The Carl Lerner Collection

Box and file list

Total number of legal-sized gray archive boxes: 19 (with one exception as noted)

Boxes are numbered: CL.1 through CL.19
Files are numbered: CL1-CL77

Box CL.1 files CL1-CL9
Box CL.2 files CL10-CL19
Box CL.3 files CL20-CL29
Box CL.4 files CL30-CL37
Box CL.5 files CL38-CL44
Box CL.6 files CL45-CL52
Box CL.7 files CL53-CL61 Black Like Me, files 1-9 of 24
Box CL.8 files CL63-CL71 Black Like Me, files 10-19 of 24
Box CL.9 files CL72-CL77 Black Like Me, files 20-24 of 24
note: file CL77 is the production log for unidentified industrial film, ca 1960's
Box CL.10 scripts: All the Way Home, files 1-5 of 5
Box CL.11 scripts: The Angel Levine, Black Like Me, files 1-3 of 7
Box CL.12 scripts: Black Like Me, files 4-7 of 7
Box CL.13 scripts: Boys in the Band, The Fugitive Kind, files 1-2 of 6
Box CL.14 scripts: The Fugitive Kind, files 3-6 of 6, The Goddess
Box CL.15 scripts: The Heart is a Lonely Hunter, A Man Called Adam
Box CL.16 scripts: Middle of the Night, Requiem for a Heavyweight, files 1-3 of 3
Box CL.17 scripts: Something Wild, 12 Angry Men, file 1 of 4
Box CL.18 scripts: 12 Angry Men, files 2-4 of 4, Scripts, unrealized
Box CL.19 oversized gray archive box
music, files 1-3: All the Way Home
photo document, loose bound volume: On the Bowery
pressbooks: All the Way Home, A Man Called Adam

R.M. 1/03
THE CARL LERNER COLLECTION

Inventory by E. Bowser completed March 1979.

Note: The materials in BOX I and BOX II have been arranged in numbered
folders in a roughly chronological order by decades, and within decades
it will be found more often organized by subjects.

BOX I: The thirties through the fifties (includes material on Carl Lerner’s
education and his work in theater, including much material on the
Federal Theater in the thirties; and material about the films he
worked on in the forties and fifties.)

BOX II: The sixties and early seventies, and miscellaneous and undated
material, plus materials from ON THE BOWERY.

BOX III: Contains only materials on BLACK LIKE ME, produced and directed by
Carl Lerner.

BOX IV: SCRIPTS.

SCRIPTS, FILMS, MYSTYLS, POSTERS, stored separately within the Film Department’s
archives for these kinds of materials, but inventoried here.

INDEX

This is not a detailed index, but a finding aid to be used in conjunction
with the inventory attached. It is arranged by subjects (not a complete list)
and by film titles (all major materials are referenced) and unrealized films.

SUBJECTS

ARTICLES, LECTURES, SPEECHES, INTERVIEWS, see BOX I, folders 19 (#6, 9), 26, 28(#1)
see BOX II, folders 33, 39 (#2)

CONTRACTS (CL’S SERVICES AS EDITOR), see individual film titles, and
see also BOX I, folder 19 (#8), 39 (#3)

FEDERAL THEATER, see BOX I, folders 4 – 9

RADIO PROJECTS, see BOX I, folder 13

TEACHING, see BOX I, folders 19 (#9), 23, 24, 29
see BOX II, folder 34

TELEVISION COMMERCIALS, see BOX I, folder 19 (#2)
see BOX II, folders 30, 39 (#1)
see also SCRIPTS

