wedding** at a fee of 12 guineas.

From Ordillo Licetti in Sao Paulo, January 29, '57. Requests translation rights for Brazil.

133 North Congress, Athens, Ohio. 8 August, 1958. From Mrs. Lauren K. Davidson and her husband, teachers of American and English Literature, getting together a photography collection of contemporary authors. [Sullivan-Might write and see if they did it.] Note at the bottom, "OK, come along. 8/11/58"

April 3rd, 1958. Dear Carson. A man named Grant Gaither owns a book called **Caleb My Son** by Lucy Daniels, which he thinks would make a play. Do you know this novel? If you have any interest in dramatizing it, I will get you a copy, should you not be aware of it. Audry Wood

From *Botteghe Oscure*, Marguerite Caetani, editor, via della Botteghe Oscure, Roma, 12 March 1958. Dear Mrs. McCullers, Princess Caetani asked me to send you copies of the *Botteghe Oscure* 11 with excerpts from **Clock Without Hands**. I am mailing them today. She further tells me that it is possible you are coming to Rome, which is a charming piece of news, indeed. I don't know whether you remember our meeting at the Princess's in Rome or not. I am from Mobile and brought you sea shells. But I do hope that if you come you will give me the pleasure of your company for

dinner in a special and secret trattoria in Trastevere where we can talk Southern and laugh bawdy and contemplate the folly of the world. All my very best wishes to you in the hope that we may meet. Sincerely, Eugene Walter

June 13, 1958. Dear Miss McCullers, as a follow-up to our recent telephone conversation I wish to give you the most recent information we have in regards to a group of writers we hope to be able to send to the Union of Soviet Socialist Republics in early September of this year. As you know, an agreement on East/West exchanges was signed between the U.S. and the Soviets January 27th, 1958. This agreement provides that a group of American writers will be invited to the Soviet Union and vice-versa for the purpose of establishing contacts, exchanging experiences, becoming more familiar with the public and cultural life of both countries. The International Educational Exchange Service of the Department of State has given me the responsibility for the selection in '58 of five to six writers who will be invited to visit the Soviet Union. Unable now to make any definite commitments but we should like to ascertain your interest in being included in the group of U.S. writers to be selected for this exchange, should it become a reality. It is hoped that the group of writers will be ready to leave the U.S. about September 1st. Under the terms of this exchange, the U.S. Department of State will furnish round-trip transportation and the Soviets will. . . [Processor's note--A fragment of this letter is the first item of tape 22, side A. As a convenience to researchers, the fragment is copied here to complete the letter.] the Soviets will provide hospitality and travel experiences within the USSR for a period of 30 days. U.S. will give round-trip transportation. Is interested in knowing if she is interested in going. Signed Frederick A. Colewell, Chief, American Specialist Branch, International Educational Exchange Service

Cassette Tape 23 -- Laksy File 1950-January 1953

Cassette Tape 23 -- Side A -- Lasky File May 1950 -- 31 minutes and 16 seconds

Sullivan's Label: Lasky File May 1950 [MC298-5-1-017a]

[Sullivan--This is the file from Floria Lasky for the law offices of Fitelson & Mayers. The series of letters run from March 11, 1950 all the way to 1966.] This first letter is dated March 11, 1950, addressed to Mrs. Carson McCullers, Regent Hospital, 115 East 61st Street, New York, New York. Dear Carson, when Mr. Strauss spoke with me the other morning, I gave him a resume of your position with Houghton Mifflin, illuminating that portion which concerns the difference of opinion with respect to the claim of 15% of the motion picture dramatic rights, etc. on **The Member of the Wedding**. That is, I told him that Houghton Mifflin would consent to the publication of the play by another publisher, that Houghton Mifflin has a call on your next book of short stories and was prepared to, and probably could, publish them, and that your novel would not be completed for a long time, that you, if the publication of the short stories was on a satisfactory basis, would be compelled to discuss the novel with them and could make no commitment therefore otherwise at this time. Mr. Strauss told me that you had assured him that you were not only unhappy at Houghton Mifflin but completely through with them, that no further obligation existed on your part to publish through them and that, in fact, you were not going to do so. I confirmed your unhappiness with that publisher as well as the fact that the play would not be published by them. I did say that in all likelihood the short stories would be published by them and that because of another situation, meaning of course the settlement of the 15% claim, it would be most inadvisable to decide at this time not to publish the novel through them and to make a commitment therefore otherwise. What Strauss wanted was a commitment from you not only to publish the play but to publish your other works. Such a decision on your part would, in my opinion, be premature and inadvisable. It certainly would prejudice the negotiations now being conducted with Houghton Mifflin with respect to the disposition of the claim. I told Mr. Strauss that you would be delighted to have him publish the play, and that in the course of so doing a relationship would probably be established which could be fruitful to both parties, and the basis of a more permanent one in the future. He, however, was included to think that there was no question that you were able at this point to decide to appoint his company your publisher and to make a firm commitment threfore. Publication of the play at this time is of slight importance compared to the broader aspects of the problem. There is no doubt that there is another good, or several other good, publishers that would be happy to publish the play. The other situation is more complicated and requires further discussion and clarification. Let us do that soon. Sincerely yours, William Fitelson

June 20, 1950. Mrs. Carson McCullers, care of John Brown, American Embassy, 2 avenue Gabriel, Paris, France. Dear Carson and Reeves, Will and I just received Reeve's letter of June 13th and the news about your wonderful times and plans delighted us. I hope that you will have the time and the inclination to write us a little more often. We do look forward to hearing from you. You may have no concern over *The Member of the Wedding* which is is doing very well, as you can

see from the data which I am enclosing here with the receipts for the past several weeks since your departure. Fortunately there is no bad news and although business as this time of year is always a little erratic on Broadway, *Member of the Wedding* is holding up very well. I certainly hope that you will get to Berlin for the conference next week. The city and of course the whole political situation will surely fascinate you. Needless to say, please greet my family for me. Just so that you have no reluctance about doing the trip up right, your bank accounts are in the following state: regular account - \$9, 655.83; special account - \$8,917.83; and checking account - \$8, 513.66. I have more or less tried to maintain the original ratio we discussed. Naturally if you run short of funds over there, you can write a check or wire me if you want me to follow any other procedure. The first bank statement has come in and I am forwarding it on to you. Audrey Woods sent it to me. Can you return it? I will send it on to Warshaw. I am also enclosing what appears to be a check for Reeves from the Treasury Department. Do you want me to follow any particular procedure if these checks come regularly or shall they continue to be forwarded directly on to you? [Sullivan-The next page is missing.]

November 17th, 1950. Mrs. Carson McCullers, 131 South Broadway, Nyack, New York. Dear Carson, it was of course lovely lunching with you the other day. The next time, let's have it in a quiet place where we can talk without the disturbance and the sort of noise that seems always to be at[?] the Algonquin. The following is the status of your bank account: in the two savings accounts there are \$14, 072.26 and \$15,919.95. In the checking account the sum of \$16,009.45, less checks which have already been drawn and presented to the bank. The total of the above figures is \$46,001.66. I am enclosing our bill for legal services from the week ending 10/7/50 through the week ending 10/28/50 and a check to be signed by you for \$357.97 in payment of the bill. As you know, pursuant to your request, I send you a bill every four weeks together with a check covering the amount, which check I like you sign rather than sign it myself, as you suggested. On the basis of the checks that you have drawn for living expenses, would you or Bebe give me an estimate of approximately of how much you spend per month or per week? Perhaps I can make some suggestions on that and about the house. Love to you both. See you soon, Floria

June 19th, 1951. Mrs. Carson McCullers, 131 South Broadway, Nyack, New York. Dear Carson, I made an appropriate [approximate?] survey of your 1951 income and it seems to be as follows: The *Member of the Wedding*, 1951 play, to May - approximately \$23,000, prospective September to December, at least \$20,000. Total: \$43,000. Investments at \$100 per month for approximately 10 months - \$1,000. Book royalties without new book -- approximately \$1,500. Reeves McCullers - taxable income - \$3,600. Total - \$49,100. We are arranging that the motion picture money be paid to you as follows: 1952 - \$8,500; 1953 - \$8,500; 1954 - \$11,750; 1955 - \$11,750. We have discussed the income from **The Ballad of the Sad Cafe** by phone. You might show the above to Reeves. Love, see you soon, Floria

November 23, 1951. Mrs. Carson McCullers, 131 South Broadway, Nyack, New York. Dear Carson, it was wonderful talking to you this morning and to hear that you are feeling so much better. Please rely for exhilaration on something besides a temperature of 105 degrees next time. I hope to see you very soon. Will you let me know when you hear from Paul Brooks or Mosley about that appointment? It is quite important. Enclosed is a check to our order in the sum of \$240.68 representing legal fees in accordance with enclosed bill from the week ending 10/20/51 through the week ending 11/10/51. Now that you are back, I prefer for you to sign these checks yourself rather than have me sign them. Love to Reeves and Bebe, Floria

[Processor's note - either Sullivan read the year of the letter below incorrectly or Lasky dated the letter incorrectly, either in the heading or when she wrote the date of the bill for the week ending January 5, 1952.] January 21, 1951. Mrs. Carson McCullers, 131 South Broadway, Nyack, New York. Dear Carson, I can't tell you how much David and I enjoyed that long awaited trip to Nyack. We always regretted not having taken advantage of your invitations, but we felt that way even more so after that delightful trip and visit. I was very happy to find you in such fine condition and I know the European trip will be a fine one. * I enclose our current bill which covers approximately 4 weeks through the week ending January 5th, 1952 as well as our fee for the first installment of your motion picture payment. The gross amount payable to you was \$9,500 from which 10% agency commission was deducted. Of that 10%, 6 1/2 % went to Lee Bloom Wood and the balance to the Dramatists Guild. There was also deducted 2% assessment by the Dramatists Guild on the motion picture sale leaving a net amount of \$8,379 which I deposited in your account in the Nyack Bank. I'm also enclosing a check to our order in the sum of \$376.84 drawn on your account in payment of enclosed bills. Love and hope to see you soon. P.S. -- I received two Series D bonds, one for \$1,000 and one for \$500. Don't you want to deposit these in your safety deposit box in Nyack? If so, I will send them to you by registered mail.

March 2, 1951. Mr. Reeves McCullers, 131 South Broadway, Nyack, New York. Dear Reeves, thanks for the Houghton Mifflin contract. It is in order and it is wonderful that the rider was signed. I would like the other copy in our files so would you be kind enough to send it to me? Best, sincerely, Floria

October 3rd, 1951. Mr. Reeves McCullers, 131 South Broadway, Nyack, New York. Dear Reeves, received your letter as well as enclosures which, as usual, I will deposit in Carson's checking account. Your news about Carson's medical situation is very encouraging and I fervently hope that all will turn out well. I spoke to Bebe the other day and she sounds very happy that you are up there with her. Your letter sounds very encouraging, too. Are you expecting to come into the city? If you do, don't forget to give me a ring. P.S. - Enclosed is a copy of our bill. As you know, I used to have Carson sign the checks in payment to us herself. In her absence however abroad I will issue the checks for her drawn on her checking account. Love, Floria

October 24, 1951. , Mr. Reeves McCullers, 131 South Broadway, Nyack, New York. Dear Reeves, I took care of sending the money to Carson. The Irving Trust Company here cabled \$500 to her and I cabled her accordingly. It was very nice to see you. Keep in touch. Best regards always, Floria

October 25, 1951, Mr. Reeves McCullers, 131 South Broadway, Nyack, New York. Dear Reeves, thanks very much for your letter. I don't know of any credit[?] from the *New York Post*. It may have been done through the publisher. I am depositing the check from the *New Yorker*, for which many thanks. The letter from Audrey Wood is now academic. Carson's share of the \$500, that is \$270, was received by me the latter part of September and deposited in her account. I've already paid the Dramatists Guild bill and am taking care of the Authors League bill. I enjoyed seeing you very much the other day. Sorry about the White Plains thing but I am sure there will be many other opportunities. Best regards and drop in any time. Sincerely, Floria P.S. - Please let me know about the *New York Post* matter.

October 26, 1951. Mr. Reeves McCullers. Dear Reeves, enclosed is our current bill for Carson's file. In Carson's absence I have been paying these bills out of her checking account. As you will recall, when she was here I used to draw these checks and send them to her for signature. I wrote her I would follow this other procedure during our[sic] absence and it apparently it met with her approval. Accordingly the enclosed bill is marked "Paid".

October 3, 1951. Mrs Carson McCullers, care of David Gascogne [sic, but should be Gascoyne?], 5 St. Leonard's Terrace, London, SW3, England. Carson dear, I cannot tell you how distressed I was to learn that you were not well and had to go to a hospital, but reports since then seem to indicate that the hospital stay will only do you good. You looked so good at our little bon voyage party that I felt very badly to think that your experience en route and while there may have set you back in any way. Please make the best of it and do your utmost to improve your health after which you will find it much easier and happier to work. News here seems only to be good. *Member of the Wedding* opened in Detroit and then went to Chicago. As yet good box office results. Receipts for the first week in Detroit were in excess of \$22,000 and in the second week in excess of \$26,000. I deposited your royalties as usual. Your net payment of the \$500 German advance, your share \$270, also came in which I deposited likewise. I also do this with your dividend checks when they come. The Stanley Kramer deal was completed, the contract signed, the money is paid. As you know, the first installment goes to Whitehead et al. Your payments start next year. The lawyers for Kramer settled Greer Johnson's claim for \$2,500. However, as you know, it was agreed that you shall pay no more than \$1,000 towards that. As far as you are concerned, we feel that it was not unsatisfactory. I received some mail from Reeves in which he seems to sound much steadier and serious in his attempt to help his condition. I have every hope that he will be able to do that. I spoke with your mother and she seems to feel the same way and has been grateful and happy that he has been staying with her up at Nyack. Carson, your mother may be running short of the funds which you left with her. Just in the event that that happens, what do you wish to do if and when she calls upon me at such a time? It may be that whatever Reeves' contribution at home is, at this time, sufficient; for example his government money. But in the event it is not, or that that is not the arrangement, what do you wish me to do? I have, of course, taken care of your quarterly tax payment out of the funds in your checking account. Dear Carson, do take the best of care of yourself. We all do think of you and send you our love, Floria. P.S. Dear Carson, I am enclosing a letter from William Aspinwall Bradley about *A Tree, A Rock, A Cloud*. I don't know whether you are interested in his suggestion or whether it is still timely. Apparently the forwarding of the mail caused a delay. If you want to get in touch with him over there, let me know what your decision is and I will send him the appropriate document. The significant thing, if the money is not an essential element to you, is the appropriate copyright notice and protection.

January 24th. 1952. Carson McCullers, 131 South Broadway, Nyack, New York. Carson dear, I spoke with Reeves today. I am enclosing herewith your two government bonds, one for \$1,000 and one for \$500, which you will have time to deposit in your safety deposit box before you leave. I'll see you when you come to New York. Floria (Registered)

February 29, 1952. Mr. and Mrs. Reeves McCullers, Villa Cleose, Villini--Castel Gandolfo, Provence of Rome, Italy. Dear Carson and Reeves, I received Reeves' letter and the settled and peaceful feeling which he conveyed was wonderful. And I hope that, mixed with a great deal of enjoyment, it will continue to remain that way. Everything here is much the same. Although *Member of the Wedding* royalties are not quite so high as before, the receipts nonetheless obviously are \$16,000 to \$17,000 on tour, and the royalties stay quite healthy. Nothing further has been heard about *Member of the Wedding* motion picture. Carson should try to set her mind at ease about it. It is a calculated risk which an author, no matter who, has to take when he or she deserts[?] the motion picture rights. The best that one can do is to select a producer in whom one has a moderate amount of faith and on whose artistic integrity one can rely, at least to some smallest extent. If I hear anything, I shall surely let you know. The 25 shares of AT&T have been sent to me here and I will continue to hold the certificates. Is the \$1,000 government bond which you referred to the one which I sent to you registered mail just before you left? If you didn't receive it, I will have to put a tracer on it here. David and I would surely love to come this summer but as yet there are certainly no definite plans. The Congress for Cultural Freedom is having an arts festival beginning the end of April through June 1st. It promises to be fascinating and I certainly would love to go. My brother Melvin, and my sister-in-law, will be there. Perhaps you will be there at the time. If so, be sure to see them. We all send love, Floria Lasky P.S. -- I received a check payable to Reeves for \$12.68 representing a dividend on his Metropolitan Life Insurance Policy. What shall I do with this?

March 10th, 1952. Mr. and Mrs. Reeves McCullers, Villa Cleose, Villini--Castel Gandolfo, Provence of Rome, Italy. Dear Carson and Reeves, Bebe called me when she was in New York a few days ago to tell me that she had received some lovely letters from you and that she felt that you were having a lovely and peaceful time. Since this reinforced my own impressions, I can't help but write and tell you how delighted I am that you are beginning to get out of the trip what you were looking for. Things here, as you know, proceed in the usual fashion. Theater business in New York has been a little bad recently but *Member of the Wedding* did almost \$18,000 in Milwaukee the week of February 23rd and the net royalty, Carson, came to over \$1,300. It certainly is too bad the tour will have to be closing soon, but we should be delighted that it has done as well as it has and in any event there is, of course, the motion picture money which will be forthcoming for the next few years. I haven't heard anything further about the script for the movie and I suggest that you forget about it. Just so that you don't forget the details of the operation of the American economy, I am enclosing herewith some correspondence from the *American Clientel*[?]. I still haven't heard anything about the government bond. I will write to Bebe about it today. Love to both. Keep well. Floria David sends his fondest. P.S. - Enclosed is a letter from National Institute of Arts and Letters. I refused the invitation with your regrets, Floria

March 11, 1952. Mr. and Mrs. Reeves McCullers, Villa Cleose, Villini--Castel Gandolfo, Rome, Italy. Dear Carson and Reeves, I received your letter today with the United Shoe Machinery dividend the day after I wrote you. I am happy to hear that the government bonds turned up. If you change your mind you can send them on here and I will hold them in safe keeping. Carson's illness disturbed me a little, but I am happy to hear that the matter is clearing up. I wish you, Carson, would keep on proving to us that you are stronger than all of us, which you really are, you know. I enclose herewith Reeves' check from the Metropolitan Live Insurance Company for \$12.68. I will, of course, keep on depositing all the checks that come to you, Carson. Love to you both and keep well. P.S. -- About Melvin - they will be in Paris during the month of May for the Congress for Culture Freedom Arts and Music Festival. Perhaps you can get on to Paris then. I am sure you will find it fascinating.

March 21, 1952. Mrs. and Mrs. Reeves McCullers [Sullivan-Rome address]. Dear Carson and Reeves, how are you both feeling? Are you enjoying your place? If it isn't a strain, drop me a note once in a while. I think about you a lot and would really like to know how you are both getting on. Bebe spoke with me the other day. She tells you have some undue concern about her welfare. She seems to be fine and perfectly happy to go south and visit with Carson's brother. She cannot understand why you are worried about her and asked me to please dispel any fears tha tyou might have. Enclosed herewith is a letter from the American Academy of Arts and Letters which is self explanatory. Do you want me to do anything about this and if so, where would these things be located? I enclose the report of Consolidated Edison & Company to its stockholders. We all send our love, Floria

March 28, 1952. From Alexander H. Cohen, Letterhead 630 5th Avenue, New York 20, New York. Miss Floria Lasky. Dear Miss Lasky, confirming our telephone conversation this afternoon, would you be kind enough to convey to Miss Carson McCullers my interest in **The Heart is a Lonely Hunter**? I would be most interested in a dramatization of the novel by Miss McCullers and if she would care to undertake I would make any reasonable advances and arrangements for her convenience. She may not be familiar with my work in the theater. I have been the co-producer of *Angel Street*, *The Duke in Darkness*, *King Lear*, *Make a Wish*, and others. May I hear from you?

March 31, 1952. Mrs. Carson McCullers, [Sullivan--the Rome address]. Dear Carson, enclosed herewith is a letter from Alexander H. Cohen, expressing his interest in a dramatization of **The Heart is a Lonely Hunter**. What are your reactions to it? Are you interested? Everything here is going along as usual. I trust that things are well for you and Reeves over there. Love from all, Floria V. Lasky [Sullivan--In pencil - Love to Reeves]

April 8, 1952. To Carson and Reeves in Rome. Dear Carson and Reeves, I enclose herewith some mail from the National Institute of Arts and Letters to which you may wish to respond. Also enclosed is some mail from the George W. Halme Company. The checking account at the Nyack Bank now aggregates as of April 7th, according to the bank, \$21,154.99. This figure, I think, is attributable in good part to the wonderful run which *The Member of the Wedding* has been having. The gross receipts for the week ending March 22nd at the Nixon Theater in Pittsburgh were \$28,717.05. As I refer back to the official slip I notice that there is an exclamation point mark after the figure, and I can well understand it. It is just too bad that the run will close shortly, May 17th or thereabouts. There was also a gross remittance of \$1,237.80 from New Directions on sales of copies of the play. From that figure was deducted Audrey's commission as well as \$37.64 expenses incurred by New Directions. There was a \$20 item for typing the script and \$17.64 which was for a ticket for Carson from London to Paris. Although that ticket was never used, it was too late to cancel it. If I don't hear from you directly I will assume these charges are correct. I'll also pay a \$309 bill for an antique mirror which Bebe picked up for you in Columbus. Bebe says she knows it is something she knows you both will love. I am also going to pay a \$300 bill from Irving Warshaw for his services last year. I assume this is in accordance with your arrangements with him. I hope you are both well. We all send our love. Love from David and Floria

April 5th, 1952. Care of American Express, Rome, Italy. From Carson. Mr. Alexander H. Cohen, 630 5th Avenue, New York 20, New York. Dear Mr. Cohen, this is in answer to your letter of March 28th regarding your proposal to dramatize my novel, **The Heart is a Lonely Hunter**. At this time I do not wish to commit myself to either yes or no and I should like to think the matter over. I will get in touch with within three or four weeks. Very truly yours, Carson McCullers

April 10th, 1952. Mrs. Carson McCullers, Villa Cleose, Villini--Castel Gandolfo, Province of Rome, Italy. Dear Carson, your mail, mostly about **The Ballad of the Sad Cafe**, has just been received and both Bill and I will give it our immediate attention and get back to you about it. What did you think about the idea of dramatizing **Heart**? It may be a somewhat simpler task, perhaps, than the musical. In any event we will get in touch with you very soon. The National Institute of Arts and Letters has been in touch with me again about displaying a manuscript of yours in your own handwriting. The deadline is May 1st. Would you let me know whether or not you want to give her anything to display? Love to you both, Floria

April 15th, 1952. Mrs. Carson McCullers, address in Rome, Italy. Dearest Carson, re: **The Ballad of the Sad Cafe**. Your plans have greatly excited both Bill and myself and we immediately proceeded to present it to Josh Logan. As soon as we get his answer we will let you know. If it should be in the negative we certainly will pursue it through other likely sources. As to the letter to Bob Whitehead we feel that there is no reason why he should not be able to produce a musical. We do think, however, that it is premature and would suggest holding up the letter you sent us for him until some future time. We are thrilled at this new interest of yours and will do everything we can to help you realize it. Love from Bill and myself to both of you. Sincerely, Floria V. Lasky Write re: Ann Watkins I.C.[Processor's note -- possibly an abbreviation for "in care of"] through Harper's Bazaar Mary Lou Aswell penciled in at the bottom.

April 21, 1952. Dear Carson and Reeves. Received Reeves' letter that you were leaving Rome for Paris. I am sorry that you have not had an agreeable time physically, but now that it is spring all those winter ailments are supposed to fly. Be sure that they do. The immediate thing is **The Ballad of the Sad Cafe** idea. We are still waiting for a reply from Joshua Logan which we expect at any time now. In the event, as I wrote you before, if his answer is in the negative we will certainly pursue any other likely possibilities. In the event that we can locate any available manuscripts in Carson's hand

here in the office (there may be one from the Greer Johnson days), would you authorize me to give it to Mr. Josephson at the National Foundation? Bebe called me from Nyack. Although she was having quite an agreeable time in the South, I think she was really glad to come home. "Nyack is now home," she says, "not Columbus. You can't go home again." In any event she is very well and I think very touched by your constant thoughts of her. Love to you both, Floria

May 5th, 1952. Mrs. Carson McCullers care of John Brown, United State Embassy, Paris, France. Dearest Carson, I just received an answer from Josh Logan re: **The Ballad of the Sad Cafe**. A copy of it is enclosed. The show on which he is presently working is a musical adaptation of Kober's *Having a Wonderful Time*. In view of this answer, I'm going to sound out Bob Whitehead and perhaps John La Touche and others you have mentioned as to their thoughts and interest in it. After that I will give you a full report. There was an invitation to the American Academy of the National Institute of Arts and Letters ceremonial on May 28th, 1952. I shall, of course, refuse it on your behalf in view of your absence. How are you both feeling? Your mother is back in Nyack as you know. I believe she has already rented one apartment. She seems to be much better at that than the real estate agents. We all send our love. Floria [Typed in] P.S. - After receiving Logan's letter, Bill wrote to him asking him about the likelihood of his interest after July, since you might wish to wait. I'll write you his answer.

June 30th, 1952. Mr. and Mrs. Reeves McCullers, ancien presbytère, Bachivillers, Oise, France. Dear Carson and Reeves. Received your letter from your new home. I cannot tell you how happy I was to hear that you are feeling peaceful and happy. It has taken a long time but I hope that your new home is the answer. I have been checking on Bebe who seems to be progressing very well. I spoke to Dr. Sanderson. I also spoke with Reeves' mother, left her my number and told her that if she needed any help of any kind to please call upon me. She seemed to be quite steady and definite in her plans for the house and renting it and so forth. I have already written to Houghton Mifflin asking them to remit to me for Carson all monies which, under any agreements with them or their licenses, might be remittable to Maxim Lieber. Consistent with an item in *Witness*, his old phone number was no longer right, nor was there any listing for him here in the city. We have been perfectly happy with our arrangement with doing all these things that you term "extra work." Please have no concern about letting me know at any time what you would like us to do for you. If, as, and when we do not think the arrangement is satisfactory, we will discuss it with you. We do appreciate your thoughts, however. When Carson hears from Bob Whitehead, let me know what his plans, if any, are. We shall also pursue the Logan thing here, as soon as feasible. As and when I receive John La Touche's thoughts about the **Ballad**, I will also pass them on to you. Please take care of yourselves and continue to be happy. That's a mandate. Enclosed is various securities, literature which you might find of interest.