UNION MATTERS, see BOX I, folder 10 (6, 7), 12
see BOX II, folder 37
FILMS

ALL THE WAY HOME, see BOX II, folder 31, and MUSIC, and PRESSBOOKS
   see BOX IV, SCRIPTS
AMERICAN HOMES - INTRODUCTION TO ARCHITECTURE, see BOX I, folder 17
   (ANDY CLYDE COMEDY), see BOX I, folder 14 (#4)
THE ANGEL LEVINE, see BOX II, folders 31 (#11), 38 (#2)
   see BOX IV, SCRIPTS
   see also STILLS, FILMS
BLACK LIKE ME, see BOX III
   see also STILLS, POSTERS
BLONDE FROM BROOKLYN, see BOX I, folder 14 (#1)
THE BOYS IN THE BAND, see BOX II, folder 38 (#3)
   see BOX IV, SCRIPTS
COME BACK AFRICA, see BOX I, folder 27
   see BOX II, folder 36 (#2)
COOL WORLD, see BOX II, folder 31 (#7)
CRY MURDER, see BOX I, folder 19, (#10)
DAVID AND LISA, see BOX IV, SCRIPTS
A DAY IN PARIS, see BOX I, folder 11
THE DEEP WELL, see BOX I, folder 19 (#5)
FORSTE KRED'S, DEN (THE FIRST CIRCLE), see BOX II, folder 38 (#4)
   see BOX IV, SCRIPTS
THE FUGITIVE KIND, see BOX II, folder 31 (#1)
   see BOX IV, SCRIPTS
THE GODDESS, see BOX I, folder 19 (#10)
   see BOX IV, SCRIPTS
GOOD TIMES, WONDERFUL TIMES (? working title THE GREAT WARS), see BOX II,
   folder 31 (#8)
THE HEART IS A LONELY HUNTER, see BOX IV, SCRIPTS
KLUTE, see BOX II, folder 38 (#1), and Miscellaneous
   see BOX IV, SCRIPTS
   see also STILLS
A LONG DAY'S JOURNEY INTO NIGHT, see BOX IV, SCRIPTS
A MAN CALLED ADAM, see BOX II, folder 31 (#9)
   see BOX IV, SCRIPTS
THE MIDDLE OF THE NIGHT, see BOX I, folder 9 (#9)
   see BOX IV, SCRIPTS
   see also POSTERS
(MURDER BY TELEVISION), see BOX I, folder 14 (#5)
NINE MILES TO NOON, see BOX II, folder 31 (#2)
NO EXIT, see BOX II, folder 31 (#6)
   see BOX IV, SCRIPTS
NO MAN WALKS ALONE, see BOX I, folder 19 (#10)
   also see FILMS
ON THE BOWERY, see BOX I, folders 19 (#9), 22, 27
   see BOX II, collection of materials on film
1 + 1 + 1, see BOX IV, SCRIPTS
   see also FILMS
PATTERNS, see BOX I, folder 19 (10)
   see also POSTERS
(Peace FILMS), see BOX I, folder 25
REQUIEM FOR A HEAVYWEIGHT, see BOX II, folder 31 (#4), 36 (#7)
   see BOX IV, SCRIPTS
   see also STILLS, POSTERS
(SMOKEY RIVER SERENADE), see BOX I, folder 16
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SOMETHING WILD, see BOX II, folder 31 (#3)
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    see BOX IV, SCRIPTS
(SONG OF BROADWAY), see BOX I, folder 14 (#2)
(SURPRISE IN THE NIGHT), see BOX I, folder 14 (#3)
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THE SWIMMER, see BOX II, folder 31 (#10)
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(THREE STOOGES COMEDY), see BOX I, folder 14 (#6)
TWELVE ANGRY MEN, see BOX I, folder 19 (#10)
    see BOX IV, SCRIPTS
U.N. DAY, see BOX I, folder 20
UNCLE VANYA, see BOX IV, SCRIPTS

(The following film titles were inadvertently omitted from the alphabetical list:)
ASK ME NO QUESTIONS (television film), see FILMS
DOCTOR B (television film), see FILMS
THE FRIGHTENED GIRL (television film), see FILMS
GUNSMOKE (television film), see FILMS
THE REVOLUTION, see STILLS
USA, see FILMS

FILMS, UNREALIZED, see BOX I, folder 10 (#8), 11, 15, 19 (#10), 21, 28 (#3, 4), 32
    see BOX II, folder 39 (#3, 4, 6)
    see BOX IV, SCRIPTS
CARL LERNER COLLECTION

BOX I

Folder 1. (high school and university).
1. Program graduation banquet Central High School, 1/23/29.
Folder 2. Classroom notes about play production (at university?).
Folder 3. (summer stock and first job)
1. Programs and clippings, The Sarobia Players, Pennsylvania (C.L. stage mgr.).
2. Membership card AVFRA 1935-36, C.L. employed New York Emergency Relief
   Bureau; C.L.'s letter of resignation, 12/11/35; and supervisor's letter of
   reference for C.L., 1/6/36.
   