July 7th, 1952. Miss Carson McCullers, care of Floria Lasky, Fitelson & Mayers, New York. Dear Miss McCullers, you will recall that some time ago I wrote to you in Italy about the possibility of your dramatizing your novel, **The Heart is a Lonely Hunter**. At that time you wrote me that you weren't interested in that consideration and that you would write me in three or four weeks. I don't wish to pressure you, but three months have passed and I am most enthusiastic about this novel and your works and naturally I am anxious to know if you have reached any decision. Would you be kind enough at your leisure to let me have word of this? I trust you are enjoying your rest where ever you are and I look forward one day to have the pleasure of meeting you personally. Sincerely, Alexander H. Cohen

July 8, 1952. Mr. Alexander H. Cohen, 598 Madison Avenue, New York 22, New York. Dear Mr. Cohen, Mrs. Carson McCullers, our client is now in France. I will forward your letter of July 7th to her. As she is working on an important novel it may be impracticable for her to give any decision about dramatizing **The Heart is a Lonely Hunter**. Without making any commitments, or implications by entering this suggestion, I wonder if you are interested in entering into a dramatic production contract with Mrs. McCullers of **The Heart is a Lonely Hunter**, subject to your finding a dramatist who would be approved by Mrs. McCullers in the event she is unable to undertake the dramatization. It would be interesting to get your reaction to this question and pass it on to Mrs. McCullers. Sincerely, Floria V. Lasky

July 10th, 1952. Mr. and Mrs. Reeves McCullers, ancien presbytère, Bachivillers, Oise. Dearest Carson and Reeves, as I wrote you I had instructed Houghton Mifflin that no payments due you were to be paid to Maxim Lieber, but on the contrary directly to you. I had written them that we do not know where Mr. Lieber was located, etc. I just received Houghton Mifflin's answer in which they advised me that Lieber himself has instructed them to remit directly to . . . [end of tape]

Cassette Tape 23 -- Side B -- Lasky File to 1953 -- 31 minutes and 10 seconds

Sullivan's Label: Lasky File to 1953 [MC298-5-1-017b]

[Sullivan -- This is a continuation of the Lasky files]

July 10, 1952. Mr. and Mrs. Reeves McCullers, ancien presbytère, Bachivillers, Oise, France. Dearest Carson and Reeves, as I wrote you I had instructed Houghton Mifflin that no payments due you were to be paid to Maxim Lieber, but on the contrary directly to you. I had written them that we do not know where Mr. Lieber was located, etc. I just received Houghton Mifflin's answer in which they advised me that Lieber himself had instructed them to remit directly to you after deducting his agency commission. He is living in Cuernavaca, Mexico. Listed below is the information Houghton Mifflin gave me as to remittances made to Lieber during the last year in connection with your account : June 15th, 1951, statement sent to Mr. Lieber for the full amount, **Heart is a Lonely Hunter**, \$37.81; November 1st, 1951, statement sent to Mr. Lieber for the full amount, **Reflections in a Golden Eye**, Bantam and New Directions editions, \$916.88; December 15th, 1951, statement sent to Mrs. McCullers with duplicate sent to Mr. Lieber, **Ballad of the Sad Cafe**, 5% commission to Mr. Lieber, \$282.86, **Heart is a Lonely Hunter**, 10% commission to Mr. Lieber, 53 cents; May 31, 1952, statement sent to Mrs. McCullers with duplicate sent to Mr. Lieber, **Reflections in a Golden Eye**, 10% commission due Mr. Lieber on September 1st, 1952, \$40.19; June 15, 1952, statement sent to Mrs. McCullers with duplicate sent to Mr. Lieber, **Ballad of the Sad Cafe**, 5% commission to Mr. Lieber, \$51.62, **Heart is a Lonely Hunter** 10% commission to Mr. Lieber, \$2.33. Does the above seem to be in order? [Penciled in "Yes"] [Continuation] Houghton Mifflin wanted to verify that we were not revoking his commissions in any way and I am advising them, unless I hear from you to the contrary, that as far as we are concerned there is no need or reason to revoke his commissions and that our instructions were merely necessitated by the fact that we do not want the monies to which you were entitled remitted to him out of the country, etc. ["OK" penciled in margin] Do you want any further payments which would otherwise have been made to him out of the country, etc. care of me here? If so, let me know by return mail and also confirm that I am to deposit them in the Nyack bank. If not, let me know how you wish the monies remitted. All our love, Floria Be well.

July 9th, 1952. Mrs. Carson McCullers, ancien presbytère, Bachivillers, Oise, France. Dear Carson, enclosed is a copy of a letter from Mr. Alexander H. Cohen. You recall he is the one who wrote you before about **The Heart is a Lonely Hunter** and your possibly dramatizing it. Upon receipt of the letter I answered him. A copy of my answer is enclosed. What is your reaction to our suggestion to him? If in the meantime I hear from him, I will write to you immediately. Our love to both of you. Be well, Floria

July 7, 1952. Mr. and Mrs. Reeves McCullers, ancien presbytère, Bachivillers, Oise, France. Dear Carson and Reeves, I hope the idyll continues and that you are both well and happy. Enclosed herewith is a notification to Reeves from the Army to the effect that his normal monthly pay will be \$197.34 instead of \$189.75 . In the meantime I received a check for \$204.93. What am I to do with these checks when they come? I will hold this one until I hear from you. I also received a bank statement for the month indicating a balance as of June 17th of \$11,954.17. Among the cancelled checks was a check for \$580 to Air France. This was separate from the check for both your flights back. Is this the check in advance for Bebe? Love from all, Floria [Sullivan - "Answered 7/19/52" in pencil at the bottom]

July 23, 1952. Mr. and Mrs. Reeves McCullers, ancien presbytère, Bachivillers. Dearest Carson and Reeves, thank you for your letter of July 19th which certainly answered all the questions. I am sorry about your few days of depression and now that they are over, please keep them from your door. Enclosed herewith is Reeves' Army check and, as he wishes, I will send them regularly as I receive them. I will explore **Heart is a Lonely Hunter** matter and write you further about it. I am happy that you are enthusiastic. It would certainly be possible to be more careful in the selection of an adapter in this case than in the case of the **Member**, and your anxieties would be minimized. In any event, I will write you further about it . Love to both of you, Floria

August 8, 1952. Reeves and Carson at Bachivillers. My dear Carson and Reeves, I hope you are both well. Enclosed herewith is Reeves' May 31st Army check. I received your correspondence about Audrey Wood and have filed it here. I do think that you might have added in your letter to her that you had certainly thought of dramatizing **Ballad**, musically or otherwise, many times before and that it was not a new suggestion from Audrey, but since you didn't, forget about it. We will be investigating the possibilities on the **Ballad** as well as the **Heart** and write you about it. Also enclosed herewith is a

letter from Carson's English publishers. We are sending the books under separate cover. My love to you both and do take care of yourselves, Floria P.S. - I spoke at length to Bebe after she left the sanitarium and was on her way to the South. I do think that for the time being her decision not to join you was the correct one. She knows however and appreciates your love and consideration for her, but I believe that the trip might have been a little too much for her at this time and she apparently will be fairly content for the time being in Columbus. She promised to be in touch with me about anything that she needs. [Sullivan -- Penciled] As I hope you will. Love, Floria

August 26, 1952. Carson and Reeves Bachivillers. Dear Carson and Reeves, I received Reeves' letter, as well as the enclosure from this Mr. Jaz (or Vaz). He sounds like a most serious and even distinguished young man. However in view of the fact that a first class British production of **The Member of the Wedding** is still something to be hoped for, permitting this kind of production would be unwise, in my opinion. I think you should write him immediately and tell him so. In case you don't have his name and address it is: Mr. Noel D. Vaz (or Jaz), 37A Clanticarde Gardens, London W2. I don't think that any of his suggestions should be utilized unfairly, but perhaps his casting suggestions would be of assistance to Bob Whitehead and/or the British producer if and when there is one. I will certainly mention the whole matter to Bob when I speak to him. I am delighted with the news that things are well with you, that the only matter of concern is Christian's pups. The name and address of the dealer in Columbus, Georgia from whom you bought the mirror is King's Interiors, as above. Don't hesitate to ask me to write them for you. I would be happy to do so. I gathered from your letter, however, that you wanted to do it directly in view of your file of direct correspondence with them. David and I and of course Bill send our love. Floria

September 4th, 1952. To Mr. and Mrs. Reeves McCullers, Bachivillers. Dearest Carson and Reeves, this summer in New York has been an unusually dreadful one. That it should have been is another, if subordinate reason, to have come to visit that idyllic place one hour from Paris. I hope that you both enjoy it and will continue to do so. The shooting of **Member**, I believe, has been completed. I trust it will be a great success although it will not be released for quite some time yet. Mr. Alex Cohen, the producer of whom we wrote you some time ago, is still very much interested in a dramatic adaptation of **Heart** and as soon as his present production is completed we are going to sit down and work out some arrangement for a version, etc., on conditions acceptable to you. He has not insisted, as you know, on your writing the adaptation but would be willing to find someone subject to your approval. I am going to explore this further with him when we meet. On the **The Ballad of the Sad Cafe** Bob Whitehead is likewise apparently very occupied with his current production and I have not heard from him. John La Touche, however, called me yesterday. You may recall that I spoke with him very informally to get his reaction to a possible musical version of the **Ballad**. He made notes at the time but being so busy in efforts to sell his new musical that he never sent them on to me. He is doing that now and as soon as I receive them I will send them on to you. Would you give me your reactions to the following: Houghton Mifflin Company made an arrangement with Bantam Books granting them the rights to publish your short story, *The Jockey*, in Bantam's anthology, **Fifty Great Short Stories**. Naturally Houghton Mifflin could grant such rights only for the territory which it had, that is the United States and Canada. Bantam has asked us for so called non-exclusive English language rights in open market. By this is meant the right to circulate the English language version in other territories in the world except the British Commonwealth, the United States dependencies and Ireland. The royalty is nominal, of course, for the open market rights, 30 cents for each thousand copies in excess of 33,333 copies. If these English language rights were to apply to England or the English-speaking countries, I should be against granting such rights, because it would compete, in some ways, with the publishers of the **Ballad** collection in some territories. In view of the fact, however, that the open market territories are not English speaking, and the rights desired for Bantam are for English language, it seems to me that it would not be competitive. Please give me your reaction to the above as soon as possible. Bantam Books is now in a quite urgent desire to know whether it can circulate the **Anthology** in those territories. By way of report as of August 27, 1952 your bank balance in the Nyack bank is still \$11,168.79. We all send our love. Please write. Floria

September 9th, 1952. Mrs. Carson McCullers, ancien presbytère, Bachivillers. Dearest Carson, since writing you last, Bantam Books informed me that of the 50 stories to be included in that short story anthology, they have already received the rights they asked of you to 48 of them. They would appreciate having your answer as soon as possible, naturally. I also just received a letter from Audrey which I enclose. If the terms could be improved naturally it would be more desirable, but under the circumstances and the difficulties of casting on the Continent, I would be inclined to recommend it to you. Love to you both, Floria

September 22, 1952. Dear Carson and Reeves at Bachivillers, received you letter and it was wonderful to get a few words from you directly. Although Reeves does speak wonderfully for both of you, Carson. The sharpness of the September air practically arrived in your envelope. Delighted to hear not only that you are peaceful but that you are working. I will pass on the acceptance of the Norwegian offer to Audrey. I also complied with the Bantam Books request on the non-exclusive open market areas. Enclosed are two Army checks for Reeves, one dated July 31st and one August 31st, 1952. I don't know why they both came together today. I had already begun to wonder, as a matter of fact, why I hadn't received one in so long. Love, Floria.

September 25, 1952. From Alexander H. Cohen, Madison Avenue, New York. Dear Floria, thanks for your letter of September 22nd. Insofar as additional suggestions for possible adapters, I don't really feel that I have any good thoughts on this at this time, but I would be anxious to get Mrs. McCullers' reaction to Robert Rossen first. Insofar as my credits are concerned, I was co-producer of the following Broadway plays: *Angel Street*, *Bright Lights*, *Of Thee I Sing*, *The Duke in Darkness*, *Jenny Kissed Me*, *King Lear*, *Make a Wish*, and *Courtin' Time*. Currently I am prepared for December 4th rehearsal *Be Your Age*, a comedy by Reginald Denham and for February rehearsals *The Man Upstairs* by Patrick Hamilton. Also in preparation is a tour of *Amahl and the Night Visitor* and *The Old Man and the Thief* [Processor's note - this is what Sullivan said, but it should be *The Old Maid and the Thief*] by Gian Carlo Menotti. In addition I have produced a half dozen other plays and was manager of *Follow the Girls* and *Gentlemen Prefer Blonds*. I trust this gives you the information which you requested. Cordially yours, Alexander H. Cohen

September 18th, 1952. From Cohen again. Dear Floria, it was nice meeting with you last week and after further consideration I would like to suggest that you forward to Mrs. Carson McCullers the following proposal with reference to the dramatization of her novel **Heart**. To acquire the rights, I would make a down payment of \$500 and thereafter a payment of \$150 a month until the play is produced with the understanding that the agreement would lapse at the end of 24 months. If Mrs. McCullers consents to dramatize her own work which of course is my primary interest, I would suggest that she receive a flat 10% of the gross and if the work is adapted by another dramatist, I would suggest that Mrs. McCullers would receive a flat 5% of the gross box office receipts. In the event that Mrs. McCullers declines to adapt her own work, I would suggest that she give consideration to Robert Rossen, who would adapt and direct. Sincerely, Alexander H. Cohen

October 2nd, 1952. Mr. and Mrs. Reeves McCullers, Eden Hotel, Rome, Italy. Dearest Carson and Reeves, received Reeves' letter from Rome today exactly 24 hours after I had heard from Audrey about the picture and written to you in Rome myself. If Reeves' letter is any indication, you both sound wonderful and probably the Roman project was a perfect idea. I know that your contribution to the script moreover will be invaluable. As far as the execution of the agreements is concerned, apparently Audrey has sent the contract directly to you in Rome for signature, having sent me only photostatic copies. Perhaps the reason for this was that since the billing should be straightened out at the same time and Selznick was on his way to Rome, Audrey assumed that it would be best for you to sign the agreements when the credit matter is straightened out, which would be at the same time. I would like a set of agreements after signature by all parties. My love to you both, Floria V. Lasky P.S. -- Just received September 30th bank statements. Bank balance \$14,211.26.

October 1st, 1952. Mrs. Carson McCullers, Eden Hotel, Rome, Italy. Dear Carson, there has just been delivered to me a rather lengthy letter from Audrey Wood, together with some photostatic copies of documents concerning *Terminal Station*. I hasten to write to you although I have not yet had an opportunity to examine the documents in detail yet, but since you are already in Rome working on the picture to my great surprise, your services will probably already have been completed before any opportunity to change documents. In any event, I think it is wonderful sign of vitality and I hope you are having a wonderful time. The reason for my haste in writing to you is to correct an impression you may have which was conveyed to me through Audrey, that is that any money earned by you there is necessarily non-taxable in the United States. This is not necessarily so. As a matter of fact, this money will be earned in 1952. The tax laws provide that money earned abroad is non-taxable if certain conditions are met. The conditions are that you reside continuously abroad for a calendar year. In this case, January 1st 1952 through January 1st, 1953, or in the alternative, that you reside abroad for a period of 510 days within an 18 month consecutive period. Accordingly the tax-exempt nature of the monies which you are now earning depends on where you will be living during the next period. I assume that since you bought the house near Paris it is quite logical that you will be living continuously for at least the next year or two. In that case, there will be no tax problem. Perhaps I don't intend for the above to be a complete statement of analysis of the tax law since you know I am by no means a tax expert, but I checked the regulations pertaining to that situation and the above provisions were set

forth. Incidentally, I don't particularly care for the billing "English dialog by Carson McCullers" and upon Selznick's arrival in Rome I think you should work out something better sounding. Love to you both, Floria V. Lasky P.S. -- Please answer by return mail. Let me know if Reeves is with you or if he's in Paris as I have another check for him which I don't want to send to Paris unless I know someone is there.

October 20th, 1952. Mr. and Mrs. Reeves McCullers, ancien presbytère, Bachivillers, France. Dearest Carson and Reeves, received your wire about the check and about your staying on a little longer in Rome. I must say from the sound of you that the trip was a wonderful idea. You both sound stimulated, active and happy. You will I know, nonetheless, be happy when you get back. When you do, if you have the energy and inclination do write to me about your trip and your work on the picture. How many weeks did you actually work? Enclosed is Reeves' Army check. Also enclosed are copies of two letters from Alexander Cohen, the young producer who wrote you some time ago about his interest in **Heart**. I am sending the letter on though, except for his credits, they are not complete. The royalties and advances are OK, but the matter of your approval or choice for adapter is not referred to, although that was the big point of my meeting with him. There are many reservations you may have about Rossen also. Give me your thinking about it. In the meantime I will explore it further here. My love to you both, Floria Notes in the margin -- Who adapted *Darkness at Noon*? Great problem. Sets 3 or 4. Ask about Whitehead, Van Druten, Logan. (This Reeves' handwriting, by the way.) We are this definite about it. Carson will do it herself or approve an adapter. You and Bill know much more about theater than C. Treacherous. Not the same delicacy. [something] lacking. Question of language which only the original creator could have done.

October 24th, 1952. From Reeves, ancien presbytère, Bachivillers. My dear Floria, I think we have received all of your October letters. October 1 and 2 to the Hotel Eden in Rome and the one of October 20th with my check arrived today. Also the copies of letters from Mr. Cohen. Enclosed is a copy of a letter to Audrey Wood, which I trust explains all of the Rome business. It ends with "Love" because she started it in a cable and it didn't seem polite to keep saying just "Yours truly". We still have a bone to pick with that husband of hers because of the shabby trick he tried to work on Carson, but I suppose Audrey has Carson's interests at heart, as long as they coincide with her own. Carson does not feel that she has need of Audrey as an agent except through Hollywood connections. She can act as her own literary agent and anything she does through the theater she would like to come through you and Bill, if that is agreeable with you. We read with great interest the letter that arrived today. We have talked about it for several weeks and Carson has arrived at a definite decision. She would like to see **The Heart is a Lonely Hunter** in play form and she is willing to stop off on the novel for 6 to 8 months, even for a year if some producer offers an advance, and do it herself. Ideally she would like some capable person to do it himself, if that person can be found, but the idea of co-adapting it is out. She does not feel that she could work with anyone on it. It would have to be someone else on his own or herself alone. Neither of us knows Robert Rossen, nor am I familiar with those productions of Mr. Cohen. In fact, both of us are pretty ignorant about the theater, but don't tell anybody. No, Carson really isn't but she hasn't seen many American plays. Will you please let us know anything you can find out about Rossen? Anything he has written or plays he has directed. (Cohen mentioned that he could adapt and direct.) As a suggestion, who adapted and directed *Darkness at Noon*? Do you have any idea if John Van Druten or Logan would be interested? Bob Whitehead is a wonderful person to work with and I wonder if he is too tied up with ANCA. You and Bill know so much more about the theater than we do so we eagerly await your advice. In many ways, this play should be easier than **The Member of the Wedding**. There is not the same treacherous delicacy and hairline question of language which only the original creator could have transposed to the stage and kept the poetry. In **The Heart is a Lonely Hunter** there is more of what is called a conventional plot, but there is the great and expensive problem of sets and I don't see how we could get by with less than three. This is Carson's first work and she loves it. She has often thought of it in terms of a movie, but is re-reading it now and considering it in terms of the stage and we will write again soon. She is anxious to get the wheels turning so let us know what develops there. And please give her your and Bill's personal thoughts. Love from both of us, Reeves

November 17th, 1952. From Carson [Sullivan -- the date is in pencil and the top and may be in someone else's handwriting] Dearest Cheryl, it was so good to hear from you again. We got back from Rome three weeks ago, not particularly sad but much wiser about the ways of Hollywood. Things were going well until Selznick came in and began throwing his weight around. He decided to write the movie, so we were just as pleased to get on a plane and come back to our little house in Paris. There were no lost illusions and it meant nothing to me except that it's just a job to do for the money, and I felt I gave them their money's worth, but Selznick just didn't know what he wanted. I want to get started in again on my novel, **Clock Without Hands**, which you know all about and I was hesitant to interrupt it. It is the same one I have been working on all these years and have to get it down. I have had offers about dramatizing my own works,

the **Ballad** and **The Heart is a Lonely Hunter**, but again I have hesitated because of the many difficulties involved. But the journal of Anne Frank may be something entirely different and Reeves and I have been discussing it pro and con this morning. I am very much interested and am reading the English translation now and will write you immediately after finishing it. I too wonder about the advisability of doing this work an ocean away and certainly the advise you and Danny and [Caitlin?] could give would be invaluable. Therefore if I go into this we may stay in America until the play is finished. You have been my baby since I was grown (God help us both) and it would be marvelous for us to work together. Why don't you mention this to Floria as, thanks to you and Bill, they have been my good friends and advisors for years and they represent me in all my endeavors. Honey, I am so glad you persuaded Bill to take my problem as I would have been helpless without them. I have no contract with Audrey Wood and I see no reason for her to come into the picture if I take this on. Just between us [underlined] I don't much like her, but don't tell Tenn or anyone else this. I will close and get back to the "Diary" but will write again soon. Love from us to you and to Ruth. Carson

December 22nd, 1952. From Floria to Carson and Reeves. Bachivillers. Dear Carson and Reeves, I am sure that you received my wire which I trust belayed any fears you might have had about my disappearance. Actually a recurrent virus and a back, neck muscle problem, both of which are happily over, I believe. Not a vacation has kept my busy but I have been in the office because I have been out so much. In any event, this is not intended to be the long letter which I will write you in another few days. I merely wanted to get some information and the enclosed checks and documents off to you without any further delay. Two checks arrived I believe a week and a half ago. They arrived together, as you can see by the postmark, although one is the November the 1st check and the other is the December the 1st check. I don't know why they came together but they did, and I send them on to you herewith. The last check I sent you was on October 20th. That must have been the October 1st check so everything seems to be order on that score. We received a check from Houghton Mifflin for \$408.84 representing royalties on **Member of the Wedding** and **Ballad of the Sad Cafe** for December 15th, 1952. This is after deduction agent's commission. I am sending you the statements which I would like you to return for your file here. I do however want you to see where the royalties came from and what the deductions were. The check I will deposit in the Nyack bank. As far as the Selznick people were concerned you were paid \$750 a week for the weeks ending 9/28, 10/5, 10/12 and 10/19. Four weeks at \$750 is \$3,000. Audrey Wood's commission of \$300 was deducted, as well as \$589.60 withholding tax and \$45 Social Security, leaving a balance of \$2,065.40 which I also deposited in the Nyack bank. Warshaw received all of these notations so that if you are able to take advantage of the fact that you live abroad he will of course keep that in mind. There was a \$77.40 net royalty on a summer stock performance of *Member of the Wedding*. That amount represents 60% of the gross payment less agent's commission and typing charges. I deposited that check as well as the \$10 check, royalty on the reprint on *The Jockey* in the Nyack bank. I think that brings you up to date on the royalty statements and the Selznick payments. The \$2,900 cancelled check was, as you correctly surmised, for the Internal Revenue Department. For some reason, we had not received a notification for the July payment and so the July and September payments, at \$1,450 each, were made together. The bank statement for September 11th to October 23rd came here with the additional statement. It has been forwarded on to Warshaw as all the statements, with cancelled checks, are forwarded to him. I notice there a check for \$3,000 payable to Banc Privée de Genève. I assume that was for living expenses. I enclose herewith a couple of documents to be signed by Carson and to be returned to me. This is, as you see, by way of a financial report for the most part. I will write to you on all the literary matters in a few days. In the meantime I want you to know that Sydney Kingsley did the *Darkness at Noon* adaptation. Koestler apparently thought it was so bad, however, that there was a very hot and heavy arbitration here. [Sullivan--in pen] All my love to you both and my dearest wishes for the New Year and the wonderful years ahead. David joins me, of course. Floria

January 2nd, 1953. Mrs. Carson McCullers, ancien presbytère, Bachivillers. Dear Carson, Floria told me that Cheryl suggested that you do the Ann Frank diary. The idea is brilliant. I wish I had thought of it. Sincerely, Bill Fitleson

January 8, 1953. From Reeves to Floria. Dearest Floria, we do hope you had pleasant holidays and are feeling well these days. It has been a fine winter here, and being Southerners, to our delight we are snowbound several times a month. In a way we hate to leave here and miss the spring, but we are very excited about this Anne Frank play. What are your feelings about it? If you like the idea, and can do so, will you and Bill represent Carson's interests? I don't see the necessity of an agent and paying an unneeded fee. If you do take us on, we will reach an agreement for an equitable fee for your firm, whatever you think is proper. That being so, will you please arrange a contract for Carson with Cheryl? Can it be arranged that she be paid something during the time she is working on it and how much? Is it proper to ask Cheryl to pay our or Carson's travel expenses over there? It looks like we will be there for several months and we will probably stay

in the house at Nyack. Mr. Pike will probably be here within a week. If not, we will go to Basel to see him for a few days. Then we are all set. Carson is impatient to get started, so we await your answer and Cheryl's. It will be good to see you again. Love from both, Reeves P.S. -- Enclosed is a copy of a letter to Cheryl.

January 23, 1953. To Carson and Reeves in Bachivillers. Dear Carson and Reeves, received your letter dated January 19th. I am still here at the old but busy stand, not fired, no promotion, but I still love you both as ever. You need never doubt that. I have also, however, written you. It must be all those snowbound days which would prevent you from getting our letter to you that I wrote you on the 14th. If you have not, as yet, received it, let me know immediately as Reeves' government check was enclosed. [Sullivan -- parenthetical for me. The letter of the 14th is not in this file, nor this series.] I am sure that irrespective of whether or not the Anne Frank project is realized, the experience of seeing and speaking to Mr. Frank will have been more than worthwhile. Certainly even as a stranger who has gotten to know him from the diary, I would have been thrilled. As far as Meyer Levin is concerned, it has been a most unpleasant business, which I have been very close to as, for a time, I represented Meyer. In any event, to repeat what I wrote you in my last letter, Cheryl is completely engrossed in *Camino Real* and apparently has not even had a few minutes to discuss this, which is understandable. I hope, however, to get some concrete word on it in the next week and write to you. In the meantime, before definite plans are set, and before terms are arrived at, any work which you may do on this will be premature. As Cheryl herself has probably written you by now, the Levin thing is very disturbing to her and may even be a deterrent to her proceeding on this project. The same interference would make it un. . . . [end of tape] [Processor's note -- This letter is read in its entirety on the next tape.]

Cassette Tape 24 -- Lasky File 1953-1965

Cassette Tape 24 -- Side A -- Lasky File -- January -May, 1953 -- 31 minutes and 15 seconds

Sullivan's Label: 24a Lasky File January '53 to May 7 [MC298-5-1-018a]

[N.B.--There is no Side B]

[Sullivan -- this is a continuation of the Lasky files beginning January 14th, 1953]

January 14, 1953 in Bachivillers. Dear Carson and Reeves, your excitement about the new project is just wonderful and I couldn't be more thrilled nor could Bill, as he has written you. We are all Ann Frank devotees, as I wonder who is not who has read her words. I don't mean to introduce any notes of discouragement whatever as I do believe this will be a most rewarding project, but I hasten to tell you that until terms and contracts are all worked out and plans definitely arranged here I don't think you should make plans to leave Paris. As you know, Cheryl is at the moment very much involved with Tennessee Williams' *Camino Real* which consumes all of her time, practically. I will, of course, in the meantime see if I can work out the arrangements with her so that as soon as her work on that play is done, we can all go right into this. As I say, this is not in any way intended as discouragement but merely to caution you against haste and leaving your wonderful home in Paris prematurely. I will make every effort to sit down with Cheryl in the next day or two, after which I will write you. All my love to you both, and as far as I personally am concerned, seeing you again soon will not be too soon. Floria P.S. -- Enclosed is Reeves' government check, just received. Also as you probably know by now from separate letters from David Warshaw, I have drawn a check for \$4,500 as the next federal tax installment due to avoid any possible penalties for underestimation of the year's tax. Again, love to you both.

January 23rd, 1953. To Carson and Reeves in Bachivillers. Dear Carson and Reeves, received your letter dated January 19th. I am still here at the old but busy stand, not fired, no promotion, but I still love you both as ever. You need never doubt that. I have also, however, written you. It must be all those snowbound days which prevent you from getting my letter to you which I wrote you on the 14th. If you have not, as yet, received it, let me know immediately as Reeves' government check was enclosed. I am sure that irrespective of whether or not the Ann Frank project is realized, the experience of seeing and speaking to Mr. Frank will have been more than worthwhile. Certainly even as a stranger who has gotten to know him from the diary, I would have been thrilled. As far as Meyer Levin is concerned, it has been a most unpleasant business, which I have been very close to, as for a time, I represented Meyer. In any event, to repeat what I wrote you in my last letter, Cheryl is completely engrossed in *Camino Real* and apparently has not even had a few minutes to discuss this, which is understandable. I hope, however, to get some concrete word on it in the next week and

write to you. In the meantime, before definite plans are set, and before terms are arrived at, any work which you will do on this may be premature. As Cheryl herself has probably written you by now, the Levin thing is very disturbing to her and may even be a deterrent to her proceeding on this project. The same interference would make it unwise, perhaps, for you to do anything until the situation is in a more clarified state. Hold tight, enjoy the snow and the quiet. The best news always from you is that you are both well and happy. All my love, Floria P.S. -- We do sent everything airmail, but perhaps there is a delay anyway. You can be sure that even when we don't write that we are always thinking of you and the matters concerning you which come up here.

February 5th, 1953. To Reeves and Carson in Bachivillers. Dearest Carson and Reeves, I know that you have, since my last letter, have heard from not only Cheryl but also Meyer Levin re: **The Anne Frank Diary** and so you are fully apprised of the problems that face Cheryl re: the project as a whole. At the moment, she is waiting for Meyer Levin's reaction to the letter which Otto Frank has apparently written to him. All decisions in the meantime should be held in abeyance, as Cheryl is likewise holding hers. As far as **Heart** is concerned, I have met with Mr. Alexander Cohen, the producer who had expressed interest in doing it. I was disappointed, however, in that he had promised to come up with a number of suggestions for directors or possible adapters, should you not undertake it, which he did not do. The only suggestion which he came up with was Robert Rossen, who did the movie *All the King's Men* which won a prize. There was no question about his capability. I believe he did run into the un-American activities problem on the coast and he is now here. I did think that Cohen should have come up with other suggestions which were possibilities for him to obtain if they were accepted. In the meantime, however, he has done another play, apparently a bad Reginald Denhan/Mary Orr comedy which closed shortly after it opened. Three performances, I think. As far a Cohen himself is concerned, he is a very pleasant fellow, still quite young. He apparently has some business sense. As far as his taste is concerned, however, I have not had any glowing recommendations. He plans to be in Europe shortly, at which time he may drop in to see you. I don't think, however, there is any harm in your seeing and talking with him, but I don't think you should by any means make any commitments with him until after we have corresponded after your meeting with him. As far as **Ballad of the Sad Cafe** is concerned, John La Touche, despite his many personal vows to me, never did come through with those observations and suggestions re: **The Ballad of the Sad Cafe** and its possibilities as a musical. He has been very busy working at making a living, but I do believe that his views can be valuable and I hope to get them. As far as Josh Logan is concerned, he is busy working on the Bill Inge play *Picnic* for the Theatre Guild. In the fall he is doing a Krisner play with Mary Martin and Charles Boyer. During the summer months I believe he plans to be in Europe, as which time if it is feasible, perhaps he can visit you and maybe a long range discussion had re: The **Ballad**. Bob Whitehead, as you probably know, has been out of town on the new Tabori play which is opening soon in New York. After that he may ready for discussions about either the **Heart** or the **Ballad**. John Van Druten, whom you also mentioned to suggest some time ago, has returned to California after the unfortunate failure of his last play, *I've Got Six Pence*. With all the cogitating and exploration I am certainly hopeful that something will come of the plans to adapt one or the other of the properties, but it is not an easy thing to consummate quickly by any means. Naturally any thoughts that you both have will be very helpful. In the meantime we are doing our best to explore both properties and possibilities for the future. All my love to you both, in which both David and Bill Fitelson join, Floria. P.S. -- Enclosed herewith is a letter to Reeves from Yaddo. I had occasion to speak with your mother, Reeves, a couple of weeks ago. She seems fine. I dropped Bebe a note to the South during the holiday season, but I haven't heard from her. I assume there are no problems. If there had been, I am sure she would have called upon me, as I have always asked her to do. Love again to you both, Floria

February 12th, 1953. Dearest Carson and Reeves, it is undoubtedly something psychic as our letters always cross. Your last letter, dated January 31st, arrived here the day after I had written you at length. I think that Meyer's letter probably was calculated to enlist Carson's moral support for his position as an author and to discourage her from proceeding. I will keep you apprised of all developments. New York is full of flu, colds and fatigue; not an unusual state in the winter time. My love to you both. Keep in touch. Floria P.S. -- Enclosed is Reeves' government check.

February 20th, 1953. Carson and Reeves, Bachivillers. Thank you for your letter of the 15th. Do let me know the results of your conversation with Mr. Cohen. At the moment it looks as if *The Emperor's Clothes* will be closing tomorrow. There were several very good reviews but that did not seem to be enough. Richard Watts, for example, thought the play was wonderful although the consensus among the people that I know was the play was confused, having isolated moments of power and poesy. You're quite right, Arthur Miller's play certainly sounds very good. The consensus on that, even conceded by Miller I believe, was that it was not as great a play, however, as **Death of a Salesman**. There is no denying that Miller can really write. It is interesting that almost everybody draws a parallel between the witch hunt of the days in

Salem and the present so-called witch hunt. Miller, in articles and statements, has denied any attempt at a parallel, but the attempt to create a parallel to me is inescapable. My feeling about it, however, is that in Salem days there were no witches, although the Communist doctrines and advocates are certainly inimical and dangerous to our society. By this I do not mean that I approve in any way the prosecution of people for political opinions or the attempt to keep them jobless unless the work relates to matters of security where their loyalty or allegiances are questionable. In any event, in a way the excellent reception which the *Crucible* received is testimony against the witch hunt, as I am sure that most of the critics do not subscribe to Miller's opinions. Bill Inge's play *Picnic* opened last night under the auspices of the Theatre Guild and Joshua Logan. Logan also directed it. For your reading I am enclosing herewith three of the reviews. It looks as though it is a big hit, although I had reservations about it last night when it opened. I certainly think that it is a sensitive play and quite an exciting evening in the theater. One of the critics whom I respect, Walter Kerr, as you will observe, felt differently.

I am thrilled about the news of your improved health, Reeves, and also that you can now eat a little more normally as I have been trying unsuccessfully to diet for weight purposes for two years now. I recognize the dieting problems, especially when your health and comfort and not your appearance are involved. Keep well.

The **Ann Frank Diary** thing is in status quo but I may have some word in the next week. As far as Columbia Pictures is concerned, they certainly did remit on time, in early January, the next installment. The net amount which was deposited to your account in Nyack was \$8,379. The gross payment was \$9,500 less 10% agency commission and 2% Dramatists Guild assessments. must to keep you up-to-date since you are the people who always bring out the sea quest in me, I do deduct 5% on *Member of the Wedding* income in accordance with our retainer arrangement as in the past. As of January 30th, your bank balance was \$15,320.82. Enclosed herewith is a copy of a letter from Pearn, Pollinger & Higham about Crescent Press's wishes to publish **Heart is a Lonely Hunter**. Give me your views on it. Apart from the royalty question an advance in pounds now that you are living in Paris may be helpful. I will be happy to answer the letter for you after I hear from you and also follow through on the contract. All my love to you both, Floria

March 18, 1953. Carson and Reeves, I hope you have both weathered the winter well. We are beginning to feel a little bit of spring here and believe me, it is welcome. The Tennessee Williams play, as you probably know, opens this Thursday, after which Cheryl will be more available to discuss the Ann Frank situation with me so that we can all be up-to-date on it. I will write you again early next week about any developments on it.

I mailed a check for \$9,818.79 to Bernie Shedd today. This was the exact amount for the purchase of 100 shares of United Fruit. He bought it shortly after receiving your letter of instructions and he tells me that since the date of purchase there has been a 95 cent dividend and the stock has gone up somewhat, which looks good, certainly.

A Mrs. Sheriss called yesterday and spoke with my secretary while I was out. It seems that she got the impression that you were arriving shortly. We of course told her that you were not and that you were still in France and expected to remain there for a while. She is leaving for Paris apparently and asked to write you that she will probably be seeing you there. My love to you both. We miss you, Floria

P.S. -- I don't think you wrote me about your reaction to the proposal to publish **Heart** from Crescent Press. If you will let me know, I will follow through on that. Incidentally there has just been concluded a contract for *Member of the Wedding* production rights in Norway, Sweden, Finland and Denmark. The advance is the usual one of \$250 against the royalty of 5%.

March 24, 1953. From Bachivillers to Floria. This letter is signed Reeves. Dearest Floria, things are better with us now. We have calmed down a bit. As it looks now, I will not be coming to America but will stay on in France if I am able to get a job with either an American business firm or a government agency. A friend is trying to work out something for me with the public relations department of NATO which is most interesting to me. Things haven't been so well with us and we have both been on edge lately due to several mutual causes. The waters have calmed down and Carson is feeling much better. She has also been distressed at being idle and has been away from her work for too long a time. This is partly due to the indecision about the Ann Frank play although we realize this is in no way Cheryl's fault. Perhaps we will hear from you soon about this. You see, Carson's work is not such that it can be turned on and off like a thermostat. She must have long periods of tranquility behind and in front of her to create.

We have your letter of March 18th and were glad to hear from you. I notice Atkinson gave *Camino Real* an uncertain but favorable review and hope the others were good. We are also satisfied about the investment. Bernie is conservative and knows the right thing to do. We haven't heard from David Warshaw but feel sure the tax returns were OK. We had both previously signed blank forms.

Carson would like to know if there is anything in her file at your office showing that she is legally committed to giving her new novel, **Clock without Hands**, to Houghton Mifflin when it is finished. I have nothing in our file here on this. As far as I know, she has signed no contract or agreement with them. I realize that there is a moral commitment, but the morality of corporations and of individuals, especially writers, is different and she is simply not happy in her author/publisher relationship with them. If it is possible legally, she would like to have Doubleday as her publisher. She knows and has been friends with several editors there for many years and she is not friendly with anyone at Houghton Mifflin and apparently no one there gives a damn about her as a person or a writer. As you know, financial security is most vital to the artist. It is to all of us, but they need it more than we do, or are able to do better work when it is assured. The dividends from her investments average about \$140 a month and this is not enough for her to get by on on her own. With my government check we can get along alright here in the country, and with a job in Paris we will be doing quite well, but she wants to be entirely independent of me or anyone else. Now Doubleday will be most happy to have her as their author and would make any reasonable advance against royalties now or in the future. In other words, she could just about name her own ticket with them. Houghton Mifflin would probably make an advance, but she would not think of asking them. Because of past squabbles and negligences she will probably not ask for an advance but if she wishes it, she wants to know that it is there and besides, she likes the Doubleday people. So please think this over and let her know where she stands. She would like a favorable answer but will naturally have to abide by your legal opinion. This should all be hush-hush until a decision is made so don't mention anything about this contemplated change to any Doubleday or Houghton Mifflin people there in New York. We have only talked with the Doubleday European representative who doesn't want it to be known that he is trying to steal an author from a competitor, which he certainly is not. He is a personal friend and Carson approached him first about the matter.

It was a very hard winter here, the worst Europe has had since 1944. Spring was late but is finally here, and crocuses, jonquils, tulips and everything is coming up. The strawberries are showing and in three weeks it will be time to plant the vegetable garden. Wish you and David were here to help us. I will say again we are much calmer now and things are going to be all right. It will mean a great deal for me to get a berth with NATO or ECA. I will have to stay in Paris and get out here only on week-ends but that is better than being in New York City. We both send much love, Reeves

Next letter, also from Reeves. At the top, Easter morning, April 5, 1953. Bachivillers. Dearest Floria, it is a cold, windy, rainy day here and we are in the midst of a Channel storm but the flowers are bearing up and tomorrow will be better. A very good friend of ours, Valentina Sheriss, arrives tomorrow from London and she and her doctor friend from the American Hospital and Carson will take a ten day trip to Vienna. Afterwards Valentina and Carson may take a short ship's cruise around the Greek Islands. It will be a good vacation for both of us and well rewarded. Just imagine you and David cooped up in a text-sm place together for 4 or 6 months with nothing to do. Why I dare say you would both wind up bald-headed. In the meantime I will be pounding the beat between MSA, ECA Headquarters and next week I am having lunch with General Greunther of NATO whom I admire very much. If he likes me he will put me in a place in their public relations department. Enclosed are copies of letters to Paul Brooks of Houghton Mifflin, David Warshaw and Cheryl, all self-explanatory. I suppose it is all off about the Ann Frank play. Everyone acted in good faith towards Ann except one person whose conduct was contrary to her rare spirit. In time she will realize that if he will re-read her diary and consider that what she says is not a particularly Jewish problem but universal and [x-ed out] humanitarian. C'est ça. Carson is still willing if Cheryl wants to take a whirl at it, but suspense is bad for both of us. In general all is well with us here and our health is good and we wish the same for you and David. Love from both, Reeves

April 9th, 1953. Carson and Reeves, Bachivillers.

Dearest Carson and Reeves,

As I have been out of the office a great deal in the last few weeks with a bad neck, this winter has really been rough. I am just catching up on your correspondence. Now that spring is arriving in New York as well, maybe some of it will creep into my bones. I can use it.

To take up some of your inquiries in orderly fashion:

(1) in Carson's last agreement with Houghton Mifflin which was the volume **Ballad of the Sad Cafe**, the following provision appears: "The author agrees to submit to the publishers her next book-length work before submitting the same to other publishers. The publishers shall be entitled to a period of six weeks after the submission of the completed manuscript and in no event less than one month after the publication of the authors last preceding book within which to notify the author in writing whether they desire to publish such manuscript." You will recall that this was the agreement in which we got the provision signed by Houghton Mifflin relinquishing all rights in stage rights, motion picture rights, radio, television and other rights in all other material including **The Member of the Wedding** except **The Heart is a Lonely Hunter**. You will recall that that was the big concession which we were very anxious to obtain at the time in view of all the claims that had been made on **Member**. Although I appreciate the difficulties in the past with Houghton Mifflin, as we were right in the middle of them ourselves, I wonder if it isn't possible for a better relationship to be restored. Have you had any basis for grievance against them since the **Ballad**? It may also be possible to ask Houghton Mifflin for release if, as, and when your manuscript is ready or now, if you wish. I don't think they are given to concessions of that kind, but it is possible. Let me know how you wish us to proceed and I will surely follow up on it. Incidentally the submission clause does not provide for terms of such future publications.

(2) the Ann Frank Diary. In view of the unpleasant complications here that Cheryl encountered, I don't suppose that it was surprising that Cheryl decided to abandon the project. There were hundreds of telephone calls, exchange of correspondence, releases to the press and so forth, all of which gave the plans a very unpleasant aspect. More the pity because of the beautiful work which was involved. In any event, until and if the project is revived, even with some one else as producer, I don't think you should give the matter any more thought, but put it behind you. It is entirely possible that another producer may express interest in doing it, in which case you might want to adapt it, if that is acceptable to the new producer. I am in touch with Mr. Frank's attorney on occasion, and I am sure that he will notify me if and when any new plans are made for a production.

(3) foreign rights re: *Member of the Wedding*. As you know, the difficulties of casting have prevented wider exploitation of foreign rights. These foreign rights are controlled and owned by Carson as author. The producer has no control over such rights, his interest merely being limited to a 40% participation in the proceeds for a certain length of time, as provided in the Dramatists Guild contract. These foreign rights are handled by Audrey who has, to date, disposed of the rights for the Scandinavian countries and for the German speaking countries. I think it is very dangerous for anybody to be permitted to do an adaptation in the absence of a contract and I quite agree with Audrey that the general policy should be not to make a contract unless there is a manager in the picture ready to produce. An unauthorized translation can only do you harm so I would certainly discourage it. As far as the release in France of the motion picture, I am expecting that information momentarily. If it arrives before this letter goes off, I will append it at the end. Incidentally, Ninon Tallon, the agent for the [Girardeau?] properties and other well-known French properties has, according to Audrey, has been trying to arrange [a translator?] unsuccessfully, to date however.

(4) I am asking the Nyack bank to sent you a duplicate of the last statement which went astray.

(5) Taxes. I expect that David Warshaw will give you a full and accurate picture of what the 18 month provision is. Resident-wise, you certainly comply. However, as far as I know it applies to income which is earned abroad and not here. It may well apply, however, to British royalties and other royalties earned abroad and as soon as we get the full picture of it from David, maybe there is something legally possible which can be done to ease the tax burden somewhat.

Enclosed is Reeves' last government check received as well as a post card which arrived for you both. My love to you both, and David sends the same. We have missed you since you are gone, but now that the spring is here we certainly will miss a ride and visit to Nyack. P.S. -- Reeves' last letter just arrived about the projected trip. It sounds wonderful. Reeves, I hope that you will make a good association shortly. You do sound eager to go, which is just delightful to hear. Love, Floria P.P.S -- As of March 31 your bank balance was \$3,950.10. This is after the payment of \$5,318.79 for the stock which I wrote you about. [in pencil - *Member* is to be released in England in a few days. No news on France, though.

From Bachivillers, April 23, 1953. From Reeves.

Dearest Floria, thank you for your long letter of April 9th. We are so sorry about your having been ill, but it is good to know that you are in action again. It has suddenly turned spring here and it has never been so welcome. Flowers are out all over the place and the sun comes up every morning just as it was intended to. We won't say anything more about the contract with Houghton Mifflin regarding Carson's novel, but just lay low until she finishes it. There is another way of getting out of it when the manuscript is complete. In the meantime, none of us will mention anything about Doubleday & Co. No commitments have been made to anyone regarding any aspects of a French production of *Member*. There are no great profits to be derived from an American having a play done in France and four months is considered a long run. However, Carson has nothing to lose in the matter, so we will push it a little. Even a few hundred thousand francs will pay our expenses for several months. Bob Whitehead has been in town for the past week and he has given some helpful advice and tips. Ninon Tallon is in America now but I am to talk to some of the people in her office this week. If the film isn't distributed here until winter we may be able to work out a fall production. A rather nice coincidence took place this week. Otto Frank was through Paris on his way to Amsterdam and Bob Whitehead and his wife arrived here the same week on vacation. Also we had a letter from Cheryl saying she wasn't up to another play this year, so Carson, Bob and Otto got together and we are all set to have a go at it. It is going to be difficult and Carson asked Bob to take on a three month option. If she is going strong at the end of that time, then he can extend his option until she finishes the script. Bob is in no hurry and doesn't want to rush Carson, and at our last talk he was thinking in terms of an autumn 1954 production. Carson is a little apprehensive at the beginning, but after she gets going she will have more confidence. Otto's lawyer is a Mr. Meriman, 575 5th Avenue and Bob said he thought you knew him. You know Bob's lawyer, of course. Bob telephoned him yesterday from Paris and he will get in touch with you soon to work out the agreements with Meriman. I understand from Bob that when an American adapts a foreign book for the stage, he shares 50/50 with the author however you will know all the ins and outs and what terms are usual in such a case as this. We won't be concerned with going back and forth to American at this time. Bob says that when the script is finished and if conferences with Carson are necessary, he will come over here. Due to the above, Carson's trip to Austria and Greece was put off. Perhaps we can take a trip together to Brittany in the summer. In the meantime, I am standing by, hoping to hear good news from NATO or the State Department. Carson is finishing a short story and then she will get busy with the Ann Frank diary. We are both in good health and wish the same for you. Love to all there from both of us. Reeves

April 27, 1953. From Floria to Carson and Reeves in Bachivillers.

Dearest Carson and Reeves, received your letter this morning. I quite agree that you have nothing to lose by presenting a French production. My only point, and it is most vital, is that no one authorize that adaptations be circulated. By authorized I would mean pursuant to the kind [kind underlined] of agreement which we have been using [underlined]. This is most essential. Otherwise it confuses and disturbs the copyright situation and lays the foundation for other claims. If though you are perfectly clear about it if and when you find a French producer who is willing to do the play, let me know because then we can obtain the necessary and proper safeguards from him. You will have nothing to lose from a French production unless it is done carelessly and without the proper documents and assurances.

I know Otto Frank's lawyer very well. His name is Meriman and I have discussed with him many times Carson's interest in the project and her disappointment at the turn of events. As far as the terms are concerned, 50/50 is not unusual, but without an adaptation from a book and not a play in another language it is sometimes 60/40 -- 60% for the adapter. I will be happy to discuss the terms of such an arrangement with Meyer Meriman immediately. There are many problems about this property by virtue of the history it has had already and I know it seems to sound cold and detached, but I don't think that Carson should work on this at all unless and until papers are signed by all parties. I think it would have been well for Carson to have taken the trip because, by the time she returned it would have been the proper time to start work. It is precisely because I am very much concerned with Carson's well-being that I caution you this way. All the good will and cooperation are not a substitute for the complete contractual commitments from all sides. I also think that despite your friendship with Bob Whitehead, substantial terms should be obtained from him which I will discuss with him when he returns. At the risk of being boringly repetitious, I don't think Carson should do anything on the Ann Frank diary except think about it, which I know she will probably not be able to avoid, until I let you know. My best love to you both and good luck, Reeves, re: you job. Sincerely, Floria

May 7, 1953. Dearest Carson and Reeves, I suppose your decision is actually for the best on the Anne Frank project . . .
[end of tape]

[N.B.--There is no Side B]

Cassette Tape 25 -- Lasky File, May 1953-1965

Cassette Tape 25 -- Side A -- Lasky File -- May 1953 to [?] - -- 31 minutes and 13 seconds

Sullivan's Label: 25a Lasky May 1953 to [MC298-5-1-032a]

[Sullivan -- This is a continuation of the Lasky files.]

May 7, 1953. To Carson and Reeves. Bachivillers, France. Dearest Carson and Reeves, I suppose that your decision is actually for the best on the Anne Frank project. It just became too complicated, even apart from Carson's feeling that it would take up too much of her strength. How are you feeling, Carson? Has your health improved during your stay in France at all? I sent the letter on to Van Druten whose address is A.J.C. Ranch, Thermal, California. As far as the distribution in France of the picture is concerned, we have not had any definite word as to Columbia's plans. I am enclosing, incidentally, a statement from the Stanley Kramer Company on receipts from *Member of the Wedding*, which you might find of interest. Return it if you will after you have examined it. Has **The Ballad of the Sad Cafe** been published in England? I wish that I could say that David and I would see this summer, but as things look at this time probably the most that we will do is to take a local summer holiday. Although I have written to Carson's mother on occasion, I didn't get an answer. Is she all right and do you hear from her? There was a royalty check from Houghton Mifflin in the amount of \$3,389.37. This represents your share of the \$7,250 which Bantam Books paid for publication by them of a volume entitled **Seven**, which was seven stories from the **Ballad of the Sad Cafe**. The Bantam Book payment was divided 50/50 with HM. Your share of \$3,625 was allocated 50% (\$1,812.50) to **The Ballad of the Sad Cafe** and 50% to **The Heart is a Lonely Hunter** and **Reflections** (\$1,812.50). Five percent was deducted for Maxim Lieber on one and 3% on the other for Ann Watkins. I have deposited the check in the Nyack account. Let's have a chatty letter as to how you are feeling and what you are doing in that lovely house. Above all, keep well. Love, Floria

May 8, 1953. Dear Mr. and Mrs. McCullers [in Bachivillers], enclosed herewith is a statement from the Stanley Kramer Company with respect to distribution of **Member of the Wedding**, inadvertently omitted from the letter sent to you yesterday. A. Rubinstein, assistant to Lasky

June 11, 1953. Carson and Reeves in Bachivillers. Dearest Carson and Reeves, I hope that everything is well with you but I am somewhat concerned as I have not heard from you in some time. How are both of feeling? Is Carson well? Are you both still at Bachivillers? I finally took a rest for a couple of weeks but somehow find, after the time off, that I am more tired than when I started. Back on the routine here after one day I feel fine. New York of course is as always in the summer full of plans for the theatrical productions scheduled in the fall. It is the only thing that makes things pleasant in the face of the New York heat. I've been meaning to write you for some time after going over your cancelled checks, which I do monthly when the statements come in, before I send them on to the Warshaw office. I've been observing that your expenses seem to be fairly high. If they are in fact, it sort of, in one important way, defeats the purpose of living abroad where, with dollars, you should be able to live quite cheaply. Approximately how much do you find living costs amount to there? Apart from the financial advantages of living abroad I hope, and this is of course the most important and vital thing, that it is giving you the kind of rest and calm which will benefit your health. Have you found it so? Please write me as I am anxious to hear from you, even if it is a fair support on your state of health. According to your last bank statement which I received, your bank balance on May 29th was \$5,736.49. Since then, however, I have written two checks, one for \$2,660.05 representing the settlement of the 1950 tax and \$600 representing 1/2 of the estimated 1953 tax. Since the one definite source of income for this coming year is going to be Columbia Pictures' installment on the movie rights, the Warshaw office has estimated the tax at \$1,200 and this check I have sent in is therefore a prepayment of 1/2. My best to you both and please drop me a note even if it only contains a line or two. Love from David and of course from Bill. We all miss you and wish that Bachivillers were not so far away.

June 12, 1953. to France. Dearest Carson and Reeves, it surely is a rapport we have. We had no sooner mailed my letter to you yesterday when yours arrived. My concerns were apparently well-founded and I am delighted to hear that Carson is getting better. More than that, I am delighted to hear that her general health is good. I still believe that she is stronger than all of us but I wish she was not putting herself to the test all the time. You really couldn't be in a lovelier

place for the summer so do your best to take it in to the full and have fun. I'm also happy to hear about Bebe. My several notes to her were unanswered. I do agree, however, that she is probably much better off where she is. I merely asked about the Crescent Press because I had a follow-up memo from myself here and I hadn't heard so I thought it was simpler to ask you than to write to them. As far as the bank balance is concerned, I wrote you fully about that yesterday. I also asked them some time ago to send on the duplicate statement which went astray. Ninon Tallon I believe is now abroad. Perhaps you can make contact with her in Paris as she might be able to make a deal over there. Actually in terms of dollars nothing substantial is derived, but the advance is usually about \$250 of which Carson's share is 60% less commission. However any further monies that come through in France can well be used by you there, so that if a deal could be made, it should not be overlooked. Don't be too distressed about the job problem. It is most understandable. We are experiencing the same thing here in the wake of a customary Republican budget cutting campaign. All my love to you both, and take care of yourselves. Floria

June 18, 1953. Dearest Carson and Reeves, enclosed is financial cost statement from the Stanley Kramer Company on *The Member of the Wedding*, in which I thought you might be interested. Kindly return it when you have examined it so that I can file it here. Royalty check for \$402.87 came in from Houghton Mifflin representing various and sundry royalties on the **Ballad**, Heart is a Lonely Hunter and **Reflections**. I of course deposited it, as usual. My love to you both. Let's hear from you soon. Floria

June 26, 1953. To Mr. and Mrs. Reeves McCullers. Bachivillers. Dearest Carson and Reeves, still no word from you. I hope that you are both well. Please let us hear from you. Enclosed is a recent statement on *Member of the Wedding*, the motion picture, which you may find of interest. Please return it after you have read it so that I can put in your file here. \$300 royalty was received for a stock performance of *Member* and your share as producer and participation was \$162 which I deposited in the Nyack bank. I note that the first chapter of **Clock without Hands** is appearing in *Mademoiselle*. I look forward to reading it over the week-end. Who arranged for it, by the way? How has the book been coming otherwise? My love to you both. Keep well and do write a few lines. Floria

October 19, 1953. To Carson at 131 South Broadway, Nyack, New York. My dear Carson, I don't think any answer should be given to Mr. Lehmann until I have received an answer from him to my letter, a copy of which I enclose. Floria

[Here is Lehmann's answer to Carson] From the *London Magazine*, 31 Edgerton Crescent, London SW3. Dear Carson, you may possibly have heard that I am now editing a new literary monthly to be called the *London Magazine*. It will consist of poems, short stories and biographical prose pieces with a critical section in which we shall endeavour to deal with important current books. It would be a very great pleasure if I might include you among my contributors. I wonder whether you have any new stories that you could let me see. I would appreciate it enormously and look forward to a word from you about this in the near future. With all good wishes, yours sincerely, John Lehmann date -- 15/10/53 1st number in January but we are busy collecting now.

[The answer from Floria] October 19, 1953. Mr. John Lehmann, *London Magazine*, 31 Edgerton Crescen. Dear Mr. Lehmann, I have forwarded to Mrs. McCullers in Nyack, New York your letter to her of October 15th. In the meantime though I believe that she would be interested to know who some of your other contributors are, as well as the identity of some of your other editors. Sincerely yours, Floria Lasky

[Here's a letter titled] Copy for the information of Mrs. McCullers, 21st October, 1953. From Yvonne Muller. Dear Miss Lasky, I have the pleasure of enclosing a contract signed by Ray Consuelo of [inaudible] of Stuttgart for their publication of a cheap German edition of **The Ballad of the Sad Cafe**. This copy is for Mrs. McCullers to keep in her files. At the same time I sent a duplicate of the agreement for the author to initial, sign and return to me as soon as possible. Reclam mistakenly made an unnecessary addition to clause 14 which they have deleted. Yours sincerely, Yvonne Miller

February 3rd, 1954. Carson dear, as you know we deposited in your account the \$11,466 which represented your installment from Columbia Pictures after deduction of Liebling-Wood's commission and the Dramatists Guild assessment. I am awaiting word from Warshaw about how much of a reserve for back taxes and current taxes should be set up. Also we'll let you know then how much you may be able to use toward purchasing additional securities after payment of the debt to the bank and other items. I am enclosing herewith our bill to date with payment acknowledged, as I have drawn the appropriate checks covering the payment as you wish me to. This represents our fee for services and disbursements

since our last bill to you of more than a year ago, January 19th, 1953. The disbursements which you referred to are for cables, and some lawyerly usual terms. Despite the fact you have asked me to, I have not billed you for anything on earnings outside of *Member of the Wedding*. For example we charged no fee re: the \$2,500 assignment from Ford, the *Mademoiselle* article or the *Holiday* payments. I just received the papers you sent me re: the shipment and I have asked American Express to follow through clearing it through customs and shipping it directly to you at Nyack. The other things I hope will be forthcoming soon. Love, Floria [And the bill] Legal Services rendered from January 16, 1953 through date. As per retainer \$734.92; disbursements \$53.15; Total \$788.07.