   (Note: Carl Lerner married Sylvia World 10/11/36; divorced August 1941)

Federal Theater
Folder 4.
1. C.L.'s membership card, City Projects Council, Children's Theater Local,
   New York, 1936-37.
2. New Theater League program for National Theater Conference, April 1936,
   Philadelphia.
3. The Living Newspaper, Vol. 1, no. 3, clippings, reviews (re production
   of INJUNCTION GRANTED, directed by Joe Losey. 1936.
Folder 5.
2. C.L.'s membership card, Federal Theater Project Supervisor's Council.
3. Clipping New York Post, 6/4/37, Burns Mantle review of two new plays by
   Paul Green.
4. Program for benefit performance of four one-act plays, for The Newspaper
   Guild, 12/12/37 (C.L. stage mgr.)
5. Programs for Children's Autumn Festival, WPA, six plays.
6. Program and reviews for PINK SLIPS IN PARADE, a production of New Theater
   League (C.L. stage mgr.)
7. Mercury Theater programs and playscript for PLANT IN THE SUN by Ben Bengal
   (C.L. stage mgr)
Folder 6.
Programs, clippings of reviews, and a marked-up playscript for THE REVOLT
OF THE BEAVERS, a Children's Theater production. (A photo of C.L. and others
in costume has been filed in the Carl Lerner Collection, Stills Archive.)
Folder 7.
1. Playscript and performance schedule for THE EMPEROR'S NEW CLOTHES, a
   Childrens Theater production.
2. Postcards illustrating theatrical productions.
3. Programs and clippings for three one-act plays performed by the One-Act
   Experimental Theater (C.L. stage mgr.)
Folder 8.
1. C.L.'s membership card, Workers Alliance, 1938.
2. C.L.'s membership card, Theatre Arts Committee, 1938.
3. Playscript and copyright receipt for SUN-DOWN ISLAND, a play by Leslie
   Burton Blades and Carl Lerner.
4. Copy of poem by Ellington Curtis, "Ode to the Bones of the Unknown Soldier."
5. Outline in 5 pages for a play, NEWSBOY.
6. Playscript for MISER, annotated by hand, with "stage manager" on cover.
7. Clippings about the work of the American League Theatre, n.d.
Folder 9.
1. Playscript for TRANSIT by Philip Stevenson, annotated by hand.
2. Playscript for JOHNNIE GOT HIS GUN by Dalton Trumbo, annotated by hand.
4. Playscript for LET AMERICA BE AMERICA AGAIN, annotated by hand.

The Forties (Note: Carl Lerner married Gerda Jensen (Kronstein) October 1941)

Folder 10.
1. Selective Service Questionnaire from New York Times, 11/1/40, partially filled out in pencil by C.L.
3. cc letter to New Theatre League from German-American League for Culture, 12/14/40, letter of thanks for Carl Lerner's direction of pageant "Who are the German-Americans."
4. Letter to C.L. from German-American League, 12/14/40, thanks re above.
5. Clipping from New Masses, 2/18/41, a drawing by Sylvia Wald.
6. C.L.'s temporary work permit, Film Technicians Local 683, Hollywood, stamped for September and October 1941.
7. Letter to C.L. from Screen Readers Guild, 10/28/41, enclosing application blank for membership (application not here).
8. Receipt to C.L. and Gerda Jensen from Screen Writers' Guild, 4/16/42, for synopsis FOR THE DURATION, $1.00.
9. Resignation form and letter of explanation from C.L., position as mechanic learner in War Department, Army Air Force, McClellan Field, Cal., 1942.
10. Notes, application form, Naval Reserve Armory, 6/29/42.
12. Selective Service notice to report for physical, to C.L., 2/22/43, and Classification card of 7/30/43, as 2B.
13. Letter to C.L. from American Red Cross, 1/8/43, acknowledging request for employment.
14. cc letter to Daily News, Los Angeles, from C.L., 6/7/43, protesting article on grounds of anti-Mexican prejudice expressed in it.
15. Letter to C.L. from Army Air Forces First Motion Picture Unit, Culver City, 1/11/44, advising of position available for him as film editor.
16. C.L.'s library card, Washoe County Library, Reno, Nevada, 7/8/44.
17. Memo to C.L. from Star Pictures, 5/17/46, terminating employment as assistant cutter.
18. Character testimony "to whom it may concern", Oct. 24, 1946, unsigned, for Don C. Blades who apparently stole a car.