[Continuing the correspondence]

January 18th, 1955. Dearest Carson, the enclosed appears to be a receipt for the city, county and town taxes. You sent it on to me, but as you apparently paid it directly you should hold the receipt. Love, Floria [And the bill for the taxes] Current tax due - \$116.62; unpaid school tax - \$226.01 To Carson McCullers, 131 S. Broadway. Total due - \$342.63

To Mrs. Carson McCullers, Windsor Hotel, 100 West 58th Street, New York, New York. September 23, 1957. Dearest Carson, Laurence Pollinger has written to me asking about *Square Root of Wonderful* for publication in England. I have written him that we will of course send him a script when the final script is submitted to Houghton Mifflin. Best, Floria

[Sullivan -- Here is a letter enclosed in a letter from Fitelson & Meyers] 69 South College Avenue, Fort Collins, Colorado, March 8, 1958. To Carson, care of Floria. Dear Mrs. McCullers, it is with deep regret that I must tell you that the Festival Committee has already completed arrangements for replacing you on our program before your telegram arrived. Miss Lasky's letter arrived here on Monday March 3rd telling us of your illness and according to our interpretation, cancelling all hope of your being able to appear this year. As it happened, this news came within a day of the time when our publicity program was to move in to high gear. A telephone call to the printers kept our Festival brochure from going to press. Speed became important in order that our Festival might come off on schedule. Consequently we sent a schedule to Miss Jessamyn West that same night, asking if she could come. Yesterday, Friday afternoon, Miss West replied "Yes". The committee met and verified her appearance and an hour later your telegram arrived. The flowers which you have probably received by now are the committee's way of expressing our disappointment that you will not be speaking here and they carry our best wishes for a quick recovery from your illness. I hope that on some other occasion, you will be able to come to Fort Collins and Colorado State University. In the coming year we shall probably be working more closely with other colleges in this area to arrange speaking to us. Although there is nothing definite at this time, we will do everything possible to secure such engagements for you, if and when you express interest in such a project. Since the [Theater Ninety Nine?] is not permanently located here letters after June 1st should be addressed to Mr. Glen Matodd of the CSU English Department, from James A. McNally

[And Floria's enclosure and comment] March 14, 1958. Dearest Carson, enclosed is a letter for you from Colorado which is self-explanatory. In many ways I am much relieved that you will not have the obligation of going out there in what is hardly better than four week's time. I do think you need more of a recuperative period and I was very concerned about their possibility of their reinstating your lecture. Frankly, I would certainly prefer your doing it next season and to take care of your health. All of my love, as always, Floria. [Sullivan -- this is to Carson at 131 South Broadway, Nyack]

July 24, 1958. To Carson, South Broadway. Laurence Pollinger has written up again enclosing a copy of his letter to us of March 12th, 1958, which I herewith enclose. Do you want to continue with him? Floria feels we owe him the courtesy of a reply so would you please let us know what you wish to do. Sincerely, Adele, secretary to Floria.

[Sullivan -- And here is his letter to them] 12th of March, 1958. Private and Confidential. Dear Mrs. Lasky, It may surprise you to hear that I am separating from David Higham, and setting up my own company, Laurence Pollinger, Limited. This I hope to launch within the next four weeks, by which time I hope the lawyers will have completed their work. Coming with me are Miss Yvonne Muller, who has been at my right hand for many years; my son Gerald, Pearn, Pollinger & Higham's chief accountant; and a number of other important members of the staff. I hope that I shall have the pleasure of hearing that I may continue to handle Mrs. Carson McCullers work. As you know, I have always handled the placing of the British and translation rights of her work and in that event, I will when I leave here, take copies of all of her contracts and accounts, records and so forth and thus continuity will be maintained. All payments due under existing contracts will, as in the past, be promptly transferred to you for Mrs. McCullers. Among the well-known British authors who are following me

are Graham Greene, H.E. Bates, [Clements Bain?], Richard Church and Alan Moorehead. And so are a number of well-known American authors and agents. The friendship, good will and confidence being shown greatly gratifies me. Yours sincerely, s/d signed Laurence Pollinger

August 11th, 1958. [to Carson, South Broadway from secretary to Floria] Dear Carson, would you please sign the enclosed letter of instruction to Pearn, Pollinger & Higham advising them to forward your files, contracts and so forth to Laurence Pollinger Limited who will be representing you. Please return the enclosed letter after it has been signed in the envelope enclosed for your convenience. We will then forward it on. Kindest regards and hope you're having a wonderful summer. Adele. [enclosed was signed and mailed 8/13/58 Max W]

December 4th 1958. To Miss Audrey Wood, MCA Artists, Limited. 598 Madison Avenue, New York 22. Dear Audrey, this is re: *Reflections in a Golden Eye*/Carson McCullers. I spoke with an attorney for Medallion Pictures Corporation, Irwin Magulis, who tells me that the two men who control it are Ben Shrift and Nat Gassman, "business men". He says they have a number of ideas for a first class director and also in fact a possible star as well as certain screenwriters in mind. I told Mr. Margulis that we are very happy to make a deal but will need some protection as to material although we would not be unreasonable. I asked him if the approvals of the screenwriter and the director, etc. constituted any problem. The answer is probably not. He will also give us an offer. Please call me about this matter especially after you hear from him. Best, as always, Floria

December 15, 1959. This is just a receipt for your files and, in accordance with the retainer re: *Member of the Wedding, Square Root of Wonderful*, etc. 5% from June 24, 1958 to December 2, 1959 \$115.01. Payment received 12/2/59.

March 10, 1961. To Mr. Robert Lantz, 745 5th Avenue, Re: **Clock without Hands**. Dear Robby, enclosed herewith are three copies each for the agreements with S. Fischer Corporation for the German publication and Mondadori for the Italian publication. Please be sure that the agreements reflect the negotiated terms and both the dates for the accountings and the remittances must be inserted on page 2, as well as the retail list price. Also royalty on remainder must be set forth in paragraph 8 on page 3. Royalty on the cheap edition should be inserted in the left blank to be inserted by the publisher, subject to your approval. Please return one copy of each contract to me for my files.

March 24, 1961. To Carson, South Broadway. Dear Carson, enclosed herewith is a formal power-of-attorney which I feel we should have in our files inasmuch as I sign contracts, checks and so forth for you. I think the bank already has one but we should have one here in the files, too. Love as always, Floria

June 21st, 1961. To Robert Lantz re: **Clock without Hands**, Denmark. Dear Robby, I am returning two fully executed copies of Danish publication contract for **Clock**. I retain one copy for our files. In accordance with our telephone conversation we will continue to hold the agreement until it is confirmed by the Pollinger office that there is no outstanding option for the territory. Our files do not indicate any but with our past experience I think it is mandatory that we await word from Pollinger. Sincerely, Floria Carbon to Carson McCullers. P.S. -- I assume that Carson has no objection to the deletion of approval of the jacket.

November 21, '51 [Processor's note -- sic, but obviously Sullivan meant 1961.] Re: *Clock without Hands*. I sent you a copy of the final draft between Carson and the Hacketts. Several changes have been made, to which I want to call your attention. The reference in paragraph [C S A?] to the completion of the play make references to the delivery of the first draft of the play. (2) There was added to my proposed schedule of approved producers applicable in the event that Kermit Bloomgarden does not produce the play the following names: Arthur Cantor, Fred Coe, Feuer and Martin, Richard Halliday, Garson Kanin, Philip Rose and David Susskind. I will be delivering the contract signed by Carson to Leah Salisbury within the next few days. If you have any comments or objections to any of these additions, please advise me. Floria Carbon to Carson

[Sullivan -- carbon copy of statement between Floria V. Lasky, the attorney in fact for Carson McCullers, unsigned.]
March, 1961

December 28, 1961. To: Miss Floria Lasky. Re: *Clock without Hands*. On behalf of the Dramatists Guild I have countersigned and herewith return for your distribution two copies of the minimum basic production contract for the above

captioned play, dated May 31, 1961 between Carson McCullers, owner, Albert Hackett and Frances Hackett, adapters and Kermit Bloomgarden Productions Incorporated, producer. I've countersigned the production contract only as coupled with the producers; and attorneys' letters of December 12, 1961 to the Dramatists Guild, a copy of which is attached to each copy of the contract. Sincerely, David E. Levine, Dramatists Guild -- carbon copies to Carson, the Hacketts, Salisbury, Ernest Rubinstein

March 5th, 1962. Re: Carson McCullers. To David Warshaw, CPA. Dear David, Enclosed herewith please find Form 1099 of the Internal Revenue Service, forwarded to us by MCA Artists, Limited indicating the sum of \$3,682.75 paid to Mrs. McCullers in royalties.

March 15, 1962. From Leah Salisbury Inc, Playbroker and Writers Representatives. 334 West 44th Street, New York. Dear Floria, *Clock without Hands*. It may be that Miss McCullers has heard direct from the Hacketts or Kermit Bloomgarden of their decision not to go further with this dramatization for when they looked at the first draft of the dramatization they were not satisfied with it themselves and they had come to the conclusion they could not bring it off but that someone else might. They therefore let Kermit know that he was free to go forward with other writers. We all deeply regret this and our very high regard for Miss McCullers makes us doubly regretful and when you send this word to her, I hope you will tell her how very sad the Hacketts feel about this. Sincerely, Leah

March 19, 1962. To Carson, Nyack. Re: *Clock without Hands*. Dearest Carson, I am sad to enclose the letter I just received from the agent for the Hacketts. Probably Robby will be in touch with Kermit to ascertain whether or not he wants to pursue the project with other dramatists. I would be rather pessimistic about this on the theory that if the Hacketts couldn't do it, it would be hard to find other quality dramatists who would undertake it. However, one never knows. In the meantime, all my love, Floria carbon to Lantz

March 19th, 1962. To Floria Lasky from Robert Lantz. Re: **The Heart is a Lonely Hunter**. Tom Ryan called me today. He would like to hire a writer and see whether he could not get the whole project going for this summer. Jose Quintero, whose play is a big success in Detroit, will be free after the New York opening on March 28th and could also go to work on this immediately. I am sure we could work out reasonable terms if only Ann and I could discuss it and agree on a counter proposal. In the meantime, I hear that Ray Stark has proposed one or two directors about **Reflections**. What is the position on the contract? Is it ready for signature and what are the dates? And when will the money be paid? Please, please do call me. All the best. As ever, Robert Lantz carbon to Carson

March 21st, 1962. Dearest Carson. I received your letter concerning your new instructions about the will. It would not be necessary to re-do the will for this purpose; a codicil would be sufficient. While I understand your grievance and hurt, I think you should wait. Perhaps, and I hope so, you will have a change of heart about it. I also think a frank and deliberate talk with Rita would help considerably. Love always, Floria Lasky

March 21, 1962. To Dr. Mary E. Mercer, 5 Tweed Boulevard, Nyack, New York. Dear Mary, apropos of our conversation concerning Carson's Blue Cross coverage, her original "anniversary date" and therefore contract year commenced June 15th. She switched over from the group plan to direct membership on December 15th. The Blue Cross people tell me on the telephone that the one year periods are still computed from the original date of June 15th despite the switch in December. Based on that, our computation of the amount of coverage still available to Carson during the calendar contract year should be accurate. It seems to me that the limitation of 21 days would have to include her previous hospitalization within the year as it was a related matter. If there is anything else that you would like me to ascertain about this matter, please let me know. Would you like me to renew Carson's card? I have it here with her policies. Best. Sincerely, Floria V. Lasky carbon copy to Carson

April 3rd, 1962. Mr. Bernard Shedd. Thompson and McKinnon, 2 Broadway, New York, New York. Re: Mrs. Carson McCullers. Dear Bernie, I am enclosing the checks for the purchase of securities as follows: Check in the amount of \$5,213.76 for the purchase of 200 shares of Madison Fund Incorporated stock; check in the amount of \$5,469.43 for the purchase of 100 shares of Standard Oil Company of New Jersey. Best regards. Sincerely, Floria. enclosed is a copy to Carson

May 18th, 1962. To Mr. Robert Lantz, 745 5th Avenue, New York. Re: **The Heart is a Lonely Hunter**. Dear Robby, will you please clear with Gyldendalske Boghandel, Nordisk Forlag A/S, [inaudible] Copenhagen, Denmark the following charges: Changes in an agreement, [Sullivan -- and so forth. Then in a P.S. at the bottom] Did they reject any royalty provisions? They have paid royalties of course to Carson before. I don't have a record of the retail price so it hard for me to evaluate what the previous royalty rate on 20,000 copies would be.

November 6, 1962. To Miss Elizabeth Jane Howard, 16 Blomfield Road, London W9, England. Dear Miss Howard, as you know, I have been corresponding with Mr. Wilkinson of the Cheltenham Festival about the expenses reimbursable to Carson in connection with her trip for the Cheltenham Festival. When the invitation was originally extended by Mr. Edwin Tetlow of the **Sunday Telegraph**, he stated in his letter "that arrangement will be that the **Sunday Telegraph** will pay your airfare to England and cover all your expenses in London and Cheltenham and will also pay your fee of 100 pounds sterling." A couple of weeks later your letter to Carson of August 14th, 1962 stated that "the **Telegraph** will pay your traveling and accommodation expenses and a fee of 100 pounds." Transportation, of course, has been paid, having received the full amount directly from Mr. Wilkinson on October 12th, 1962. There has been no payment, however, of the 100 pounds fee to Mrs. McCullers nor do I know of reimbursement of her expenditures. In fact, in addition to other expenses paid by Mrs. McCullers, I know from her checking account that she paid \$720 to Claridge's before her departure from London. If, as Mr. Wilkinson writes me, that certain living expenses in London were paid by the **Telegraph** I would be interested to know what they were and how they were paid. If no part of her expenses in England have been paid by the Festival or the **Telegraph**, as seems to be the case, it is very distressing, especially as she may run into tax complications at this date. Would you please advise me by return mail about the forgoing? It seems to me that whatever money is due and payable to Mrs. McCullers should be paid toward the reimbursement of her expenditures, which far exceeded the monies due. Which sums, I trust, will not be taxable by the British authorities. I would appreciate very much if you could get to the bottom of this and resolve it satisfactorily without any further delay. Thank you again. Kind regards from Mrs. McCullers and myself. Sincerely, Floria

November 6th, 1962. Marine Midland Trust Company of Rockland County, Nyack, New York. Gentlemen, enclosed herewith is a check for \$49.73 on behalf of Mrs. McCullers representing interest on loan bill to date. Very truly yours, Floria

November 7th, 1962. Mrs. Carson McCullers, 131 South Broadway, Nyack. Carson dear, your lecture of North Carolina State College in Raleigh, North Carolina is scheduled for March 14, 1963. The fee, as you know, at North Carolina State is \$500. You pay your expenses. The University of North Carolina at Chapel Hill would like you to lecture the next evening, the 15th, Friday. Your appearance would be under the joint sponsorship of the English Club of approximately 75 students of English Literature and another group. The fee would not be large and we have not as yet settled it. It is possible to work up an appearance by you at Duke University at Durham, North Carolina around the same time. Duke has written that they would appreciate your presence for a lecture and also asked if you would be willing to meet with smaller groups of students who are interested in writing. We have not yet established a fee at Duke as yet. Do you think we can manage to do all three? Would you discuss this with Mary, and then advise me so that I can then conclude the necessary arrangements. carbon copy to Mary Mercer.

January 20th, 1965. From Robert Lantz to Floria Lasky. Re: *Sweet as a Pickle and Clean as a Pig*. Dear Floria, Houghton Mifflin have made their contractual payment regarding the above. I am enclosing our check for \$2,250 representing \$2,500 less 10% commission. All good wishes, Robert

December 21st, 1965. Dearest Carson, just to keep you updated, to date. . . [end of tape]

Cassette Tape 25 -- Side B -- Last Lasky File -- May 1953-1965

Sullivan's Label: 24b -- Last Floria Bills 1965 [MC298-5-1-032a]

[Sullivan -- letter in the file]

December 21st, 1965. To Mrs. Carson McCullers, 131 South Broadway, Nyack, New York. Dearest Carson, Just to keep you up-to-date on the house. I signed the contract on your behalf with Milton Kaplan to do the repair work for \$7,038. That is the amount which the insurance company has agreed to pay. Love always, Floria And get well!!

[Sullivan -- Here are a series of bills in chronological order.]

[Processor's note -- They are only in rough chronological order with more than a few out of order. They are read by Sullivan with her comments and observations mixed in throughout. I have put her extended comments in parentheses.]

The Author's League of America, October 9th, 1951. Annual Membership dues, \$15 less \$2.50 allowance -- \$12.50

Life International, Time, Inc., \$6.20, 2,300 francs to Reeves McCullers, l'ancien presbyter

New York Times of France, invoice to Reeves McCullers, September 29, 1952, one subscription to the *New York Times*, *International Air Edition*, daily and Sunday for one year, starting date - September 24, 1952, \$21.50

Letter, 5th December, 1952, Dear Reeves McCullers, we sincerely regret the error made during the transfer of our office from Paris to Amsterdam that brought an unintended interruption in your subscription to the *New York Times*. They have corrected it now. (This is strange.) The newspaper is now being sent to you direct from Amsterdam. We have also extended the expiration date of your subscription from September 23, 1953 to October 23rd, 1953. Sincerely, Edward M. Jinks

Bill from New Directions, charge for books, 5 copies of **Member of the Wedding**, \$8.95

[Processor's note -- Sullivan read the following hotel bill in great detail with comments about why McCullers might have been staying there.]

Here's a bill from a hotel, the Waylin, 54th Street and Madison Avenue, for Mrs. Carson McCullers and Miss Rita Smith, 131 South Broadway, and the date is 7/30/53, room #915. The bill is for a total of \$82.08

On one side the bill for 7/30/53 says \$12 for the room, .60 room tax, AC \$2, then restaurant .35, .35, \$1.75, \$1.75, restaurant, below that drugs, something down below that. Now look at the next day. It looks like its marked 7/31 and it says Forward \$18.80 and then it says Room another \$12.60 and room tax \$2 something \$1.45, restaurant .35, \$4.70, \$1.75, .35, \$1.70, .36, \$10.75, \$1.76 for a local telephone call, and long-distance cost .75, .90, service charge \$2.25, news stand .75, drugs .65, \$1.50, \$3.50; then on another day forward, carry forward \$66.19, and the restaurant .75, \$4.38, telephone .96, long distance \$2.35, \$6.40, then service charge, .55, telegram .50, something and then the total now, \$82.05. So presumably this may be staying for two overnight stays at the Waylin Hotel. On the date or very close to the time that Carson might have returned from Europe. 7/30/53

Here's a bill to Mrs. Lamar Smith, October, 1953 to repair phone, to repair shower, labor and one shower head, \$5.

Here's a bill December 30, 1953 to Mrs. Carson McCullers from Plumbing and Heating Supplies, \$526.82. This is from A.S. Goddard, 304 East Highland Avenue, plumbing and heating, December 16, 1953. Dear Mrs. McCullers, this is a revised price on the 4 foot bathtub you last selected. It is very hard to find this size anymore and the price is high. The cost of the tub and installation is now \$250.

Now here's a bill, received May 28, 1953 to Carson, ancien presbyter, Bachivillers, Oise, from the American Hospital in Paris, 63 Blvd Victor Hugo, Neuilly-sur-Seine May 28th, 1953. The bill is for 1953 May. Laboratory urinalysis, 750 francs, thanking your for your kind remittance, we remain very truly yours, the American Hospital, Paris.

Now here's another bill from the Salvator Mundi International Hospital, Viale delle Mura Gianicolensi 67-77, Rome. The bill is to Mrs. McCullers for room 111, the date October 15, 1952. The per diem rate 6,500 lire. The bill is for dates 8/15th, 16th, 17th, 18th and 19th. And the room rate for each day. The 15th, room rate and nursing care, syrup and [Cedilanid?] tablets; the 16th, room rate and nursing care; 17th room rate and nursing care and [kerchief?]; 18th room rate and nursing care, [kerchief?], cedilanid and chlorol hydrate; 19th room rate and [kerchief?], resicnafa, cedilanid and tefania ?] -- a total

of 37,178 lire. Marked "Paid" there. Added expenses would seem to be on the 16th 10 telephone to Paris 12,080 lire; 8 10 telephone to Bachivillers 13,920 lire, lunch 1,200 lire, bill 37,178 lire (which was the bill here) plus newspaper -- 160 for a total of 64,538 lire after a deposit of 10,000 lire the bill now comes to 54,538 lire. "Thank you!" written at the bottom by Srm Kolshika (it looks like, but I could be wrong). SDS.

There's a bill here to Mrs. Lamar Smith from January 20, 1959 from Dr. Leon H. Goldberg, MD, 175 North Broadway to Mrs. Margarete Lamar Smith [sic]. Balance to date, \$135.

There is also an invoice for 15 lines of advertising for rooms in the *General News*, 5355 Hudson Avenue, Nyack, New York. Running 16th through the 22nd of January, 1954 and the bill is for \$1.80.

Bill to Mrs. Lamar Smith for \$128.54 for gas and oil \$20.25. There's a note: Dear Sir, I heard about Mrs. Smith. I'll check and keep the tank filled. The whole bill is as of now, \$56.60. One delivery of 250 at 0.92 and yesterday's \$23 of 350 at 9.6, \$33.60. Signed, George Brown. On the back of Feldman Wood Products Company, distributors. Long Island City, New York. 2349 Bordon Avenue

And another bill here for 250 gallons, #2 fuel oil. Delivered in December. Price \$59.80.

Some bills. Gas & Electric bills. Paid 3/5/56, \$10.50 gas, \$29.22 electricity -- total \$39.77, from the Rockland Light and Power Company. This bill to J.R. McCullers, Jr., 131 South Broadway, South Nyack, New York.

New York Telephone Company, billed February 10, 1956. To Mrs. Carson McCullers, paid 3/5/56. Flat rate service, \$5.83, the toll calls \$28.49, balance from the last bill - \$71.60 and the total then \$105.92

From Bouton's Incorporated, desk, dated 2/3/59. To Mrs. McCullers, one Tiffany stand, \$29.95.

Nyack newspapers. Morning paper, evening papers and Sunday papers, for a total of \$7.26 a week, January 31, 1959

Now from Vernon Church Flowers, 84 North Highland Avenue, Nyack. An order for a mixed arrangement - \$10. The date 2 January, 1959, delivered to Dr. Mercer, 5 Tweed Boulevard, with this card "This afternoon as always I think of you with confidence and courage. Carson"

Bill from the electrician, March 29, 1958. For \$10.

A bill, December 23, 1959. To Margarete for purple hostess gown, \$40 and tax \$1.20.

Mr. H.C. Thomas, electricians, 2 Front Street, Nyack, New York. Billed July 22, 1959 for very elaborate and enormous re-wiring job. Total bill \$1,353.26, minus a down payment of \$200.

Also here an enormous labor bill. It looks as though the heating is being working on and many switch boxes, wiring being done and about half of the bill is for labor, so quite a massive job, running 5 pages.

Here's an invoice from Little, Brown and Company, 4 Sitwell books, **Atlantic Poetry**, it's called. \$12.50 each, list price. The bill is for \$30.64. That date is December 4, 1959.

Bill for the kitchen porch repairs, front porch, so forth. To install 15 screens and make a flower box and a wood box. And it cost \$202.84. And that bill 7/12/1961.

February 17, '61 to have made some drapes and so forth for the living room and dining room . The bill -- \$109.

To repair and reinforce the table with wrought iron cost \$60, John W. Hogan, Interior Decorations, [Tile Mine?] Road, West Nyack. \$112 for that

To upholstery, wing covers, slip covers and so forth, \$82, John W. Hogan. On the back it says, paid to Hogan, #144, 2/21 \$50 - Deposit on drapes. 3/3 deposit on slipcovers \$35, number 166 check, balance on drapes \$109, deposit on bedroom drapes \$60, then balance on slipcovers \$73, deposit on something \$27, \$100

Now here is a bill from Claridge's Hotel in London, England. Apartment 523, Mrs. Carson McCullers. The total bill is 254 pounds, 1 shilling, 1 pence. Date 10/10/62. The bill mentions the date. Mentions October 2, 3, 4 then another sheet 7, 8, 9, 10, 11. I notice that the apartments are 15 pounds a day, service 2/2/5 per day. She ordered breakfast two of those days, tea a time or two, varying charges from 1 pound down to just 9 pence and so forth. One day she ordered dinner for 3 pounds; she made some overseas calls, 3 pounds 9 [shillings]; local calls 9 pence. Another day we find some charge for postage here, for newspapers and books; and for travel tickets one day, 60 pounds [inaudible]; then on earlier days she had a charge for apartment, 2nd, 3rd, 4th, 7 pounds/10 and those were just 2 days. And then text-sm fees for breakfast, tea, a couple for dinner. Not much. One day, hairdressing, one pound 6 pence, and again a few more local calls, no overseas calls, and newspapers, books, postage and so forth. As I said, the total bill came to 245 pounds, 1 shilling, 1 pence or \$720.

Bill from the Rockland Storage and Cleaners, for a mink coat, \$500 valuation and a navy blue coat, \$50 valuation. Total charges \$15 for the mink, \$4.50 for the other, the blue coat.

Here's this enormous cleaners and tailors bill from December 7th, 1965, for black silk robe, light blue quilted robes, 1 blue knitted robe (sew on button), rose robe (one belt), pink robe, red print gray cotton dress, raw silk dress (belt), rose Chinese robe, tan cashmere coat, gray pleated skirt, tan blanket, 1 belt, medium blue robe, brown robe, blue robe, rose cord robe (about 10 of them,) then quilted things, fine plaquet skirt, maroon topper, sweaters, blouses, toppers, suit, suit, jackets, jacket, jacket, silk shirt (the silk shirt being in poor condition, it says), gray wool slacks, aqua slacks, tan slacks, other kinds of slacks, light blue knit blanket, heavy blanket, blue drapes double width (two pair), now drapes. Single pair drapes. White spread, white bathrobe and so forth. Heavy [inaudible]. The total cleaning bill comes to \$114.75.

November November 24, 1965. Bill for the rugs, \$14.18. (Cleaning them, I'll bet.)

And on Carson's stationary, written out: Rockland Cleaners \$127; County Rug Cleaners \$32.25; Lula Schuler - Curtains \$15.75; and [Jeskey's?] Chair \$21.50

Television service order 2/23/66, for a switch, \$7.40

Miller's Dairies bill for the milk, \$3.64; 1 buttermilk, \$3.93

Bloomingdale's bill payment, billing date 7/28/66 for \$16.27 credit

Letter from John Hogan re: re-installation of drapes, fire damage estimate \$15

And then 6 window shades, custom made, cost - \$29.50 no date

Westwood Laundry and Cleaners and the date on this, no year is 11/2 but the total bill through 12/23 - \$33.66

Bliss Decorators and Interiors, Carson, June 27, 1967, cleaning the windows and doors and so forth and getting shades installed \$30.09

Ralph Peterson, "Material paid for by me" it says, wallpaper and paint and so forth, \$296.30

Kaplan Contracting Service, screens, \$225.00, September 3rd

Lewis J. Jungen and Sons, 11/5/65. Yale locks and extra keys and repair of the slide bolts \$21.06

Hill House Antiques, February 9th, '66. Bluing finishing and some brasses, \$150.85

Lockland Surgical Company, bill, 10/21/65 it looks like (or 63 it looks like, could be) but one Colton wheelchair, \$80

March 11, 1966 receipt for physical therapy, \$21 (\$7 per one half hour) March for 9, 10 and 11, 1966. Carol Durfee.