Folder 11.
1. A DAY IN PARIS, "a scenario for the Marx Brothers," by Mervin Jules and Carl Lerner (at New York City, Hudson Street, address)
2. Clipping re above, dated early 1941 by internal evidence.

Folder 12.
Correspondence, memoes, membership cards, notices, etc., of Society of Motion Picture Film Editors (SMPTE); Local 776 IATSE, etc., period of the forties. Carl Lerner became a member August 1943.
Folder 13 (Radio projects)
1. NOT GUILTY, proposed radio series, 1941, by Forrest Waldo and Carl Lerner: outline, background materials collected for it, correspondence.
2. BEYOND OUR BORDERS, proposed radio series, 1941, by Carl Lerner and Nathan Habib; outline and correspondence.
3. LET'S PLAY LINGO, proposed radio series, 1941, by Muni Diamond and Carl Lerner; outline, correspondence, copyright registration.
4. THE LISTENER'S DIGEST, proposed radio series, 1941, by Carl Lerner and Forrest Waldo; outline.
5. SONGS IN THE MAKING, proposed radio series, 1941, by Muni Diamond and Carl Lerner; outline and correspondence.

Folder 14 (Shooting schedules, Columbia Pictures)(1945)
1. BLONDE FROM BROOKLYN, directed by Del Lord.
2. (SONG OF BROADWAY,) directed by Leigh Jason
3. (SURPRISE IN THE NIGHT,) directed by Arthur Dreifuss
4. (ANDY CLYDE COMEDY,) directed by Harry Edwards
5. (MURDER BY TELEVISION,) supervised by Wallace MacDonald
6. (THREE STOOGES COMEDY,) directed by Jules White
(note: above are working titles, not necessarily final release titles)

Folder 15
THE LITTLE FLOWER, the story of Fiorello La Guardia, filmscript by Alex Greenberg and Carl Lerner, together with signed agreement concerning the property between the authors and Bernard Vorhaus, 3/12/46.

Folder 16
SMOKEY RIVER SERENADE (working title), production #3025, cutters script.
1945, Art Seid and Carl Lerner, cutters. A musical western.

Folder 17
THE AMERICAN CRIME, filmscript by Ben Maddow, 1948, for The Bryant Foundation.

Folder 18
AMERICAN HOMES - INTRODUCTION TO ARCHITECTURE (working title THE STRICK ROOF), 1949-1950, produced and directed by Joseph Strick and Carl Lerner: outlines, scripts, agreements, correspondence.

The Fifties

Folder 19
1. Notice to members of Hollywood A.F.L. Film Council re contract negotiations, 12/26/50.
2. Seaboard Studios, Inc., notice of facilities and staff for producing tv commercials, and copies of invoices for directing various commercials. Carl Lerner is Film Director and Chief of Editing, 1952.
3. Motion Picture Film Editors Local 771 notices to C.L. of his nomination for Board of Trustees (1955) and for President (1956).
Carl Lerner contracts for services as editor:
6/2/56, with Uncle Vanya Company.
3/16/57, with Norss Productions, for a tv pilot film, U.F. 61.
1/20/58, with Henry Strauss Productions
7/21/58, with Henry Strauss Productions
12/17/59, with Henry Strauss Productions