And again, February 4, '66 for physical therapy, for January 28th, 31st, February 2nd, February 4th, \$7 per session

Then February 18th, '66 receipt for \$21 for February 14th, February 16th, February 18th

And then January 26th, 1966 for January 17th, 19th and 21st, physical therapy

(Then is goes on backward here.) January 14th, there's a bill for 3 times, and November 26, '65 3 times, \$35 for physical therapy, November 22nd, 23rd, 24th, 26th, and one final one for April 22nd, 1966 - receipt for \$14 for physical therapy. April 18 and April 22nd.

And then Nurses professional treatment, February 28, 1966. Received from Carson \$30 by check for service charge for the nursing services of Mrs. Milada O'Brien, RN for 12 days. "We thank you" for the agency Elizabeth W. Latchford. The agency is called Nurses' Professional Placement, 141 East 44th Street, New York. And the bill was February 28, 1966

And here's a bill from the Presbyterian Hospital of New York. The date is 6/30/'61. The amount is \$430.36. This is to Mr.[sic] Carson McCullers. For himself. The dates run from June 27th, 28th, and 29th and some of the charges are for: clinical pathology test, nurse 4pm to 12, X-ray hand, nurse 12-8, phone EL 8, phone EL 8, phone EL 8, then a restaurant charge, phone local (3), clinical pathology test, cardiogram, X-ray heart, X-ray chest;. On June 28th the nurse 4-12, nurse 4-12, clinical pathology test, nurse 12-8, phone local, phone EL 8, EL 8, EL 8, phone EL 8, clinical path. test.. June 29 phone local, drugs, nurse 12-8, phone EL 8, EL 8, EL 8, restaurant, room June 25-June 29, 1961 - \$175. Blue Cross benefits, \$653.85. Total bill was \$1,084.21 minus the Blue Cross benefits making the balance \$430.36.

A note connected with the Presbyterian Hospital of the city of New York and the Columbia Presbyterian Medical Center at 22 West 168th Street. Is the Baby's Hospital, Harkness Pavilion, Institute of Ophthalmology, Mary Harkness Home, Neurological Institute, New York Orthopedic Hospital, Presbyterian Hospital, Sloan Hospital, Squire Urological Clinic, and Vanderbilt Clinic

Here's another bill from the Presbyterian Hospital. This is a follow-up on the bill before, dated July 6th, '61 and it gives now a little more payment by Blue Cross and says give balance due of \$25.03 and note here says "Paid 7/30th"

This is obviously a preceding bill that was put on with that beginning June 23rd, 1961. An interim bill for a nurse 12-8, nurse 8-4, restaurant, phone EL 8. June 26th nurse 4-12, nurse 4-12, clinical path. test, nurse 12-8, nurse 8-4, phone EL 8, phone EL 8, nurse 4-12, restaurant, phone EL 8, phone EL 8, phone EL 8, nurse 12-8 nurse 8-4, phone EL 8, service charge, phone local (2), phone EL 8, phone EL 8, nurse 12-8, nurse 8-4, phone local; Room June 18th through June 24th on that charge. (By the way, these phone calls are for sums like .43, \$1.48, \$1.68, .48. Very rarely do they go above a dollar.) Then phone local (4), X-ray hand, restaurant, clinic hand test on June 19th. On June 20th clinical path. test, phone local, restaurant, phone EL 8, EL 8, phone CA 7, phone CA 7, phone EL 8, EL 8, operating room (charge was \$105 for that), recovery room (the operating room on June 20th, '61, the recovery room on June 20th, '61), and then a phone local (2), solutions, phone EL 8, EL 8. (That EL 8 phone call was for \$2.12. The 2 CA 7 phone calls up above were for \$2.26 and \$3.14 on the same date. Now this was the day after the operation that the EL call went to \$2.12.) On June 22nd the nurse 4-12, nurse 12-8, drugs, restaurant, phone EL 8, EL 8 for .37 apiece. June 23rd anesthesia charge came through for June 20th and a nurse 8-4.

For some reason this purple robe is back in here. It says credit to Margarete G. Smith [inaudible] New York. I think we've got some of Margarete's bills in here. I think she's billed now from Bindles's for \$41.20 for a robe. Or \$41.20 for something.

Now Carson is sent a receipt here for something . . . [end of tape]

Cassette Tape 26 -- Fan Letters and Robert Lantz File Parts 1 and 2

[Cassette Tape 26 Side A -- Fan Letters / Robert Lantz File Part 1 -- 31 minutes and 16 seconds](#)

Sullivan's Label: Fan / Lantz I [MC298-5-1-033a]

Cassette Tape 26 Side B -- Robert Lantz File Part 2 -- 31 minutes and 15 seconds

Sullivan's Label: 26 b Lantz File II [MC298-5-1-033b]

Cassette Tape 27 -- Robert Lantz File Part 3 and Gordan Langley Hall File Part 1

Cassette Tape 27 Side A -- Robert Lantz File Part 3 -- 31 minutes and 20 seconds

Sullivan's Label 27a Lantz File III [MC298-5-1-034a]

Cassette Tape 27 Side B -- Gordan Langley Hall File Part 1 -- 31 minutes and 22 seconds

Sullivan's Label 27b Gordon Langley Hall [MC298-5-1-034b]

Cassette Tape 28 -- Gordon Langley Hall/Anne Frank/Libling Wood File Part 1

Cassette Tape 28 Side A -- Gordon Langley Hall Part 2/Anne Frank Part 1 -- 31 minutes and 22 seconds

Sullivan's Label: 28a GL Hall 2 / Anne Frank [MC298-5-1-035a]

Cassette Tape 28 Side B -- Anne Frank Part 2 / Libling Wood Files Part 1 31 minutes and 22 seconds

Sullivan's Label: Anne Frank / Wood [MC298-5-1-035b]

Cassette Tape 29 -- Libling Wood File Part 2; Lasky-Reeves Death; and Weber-Obolensky

Cassette Tape 29 Side A-- Libling Wood File Part 2 -- 31 minutes and 14 seconds

Sullivan's Label: 29a Wood Lebling 2 [MC298-5-1-036a]

Cassette Tape 29 Side B -- Lasky Reeves Death ; 2 Weber - Obolensky -- 31 minutes and 14 seconds

Sullivan's Label: Lasky Reeves Death ; 2 Weber - Obolensk [MC298-5-1-036b]

[processor's note -- The first 15 seconds of this tape are very difficult to hear.][Sullivan -- Here's a statement, November 29th. [The year is inaudible, perhaps 1949]. To Carson McCullers, Stark Avenue, Columbus, Georgia. It looks like *Golden Eye* royalties have arrived.

May 10th, 1950. This is an Audrey Woods letter. Dear Reeves, I'd be very grateful if and when there is any change in the Houghton Mifflin situation you would keep me advised. [Arthur?] Rothschild and Company are interested. I wanted Carson to know that they were also interested in her book although I am quite sure that the houses we have mentioned ought to be preferred. She sent them a letter explaining that she is going to Europe and that the novel is not ready. This is care of Mr. Reeves McCullers, 1 West 77th Street, New York, New York.

October 8th, 1957. To Mrs. Carson McCullers, care of Mme Lieutier, 9 rue de Lille, Paris 7, France. Dear Carson, I was distressed to note in your letter that you had been hospitalized and ill this last summer. A most unfortunate situation to find one's self in anytime, but especially while visiting Europe in this period. I hope you have now fully recovered. I wish I could assure you that the German rights to your books would be disposed of properly in view of the [considerable?] agitation on the part of German publishers, but the fact is our government does not approve of any commercial transactions with Germans who are still regarded as enemy nationals. This problem has arisen time without number and it has always been a painful task to inform German publishers of the facts. I note that Heinz Ullstein also expresses interest in *Member of the Wedding*. Perhaps you ought to inform Ann Watkins of this. It might be that if we both set up a clamor we might succeed in arranging something. However I feel that until the peace treaty is written, our hands will be tied. Perhaps you ought to

convey as much to Alfred Kantorowicz. Of course there are devious ways to short-circuiting the government regulations, and I know such things happen even though I don't approve. Inasmuch as you are in Paris and undoubtedly seeing writers over there who have had books published in Germany, you might explore the possibilities. With best wishes to you and Reeves, Max

April 9th, 1948. Dear Carson. Audrey Wood of the Leibling-Wood office was kind enough to send me an excerpt from a letter she received from Donald Downes in Rome. It concerned a possible motion picture offer for *Reflections* and I quote this excerpt for your information, "I have talked with Tennessee (Williams) about Carson McCullers' *Reflections in a Golden Eye* which has been published here. He tells me that Hollywood is afraid of the story and that the movie rights are available. I have kindled an interest in it with an Italian producer and director. Do you suppose she would grant me a couple of months option to conclude a contract to make it into a two language film here? If so I think I could avoid the blocked lira trouble here by getting her payment in the percentage of the U.S. distribution. Of course, she must remember that Rome is not the bonanza for writers that Hollywood is, but I think her book would be made more honestly and excitingly into a film here. Speed is an item in this request as they deciding their fall program now. The screen play would be done here by Tellini who wrote *To Live in Peace* and *The Honorable Angelina* among others." [or no walk it off?] It is now obvious that Hollywood will never have the courage to make a movie out of *Reflections in a Golden Eye*. I think it would be wonderful to have it produced in a European country where one could be assured of a very intelligent and sympathetic approach and treatment, both in terms of direction and of acting. I wanted you to know about this before I communicated with Mr. Downes to set the wheels in motion and I hope you will have no objection to this step. I hope this letter finds you well along the road for recovery. Max

[Sullivan -- Some trouble here with Carson also giving the rights to *Heart is a Lonely Hunter* to Longanesi. They have done earlier works but not this one, and Pollinger of Britain of course has. This letter was sent April 28, 1947. Carson McCullers, Hotel du France et [Soisie?], 259 rue St. Honore, Paris, France. Contract with William Morris Agency over the granting of film rights to film documents and this was negotiated through Albert Taylor, the agreement to do a radio broadcast of the work. They will pay 500 with an option of buying the property for one year if they can successfully produce a dramatization they will purchase the story with a guarantee of 5000 against a share of the profits of 5%.

The Ivan Obolensky file. Carson obviously gets a job here at reviewing books pre-publication in order to get her Blue Cross benefits and she gets a social security card 086-28-0097. And there is note here from the desk of Yetta Arenstein explaining to her how to fill this out. The date is 4/4/1960.

A note from Yetta explains all this. It's from the firm of Max Dowell, Obolensky Inc. 219 East 61st Street, New York 21, New York. Enclosed our first check for your first salary period. We pay twice a month on the last day of the month and on the 15th. You will note that I began your employment on March 7. She did this so that you would have a whole month eventually entering your application for hospitalization since generally applications must be in on the 10th day of the month [to become effective in the?] next pay period. If I had started your employment on the 15th it would have been delayed. Did you get those first chapters I sent you on the Catherine of Russian biography? Do you want any more or is it too bad? My love to you. Yetta

Now here's one of Carson's reports on September 4th, 1960. Dear Ivan, I have read more than 100 pages of this mammoth manuscript, the *Wedding at the Kremlin*. The material has a real interest just because of the time and place in which it is laid. However, it is the texture of the book that bothers me, the writing itself. The intrinsic interest of the historical background does not compensate for the uninspired writing, uninspired characterization. The book reads like a translation, and a bad translation. There is a certain archaic quality that makes you burst out laughing. For instance, when a worker is swearing at a railroad porter he swears with the words "miserable cur." Or the general, "Ahem, he sputtered." Excellent specimens. I think the characters are on the level with the language. They're shadowy. Because of the time and place there is a certain interest in them, but not because of themselves. To explain this better I might say they are stock characters in unusual situations. I read from the dedication that the author's wife helped him with the English language. That is the basic fault of the book, that English is not his native tongue. Poor guy. Poor wife. When I hold this 20 pound book, my heart sinks for them, but it can't be helped. This is not a thoroughly bad book. In fact there are passages that are almost good, but it is an ordinary book which I think your firm would not be interested in publishing. Fearing that my standards were too strict, I asked my friend and secretary, who is also a young writer, to read passages of this book and he agreed with this judgement. I'm sorry that *A Wedding at the Kremlin* is not another *War and Peace*.

Here's hoping another time. What should I do with the manuscript? The author asked that it not be mailed. Maybe dear Mary and you can drop by on your way to Rhinebeck and we can get together at my house for drinks and dinner on a nice pleasant day. Did you ever hear anything about the Oppenheimer papers that I suggested to you and Yetta? That might really be exciting. Love, Carson P.S. -- As I was weighing this manuscript in my hand and in my mind I was sad and I turned to the first page which is an autobiographical sketch. As I read it I wondered at the force and courage of the human spirit. After only 12 years in this country Mr. [Weinrock?] had the courage to start writing. It is sad but, of course, good writing does not spring from courage only. After all this time working on the novel it would be cruel to suggest that if Mr. Weinrock had written this as a straight autobiographical book it might have been much more effective, but to me that is the unhappy fact.

This is from Carson back on April 4th, 1960 to Yetta and Ivan. Dearest Ivan and Yetta, as an admirer of the logic and vision of the scientific and mathematical mind, I had looked forward to reading *The Wedding Night* by Dr. Dan Q. Posin. Unfortunately I am disappointed. The details and substance of science and historical writing are lacking here. I am puzzled by the reviews of his former works which were good. *The Wedding Night* reads like a translation. It is invidious to compare *The Wedding Night* with Edith Sitwell's *Fanfare for Elizabeth*. Only the basic premises are the same. The introduction to the courts of two great empresses. I had so hoped that this first manuscript would be a masterpiece and I read it to the end, hoping to find some redeeming qualities that I could point out to you. After this, I'm going to follow your advice, Yetta, and read 50 pages and if I'm not interested, not struggle to read flat, insipid stuff. I re-read the Sitwell to compare and that finished *The Wedding Night* for me after Edith Sitwell's sentences. Dr. Pozin mentions on several occasions to Catherine's "hair-do" when of course he should have used the word "coiffure," as that was the French speaking court. This is just a niggling detail but it points to some of the sloppy phrasing. Since this is the first unpublished manuscript I have ever read, it may be that my standards are too high, my judgements too strict, but frankly I think we ought to reject *The Wedding Night*. However, I have a suggestion to make. I have read some articles by the great Robert E. Oppenheimer which as far as I know have never been printed in book form. How much material he has written I don't know but what I have read is beautiful and moving. If the firm could get some manuscripts from Dr. Oppenheimer it would be of great historical and timely interest and he is a magnificent writer. Another idea I have is that McDowell, Obolensky would re-issue *My Life* by Isadora Duncan. It was originally published by Liveright's but has been out of print for years and years. Love, Carson

Now December 6th, 1960. Ivan Obolensky letterhead. Dear Carson, I have been meaning to write you but I have been so busy. I can't tell you how sorry I was that you went to Houghton Mifflin after all. I was perfectly prepared to pay what you asked and more. I am only sorry that they were submitted the manuscript after all. Believe me, this is no criticism but a sad observation in retrospect. I do know, however, that you are not committed for any further books for Houghton Mifflin. Do please remember my constant and admiring interest in your work. I do hope that I will get the chance and honor of publishing your next book. I believe I sent you both the *Science of the Angel* by Alexander Fedorov and *Where the Air is Clear* by Carlos Fuentes. I am delighted to report that *The Science of the Angel* has went into its first printing and I was wondering if you would be willing to give us a quote on it if you thought enough of it. I am sure that Alex Fedorov would also be most appreciative. I have one unpleasant bit of business which I have already discussed with Robert Lantz. We will no longer be able to carry you on our payroll. However, you will be able to get the Blue Cross on an individual basis with full coverage. I want to know what your attorneys advise as I wish to terminate in such a way as to ensure forevermore a Blue Cross policy in your name on an individual basis. This is up to Floria and Robby. I can't tell you how impressed I am with Mr. Lantz. I am convinced he has your best interest at heart. Please don't trouble yourself over this because we all will do our utmost to make sure it works out for your benefit. As soon as Christmas dust settles, sometimes [no?] means snow. I hope you will find time to dine with Mary and myself. I feel so terribly that we always have to visit you. There is so little I can do in this way as some sort of a return. In any case, Carson, I will give you a call very shortly to see what your plans are. Lots of love, Ivan

And then a letter January 11, 1961 to Carson thanking her for the wonderful quote on Alex's book, appreciate it more than I can say and I am sure Alex feels the same way. Needless to say, I couldn't be sorrier about the way things have transpired between us and so our New Year's wasn't as great as it might have been. I'm afraid there were too many people opposed to [me?] for some ungodly reason. However, let's get together as soon as I return from Europe around the middle of February. I am more anxious than ever before of having the honor of being the publisher, if not of your present work, then of the forthcoming ones. I have already stirred up quite a storm in Europe for your forthcoming work

so I think I have served you well over there . I will call you as soon as I return. And in ink, please give us an autographed copy of your book as soon as it is available. Affectionately, Ivan. Sorry not to have written you sooner.

End of the Obolensky file

[Sullivan - Here's is a four page introduction to a biography of Bogie, Humphrey Bogart. I don't know why it's included here. It wasn't written by Carson.] [Processor's note -- this was not read by Sullivan.]

This is from the Fitelson and Mayers File

[Sullivan -- Date received by Floria was April 21, 1958.] April 14th, 1958. Micheline Rozan in Paris offices to Audrey Wood. Subject: *The Member of the Wedding*/Carson McCullers. Further to my memo of March 21, I have gone into the situation with Bill Hope. He is an American established in France since 1949. And he lectures for the American Embassy on American theater in various French cities. As to his abilities as a director and of his previous work in the U.S. I know nothing. He told me he had a good friend in common with you called Paul Bigalow. Anyhow, some years ago Bill Hope met Andre Bey, the director of *Stock*, who published the novel and who had done for his own pleasure a translation of the play. They worked together on the play version and I am told that Miss McCullers has already approved it. I have read it and it is quite good, so there we don't seem to have any problem. In the present project, Bill Hope is acting as a producer with very little money but a lot of good will, the co-translator and director. He has a firm offer from the Cayot d'aujourd'hui who would do the play in November, 1958. The Cayot d'aujourd'hui is a theater somewhat similar to the Phoenix. They take a play for a limited run, 30 or 45 days. The quality of the production is usually good enough and the theater has a good following among the public, mostly composed of students and intellectuals . If the plays are a success in the first run, they are transferred to another theater for a regular run. Bill Hope would be prepared to pay an advance of \$500, production delayed 10 months, production starting May 1st, 1958. The great problem of course will be to find the right girl to play Frankie Adams. Hope wants to give the part to an unknown actress whom I happen to know. I am not certain he is right in his choice and if we make a contract, I think it would be wise that we really exercise the right of written approval of the cast. Please send your reactions as quickly as possible and cable if we can finalize the deal. Love, Micheline

[Sullivan - Then on the inside the comments to Carson.] Mailed April 22, 1958. Please read the enclosed. What I want is to know whether or not you feel you must read the Andre Bey adaptation again or whether you feel you remember it sufficiently to approve it. You could easily ask to see it once more. In the meantime, give me your general reaction and return the enclosure. Sincerely, Floria

From Floria. October 21st, 1961. To Carson. I'll report on a few matters. Houghton Mifflin royalties statement covering sales through September 30 just came in and shows that as of that time between actual sales to the trade and apart from the Bantam Books advance you have already passed the \$15,000 advance paid. In fact, I received a check on account of additional royalties already. [Harkwick?] anticipates that sales through Christmas will be pretty good and there will be, I am sure, additional royalties. (2) *Ballad*. I understand that Albee will have a draft by the end of the month hopefully. I know that you look forward to seeing it. Have a wonderful holiday, Floria

November 6th, 1962. To Mr. Hugh Auchincloss, Fort Washington Avenue, New York 32, New York. Dear Dr. Auchincloss, on behalf of Carson McCullers, enclosed please find her check in the sum of \$275 on account, leaving a balance of \$200 as per your bill for the operation in June and aftercare, less the Blue Cross payment made to you directly. Floria Lasky

November 6th, 1962. To Mr. John Kilby, Kilby and Lake, Incorporated, P.O. Box 942, Nyack. It seems to be enclosing a check on behalf of Mrs. McCullers in the sum of \$9.30 to cover increase of liability of something, increase of the workman's compensation. Something about fire insurance policies, too.

November 6th, 1962. Dr. Frederick Randolph Bailey, 903 Park Avenue, New York 21, New York. Payment of the sum of \$200 representing your payment in full to date.

Here's a list of her policies: U.S. [Developy?] Guarentee, coverage -- owners, landlords and tenants liabilities, \$64.29; renew for one year again for workman's compensation, \$86.50; Hartford Fire -- 3 years fire extended coverage on dwelling and garage and rental value, \$325.26. Policy is for \$26,800; National Fire [inaudible] fire and extended coverage

on household and personal property for \$10,000. That cost \$108.21; and then Hartford Fire for three years, fur floater covering on 1 ranch mink coat, amount \$850 and that cost \$13.50. These policies expire in '63 and one expires in '64.

May 3rd, 1963 to Mr. Albert A. Lewis, Royalty Department, MGM Records Recording, 1540 Broadway, New York 36, New York. Please send any royalties due Mrs. McCullers to her.

May 6th, '63. Carson, among the cancelled checks received from the bank with your May 1st statement are checks to Ida for \$53.80. One of them is for \$153.80. What was that all about? Best, Floria

May 20th, '63. As per retainer, 5% from May 17, '62 to May 18, '62 -- \$594. [Sullivan -- this could be a misprint and she meant May 18, '63. I expect it is.]

Here's a copy of *Who Has Seen the Wind?* to Peter [Fitelson?] on May 21st, 1963. He's a 12 East 92nd Street, New York.

Here's an article from the *New York Times*, Monday, June 24, 1963. "Albee's new play to be non-stop"

August 1st, 1963. About the Landau production of *The Heart is a Lonely Hunter*. I understand the picture is going to start September 17th. Sign the copies, if you will please. Tom Ryan [Sullivan--This is in ink.] will be bringing them up to you personally. If you have any questions, please call. Love, Floria

Now here's some rather important Reeves letters, connection with Reeves.

July 31, 1953. Dear Carson, enclosed herewith is Reeves' letter to you and a copy of his letter to me and my reply to him. Also enclosed is a copy of my wire to Princess Caetani and my letter to her in which I enclosed a check for \$300 for Alvin [Blick?]. Please take care of yourself in the meantime. Be sure and 'phone Bernie Shedd over the weekend to sign the form which he has for you. My love to you, Reeves and your mother. Do take care of yourself. P.S. -- I received a nice letter from Dr. Myers about the bill for \$728.80. I have written him a note that I will take care of it as soon as I return next week.

August 10th, 1953. A copy of a carbon to Mr. W. R. Gillies of the Nyack Bank and Trust, Nyack. Dear Mr. Gillies, I enclose herewith for deposit in the account of Carson McCullers, Special three checks, one in the sum of \$199.20, another for \$81 and the third in the amount of \$220, together with a deposit slip covering same. Many, many thanks again for your wonderful help and cooperation. I appreciate it especially since Carson arrived with all these problems just as I was going on a much needed vacation. Floria

August 10th, '53. Dearest Carson, I just came back and will be talking to you on the 'phone about all of your many matters. The urgency regarding Alvin Blick seems to have abated slightly but we will take care of it in the next day or so. In the meantime I want you to know of some of the checks that have come in which I have deposited to your account. The \$199 from Dramatists Play Service on *Member of the Wedding* performances, \$81 for Leibling-Wood for *Member of the Wedding* performance, dividends, Bernie Shedd, \$220 and text-sm checks by Pearn, Pollinger. Incidentally, just so that you can rest easy, I reimbursed myself for the \$70 which I paid out for you. That's all for now. All my love, Floria

August 14th, 1953. To Gillies enclosing for the deposit to Mrs. McCullers special account, two checks from Leibling-Wood \$162, \$148 totaling \$310 together with deposit slip.

September 2, 1953. Two checks as follows, Doha Summer Theater, New York, Salt Creek Summer Theater, Hindsdale, Illinois

October 26th, 1953. Apropos of financial matters check for \$525.27 deposited by Pearn, Pollinger, [Hickamam?] account of British royalties

November 3, 1953. Mr. Gillies, enclosed please find check of Thompson & McKinna in the sum of \$270 for deposit in Carson McCullers' special account together with deposit slip therefore. Would you please acknowledge receipt. Also, would you be kind enough to advise me of Mrs. McCullers current bank balance. Thank you for your cooperation. Floria Lasky

December 7th, 1953. Dearest Carson. We had such a lovely lunch that upon leaving it, as I usually do after we meet for a little while, that I made a resolution that we see each other more frequently and then, when we do, to spend a little time discussing some of the lovely things, instead of always just the business matters and the unpleasant aspects of commercial things. I am sure that you made the right decision to go to the Tuckers at this time and I am sure that you found the comfort and friendship which you anticipated. In the meantime, I have written to Mr. Porter, a copy of which letter I enclose herewith. I have also written to Dr. Myers. The one thing which I need urgently from you at this time is a final decision about the dogs, as Mr. Porter advises me that there is a neighbor in Bachivillers area who is willing to give both dogs a home together. Let me hear from you by return mail, if possible. Love and take care, Floria P.S. -- You might also advise me at the same time as to the address of the [Cleckleys?] and how much you want me to send them by way of reimbursement of your expenses. [Sullivan - addressed to Mrs. Carson McCullers c/o Colonel A.S.J. Tucker, Tucker Way, Route 2, Lexington, Virginia]

Carbon of a letter sent to Mr. Russell H. Porter, Porter and Porter, 64 rue Monceau, Paris, France dated December 8th, 1953. Dear Mr. Porter, both Mrs. McCullers and I are grateful to you for your full and complete reports about the sad death of Mr. McCullers and all the subsequent events. As you can well imagine, things here have been upset by reason of the events but I will now try to give you some of the specific answers to the questions which you have posed. As to the cost of cremation and burial, I understand that Dr. Myers is paying for that directly at this time, and reimbursement will shortly be worked out in a convenient manner. (2) The car. The best possible price that can be obtained for the car should be accepted, it seems to me. Mrs. McCullers is named as the sole beneficiary under Mr. McCullers' will and I was named as the executrix. However such will has not yet been probated and it will take a little time. In the meantime, if you will advise me what sort of authorization would suffice under the circumstances in order for you to sell the car, I will furnish you with same immediately. (3) about the dogs. The last time I spoke with Mrs. McCullers a few days ago she wanted both dogs shipped here. She is now out of town but I am communicating with her today to ask her whether she is willing to have both dogs given away together to the neighbor to whom you refer. (4) I believe independent instructions were sent to the servants that their services were not required. I also understand that they were so told by Mrs. McCullers' friend after Mrs. McCullers left during the summer. I think it is quite clear that they were willing to take the risk of payment by Mrs. McCullers. As for the time being I understand they have no other positions available and Bachivillers was convenient for them. In any event, certainly some adjustments will be made with them although, as you know, it seems at this time Mr. McCullers left no assets. (5) the house. Mrs. McCullers would like very much for you to explore further with the gentleman (the mayor?) whom you referred to about the sale of the house. She certainly wants to sell it. Can you tell us what price can be obtained and whether or not any part of that can be taken out of France in dollars by Mrs. McCullers? (6) Would you advise me what the insurance company intends to do about the car damage and any claim that Mr. Geosfre may have had for injuries? (7) As attorney-in-fact for Mrs. McCullers I do hereby authorize you to take charge of any personal effects which Mr. McCullers may have left including any money which he may have left over there. Also would you be kind enough, when you us advise about the status of such effects, similarly advise us as to the whereabouts of his papers, other than the passport, etc., which you forwarded to the American consulate. We are all, of course, very disturbed about the imputation of suicide to Mr. McCullers death. As he was a rather heavy drinker the overdose of the drugs, I believe, is not unusual as under the circumstances frequently the person involved is quite unaware of the extent of the intake and may well have taken the overdose without any willful intention to do away with himself. Of course, any such formal holding will greatly adversely affect benefits which might otherwise accrue to Mrs. McCullers and Mr. McCullers' mother. Would you kindly apprise us of the latest report and also, if you can, expedite the files forwarding to us by the embassy customary form as to the report of an American's death abroad. I trust that the foregoing will answer all of your questions. I will write you again as soon as I hear from Mrs. McCullers about the animals. Many thanks again for your cooperation in these matters. Floria V. Lasky[Sullivan -- That letter, by the way, was mailed from New York on December the 9th, 1953 and it was mailed to Mrs. Carson McCullers c/o Colonel A.S.J. Tucker, Tucker Way, but it was forwarded by Mary Tucker to Carson McCullers c/o Mrs. George Swift, Oakview Drive, Columbus, GA. So Carson was there when she received it.]

[Sullivan -- This [folder] is personal letters from Paris to back home.]

23rd of July, 1947. Paris. This letter has on the back of the envelope the address McCullers, c/o Madame Bercoustre, 53 rue du Claude Bernard, Paris 5, France. Darlings Bebe and Bone, Paris is very lovely today, it is a warm but pleasant summer day, and Carson and I both feel well. In a little while we're going up to the post exchange and commissary to do some shopping for the new place. We shall lay in a good supply of American goods. This afternoon I am going with Marie to clean up the new place and we will probably move in Thursday or Friday as Carson is anxious to get settled

into work. Our new mailing address is as follows: c/o Madame Bercoustle, 53 rue de Claude Bernard, Paris 5, France. Please send all letters, packages, correspondence, etc., there. Carson asks that you please notify Ann Watkins of the new mailing address in case she wants to get in touch with her about the play. I think we shall be permanently located there, at least for several months. All goes well with us. Carson is better and will be settled soon and working. After that I shall hustle myself into Switzerland and see what gives. We have everything we need except the two of you. By the way, we haven't seen Monsieur Jackson in nearly three weeks, but I suppose he will show up soon. Oh yes, if you see Edita or Ira before they leave, please have them bring me 15 and 20 flents, that is, anti-noise ear stoppers. They can be purchased at Louis and [Cargil?] at 6th Avenue and I think 45th Street. The mineral oil, Nescafe and eye shades came through OK. An afterthought, they might also bring Carson about six bottles of one quarter grain saccharine tablets. This is turning into a bit of a gimme letter. We miss you, think of you, talk of you more than you know. Much love, Reeves

[The second letter] 12th August, 1947. Bebe, dearest. Just a note to enclose this check. Please deposit it in Carson's account. Also would you please pay the HM bill for us? Things go pretty well with us. There was a terrific hot spell for a while, but it is much cooler now. A little tint of autumn in the air. Paris is still lovely. I got back Saturday from Calais where I put Alex Call on a boat for Dover. It was all quite complicated. Carson stayed with the Cottlenkos while I was gone. They are very good to both of us. We couldn't have better friends in the all world. Carson moves quietly, eats plenty and takes good care of herself. My plans to go to Germany are temporarily postponed. I had a long letter from Kanto. He is . . . [end of tape. This letter and the one before are re-read in full on Tape 21, Side B.]

Cassette Tape 30 -- Old Files

Cassette Tape 30 Side A -- Old Files/Rita Smith Letters -- 30 minutes and 47 seconds

Sullivan's Label: 30a Old Files Rita Letters [MC298-5-1-037a]

July 30, 1952. To Carson and Reeves. [Sullivan -- About Carson's mother. A two page letter it would seem. It talks about [Cereline?] and Jerome". Then] Dan submitted a story in the *California Quarterly*, a new and very good magazine two months ago and finally heard from them saying that they wanted to buy it and it was first place the editors had unanimously agreed on a story. They asked for a couple of text-sm changes, but Dan has been working so hard on this construction job that I don't know when he will be able to work on the story. When he does I will send you a copy as I know you will both like it. Reeves, I am sending you the envelope I got from the Nyack Hospital. The check wasn't signed. Dan says he can figure everything out if you will send him an itemized list of everything you have spent so far. He has kept his cancelled checks of what we have spent. Lamar has been sending money regularly and we have a record of that, too. We don't know if this is a total of the hospital bill or if you paid any doctors' bills so when we hear from you we can sent both you and Lamar a statement of who owes who what. I want to finish up now so I can get home and see Mother and Helena off. It is so terribly kind of Helena and just like her to want Mother to be with her for a visit. It isn't as if she didn't know the care involved and I know she will give it to Mother. You can always write Mother in care of me, and I guess that might be the best as I do not know how long Mother plans to stay. Dan and I are giving Mother a check. Although her visit with Helena is not a business arrangement, we think Mother should more than pay her part. My own doctor, Dr. Bauman, came by to check her and said her heart, blood pressure and lungs were normal so it's just a matter of being patient. Rita

July 21, 1952. Dear Carson, here's a letter that Mother wrote you. We thought perhaps it would be better for her not to come right now. She's still recuperating and she's worried that she would not be any help to you at this time. We have a good lady that takes care of her during the day and Mother's getting better every day. Lamar and Virginia want her to come down there and perhaps that would be the best until she and Aunt T get together. However she will be staying with us at least until she hears more news from you. If things work out for you, and Reeves gets better soon, then perhaps a trip to Paris will still be possible. Mother and Dan had a long talk over the weekend and Dan explained to her that she did not have the strength or the money to be chasing around and when she decides to leave us she should go where she can stay long enough to get better. He also told her that for six months at least she would have to get used to acting like an 85 year old woman, that she was sick a long time before she had her attack and that in order for her to get back, not to where she was before the attack but back to the healthy active woman of her age, she had to take care of herself. Do keep Mama posted. She will stay with me until you let her know definitely what you think will be the best for her. It may very well be that she could enjoy this trip to Paris so much more several months from now when she can get around

better. This check from Double Day reached me through a very circuitous route and I am sending it to you. Take care of yourself and write Mama when you can. We are taking the best care of her possible. Rita P.S. - Thank Dot for letters for all of us for writing.

January 14, 1953. [[Sullivan - Here's the other half of the letter from Ira Morris. The first half I had already seen. Page 2. Same typing and the same parentheses.] [Processor's note - Sullivan read the first part of this letter on Tape 14 Side B.] I'm sure I don't know why [the sum?] of North Africa for all of Ira's homos. The town is full of beautiful boys who wear roses behind their ears and gaze at one dreamily with their soft eyes. It is also, alas, full of that lesser type and breed of homos, non-Arab, known by the French by the colorful appellation "pederast de plein aire." The p.de p.a. are the sporting type, wearing a velvet jacket and a foulard scarf, given to horseback riding in the hills with Arab friends, swimming in the piscine in nothing but a pache-fixe, hiking and so forth. The drawing room variety do not seem to come to Marakeesh. Perhaps they realize that the young Arab boys cannot be introduced into drawing rooms. [paragraph] Apart from the pederasts of various ilks, Marakeesh has another specialty -- story-tellers. There are about a dozen of them in the central marketplace, each telling a wonderful story to an enchanted audience stationed in a circle around him, some squatting, some standing, some sitting on little stools brought specially for the occasion. The stories are mostly out of the *Arabian Nights*, I am told, and I would give anything to understand their recital but just looking at these marvelous story-tellers is a joy. They wave their arms, make wonderful dramatic gestures with their long, delicate fingers, contort their faces into grimaces depicting the whole gamut of emotions from A to B. This goes on for an hour, perhaps two hours. The story-teller getting better all the time. The audience shrieks with laughter, a moment later expressions of wonder creep into their faces. A little later they are gripped with horror as he recounts some gruesome episode which, if it took place at all, took place about 3,000 years ago and you can see the whole show for 20 francs, for which you can't even ride on the Metro in Paris. Do let us hear from you and give us the latest scandals from the Oise district. The [rose en brie?] address will always reach us. Letters are forwarded from there as promptly as anything is done in France. We shall be back there probably in April, passing through Rome, Paris and London on the way. Not the most direct route, of course, but we want to see [Arbans?] who, since January 1st, has been working in his specialized Japanese language job at the Foreign Office. He's very happy in the work and I think it is just up his alley. Love to both of you, Ira

February 15, [1963] To Rita. It's a long time between letters and a long time between visits but it doesn't mean I don't love you. You and Carson were so good to send all that heavenly candy to us at Christmas. Heard through Toppy that you had left *Mademoiselle*. I know the new job is a better one and I'm sure the new surroundings will be pleasanter. Please let us know something. Where is it? What are you doing? Somehow we have lost contact with you and would like the following information -- office address and telephone number, home address and telephone number. We may be in New York in March and would like to call you. All is well here and hope it's the same with you and Carson. Isn't Kennedy delightful? We are elated that a bright young man is in the White House and Jackie is charming, too. Lovingly, Edwin [Peacock]

October 28, 1953. To Carson. Dear Heart, the fashion in the 20s, unlike today, was for long strings of beads, so that I was able to have Mother's chalcedony re-strung as two necklaces, one for you and one for Mary. I hope you will both like them and wear them as a token of my love for you and as a memento of a very great event in the life of the American theater Wednesday night. I shall be thinking of you, wishing that you could be there in person, and hoping for the great success you so much deserve. I love you both a bushel and a peck with all my heart, Boots [Processor - Jordan Massee]

May 3, 1966. To Carson. From Wade Allen Rogers III at the Phi Delta Zeta fraternity at Auburn University, Auburn Alabama. Dear Carson, first of all let me introduce myself. I am Wade Allen Rodgers III. Lavinia Gentry Rodgers is my mother. Secondly I hope that it is not too presumptuous of me to call you Carson. I am a student at Auburn University majoring in advertising design. This last quarter [Harvey?] designed a book jacket for *Reflections* and *Ballad*. Today it occurred to him for no other reason that the fact that we are cousins that you might be willing to write me a letter giving me a brief personal statement on each of these books. [Sullivan- "on down"] As you might recall, Mother wrote you this summer when I was working at a resort at Lennox, Massachusetts. I was sorry I didn't get to see you, but I only had one day off each week and I worked on the night clerk on the date. . . that your books have meant a great deal to me. As far as I know I have read every thing that you have had published. The chance fact that you are related has no influence upon my strong admiration of your work and the professor of design said too he's one of your admirers and seems to feel my style of illustration is reminiscent of your literary style in some weird way which I don't comprehend. Thank you, Carson, for any type of letter which you consider appropriate for my particular situation. Mother, Aunt Zelda and Aunt Baby send their regards. Very truly, Wade Rodgers

May 11, 1966 [Sullivan - There is an answer.] Dear Mr. Rodgers, as I am very ill I would like to ask that you write to my publisher Houghton Mifflin in Boston. You can also get information from *Who's Who*. Regret that I cannot be of more help but I am working very hard and this illness has taken quite a lot out of me. Love to the relatives in Tuskegee . I remember them with so much affection. Kind regards. Sincerely, Carson

[Inside that note from Boots of October 28, 1953 is this note in pencil and pen. No one says when it was written or who wrote it.] Dear Floria, Jack said - what do you think? Probably the income from play after taxes \$65,000 less studies \$10,000, less fence \$2,000, less dog \$150 leaves -- \$42,150 to invest. If invested capital just under \$200,000, probably income \$10,00 to \$12,000 a year or \$1,000 a month or \$250 per week. Mary's share about \$11,000. Does not include foreign sales, road company or movie sales.

Monday, October 20. To Marguerite Smith. On *Mademoiselle* stationary. Dearest Mama, Jeannie, Budge and Little Bit, it was good to get your letter today. Don't know what I'd do without hearing from you. Dan is sick. He has a delayed reaction to the penicillin the doctor gave him when we had those awful colds. He is covered all over from the top of his head to the bottom of his feet with a terrible red rash. If he scratches he has welts pop out. One eye closed while I was feeding him breakfast. It is terribly painful but I don't think it's serious and he takes a sedative every hour. Barbara is in town. You know how excited and happy that makes me. I haven't seen her but we'll see her right after work. I had wanted her to stay with us but probably it will be better for her to be in a hotel at least tonight until Dan is a little better which I am sure will be soon from what I have heard about reactions others have had. Wish this check were bigger. Danny [Stivie?] still hasn't been paid however I hope to send a little more this month just as soon as I find out where we stand when the electric bill, bank and such have been paid. Played poker Saturday night. It went on from 4 Saturday afternoon until Sunday AM at 7 and I lost 49 cents. Would you like a sketch of me that Margaret has done? Or did I ask you this before? She is working on the portrait of me but she doesn't need me to model. She is working from a drawing. Am thinking of going in with Tina [Bougeolee?] and making fruit cake this Christmas. Not any big ones, just a few doll-sized ones for Christmas presents, but even so it seems like a big expensive undertaking. Mama, how did you ever bake those huge ones you used to make? My peach jam isn't very good but it's a balm to my soul anyway. The peas were delicious and the rice very [similar?]. Love to all of you, Bone

March 13, 1950. To Carson. From the Taylor Buick Company in Tuskegee, Alabama. Dear Carson, for the last 2 and 1/2 months I have wanted to write and congratulate you on the wonderful success your play is making. We have all been keeping up with it through the *New York Times* and the very nice write-up it has had in *Life Magazine*. In fact, I have not seen one unfavorable report on it. I know that you must be, and rightfully so, very proud of yourself. All the Gentry family certainly admire you I know that you must have worked hard to have achieved the heights that you have attained. Uncle Bill and Aunt Gertrude spent a few days with me last month. They said that Bill and Pat enjoyed *A Member of the Wedding* very much and also seeing Rita. We haven't heard from any of you directly in so long so of course we are delighted to know that you are well. Linda Lee is quite a grown young lady now. She bought her first set of clothes last week and it was like seeing a side show to see her trying to put them on. She does hate to grow up and really begged the other girls in her crowd not to start wearing hose. I think she felt her last vestige of childhood was gone. Vince's two little boys are in school and Baby has one of the smartest little boys you've ever seen . Mama is well and as sweet and pretty as ever. I spent a week with the Detroit folks this summer and they all have lovely homes and seem happy and contented. Give my love to Aunt Marguerite and Rita. With all my love to you, Felba P.S. - Hope you don't mind the type-written letter. It's much easier thus.

[Sullivan - When Rita wrote Mrs. Smith in Columbus she wrote her at 61 Forest Side Drive, MR3, Columbus, Georgia.]

February 23 1966. To Carson. From Virginia Smith in Perry, Florida. [Sullivan - First, included with these is a letter written 8/2/65 Monday and it was from Cousin Mary Louise in Tuskegee. In the letter from '66 one letter is from Virginia and Lamar.] She said, Dear Carson, we haven't heard from you in such a long time. Hope you are much better. Hope you enjoy the warm sunny days [and then describes it and says] the three of us are a perpetual infirmary since Thanksgiving. Thought Lamar, Jr. had glandular fever so they tested him out for that. [Then she make a comment that they are enjoying their Christmas presents, says they're still eating on them, hoarding them.] Sorry that ours didn't reach you until after Christmas. Mailed it early enough we thought but it was late arriving. Does Mary like the fish roe, too? [Sullivan - It was mailed to Rita and Carson together. Enclosed in that letter was family gossip.] Hope your house is fully restored since the fire. We were so glad that you were with Mary when it happened. We were so glad it didn't damage it any worse.

Even a text-sm fire is more than enough, isn't it? Give Mary our love, Ida too, we love you. Take care of yourself, Ginny [Processor -- Mrs. Lamar Smith]

February 13, 1966. To Carson. All the tests on Lamar for mononucleosis are negative. Just a note to let you know that we think of you often and pray every night that you will get stronger. You know that Ginny works part-time in the hospital now. She is a relief X-ray technician. Seems to have done her a lot of good except since Christmas she has been ill and she doesn't know how to take it easy. Lamar has been sick for the last two weeks [Sullivan - and so forth]. No cold weather except for the last week. I think I like living in Florida now and more the longer I live here. I teach Sunday school to the older teenagers That really keeps me on my toes. I have to spend at least six hours a week preparing for the class. It is really a lot of fun. I am learning more biblical history and more mythology than I ever thought I could. I do love you, Carson. Love, Lamar

November 7, 1960. From Robert Lantz. Re: Houghton Mifflin/*Clock without Hands*. Dearest Carson. The following deal was set between Mr. Mosely and myself in a meeting this morning. Preparing contracts on this basis. You will receive an advance of \$15,000 payable in installments to be determined and will receive a straight royalty of 15%. They will have no other rights except the customary publishing rights in U.S. and Canada. We will retain all foreign rights and make our own deals for them. We will retain the first serial rights. There will be no more options. They will guarantee you substantial publicity allocations; specifically a full page ad in the *New York Times Book Review*, prior to publication, and full pages in the *Times* and *Tribune* book reviews after publication, with quotes. They will give you 15 free copies and give me 10 free copies and we shall be able to buy any amount of copies at a 40% discount. You will have approval of the jacket and they will submit to you a list of artists to indicate your preference. Before they have the right to remainder the book you shall have the right to buy back the plates at cost and go elsewhere. Any paperback book deal shall be subject to your approval. You shall have the right to limit annual income to an amount to be fixed. You shall share 50/50 in any major book club deal. They will contractually guarantee you that every one of your previous books will be back in print in hard cover prior to the publication of the new book and that the first full page ad for the new book will also list the separate titles and price of each book. Mr. Mosely will return to Boston this afternoon to be able to vote tomorrow. I shall get word to him to call you from there, as you were not able to make an appointment to see him tomorrow. I think this is a very good deal, clearly reflecting their enthusiasm for the work.

January 3, 1961. To Carson. The revised manuscript of *Clock* arrived on Friday. I took it home to read over the weekend. I cannot remember when I have been so deeply moved by a novel. It is a triumph, both of writing and in the technical sense of understanding. It is a work of great perception and great courage. I remember that you wrote me years ago that you believed that this would be your best book. There is no question that it is. This will be our leading novel for 1961, and I am sure Hargrave has told you. Paul Brooks

"Comments on Fashion" by Carson McCullers for Union Award. [Sullivan - Five pages of type-script. There is a note in the margin, "written to earn \$100," signed M.] I don't think people should follow fashion, they should wear what is comfortable and graceful for them. I love my clothes and I buy very few of them. I love the ones I own and wear them forever, or as forever as I can. An Irish tweed suite in my wardrobe is at least 20 years old. That's the truth. I let out or take up hems when really necessary. I abhor fashion and especially the fashion people, the people who change fashion. As everybody knows they are only there to make money for the garment industry. When I was writing *The Heart is a Lonely Hunter* I had no thoughts for clothes so that when the long, almost ankle-length dress was changed to a knee-length dress, I did not notice until the book was finished. Then I had to concede to fashion and thank goodness I had the money for that concession. My favorite dress is 200 years old. Of course, I didn't buy it despite of what my enemies say. It is a Chinese Mandarin robe, robin's egg blue and lined with the palest pink with deep, richly embroidered cuffs and borders. I shudder to think how long it took to embroider. It was a family heirloom, used only for court visits to the dowager empress. I wear it only on first nights to the theater. After the harsh, cruel winter, especially this last one, the green spring is so refreshing, and with the spring, the light pastel colors. And after the air-conditioned summer, if you have air-conditioning, the russet and yellow and reds of fall so naturally reflect our feelings. One fine evening a very dear and very intelligent friend of mine came to dinner in a sack dress. Do you remember sack dresses? My housekeeper, who knew her well, called me into the kitchen and nudged me. "See what she's wearing? That's a sack dress." I didn't need to be nudged. Her dinner companion was wearing a lovely classical dress she had probably worn for years, and it was so natural, so beautiful that my housekeeper didn't have to call me in and nudge me. My criteria for clothes are naturalness and grace. . . .

March 30, 1952. Receipt and bill for 9 days at the American Hospital of Paris, 63 Boulevard Victor Hugo, Neuilly-sur-Seine, from May 22 through May 30. The total bill was 61,811 francs total. Phone calls every day, they even charged for soap, pads, kleenex, phone calls of course, Cognac even one day. She was in room 11. Settlement for her hospital bill of 1,811 francs].

July, 1952. [Sullivan - Also one cable sent. Here's another portion of a bill. The cable was sent July 12, 1952. The bill here says July 12, 13, 14. There were many phone calls this time, too. The balance was 19,930 francs.]

[Sullivan - I see here a dozen or so tickets for the drawing Next Seed for Education for the drawing number 1967 for the New York Lottery. I counted 13, there may be more or less.]

August 14, 1966. From 30 Johnson Street, Mrs. V. Stephens, Spring Valley, New York, in answer to an ad in the *Journal News*, Nyack, New York Box 140. Dear Sir, I would be interested in the position [Sullivan - obviously being a companion to elderly people of some sort. I don't know what the ad might have said. Letter written August 13.]

May 27, 1963. From Mary Mercer to Mr. John Kilby, Kilby and Lake, Nyack. Dear Mr. Kilby, Mrs. McCullers has asked me to send you the enclosed appraisal of personal property made by Tippy O'Neil, Yonder Hill Dwellers, Palisades, New York. Would you please send the endorsement of this personal property floater directly to Mrs. McCullers. The appraisal, too, should be returned to her. Sincerely, Mary E. Mercer, MD

October 26, 1961. From Francine's, 10 West Street, Boston. Under separate cover we are shipping you mink coat. Jacob Klaff, Francine's Furs

August 10, 1966. Another person answers the ad from 105 Washington Avenue. [Surfern?] New York. Catherine Dooby is her name.

May 17, 1961. To Carson. From Robert E. Carrol, Columbia Presbyterian, 184 Washington Avenue. We have made arrangements for you to enter this hospital as a private patient [low price premium?] the Harkness Pavilion on Sunday, June 18.

January 22, 1954. From Carol T. Clothes, 257 North Broadway, Nyack. Dear Mrs. McCullers. Hope the knee socks were the right shade and size. Do try and get up here while the suits and dress are on sale. You mentioned on the phone that you were interested in the wool frontier pants which come in khaki also and the sweaters. We also have the Haymaker man tailored shirts in stripe and solid colors, separate jackets and skirts, the English flannel tweed suits and Scotch tweeds are on sale now for \$30. They were \$50, so it may be worth your while, if it is convenient, to get up here or call and tell me what you'd like and I will bring it down for you to see. Carol Gross

September 20, 1952. [Sullivan -- Here's some more with the American Hospital in Paris. July 25, 1952. They are sending her the reimbursement for the deposit. This is re: her hospitalization from 7/12 to 7/14, 1952. So there was another hospitalization. Here we find a bill on the 4 of September brought forward and that bill was for 8,000,438 francs. [Processor's note -- This is the amount Sullivan read, but I suspect that it was for 8,438 francs.] Payment made on the 20th of September, 1952.

Something from Turner and [Chiachemino?] Liquor Store. A little flower advertisement. 83 South Broadway, Nyack. "Free delivery."

February 26, 1966. From Carson. To Doris Farquahar. Dear Miss Farquahar, [Processor's note -- Miss Farquahar had been nurse/companion to the English author Edith Sitwell.] Your letter brought much joy to me. However, despite the overtones of sadness it must be realized that even after dear Edith's death her soaring spirit will live forever. I am so very pleased that you expect to come to America next month and hope you will include a visit to me in my home in Nyack, New York. As I am in need of a person much like yourself who might live with me, I thought perhaps you might consider staying with me. I can offer a complete and private apartment consisting of a suite including a large living room, bedroom, kitchen and bathroom. My house is large, beautiful and comfortable, enjoying the atmosphere of serenity and interesting people who frequently visit me from lands far and near. Nyack is less than thirty miles from New York City so that it is

quite accessible to New York City. I am indeed fortunate in having the services of a very devoted and absolutely faithful housekeeper, Ida, who is also a superb cook and manages my household beautifully. She has been in the family for years and is now my Rock of Gibraltar and is assisted whenever necessary by another person. However, I really am in need of a companion/nurse such as yourself, whom it is certain supported and comforted dear Edith so infinitely well. My friend Marielle Bancou, who had luncheon with us in London on that memorable day, just had dinner with me and wishes to send her most loving greetings to you. As she works part of the year in Paris she might telephone you from there this month. I hope you can write to me as soon as possible as I do look forward to seeing you soon, the sooner the better. This carries much loving remembrances.

March 2, 1966. To Carson. From Doris Farquahar at 22 Hilltop Road, Oxford. Dear Mrs. McCullers, I have just received your letter. I would be delighted to look after you. Yesterday I was at the embassy in London and I have passed everything medical and am eligible for license in New York but have to wait for working permit. I have written the embassy and told them that I will accept offer from you to be companion/nurse and will sit the New York examinations when I come over. I wish that I had have got in touch with you sooner. I often thought of writing to you as I knew how fond you and Edith were of each other and I was dying to come to America, not just for a visit. We await the Bureau of Labor man (American) through their consent to give me a visa and I can come at the drop of a hat. It must be lovely out where you live, much nicer than being bang in New York. Love, Doris Farquahar P.S. -- What book have I back that I have read the book about you? [Sic]

On the phone, Lantz. PL7-5076 212-TR4-2110.

[March 3, 1966.] To Carson. From Doris Farquahar. Dear Mrs. McCullers, I replied to your letter by return yesterday and forgot to airmail it. I was at the embassy on Monday and passed the medical [Sullivan - and so forth. Just a review of what she said before. She also wants to bring her two cats "who are perfect gentlemen" as she says here.] It would be very nice to come out and stay with you and she will work to get her license as a nurse. It will be fun . Love to Marielle. I can honestly write that I am so excited at the prospect of actually seeing you again and coming to Nyack. In haste, Doris

There's a long form here dated January 12, 1954. In reply refer to 3072 8 bc xc 40470 706 . To Carson. Reference inquire relative of McCullers, James R, Jr. about the veteran's benefits. . . [end of tape]

[Cassette Tape 30 Side B -- Old Files, Rita Smith, Org, Rev of Tennessee Williams -- 30 minutes and 52 seconds](#)

Sullivan's Label: 30b Old Files, RS, Org Rev of TW in BSC[?]

September 28, 1953. Letter on *Mademoiselle* stationery. To Mrs. John Brown, c/o John Brown, USIS, American Embassy. Dear Mrs. Brown, Carson has asked me to write for her inasmuch as Rita is ill from a bad throat out in Nyack. She is most concerned about the following matters and would be so grateful if you could see about them. She would like for a professional packer to be engaged to pack her things and for a careful list to be made. If an export license is required for them to be shipped, could that be arranged with the American Express? She is also very anxious about her books and music, and would appreciate it if you'd remind Reeves of this and ask him to get them to her right away. She would also like to be sure that the andirons and fireplace set is set to her. Carson has asked that I be sure to tell you how much she appreciates your taking care of these things for her and she sends her love. Sincerely yours, Jane Waters

Paris, November 19, 1952. American Express receipt for household goods sent to Paris from New York to Reeves at Bachivillers.

February 7, 1953. From Bachivillers. Dear Francoise, [Sullivan -- this person's last name is Charpentier in antiquities in [Salneloi?]] We're sorry we cannot meet with you in Paris at Monique's house. I do hope all is well with you and you are settled there. If you remember when we were last there, we brought back some candlesticks for an American friend. They are not the pattern he wanted and this week he is returning them to Monique who will send them on to you. This friend has been in Italy for some time and this is the reason they were not returned sooner. We may be leaving for America in four or five weeks, and before we leave, we would like very much to install that mantelpiece of stone. I'm not able to commission a truck here to pick it up. I wonder if you could have someone there in Cuisery crate it up and send it to Beauvais by train. That seems the only way we will be able to get it. Would it be too much trouble to drop me a note when

it leaves there and could you please attach a note to the crate asking the station manager at Beauvais to notify me of its arrival? Also when we were there we paid for two footstools. I think they're called tabourets in French. Were you ever able to do anything about that? Please let me know what the crating and other costs are and I will send you a check. Carson is thinking of doing the dramatization for the American Theater of the book by Ann Frank, *Diary of a Young Girl*. Perhaps you have read it. [La general d'entre?] It is a very moving story and will make a good play. We will be in America several months, then return here. Do hope we see each other soon. Carson and Reeves

October 5, 1953. Here's a letter on *Mademoiselle* stationery. Carson, here's the copies of the letters for you. I sent copies of the letters to Tonya Tolstoy and the Browns, to Mr. Porter.