9. Letters:
12/27/54 to Carl and Jacque from Sammy Lambert, Michael Todd Co., thanks for a Christmas gift.
5/28/57, from Robert Levy of Film Opticals, appreciation for editing of TWELVE ANGRY MEN.
3/29/57, from Irving Lerner of Focal Film Productions, appreciation for TWELVE ANGRY MEN.
10/24/57 from Friends Peace Committee, requesting C.L. to appear with TWELVE ANGRY MEN at a conference.
4/1/58, from Valentine Sherry, appreciation for editing the pilot SUSPENSE, as well as ON THE BOWERY and TWELVE ANGRY MEN.
3/23/59, from George Justin, Sudan Company, asking C.L. to accompany MIDDLE OF THE NIGHT to Cannes; cc letter of 3/8/59 to Cannes Film Festival from Lawrence Lipskin asking accreditation C.L. as official representative.
5/8/59, holograph note from Kim Novak, thanks.
11/25/59, photocopy of letter to Lionel Rogosin from Peter Abrahams, West Indian Economist, Jamaica, explanation re use of Rogosin's film.
5/6/59 from Young Men's and Young Women's Hebrew Association, sending for approval the course description for "Film Analysis with Carl Lerner."

10. Clippings of reviews, press book and publicity material for:
SO YOUNG, SO BAD, 1950, UA, directed by Bernard Vorhaus, edited by C.L.
CRY MURDER, 1950, Film Classics, directed by Jack Glenn, edited by C.L.
HOW TO, 1952, WCN-TV pilot for Ed and Pegeen Fitzgerald series, directed by C.L.
PATTERNS, 1956, UA, directed by Fielder Cook, edited by C.L. and Dave Kummins.
TWELVE ANGRY MEN, 1957, UA, directed by Sidney Lumet, edited by C.L.
THE GODDESS, 1958, Columbia, directed by John Cromwell, edited by C.L.
(synopsis and list of cast addresses and agents.)
NO MAN WALKS ALONE, 1958, television film produced for WNTA-TV by C.L.

11. Clippings of Howard Thompson's column on new 16mm films, 1950's.

Folder 20

Folder 21
PHILLIP EVERGOOD FILM project; correspondence, statements by the artist, outlines for a script; film to be made by Howard Bird; script (?) to be by C.L. (?) Ca 1952.

Folder 22
ON THE BOWERY, 1956, by Lionel Rogosin, Richard Bagley, Mark Sufrin, edited by C.L.: reviews, notes, premieres, list of cuts & outs, extensive correspondence with Lionel Rogosin, and others.

Folder 23
Folder 24
NEW YORK UNIVERSITY course in editing by C.L., 1957: lecture notes, student papers, lists of students, samples of types of film stock, log forms.

Folder 25 (peace films)
1. THERE SHALL BE PEACE (date?), produced for the United Nations: scripts, a leaflet.
2. ALL I WANT TO DO IS "GROW UP" NOT "BLOW UP" (date?), produced by Neighborhood Films, Brooklyn: brochures and photos
3. PEACE MARCH, 1957, film committee organized by Carl and Gerda Lerner to do a documentary of Washington Prayer Committee: clippings, announcements, scripts, interviews, schedules, neg camera reports

Folder 26
Flaherty Seminar, 1957: correspondence, announcements, enrollment (C.L. presented ON THE BOWERY); article on Robert Flaherty by Mrs. Flaherty.

Folder 27
COME BACK AFRICA, 1957-1958, produced, written and directed by Lionel Rogosin, edited by C.L.: announcements, clippings, dialogue sheets, article by Lionel Rogosin, extensive correspondence with Rogosin and others.

Folder 28 (miscellaneous undated, 1950's?)
1. Typescript of interview with Carl Lerner, conducted by Gordon Hithens and Judy (?), on his biography, comments on directing and editing, and on specific films.
2. Translation of article by S. Eisenstein, "The Cinema in America," published in International Literature
3. Typescript of "Outline for a 30 Minute Film on American Culture" by C.L.
4. Typescript of "Script of Two Minute Trailer - Freedom Train Local."

Folder 29
"Contemporary Scandinavian Films" - seminar given by C.L. at Film Center of YM-YWHA, 1959: announcement, notes, clippings of articles about Ingmar Bergman, extracts of a Bergman interview, student papers.

BOX II

The Sixties

Folder 30 (commercials)
1. Letter agreement Carl Lerner, Inc. and M. & E Corporation for the production of "Silver Flute" commercial.
2. Filmex, Inc.: press releases, lists of personnel, guest lists for luncheons, scripts for commercials (C.L. director for Filmex in 1964).
3. Frank Cooper Associates Agency: C.L.'s agreements to serve as writer and director (April 1964); letter to C.L. from Ashley Famous Agency seeking release form for Frank Cooper agreement (November 1964)
4. Producing Artists, Inc.: letter agreement re C.L.'s services as independent producer-director of commercials, lists of accounts (February 1965).

Folder 31 (features)
1. THE FUGITIVE KIND: invitation to attend premiere; cc letter to Martin Jurow from Frank Lewin (4/28/60) re problems with sound; first page letter to Jurow-Shepherd Productions from Hastings & Laster (10/1/59) re form of copyright notice.
CARL LERNER COLLECTION page 6  (BOX II continued)

(Folder 31 continued)

2. NINE MILES TO NOON: Letter agreement for C.L.'s services as editor, Hemisphere Productions (2/27/61).
3. SOMETHING WILD: press release announcing signing of C.L. to edit (7/12/60); programs for premiere.
4. REQUIEM FOR A HEAVYWEIGHT: letter sending script to C.L.; diary notes (by C.L. ?); memos; list of locations; letter from Panam Productions requesting C.L. report to work; telegram to C.L. from Screen Directors Guild warning him to honor picket line; clipping re filming on location; invitations to premières; reviews from October 1962 opening.
5. ALL THE WAY HOME: letter agreement C.L.'s services as editor, Panam Productions, 9/22/62.
6. NO EXIT: letter agreement C.L.'s services as editor (1/1/62); invitations to premiere; clippings of reviews (December 1962).
7. COOL WORLD: annotations on script (by C.L.?); copies of agreements forming the production company (1963).
9. A MAN CALLED ADAM: contracts for C.L.'s services as editor (1965); clipping of advertisement.
10. THE SWIMMER: letter in re C.L.'s services as editor, 6/20/66.
11. THE ANGEL LEVINE: unsigned contracts for C.L.'s services as editor, 2/19/69.

Folder 32 (unrealized projects)

1. Letter and enclosure, Arriflex equipment to be purchased by Tannenbaum from Yale University Audio Visual Center; page of notes unidentified budget for a film; agreement between C.L. and Julius Tannenbaum re 50% ownership of equipment; letter agreement for C.L.'s services as editor, Group 9 productions, April 2, 1961 (for a film with working title "Dismember"); letter agreement for Krishna Shah's services as scriptwriter on Tannenbaum's story, 6/6/61; agreement re financial matters between C.L. and Tannenbaum, 12/30/64, among other clauses, C.L. releases rights to "World of Love"; clipping re other plans.
2. Touchstone Productions: agreement between C.L. and Jules Scherwin concerning transferal of their stock in the company, 2/26/65; correspondence re a project to film "The World of Kurt Weill"; correspondence concerning a project to make a film about air pollution; notes, clippings, re other proposed film projects.
3. Search for a film to produce and direct: lists of novels, synopses of novels, stories, plays, originals, clippings; budget for "The Ortiz Case". (1960).
4. The Lightship by Siegfried Lenz; correspondence C.L. with Lenz for rights to film; press release re novel; synopsis; clipping of review (1964).
5. Greece: correspondence re C.L.'s attempts to set up a Greek-American coproduction (while on location in Greece filming a commercial, 1964); clippings on Greek films and filmmakers; addresses.
7. Script of film for the Strick Company (advertising film on truck device).