131 South Broadway, Nyack, New York. To Mr. Russell Porter, rue du Monceau, Paris. Dear Mr. Porter, I want to get my things from France and I am having difficulties. The silver all was bought in America and transported to France. I bought the sideboard silver from Tonya Tolstoy who was a tenant in our Nyack house. Later she returned to France and is now living at 7 bis Montespan, Paris 16. I have written her asking her to make a sworn statement at the American Embassy that she sold it to me at Nyack, New York several years ago. My flat silver was taken to France by the John Browns. I have also asked John Brown to make a similar statement. Copies of both letters are enclosed. None of my silver was bought in France. I am most anxious to get this settled so things can be sent. Would you please advise if this is not sufficient information for you. About the Ford automobile, Reeves said he had a wreck but he promised to have it repaired with the insurance money and turn the papers over to you to sell the car. I need the money very much so please press Reeves about it. Re: the house in Bachivillers. I would appreciate your arranging for a sale. Do you have any ideas what it would sell for? I understand you have seen it. My sincerest gratitude, most cordially, Carson McCullers. (dictated but not read. jw)

131 South Broadway, Nyack, Dear Simone and John, I am asking Tonya Tolstoy to make a sworn statement at the American Embassy that the sideboard silver she sold me several years ago was sold in Nyack and later sent to France. John, if you will testify that you saw it in use in our home in Nyack, I will be most grateful. Also the flat silver that you took over. If you will get in touch with Mr. Porter at 64 bis rue du Monceau, Paris you may be able to work this out. I would be eternally grateful and send my dearest love.

October 5, 1953. To Mrs. Tonya Tolstoy, 7 bis Montespan, Paris 16, France. Tonya dear, will you please call Mr. Porter at this address - 64 bis rue du Monceau, Paris. I am having such difficulties in getting my things from France. Will you go to the American Embassy and sign a sworn statement that you sold the silver here in Nyack and give an approximate date of the sale. Mother is here with me and is well. We both send our dearest love to you and Madeline. I miss you so much. I can't tell you how much I would appreciate your seeing about this right away. Again, my love and many, many thanks. Carson McCullers (dictating the above)

February 16, 1954. From American Express. To/For: Mrs. Carson McCullers. Re: 2 trunks, 2 footlockers, 1 case personal effects and chinaware. Charges in the statement and their refund for the estimated charges on personal effects and chinaware. Estimated total charges, \$49.82. Deposit made, \$53.00.

This is a new work, a review written by Carson of Tennessee William's *The Roman Spring of Mrs. Stone*. [Sullivan -- This is from the Rita Smith inventory.] Many reviewers, at least it seems to me, have missed the real significance and distinction of Tennessee William's new novel. A serious writer like Tennessee Williams should be accorded the most serious consideration. This is a complex and iridescent short novel. Two themes of equal value dominate the *Roman Spring of Mrs. Stone* and, as in a two part Bach invention, each subject brings a curious illumination on the other, and the result, is a composition of profundity and of beauty. One of these themes is concerned with innocence and conflict with evil. This subject is as old as Genesis. Henry James was obsessed by this consideration and it furnished the motif of many of his short stories and long novels. *Daisy Miller* is also the story of the destruction of an ingenuous American amid the corrupt mores of European society. Mrs. Stone, Tennessee Williams' protagonist in this book, has not the shining innocence of Daisy Miller. A woman of 50, her innocence has long since been tarnished and there remains only that strange innocence of the ruthless and the unaware. But is not half innocence even more vulnerable than purity? And is not the destruction of an ailing spirit a valid premise for tragedy? "Three events of great importance and impact had occurred within a year of each other in Mrs. Stone's life. They were the abandonment of her profession and her husband's death and that interval of a woman's life when an ovarian cycle is cut off." The alternate theme in *Roman Spring* is the

tragic revolt against mortality, in particular the sexual death that occurs after the middle years. Medically Mrs. Stone was probably suffering from involuntional melancholy, obsessed by a sense of "the void" and "the drift." She finds herself desperately clinging to the wreckage of sexual life. *Death in Venice* is concerned with a similar theme. Herr Aschenbach experiences, in the same phase of life, the resurrection of latent homosexuality toward the 13 year old Polish boy and is destroyed by a love that he himself so deeply fears and distrusts. The arrogant Mrs. Stone debases herself before a Roman gigolo. The treachery of the sexes leads her into the abyss. This book is an intensely serious and truthful book and therefore a work of authentic moral value. Tennessee Williams has written here a radiant and sinister tragedy of love and spiritual death. The imagery in this short novel is dazzling, the cadence measured as a poet's. *Roman Spring* gives me the sense of complete satisfaction that is the hallmark of a masterpiece. [Sullivan -- and that's crossed out "a masterpiece" and instead "the hallmark of classic writing" is penciled in, not in Carson's hand.]

[Sullivan -- This is for the Brooklyn [several inaudible words.] Brooklyn is quiet. Whatever else Manhattan has to offer, quietness is not one of its virtues. No matter where you hide out in Manhattan, the vibration of the city is always there. The vibration and the tension cut out [few words inaudible]. Some of us can't stand it for long. Tension begins to fret within us so that after a time you begin to feel like those dazed and wretched little mice who are put down on wheels of chance at country fairs and spun around until they find the black or the red exit to peace. Every afternoon swarms of people leave Manhattan for some quieter and more homelike place. Some go to the country, others commute to the suburbs but the country is too far away for most of us and the suburbs are costly places when everything is taken into account. Brooklyn, on the other hand, is both an accessible and an inexpensive place to live. Of the five boroughs of New York, Brooklyn is certainly the most bourgeois. Comparing it to Manhattan is like comparing a comfortable and complacent duenna with her more brilliant and neurotic sister. Brooklyn is a friendly place and is much more stable than most cities. Many people out here live in [cutout?]. It is nothing unusual for people out here to live a life-time in the same house and Brooklyn is more homogeneous than other parts of New York. There were some slums and [Sullivan "End page" and she resumes in mid-sentence after a gap.] . . . it was several years later, last summer to be exact, before I visited this borough of Greater New York again. I went out with the wariness of an explorer, expecting to prowl around for hours before finding the place I was headed for. It was a pleasant shock to me when I reached my destination only half an hour from Times Square and Brooklyn itself was a surprise also. Within a month I had come out here to live.

Brooklyn is quiet. I live in Brooklyn. [Sullivan - Title] My first impression of Brooklyn was one of dreary confusion. Once when I was 17 and working in an office in Manhattan I was sent out to the ends of Brooklyn to deliver a sheaf of papers to some lawyer. On my way out, I took the wrong subway and after two hours of riding and shuttling back and forth I was hopelessly lost. Worse still, the legal papers were lost also and I spent the rest of the afternoon moseying around in the snow, eating chocolates and wondering what to do. When I got back to the office, I was fired. I remembered Brooklyn then as a cold wilderness of unpredictable subways, windy streets and a homeless feeling in the pit of my stomach. So [Sullivan - Page] some opulence but the contrast is not so severe as in Manhattan. Most Brooklyn people are moderately comfortable. [Sullivan -- that's crossed out.] Although Brooklyn is mostly middle-class it is not at all dull. For one thing, there is a feeling here of the past. There is a nineteenth-century atmosphere of leisure and tradition. The street-cars still function here and most people prefer them, for moderately short trips, to the subways. Trees line many of the sidewalks so that when the seasons change we know it in other ways besides whether you are hot or cold or whether the shops are showing things for Thanksgiving or for Easter. It had never occurred to me that in the city of New York I would ever have the home-like feeling of living in real neighborhood. But that is what I found in Brooklyn. The street where I live is very short, only a few blocks long. At the end there are a few old houses, faded, gracious and comfortable houses with iron grill-work at the windows and pleasant back yards in the rear. [Sullivan -- Page.] Many of the names of the streets in Brooklyn are old names, preserved since the 17th century, the names of the early settlers who bought the land from the Indians. Such name as [Sullivan - end of the five pages here.]

[Sullivan -- pages 24 to 88 of the *Ballad*, to the end of the *Ballad*, with corrections written in here. This is possibly in Mary Lou Aswell (crossed out, George Davis, mainly Carson's hand writing. Certainly much of it does look like Carson's handwriting and this may be the final bit of Carson's manuscript for [inaudible]. I'll give the insertions and try to give the last words before that.]

[Processor's note -- I did not transcribe Sullivan's reading of the very extensive corrections of manuscript of the *Ballad*, which occupy the rest of the tape.]

Cassette Tape 31 -- Works; the Troubled Chair (Fragment); Rita Smith Letters**Cassette Tape 31 Side A -- Works-The Troubled Chair (Fragment) -- 30 minutes and 46 seconds**

Sullivan's Label: 31 a Works-The Troubled Chair (Fragment) [MC298-5-1-038a]

Cassette Tape 31 Side B -- Fragments ; Rita Smith Letters -- 30 minutes and 46 seconds

Sullivan's Label: 31b Fragments Letters Rita

[Processor's note -- The heavily edited fragments of The Troubled Chair end and the Rita Smith letters begin at minute 6 on the tape. The fragments are not transcribed.]

[Sullivan - now here is a series of letters concerning Carson's mother's state of health.]

April 27, 1953. From Virginia Smith on stationary of John K. Davidson, Jr. MD, Internal Medicine, 300 Martin Building, Columbus, Georgia.] Dear Carson, just a short note this morning to let you know that we are all fine after that terrible storm. You can't imagine the destruction and horror of it all. In some areas it looked like a war-torn town. Everybody is already busy reconstructing and looking for the many things to be thankful for. It is a miracle how few people were killed and injured. We only have to look about two blocks from us to see utter bleakness and desolation from the storm and are so thankful to have as little damage as we suffered. We are so glad none of us were at home at the time it happened. Our garage is completely gone and there is some damage to the house but as I say we are so grateful not to have felt the full force of the wind. We appreciated Reeves' letter and your check. Of course Bebe has no expense living here with us, but she does like to have a little money to do the things she likes to do. We got a bill from Dr. [Luther?] in Nyack for \$150 a few weeks ago so we are paying it by degrees. When the mirror at King's is sold they will send you a check and if you wish you can send it to Bebe. She has been upset about this affair and I hope it will soon be settled. Bebe seems very happy with us and is so devoted to little Lamar. We love having her here and love her so much, as you know. She still has such poor coordination and has periods of severe depression and anxiety but otherwise seems to be improving. Carson, I know you are busy but if you knew what your letters mean to her, you would surely take 10 minutes of your time at least once a week and write her. [Sullivan - that's underlined from "you would surely take"] She loves you more than life itself and has been quite upset by your recent lapse of letters. Her well being depends so much on hearing good news from you. Love, Virginia

April 8, 1953. From Lamar Smith in Columbus, Georgia. Dear Carson, this is just a note to tell you how Mother is doing. Mother is still a very sick woman. The clot has damaged her heart permanently. Also she had some heart trouble before this happened. She was also left with a very strong anxiety complex. The heart troubles are arterial sclerosis, cardiovascular, also enlarged heart. We have a very good doctor and Mother visits him regularly. I feel that everything that can be done is being done. I do not want to alarm you too much. Her doctor tells me many people as sick as Mother live to be old people and if she takes care of herself she will probably get along well. Mother does not know about her heart trouble. The doctor thinks it would worry her too much. Therefore, please don't mention this letter. We have a very simple life down here and it seems that it agrees with Mother. About the furniture, Mother was homesick for some of her own furniture, a table I think. It is such a big change for her so she wrote Helen C. to send it to her because she knows some of the long distance movers and they could just put it on the first truck that was coming this way and she would not have to crate it. Carson, Mother misses you so much and meets the postman every day in hope to get a letter from you. When more than the normal time has passed it makes her very sick physically and it retards her normal progress. Before this happened, she was a very emotional person and all the troubles made it worse. Busy, I know that you have been very busy lately and that you have not realized how long it has been since you have written Mother. However, it has really been hard on her. I trust that this letter finds you and Reeves well. Spring has really Georgia blossomed. Sister, don't tell Mother about this letter. I am writing it down at the shop because I didn't want her to know. [Sullivan - this is added by Virginia at the bottom of Lamar's letter.] We've had a complete series of X-rays made to try and find the cause of nausea she's had for about 3 months but all X-rays are negative and Dr. Davidson says he believes it is surely nerves - purely nerves and emotional strain. She's had a big adjustment to make and Lamar has done exceptionally well. Please don't write Bebe anything about Lamar's letter to upset her. Columbus was severely hit by a tornado Saturday April 18th. None of us hurt. So many homeless so that we consider the loss of our garage and the damage to our house too minor to

mention. Some areas are barren and desolate but the people are so stoic and heroic that the debris is clearing fast and reconstruction is taking place immediately. A copy of Dr. Davidson's diagnosis: 1) Hypertension, cardiovascular disease with generalized grade II arterial sclerosis. Electrocardiogram shows evidence of coronary artery disease, no evidence of congestive failure. 2) Depression and anxiety {Sullivan - underlined} as a reaction to severe illness. 3) GI and GB series negative. 4) Generalized enlargement of the heart and the aorta diversely dilated and markedly incoiled. Fluoroscopic examination after the ingestion of barium showed considerable extrinsic pressure upon the esophagus, upon the heart and the aorta, but otherwise the esophagus, stomach and duodenum appeared entirely normal. Gall bladder normal, blood pressure 160/110.

December 21, 1953. From Mrs. William D.L. Worsley [Etta Blanchard Worsley], 2300 17th Street. To Marguerite Smith. Dear Marguerite, Will and I were distressed to hear of your sister Mattie's death. I didn't even know she was sick, as I hadn't seen Virginia Storey lately. You and Carson have had a hard year and surely brighter things are ahead. It was a great disappointment not to see Carson. Had planned to go to see her and we were expecting her at the reading club for my program on Carl Sandburg the day she left Columbus to fly back to you. Helen Swift told me all about it and Lucy Bowers and Leonor Dismuke both phoned and cancelled little parties at which I was to have the pleasure of seeing Carson. Would love so to hear all she has been doing at Yaddo and *Member of the Wedding*. Wasn't it at Yaddo that she wrote *Member of the Wedding*? I shall never forget the afternoon she and dear Margery Waites met for tea at my house. I am very proud of that. And proud of Carson for making good in such a big way. I wonder if she saw my brain-child, *Columbus on the Chattahoochee*, when she was here. I hoped she would have a chance to look over it. You know it represents 10 years of historical research. I am afraid I'll never attempt another full length book, but am doing since shorter things. Drop me a line when you can and, if possible, tell me your health is better. Hope you and Carson have a good helper and will improve steadily in future and coming back to Columbus often and we're all going to Henrietta's for Christmas. Love and sympathy, Etta

[Sullivan - This is all biographical material compiled by Carson but it includes also a catalog of the letters between Reeves and Carson. At the top it says "D-Day May 7, 1944".] Reeves' letters to Carson; 5 - "You were the best wife"; 9 - Cold; 10 - "Wild, trashing, yelling dreams" - cold; 11 - Post-war plans, lack of identification with the U.S., reference to the alcoholic here in New York, present well-being; 13 - remarriage; 14 - you have healed "old wound"; 15 - decision not to remarry; 16 - post war plans, "I am able to give much more when we are near each other"; 17 - marriage a mistake, love for her was not [Sullivan - "something"]; 21 - D-Day; 23 - turning point in my life (meeting with Carson in Columbus, Georgia) - personal stories of war victims make war more real than bullets and shells do; 26 - "planned companionship", "no longer capable of dishonesty"; 27 - no more "confusion and frustration", China plans, garbage man in Podunk good enough job if just can get out of the war alive, and to you more than a husband for a wife, a boy for his mother; 28 - dog story; 29 - Bebe unwell, concern for her; 32 - somewhere in New York, "I am still among the quick"; 34 - in war, impressions forced on you, no time to form own impressions; 35 - "reassembling remnants of my mentality"; 36 - Carson's very worried sounding letters, Carson's desire to work in yard; 37 - "intricate machinery required for manufacture of fun and happiness in U.S."; 39 - dream; 45 - find meaning in war when those Carson is writing; 43 - couch story, letter-writing seems silly and strange in face of death, "last letter, not a last letter", "the mind no longer communicates with the body"; 45 - please cable money; 47 - imagining conversations with Carson, will not have another drink until sees her; 48 - live with Carson in the States is OK, (in letter number 11 couldn't live here); 49 - affection only for Carson and deeper than affection in life with her, threat of her imaginary friend; 50 - fuming indignation, "afraid I'm anti-social; 51 - "sick of war, it feels like a cancer inside"; 52 - moves to the imminently preferable Camp Ricky; 53 - the harder I work the better off I will be, I hope I am able to offer you what you need, first open expression of self doubt on this point (these letters could not be placed in chronological order because their postmarks are either incorrect or unclear); 54 - love life if I have had; 55 - "my life must have more purpose and direction."

[Sullivan - Then Carson's letters to Reeves]: 2 - fear of letters not reaching Reeves, Henry's theory, do not want to influence Reeves in vital decision, France trip unlikely; 4 - cap incident and eye trouble; 6 - can't enjoy snowfall without Reeves; 7 - false alarm, "we regret telegram"; 8 - no tenderness lavish enough, relief at thought of Reeves being at home, don't ever want to disappoint him, 9 - have been crazy with worry, letters coming after death, if only she could be killed or wounded at same time as he and could be braver; 11 - dream, just his being there beside her; 12 - if Reeves were here we could walk in the snow, instead dream and drink tea by the window. Wish to give him manuscript of book in spring; 13 - life without Reeves would be like living in room without wall; 14 - expectant of Reeves' return, war would be easier to bear if U.S. were suffering greater deprivation; 15 - spell; don't knit, bones don't knit, don't; 17 - on Proust; 18 -

cable - three questions - are my letters coming, do you need money, will you be home soon?; 20 - suspense of waiting for his return; 21 - Carson, Bebe, Times Square celebration. How possible when so many didn't return?; 22 - finds love and safety in him. Future together may depend on his learning French and German; 23 - can't bear R when he abuses himself. Angelina - R going to doctor. Is it Tom?; 24 - Might Tom if tempted work and remember me?; 26 - asterisk Entire letter significant. (These letters cannot be placed in chronological order because their postmarks are either unclear or incomplete.) 27 - the harmony of life would be destroyed forever if lost. Art; 28 - dream (see R's letter number 39); 29 - idea of publishing R's wartime letters. No inner composure, shaping conversation to turn on R; 30 - monstrous demands on you and god, meant for each other, Carson and Reeves at the bottom, R writing play with Carson, see letter to Mrs. Smith. Formal, specific request necessary before can send packages overseas. [Sullivan - These letters are the ones that must be restricted I assume until January 1, 1977.]

[Sullivan - This is a

Biographical Note

here from *Mademoiselle* for the October 1954 issue.] "Carson McCullers borrowed Tennessee Williams' New York apartment while he was in Rome and is now writing mostly poetry. This month she will spend on "Illumination and the Writer" in Philadelphia.

October 20, 1953 - To Lydia King of King's Interiors in Columbus from Mrs. Smith in Nyack re: the mirror. Dear Lydia, we are very anxious to get the mirror as our house is being redecorated. We want it as soon as possible. Insure it for the full value (\$308). [Sullivan - and maybe at the bottom the word, very hazy, Walker.]

Some "Dear Grandmother" letters to Marguerite Smith from little Lamar. [not read by Sullivan]

A legal document issued the 4th day of September next and the date of this document is July 3, 1958, concerning the death of Henry H. Smith, deceased, to Lavinia Smith, Corine Smith, Minny Gentry, Myra Richards, William H. Smith, Mary Louise Wilkinson Farier, Lamar Smith Jr., Carson Smith McCullers, Margareta Smith, signed by William H. Smith, petitioner, about the estate in the state of Michigan, County of Wayne.

no date. Hard adjustment for Little Bit to make without you, Grandmama. We go around saying, "Poor Grandma" and going like a siren when I get off to work. Been going to the picture show a good bit since you left to give Lamar something to do. Last night we took Ronnie, Betty Lee Morris and Vic and Lamar to a cartoon carnival at one of the drive-ins. All the neighbors asked about you and miss you. Ya'll sound so happy and have things all taken care of up there. Just take things easy and enjoy life in general. So glad you are feeling so well and Carson is gaining. Just don't worry about anything. It all comes out in the wash anyway. Ya'll have been wonderful about writing. Keep up the good work and we'll try to do better. We love you so very much, Ginny and family

March 1, 1953. From Jordan Massee, 188 East End Avenue, New York City. In the Windy Straights of Belle Isle. Dearest Carson, here I am at Maurice's waiting for my host to arise, wondering what compulsion forces me out of bed while the rest of Brooklyn sleeps the sleep of the damned or the innocent. Certainly I am not innocent and until damnation I shall go on rising early. I must say I got up this morning in order to write a letter to you. I would not expect you to believe me but I could rely on you not to express your doubts. This evening I am going to I.M. Campbell's for dinner and music. Meanwhile I may as well rest here until time to pick up my loneliness and go on to the next appointment. I cannot believe that loneliness is imposed upon us by the separateness of our natures, a condition that can be ignored or alleviated but never altered. I suspect that those individuals like Shaw who most completely filled up their hours with work and other diversions were those who felt least any great longing in the first place. But even Shaw felt the necessity of his attachments to Ellen Terry and Stella Campbell, however bloodless. Had he felt one ten thousandth of the passionate longing or spiritual desire of Wagner, those two affairs would have resulted in dramas as warm as they are witty and ultimately as wise as they are at times foolish. But the very mention of Wagner's name poses the question, in *Tristan and Isolde* was the love/death the final necessity of the transfiguration? I go on believing that it is better to be fulfilled than to be saved. Darling, when I share my loneliness with you I cut it in half, but I would be miserable if my thoughts disturbed you half as much as they disturb me. Take my hand in yours. I need only that much assurance that I am not alone. I was glad to hear that you're working

on the novel. I hope it is substantially the same as you outlined to me in Macon. My dearest cousin, my dearest friend, I love you and I miss you, Boots

[Sullivan - File S]

no date. From Dan and Rita. Dear Carson, we were awfully sorry to hear from Bebe that you were sick again. When we heard about the movie you were working on we were in hopes that everything was fine but obviously it isn't. We keep in close touch with Bebe and she seems happy and getting along fine with Virginia and Lamar. The one unquestionable fact is that for some time yet Bebe will need a long and uninterrupted period of peaceful living. The seriousness of her collapse is leaving its mark and will, I am afraid, for some time. Virginia writes that she is beginning to do things around the house and in the yard. This is a positive sign of the wisdom of this course for her. She needs from everybody around her constant love and care. Because of Bebe's situation now she is probably unable to do at this time for you what she would like to do. There is certainly no substitute for Bebe's love and devotion, but if there is anything at all that we could possibly do in any way, all you need do is ask. I have been meaning to write to you before. I have kept a record of all expenses, but since it has become about the same amount for all three of the children, I haven't felt any pressure of writing you about it. We still send her money regularly every month, however I am sending you an itemized statement as I might as well be business-like about it, but at the moment I am sick with a severe reaction to a penicillin shot I had for a cold two weeks ago and am covered from the top of my head to the bottom of my feet with hives. Remember Carson, if there is anything at all we can do, we want you to tell us and we will do it. Love, Dan and Rita

no date. From Nyack. To Lamar Smith, Jr. at Brunswick, Georgia. A money order for a hundred dollars.

no date. Marguerite Smith in hospital. Nanuet, New York. May 27-June 3, 1952.

June 4-5, 7 days boarding care, \$13.50 per day, May 18-May 25, 1952, \$94.50. Reeves paid \$72 for week ending 5/26/52 nurse for Bebe. Carson McCullers paid to the Nyack Hospital \$220.82 for Mrs. Lamar Smith account.

July 7, '52 to Mrs. Lamar Smith about the phone bill not being paid, but there's a note on it, check #69, Carson paid, 7/19/52. Amount due was \$117.49.

Hospital bills from May 29, 1952 to June 9, 1952

July 30, 1952. From Rita Smith. Dear Carson and Reeves, I'm sorry that I don't get to write more often but everything has been going fine. Mama is getting better and stronger each day, but after such a serious illness as she has had, it will be some time before she is back in shape. I am enclosing a letter from her. She asked me to tell you that she would write often, but that she realizes that it is still so hard for anybody to read what she has to say. Paris seems definitely out, for a while anyway. She is not able to make coffee for herself and this, you know, is an essential but she can walk around a little and get to the bathroom alone. She had thought she would go down to Georgia for a long visit with Lamar and Virginia, but Jordan told her that the official temperature down there has been between 103 and 104 and after the terrific heat wave we've had, I don't think Mama could take it. Helena Clay phoned her and invited her and stay with her for a while before she goes to Georgia. She is driving in this afternoon. I hope to get off early to see them safely on their way. Mother has gotten much stronger since she has been with us, but she has been nervous about being on the eighth floor and she keeps saying that at Helena's she can just walk outdoors when she wants to. I didn't write you and tell you much about the first week that Mama was with us, but it was pretty hectic. A suffocating heat wave, a broken refrigerator and a maid who couldn't do anything but sing. The past two weeks we have had a wonderful woman who has had some nursing training and is a practical nurse. Sometimes I worried that she was a little too bossy with Mama. She makes her eat and bathes her in the [?] every day and they seem devoted to each other. Teracita told me that when Mother comes back after visiting Helena she can make arrangements to come to us again. Please know that Mother is not disappointed at not being able to go to Paris now. I had thought that she would be. She doesn't know what her ultimate plans will be, but it's really too soon for her to try to make them. Perhaps not too long from now she will be able to join you for a visit and be able to see and do something and really enjoy herself, but for the present at least she is better off living as quietly as it is possible for her. She appreciates your letters so much and knowing that you really want her to come. Shirley and Jerome have been faithful to come by, send presents and call. So have other friends. Boots was up last night. I have been living

under such a strain that I am going out of town this week-end while Mother is away. My friend Cathy Neuer has a place on the beach at Fire [. . . end of tape]

Cassette Tape 32 -- Illuminations and Night Glare Part 1

Cassette Tape 32 Side A -- Illuminations and Night Glare -- 31 minutes and 11 seconds

Sullivan's Label: 32a Illuminations and Night Glare I [MC298-5-1-039a]

Cassette Tape 32 Side B -- Illuminations and Night Glare -- 31 minutes and 11 seconds

Sullivan's Label: 32b Illuminations and Night Glare I [MC298-5-1-039b]

Cassette Tape 33 -- Illuminations and Night Glare Part 2

Cassette Tape 33 Side A -- Illuminations and Night Glare Part 2 -- 31 minutes and 20 seconds

Sullivan's Label: 33a -- Illuminations and Night Glare II [MC298-5-1-040a]

Cassette Tape 33 Side B - Illuminations and Night Glare Part 2 -- 31 minutes and 17 seconds

Sullivan's Label: 33b Illuminations and Night Glare II [MC298-5-1-040b]

Cassette Tape 34 -- Illuminations and Night Glare Part 3

Cassette Tape 34 Side A -- Illuminations and Night Glare Part 3 -- 31 minutes and 21 seconds

Sullivan's Label: 34a Illuminations and Night Glare III [MC298-5-1-041a]

Cassette Tape 34 Side B -- Illuminations and Night Glare Part 3 -- 31 minutes and 21 seconds

Sullivan's Label: 34b Illuminations III [MC298-5-1-041b]

Cassette Tape 35 -- Poems, Illuminations and Night Glare / F. Jasmine Addams Musical

Cassette Tape 35 Side A -- Illuminations and Night Glare -- 30 minutes and 55 seconds

Sullivan's Label: 35a Poems Illum [MC298-5-1-042a]

Cassette Tape 35 Side B -- F. Jasmine Addams Musical -- 30 minutes and 45 seconds

Sullivan's Label: F. Jasmine Addams Musical Short [MC298-5-1-028b]

Cassette Tape 36 -- Autobiography -- Flowering Dream -- Virginia Story -- Holiday and Georgia Piece, Part 1

Cassette Tape 36 Side A -- Autobiography - Flowering Dream -- Virginia Story -- Holiday -- 15 minutes and 9 seconds

Sullivan's Label: 36a Autobiog (Blank) Flow Dr.-Holiday-VJS [MC298-5-1-043a]

Cassette Tape 36 Side B -- Georgia Piece 37 pages - Part 1 -- 26 minutes and 24 seconds

Sullivan's Label: 36b -- Ga Piece 37 pages Pt 1 [MC298-5-1-043b]

Cassette Tape 37 -- Ballad of the Sad Cafe manuscript / Brooklyn - Howard - BBC interview / Georgia Piece, Part 2

Cassette Tape 37 Side A -- Ballad of the Sad Cafe manuscript / Brooklyn - Howard - BBC interview -- 18 minutes and 35 seconds

Sullivan's Label: 37a -- BSC Brooklyn Howard BBC [MC298-5-1-044a]

Cassette Tape 37 Side B -- Georgia Piece, Part 2 -- 18 minutes and 29 seconds

Sullivan's Label: partially blank Ga Art 17-35 rest blank

Cassette Tape 38 -- Rest of Georgia Piece / Letters / Letters to Simeon Smith

Cassette Tape 38 Side A -- Rest of Georgia Piece / Letters -- 30 minutes and 50 seconds

Sullivan's Label: 38a Rest of GA piece, 29-37 Letters [MC298-5-1-045a]

Cassette Tape 38 -- Side B -- Letters to Sim Smith -- 30 minutes and 50 seconds

Sullivan's Label: 38b letters to Sam Smith [MC298-5-1-045b]

Cassette Tape 39 -- Simeon Smith Letters to Estate / Estate Letters

Cassette Tape 39 Side A -- Simeon Smith Letters to Estate -- 30 minutes and 51 seconds

Sullivan's Label: 39a Letters Sim Smith file to Estate [MC298-5-1-046a]

Cassette Tape 39 Side B -- Estate Letters -- 30 minutes and 52 seconds

Sullivan's Label 39b Estate letters [MC298-5-1-046b]

Cassette Tape 40 -- Letters Biog / Rita's Square Root Letters

Cassette Tape 40 Side A -- Letters Bio -- 30 minutes and 45 seconds

Sullivan's Label: letters Biog [MC298-5-1-047a]

Cassette Tape 40 Side B -- Rita's Square Root Letters -- 30 minutes and 46 seconds

Sullivan's Label: 40b Rita Square Root Letters [MC298-5-1-047b]

Cassette Tape 41 -- Letters on Biography 1970 / Mortgaged Heart Letters / Rita Smith

Cassette Tape 41 Side A -- Letters on Biography 1970 -- 30 minutes and 53 seconds

Sullivan's Label: Letters for biog. 1970 etc. [MC298-5-1-048a]

Cassette Tape 41 Side B -- Mortgaged Heart Letters / Rita Smith 30 minutes and 12 seconds

Sullivan's Label: MH letters Rita [MC298-5-1-048b]

Cassette Tape 42 -- Estate Letters / Estate

Cassette Tape 42 Side A -- Estate Letters -- 30 minutes and 26 seconds

Sullivan's Label: 42a Estate letters [MC298-5-1-049a]

Cassette Tape 42 Side B -- Estate Letters (short) 24 minutes and 50 seconds

Sullivan's Label: 42a Estate short [MC298-5-1-028a]

[Processor's note -- Sullivan reused a cassette originally labeled "Lasky File to Jan '53". She later wrote in blue ink "Estate Short". She also mislabeled it as 42a, duplicating the one before. The processor decided to title it as Tape 42 Side B.]