Folder 33 (articles, lectures, appearances, interviews)

1. Film Comment issues with articles by C.L.: "Odyssey from Hollywood to New York" (fall 1964); "The film lectures of Slavko Vorkapich" (summer 1965); "My way of working is in relation to the future" (Carl Dreyer interview) (fall 1966). Draft of Carl Dreyer interview. Draft of article "The role of the editor." Clippings, reviews of articles.
2. Clipping of a tv schedule of 11/21/63 listing "Art of Film," in which art of editing discussed by C.L. and Stanley Kauffmann.
3. Drafts of a speech (?) by C.L., undated, about the social responsibility of an artist and other topics.
CARL LERNER COLLECTION page 7 (BOX II continued)
Folder 34 (Lectures, teaching)
1. Invitation to C.L. lecture, India (Hyderabad, 8/5/68)
2. Correspondence with Queens College Department of Communication Arts and
   Sciences re teaching position, 1967-68.
3. Letter appointing C.L. to faculty of School of Visual Arts, fall 1968;
bulletins, course descriptions, brochure for C.L.'s seminar.

Folder 35 (International Film Seminars)
Correspondence, bulletins, newsletters, lists of participants, for the
period 1960-1965; letter to Carl Lerner from David Flaherty, 12/13/60,
asking him to join the Advisory Board; proposals to USIA re seminars.

Folder 36 (miscellany)
1. Jack O'Connell of Film Central mimeographed travel letters, one about
   Rome including comments on filming of LA DOLCE VITA and L'AVVENTURA, and
   one about Moscow and Leningrad including discussions with Soviet directors.
2. Al Fiering letter to C.L., postmarked 3/4/61, appreciation for COME
   BACK AFRICA.
   editor" by Jack Ogilvie.
5. Elia Kazan, clipping from New York Times, dateline Feb. 12 (64?); quotes
   Kazan on the need for directors to be own producers.
6. Federico Fellini, clipping from New York Herald Tribune, interview about
   GUGLIETTA OF THE SPIRITS. (10/31/65)
   footage he had discarded from REQUIEM FOR A HEAVYWEIGHT.
8. Clipping, Cinemeditor, fall 1967: "A film editor is a picture doctor" by
   Jodie Copelan.
   Maurice Rapf.
    family.
11. Clipping (Variety?): column item mentions C.L. as creative consultant on
    OUT OF IT, 9/13/67.
12. Fifth National Student Film Festival brochure (C.L. serves as a member of
    the jury); drafts of a speech about judging a film competition.
    to the sponsors of business films.
    about the Hazeltine, no author.

Folder 37 (American Cinema Editors)
Correspondence: documents accepting C.L. as member, 1960; as Associate,
1964; membership lists; issues of The Cinemeditor for April 1962, spring
1965, winter 1965;

The Seventies

Folder 38 (features)
1. KLUTE: handwritten diary notes by C.L., May 1, 1970 - August 1970; invitation
to staff and crew party from Pakula; letter about reviews etc. from David
Lange; continuity of 3/21/71; music notes of 3/29/71; call sheets;
publicity material and clippings of reviews and adv.
2. ANGEL LEVINE: two clippings.
3. THE BOYS IN THE BAND; clippings and congratulatory telegram to C.L.
4. DEN FORSTE KREDS (THE FIRST CIRCLE): telegrams to C.L. inviting him to
Denmark to work on editing; clippings related to this; contract for C.L.'s
services as editor, Laterna Film, 8/17/71.
Folder 39

2. Letter to C.L. from Max Gunther, 10/14/70, asking him to check accuracy of quotes for interview, re a story for TV Guide.
3. Unsigned contract, C.L.'s services as editor on "Roger of Miami Beach," for The Roger Co. (working title for unidentified or unrealized film)
5. Film Industry for Peace newsletter of August 1970; draft petition of the School of Visual Arts, May 12, 1970, re political action to be taken; announcement of a slowdown for the film industry; questionnaire for participants; clipping of a meeting at NYU, May 19, 1970, filmmakers against the war.
6. Unrealized film project, working title "Going Back," coproduction proposed U.S./Denmark with Laterna Studios, co-producers George Bellak and Carl Lerner; 5-page background information for potential backers; letters from "George" (Bellak) to C.L., 1971-72; Detailed script.
7. Diary notes, Oct 15, 1971 - Nov. 10 (about script negotiations)