Cassette Tape 43 -- Sympathy Letters to Rita and her replies / Letters Virginia Carr Biography

Cassette Tape 43 Side A -- Sympathy Letters to Rita and her replies -- 30 minutes and 46 seconds

Sullivan's Label: 43a Rita Symp [MC298-5-1-050a]

Cassette Tape 43 Side B -- Bryan, Virginia Carr, Presley -- 30 minutes and 43 seconds

Sullivan's Label: Bryan, Carr, Presley

Cassette Tape 44 -- Rita Smith, Robert Lantz, Floria Lasky, Mortgaged Heart

Cassette Tape 44 Side A -- Sympathy Letters to Rita Smith and her Replies -- 30 minutes and 46 seconds

Sullivan's Label: 43a Rita Symp [MC298-5-1-050a]

Cassette Tape 44 Side B -- Rita Smith, Robby Lantz, Floria Lasky, The Mortgaged Heart -- 26 minutes and 25 seconds

Sullivan's Label: 44a Rita, Robbie, Floria, MH [MC298-5-1-051a]

Cassette Tape 45 -- Reeves/The Mortgaged Heart/Jordan Massee ("Boots"), The Mortgaged Heart

Cassette Tape 45 Side A -- Reeves/The Mortgaged Heart/Jordan Massee ("Boots") 30 minutes and 28 seconds

Sullivan's Label: 45a Reeves, MH, Boots [MC298-5-1-052a]

Cassette Tape 45 Side B -- Jordan Massee ("Boots") and The Mortgaged Heart -- 30 minutes and 26 seconds

Sullivan's Label: 45 b Boots, MH [MC298-5-1-052b]

Cassette Tape 46 -- Honey Camden Brown 93 page manuscript)

Cassette Tape 46 Side A -- Honey Camden Brown -- 30 minutes and 59 seconds

Sullivan's Label: 46a Honey Camden Brown I [MC298-5-1-053a]

Cassette Tape 46 Side B -- Honey 2 -- 30 minutes and 59 seconds

Sullivan's Label: 46b Honey 2

Cassette Tape 47 -- Honey 2 / The Foot Warmer by Collette

Cassette Tape 47 Side A -- Honey 3 -- 13 minutes 58 seconds

Sullivan's Label: 47 a II 1 Honey

Cassette Tape 47 Side B -- The Foot Warmer by Collette -- 9 minutes and 32 seconds

Sullivan's Label: 47b II 2 Collette The Foot

Cassette Tape 48 -- Eugene O'Neill

Cassette Tape 48 Side A -- Eugene O'Neill (short story) -- 7 minutes and 14 seconds

Sullivan's Label: 48a Eugene O'Neill

[N.B.--There is no side B]

Annemarie Schwarzenbach Cassette Tape 01**Annemarie Schwarzenbach Cassette Tape 01 - Side A - Ruth Yorck's Essay on Annemarie Schwarzenbach, Part 1 -- 30 minutes and 46 seconds**

Sullivan's Label: Side 07a - Annemarie [Schwarzenbach] I [N.B. Sullivan mislabeled this cassette as #7, duplicating the number.]

Margaret Sullivan reading an untitled essay of 24 pages by R.L. Yorck [presumably Countess Ruth Landshoff-Yorck von Wartenburg] . It recounts how Ruth Landshoff-Yorck met Annemarie Schwarzenbach through "Peter", a mutual friend, and their subsequent relationship. It also covers Schwarzenbach's relationship with her brother and her eventual death.

Sullivan reads the essay very carefully, spelling out names of people and places.

Annemarie Schwarzenbach Cassette Tape 01 - Side B - Ruth Yorck's Essay on Annemarie Schwarzenbach, Part 2 -- 5 minutes and 17 seconds

Sullivan's Label: Side 7b - II Annemarie-end - RL Yorck

Sullivan picks up the essay by re-reading a few words from side A and finishes the essay.

Annemarie Schwarzenbach Cassette Tape 02**Annemarie Schwarzenbach Cassette Tape 02 - Side A - Letters I -- 27 minutes and 22 seconds**

Sullivan's Label: Side 8a - I Annemarie letters [Sullivan mislabeled this cassette as #8, duplicating the number.]

Sullivan reads several letters from Annemarie Schwarzenbach written from the Belgian Congo, Lisbon, Portugal and Morocco during 1941 and 1942. Annemarie discusses her relationship with McCullers as "a bitter, loving fight". "You have suffered from me." She also talks about her reactions to being in the Belgian Congo and traveling along the rivers, lakes and forests of the country. She also mentions her reaction to Carson's *Reflections in a Golden Eye*, refers to Klaus and Erika [Mann], her own divorce, to a visit of Carson to Columbus, money worries, her gratitude for Carson's letters and cables, her views on writing and on book, her "last bad time in New York", her isolation, death and eternity, hopes to see Carson in Mexico "or where ever" after the war, of having Carson translate her book, as she hopes to translate "Reflections. One letter is dated March 20, 1942 from the boat sailing from Angola to Lisbon, and concerns a recent serious illness of Carson, finishing her novel, dealing with "the unpleasant atmosphere, the text-sm colony circle", her decision to leave Leopoldville and return to Lisbon, hoping to return to Switzerland or perhaps London and continuing her anti-Fascist efforts, "your last book was pure, almost perfect", and finally from Morocco in June of 1942.

[N.B. - There is no side b for this tape]

David Diamond Cassette Tape 01**David Diamond Diary -- Cassette Tape 1 Side A - 30 minutes and 29 seconds**

Sullivan's Label: Tape 56a - DD [David Diamond] Diary 1, September 27, 1977 [MC 298-5-1-056a: Label]

This and the next 2 items consist of David Diamond (1915-2005) reading selections from his diaries which concern Carson and Reeves McCullers. They were read for Margaret S. Sullivan by Diamond over several days beginning on

September 27, 1977. Occasionally Sullivan will ask him a question or they will discuss some point. He is obviously scanning his handwritten diaries from the time he met the McCullers in 1941. He occasionally would skip a day and then read it out of order. The transcriber has put them in the correct chronological order. He stumbles frequently over his own handwriting and will comment on materials he is skipping. His voice is very soft and at times is almost inaudible, even with the volume at the maximum. There is also a fan clacking away in the background which contributes to the poor quality of the recording. Inaudible words are indicated by an ellipsis within brackets [. . .]. Unclear words or phrases are also enclosed in brackets with a question mark to indicate uncertainty. Diamond's reading is often interrupted by his comments on people and events mentioned in the diary. These asides to Sullivan are put in parentheses.

These diaries may be among the 210 c.f. of the [David Diamond Collection](#) at the Library of Congress in Washington, DC.

This tape covers Diamond's diary from May 22 through June 16, 1941

The tape opens with Margaret Sullivan saying, "Recorder, are you working? Testing, testing" immediately followed by David Diamond reading the first entry.

Thursday, May 22, 1941. I have met Carson McCullers and I shake as I write. Katherine Ann was [mean?] to Carson last summer but also the stirring as I carried about my heart in Paris when I first read *Flowering Judas*. Now I have met this lovable child/woman whose loveliness hit me the moment I entered Muriel Rukeyser's apartment while some Mexican woman sang folk songs. (Diamond to Sullivan- I can't make out whether that's "loveliness" or "loneliness." Probably it's "loneliness.") I was high but I had had a bad scene here with John who was to go off soon, out of my life. I cannot write more of Carson. I gave her my ring (Diamond - What is that? I can't read it. Something) for her husband, whom I know I love. As we share the days together I will know by either violence or a lethargic boredom whether destiny was right in giving me Carson.

Friday, May 23, 1941. Bad hangover after Muriel's party. Gave Carson the ring. With it went my adolescent suffering. It went to her with my deepest love, for this girl, this amazing child and woman is a part of me. I cannot erase her look of pleasure when I spoke to her, when I declared my feelings for her work. This is my new friend, my new beloved one. She has invited me to be part of tomorrow's (oh, this was the dreadful IMC concert).

Saturday, May 24, 1941. Oh God! Dear God! What has happened to me between Carson and now Reeves her husband whom I know I shall love so terribly, physically. And Carson whose magnetism and strange sense of [beauty?] excites me, gnaws at me and I know it's [different?]. It is a great love. It will nourish me. Went to Carson's party at 6 for Betsy Brewer. Champaign in one hand, gin and tonic in the other, and a good mixture it is. No hangover. But something [. . .] to Jeffrey who got too drunk, slapped Reeves as he tried to help him home. Somehow Reeves' hands were bitten by this sot. I took Reeves to the corner joint for a drink. Washed his wounds, cleaned him up as best I could. Left them, for I could see Carson was expecting me (I think it is.). Drove to Cafe Society and (Diamond to Sullivan - That's something else entirely).

Sunday, May 25, 1941. Maxine called me last night (No, that's about something else.) will try to work something out about the last [tempi?] of the ballet. Since last night I think only of Carson and Reeves and the way he looks. Took Carson and Reeves to dinner at the Rochambeau. We were very drunk. Carson [wandered?] into the bar and wanted a bottle of champagne. Carson at dinner, "Reeves, David is part of our family. We love each other." And how I love them both, Carson above all but she will not have me physically she said. It is the loveliness (now is that the loveliness or the loneliness. I cannot make it out. No, it is the loveliness) of a woman's woman that does not allow my passage free. Only Reeves, who is not homosexual, can love me. And he admitted it and he said for the first time he had felt a real physical attraction for a man, for me. We were together the whole night.

Monday, May 26, 1941. I think only of Reeves and Carson. Reeves and I slept together all last night. After he left for work, I crawled into Carson's little bed and held this child, this so tender, so great artist in my arms, felt her crackling lungs as she coughed miserably. We had a fine breakfast. Left at two. Slept a bit, then went to see Mrs. [Astor?] (that's something else.)

Tuesday, May 27, 1941. Dear God, thank you for bringing me to Reeves. My feelings and thoughts are so full of the love for this sweet, gentle lover. I think I shall never have the right to self-pity again for the neglect of a lover's attention.

I have it now, and Carson is so fine about it all. Carson called after I returned from [E. Runcefield's?] film asking me to come down. I bought her some roses, took a cab down. The heat overpowering. There was this extraordinary woman/child. Reeves came home from work. We had some champagne. Drove up, left them off at a friend's for dinner. Carson so tired after, she went on home but Reeves came over with a drunken friend and insisted on holding hands with me all evening. After getting rid of this terrible friend, we went together to Kirk's (that was Kirk [Atkinson?]) at a party for Virgil together. We are so in love we even forgot where we were and were kissing all over the place, much to the annoyance of everybody. Went on home, but Reeves insisted on coming home, too.

Wednesday, May 28, 1941. Such a nagging hangover. Reeves did not awake until 12. It is a fine morning to sleep together and consummate our feelings for each other and he does love me seriously, physically. We bathed and dressed and had lunch at [Cesar's?]. Tried to cash my film advance check but did not have sufficient identification. (Nothing more here.)

Thursday, May 29, 1941. Very hot day, but I like the feel of perspiration and the sun's great energy. Worked on the film at the lab. Carson and Reeves came over at 5:30. We had some drinks. Carson played some Bach inventions beautifully. Her ear is fine and true and her love of music so great she fairly trembles [playing?] the chords. Took them to [Meakos?] for dinner then back to the apartment for music and talk. Reeves kissed me in front of Carson. Strange love we three feel for each other. They decided I'd sleep downtown. I did. I lay with Reeves quietly. This tenderness leaves me strong.

[Sullivan to Diamond - now in between here, this period between July and November, what I was thinking to May 21 was when all this started, from now to the end of November . . . with lengthy inaudible conversation about dates.]

Friday, May 30, 1941. When I am punished, I am punished bitterly. Today is Saturday. As I write of last night my heart pounds horribly like some rock against it. The day began fine. I awoke early without a hangover, Reeves laying next to me. He went to work. Carson and I had breakfast. I left, went home, slept til one then met Carson at the [Brovoids?] for lunch. Warm and sunny. I looked at the girl whom I loved so dearly and inside myself I asked God to protect her, her body, her career and keep the venomous parts away from her. Muriel Rukeyser and Eleanor Clark passed and we hailed them for brandy and coffee and Carson seemed so happy. But her hand shook so. At 5 we came to her apartment. Reeves was home. We had a few drinks, listened to the choral symphony, then went to Nino and Nela's for dinner in the open air. Katherine was hanging back, muttering lovely words (. . .). After dinner went back to the apartment. More drinks, then suddenly Reeves and Carson began quarreling like two beasts. Reeves, in his anger, put his fist through a pane in the door. Carson had terrifying hysterics. I controlled Reeves very well. My kisses he loved. More than once did he say I was tops in every way. Told me what a compact body I had, how wonderful I was. Trouble began when Carson accused him of running off with John Elder to Mexico while she was in Georgia. After the breaking of the pane, Carson's terrible hysteria wracked her body. After a terrible fit of coughing I could stand it no longer, left and went to sit in the street, breath the good spring air and hoped I would meet a divine stranger who would take me away with him, away from this pain. Carson came down after me, Reeves right after. He went across the street to Gonzalez' dump and then began my misery. One gin after the other. The mention of Katherine Anne put Carson into a furor. I called Katherine Anne. She seemed, through my stupor, to still love me much and made Carson speak to her. That worked but later, my misery grew worse. The idea of Carson's knowing of my love for Reeves, that we slept together, forced me to drink like a fool. Then came all the pent-up anguish inside of me, my feelings for Katherine Anne and her work and the wish to protect her from Carson's jealousy, forced me to accuse Carson of many hidden qualities. We finally came to the apartment where the dreadful horror began. I was frightfully drunk by now and knew the situation between Carson, Reeves and me would grow more complicated every hour we stayed together, so I tried to jump from the window. My whole wish for death seemed so right then, but Reeves hit me twice and knocked me out. Before that, Carson had hit me several times on my face and shoulders with fists like a boy's and with a young boy's strength. I understood that, even in my drunken misery. Were the three of us only very drunk because our miseries weren't? They were monsters that stood defiantly before us all and shouted, "Go on, you three officious fools! You make good nourishment for our avarice, our rancor! We'll show you sorrow!" I finally passed out. We all slept til 2 o'clock. I awoke miserable and hungover. Carson came and lay with me a while. Took a cab home and slept until 6. Maxine called about something about the ballet. I made vague promises. (. . .) I am not disgusted with myself, really. What Friday brought to me is the punishment which every artist deserves when the personal life at least demands violence. This is realism which fulfills the necessary loving demands of his work and friends. Mine is a strange and violent life. I ask only for lovers. I have them, but they negate my love for them out of their pride and their jealousies. This is all unfair I know. Someday I shall rehash it all.

Sunday, June 1, 1941. This has been made clear to me today. I seem to be a real receptacle of individual's problems. [Diamond then comments on the chronology of the diary in an all but inaudible voice.]

Monday, June 2, 1941. I have heard Katherine Ann and Carson speak of "holding themselves to account." I am sure it is Rilka *au fond*. I too must do so, and at once. This past week of turmoil has created a maelstrom within me (Diamond - That's the fight. That's what I read you yesterday. The terrible fight on May 30th. Sullivan-Is that in here? Diamond-OK. My fault. He then goes back on reads the skipped days and then resumes here again with Monday, June 2.) in which the sexual question has become terribly acute. Reeves shares my feelings, my kisses are an experience [not directly accepted?] yet I must share him with Carson who admits she does not want him sexually. Yet should I want to make it apparent that Reeves and I might become lovers and leave her, I would wound her love for me so much she would interpret it only as a betrayal. What should I do, oh God? A stinging letter from Katherine Anne about the drunken call of last Saturday.

Tuesday, June 3, 1941. Carson, dearest sweet Carson who loves me so came at 4:30 to "buck me up." [Lindly?] arrived soon after (with instructions about the ballet and so on).

Wednesday, June 4, 1941. (More about the film score I was working on.) Reeves called. "I've brought some calf's liver, scallions, rolls and some packages of [goodies?]." Reeves loves me, Carson loves me so much. Reeves and I got dinner together. Drinks later. Carson went to bed. Reeves and I lay in each other's arms, our kisses as pure as always, and the wind rattling, the windows shook, and the rain made purring noises on the panes, and I knew I was happy.

Thursday, June 5, 1941. Carson, Reeves and I wake at 11 and have a good breakfast. (Something. Reeves. I can't read my own handwriting.) Something on and yet on love each other so. It still had been possible to reach Reeves last night. The greater fulfillment of my love for him.

Saturday, June 7, 1941. Did not get much sleep. Miserable hangover today. Could not work. Carson called. Reeves did not come home, so her lad did not come home to her last night. Met her at Chino's for dinner. We pledged each other that we would marry if Reeves was not (something) involved.

Sunday, June 8, 1941. It is strange that night as I sat hoping that Reeves would phone and he did not, I flipped the Bible open and read "I will arise and go about the city in the streets and the broad ways and I will seek him whom my soul so loveth." This has been a bad, bitter, lonely day. My bowels have groaned. Carson called. Reeves was to have phoned. He is passing through a grave crisis with Carson, I am sure. And this film, this dreadful boring task - if I could only write any notes down. The [. . .] is, I cannot stand the horror of slacking a job. (Diamond - I hope this is registering. It would be a shame if it's not. Sullivan - it is.)

Monday, June 9, 1941. No end to this strange, insidious strain. I tried so hard to keep away from further involvement and each step brings new ones, and each more empty than the last. [All useless?]. Nightmare of a hemorrhage of the eye this morning and particularly after sex with Reeves[?]. Morning brought a letter, rather cruel. A hot bath. My stomach feels drowsy. Slept until Carson woke me to say she was off to the country. Reeves called and will dine with me Tuesday. Dinner at Meakos.

Tuesday, June 10, 1941. Worked as much as I could on orchestration of the film. God, what a difficult movie this is. Carson returned from the country sooner than I had expected. She came straight to the apartment. We waited for Reeves who had a dinner date with me, but he was very late. We had him meet us at Chinos. Depressing from the moment we walked in to find Muriel, Eleanor, and a gang of writers collected at the bar. We had so hoped to be alone, the three of us. Reeves very upset about no job. Got depressed more and more as I saw the impossible state that existed between Reeves and Carson. Carson very tired. We saw her home. Reeves and I walked to Artie's for a while then we came to reach Carson and Reeves asked me if I knew he loved me. I could not answer. I feel such a hopeless thing is going on so long as Carson is mixed up in it . Dinner at Meakos. Then we took Reeves to the Cafe de la Paix.

[Processor's note - there is a minute or more of inaudible back-and-forth between Diamond and Sullivan]

Wednesday, June 11, 1941. [Processor -- very garbled sentence that sounds like "Like these pole cats, I have come drunk every day" but I doubt that is correct.]. Reeves and I went to the Saison d'Or last night after spending a wonderful hour of kisses and sex in possession of our love. What will it all mean? Drank too much as usual. (Long mostly inaudible discussion about restaurants and other things with Sullivan.) Reeves met us after. Bad hangover all day. I left Reeves sleeping.

Thursday, June 12, 1941. It was fine getting to bed early last night and having Reeves stay with me here. He kisses you so tenderly and I just find it perfect for me these days. I simply swooned off to sleep. But today, after having worked all day orchestrating, all day, my bowels dropping as they always do, my stomach in an uproar, when I had hoped to see Reeves tonight, as he had promised me, he called and said he must go away alone and be alone, that he is not [. . .], that he is miserable, that he is confused. I am in for a hopeless situation unless I cut this out at once. If Reeves loves me as he says, then why does he not trust mine seriously? Why? I cannot keep hanging this way. What shall I do? God! What shall I do? What does Reeves want of me? Carson is honest and clear and good. But Reeves? What?

Friday, June 13, 1941. Reeves terribly drunk when I came up to see Carson. He broke a glass square on his head. (Diamond to Sullivan - He could certainly be violent.)

Saturday, June 14, 1941. Walked for over an hour in the rain last night. It is good for me. What shall I do about Reeves? He's stuck with Carson. Just getting (something) drunk and cracking glasses on his skull, putting his fist through windows for shock. His personal unhappiness is so intensified by Carson's independence that it is torture for me to set (something) on (something) watch, hating himself. Mark (I think this is Mark [Lipstein?]) at the Session's yesterday. He thought Carson and Reeves were both "users." Emotionally perhaps, yes. But am I not using them to serve my own loneliness?

Sunday, June 15, 1941. Saw Carson off to Yaddo. It was horrible. The poor kid swollen with hives and shaking, shaking. She must get well in Yaddo. Reeves spent the whole day with me. We saw a revival of Garbo's *Streets of Sorrow*. She was lovely then, but not too much of an actress. Mark has begun to act strangely since I have been with Reeves. (Aside to Sullivan - Mark Lipstein was very astute. He felt that Reeves might fulfill the things I wanted but that he was against me at the very end. He pretty much predicted what would happen.) After we left Lindsey's he asked us to come up to his place for a drink. He himself did not drink, but Reeves and I had far too much. Trouble began with talk of the Communist Party. Mark's one man show began. He angered Reeves [. . .] Afterwards he asked that we sleep *a trois*. I refused. Bad talk. Bad argument. Bad everything. Mark really revolting. Reeves and I left in disgust with Mark's frustrated intellectuality, his sexual haziness. Reeves' is good and we love each other very much. [. . .] Perfect consummation always. I have faith in life and perfect love, but what can I do about this misery? I don't understand it. Reeves is resting now on the sofa as I write. I think of Carson and hope for her and thank God, quickly, for Reeves.

Monday, June 16, 1941. Suffered a text-sm hangover from last night. Reeves at least can sleep on and on. I try and try but only long, melodic lines of strange words and (. . .) goes through my brain and nightmares. But it is good to have Reeves' love. He is the person, if anyone, who has really said to me, "I love you." And his kisses are so good, so tender but he is so unhappy. His longing for a steady job, another home. How can I help? And there is Carson and the relationship of ours, so strange. [. . .] [end of tape]

[David Diamond Diary -- Cassette Tape 1 - Side B - 30 minutes and 28 seconds](#)

Sullivan's Label: 56b - DD [David Diamond] Diary 2, September 27, 1977 [MC 298-5-1-056b-Label]

June 27, 1941 through September 1 [Labor Day], 1941

More of the diary, focusing on Diamond's physical relationship with Reeves. At one point, about 25 minutes in to the tape, he stops and says to Margaret Sullivan, "The rest is just everything leading to that scene at the bridge. This could go hours. I really don't see how this could be of value to you, all this about my personal relationship with Reeves".

David Diamond Diary -- Cassette Tape 02

[David Diamond Diary -- Cassette Tape 02 - Side A - 30 minutes and 1 second](#)

Sullivan's Label: [57a] - DD [David Diamond] 3, September 27, 1977 [MC 298-5-1-057a-Label]

This begins with an unclear date, but may be the rest of the September 1, 1941 entry. The next entry is for October 4, 1941. Over the next few days Diamond comments on the increasing depression of Reeves, saying on October 10, "I do love sleeping with Reeves but somehow I feel that I am holding on to Death" . . . "I love him too much for my own safety. He will leave me a tortured wreck". On October 14, 1941 Diamond wrote "These are two days I shall not write about. Reeves is so intent on destroying himself. He has withdrawn into a shell". On October 27 he says, "There is something terrible brewing". A couple of days later Diamond writes that he opened a letter to Reeves from a nurse and found that they were planning a date at the same time that Reeves is telling Diamond that he plans to spend his life with him. Diamond pauses at this point and says to Margaret Sullivan, "This is hard" and a little later, "I can still feel the pain." He moved out of their shared apartment on November 14, 1941. The entries become much more scattered, and the last one is for December 31, 1956 when Diamond saw Carson at a New Year's Eve event "at the Strausburgs, after the show". . . She was "wearing a Chinese get-up, a far cry from the 11th Street days." As she was leaving, with Rita helping her walk, "she turned to me and said, 'David are you happy?' I said I was and her look was venomous. I am not [unclear if this was said by David or by Carson.] I am happier than I used to be, I said, and she flinched and turned away."

Helen Harvey Cassette Tape

[Helen Harvey Interview -- Cassette Tape 01 -- Side A -- 10 minutes and 38 seconds](#)

Sullivan's Label: Helen [MC298-5-1-030a]

[Helen Harvey Interview -- Cassette Tape 01 -- Side B -- 5 minutes and 4 seconds](#)

Sullivan's Label: Blank [MC298-5-1-029b]

Norm, Hugh, Hale Cassette Tape

[Norm \[Rothschild\], Hugh, Hale Cassette Tape 01 -- Side A -- 43 minutes and 40 seconds](#)

This is an interview/discussion with Margaret Sullivan, Norman Rothschild and two other men identified only as Hugh and Hale

Sullivan's label: Norm, Hugh, Hale [MC298-5-1-029a]

There is no Side B