Folder 40 (C.L.'s terminal illness)

1. Letters, cards from friends during illness (1972), from the following:
   - Mitchell Block (2)
   - Steve and Janet Robler
   - Dede Allen (2)
   - Bill, Multicolor Film Laboratories
   - Lionel Rogosin
   - Don Finamore
   - Faith Hubley (2)
   - "Sonny" Arnold Mathiss
   - Bob Lawrence
   - George Justin
   - Alan J. Pakula
   - Paula and Scott Robison
   - Joe Strick
   - Barry Malkin
   - Mick and Hildy
   - Morton Sontheimer
   - "Doro"
   - Linda Feferman
   - Paula Greenberg
   - Muffie Meyer
   - Betsy
   - Naomi and Walter Rosenblum
   - Birgitte and George Cosmatosi
   - Leslie (child)
   - Joanie Abrahams
   - Eleanor Wolquitt
   - Anne Archer (note on still)
   - Amy Leek
   - Raney (child)
   - one unsigned

2. Obituaries for C.L.
   Resumes of his career
Music
1. SOMETHING WILD, music by Aaron Copland; conductor’s score
2. ALL THE WAY HOME, music by Bernard Green and Jule Styne; music scores, music cue sheets, sound effects and dialogue cue sheets.

Miscellaneous
1. cc manuscript, Joris Iven’s autobiography, p 100-265
2. A Death of One’s Own by Gerda Lerner, Simon & Schuster, 1978 (copy donated to the Carl Lerner Collection by the publisher), together with letter from Joan B. Sanger, Senior Editor, 10/27/78.
3. Black notebook containing 6 pages of notes about the nature of the motion picture in general.
4. Yearbook of The Central High School, 151st class, containing picture and comments about C.L.
5. Shorthand notebook, containing notes, apparently made while on a European trip gathering material for a film; 15 pages of notes.
6. Notebook with flowered cover, editing notes, unidentified, but may be KLITE.
7. PUSHING DOORBELLS, script by C.L. for a filmstrip, on precinct work, n.d.

Pressbooks
1. ALL THE WAY HOME
2. A MAN CALLED ADAM (3)

ON THE BOWERY
0. Tear sheets, "Filming a Skid Row," by Mark Sufrin, Sight and Sound, Winter 1955-56. 0
1. Transcriptions of tapes made by Lionel Rogosin, interviews collected for ON THE BOWERY.
2. Shooting schedules, editing notes, sketches, outlines of unedited material, treatments, scripts
3. Scrapbook for an unrealized project by C.L. and Gerda Lerner, a book to be composed of stills from ON THE BOWERY and taped interviews. Includes film reviews.

BOX III - BLACK LIKE ME
1. Statements on the film by Carl Lerner.
2. Excerpts from Griffin’s diary, articles about Griffin and his book.
3. Preproduction publicity, clippings, correspondence.
4. Casting records.
5. Location scouting, notes and photos of locations, correspondence about possible locations
6. Production memos and sketches, notes on script; Gerda Lerner contract.
7. Two versions of Paul Green script ("finally rejected in favor of C.L. and G.L. script" - note added by G.L.). (Also catalogued in SCRIPTS.)
8. Call sheets, daily’s, wardrobe plot.
9. Negative camera reports.
10. Cue sheets
11. Postproduction publicity, advertising, correspondence relating to pressbook, memos re plans for promotion.
12. Mixing cue sheets and storage inventory.
13. James Whitmore correspondence and interview.
15. Correspondence re financing, production, promotion, including financial statements of The Hilltop Company, formed to produce the film.
16. Patron comment cards.
17. Distribution: weekly reports, financial statements, memos.
18. Playscript for adaptation for chamber theater of BLACK LIKE ME, by Judy Miniac; correspondence concerning adaptation inserted.
19. Records of equipment purchases and sales.

The various scripts for BLACK LIKE ME are stored in BOX III as well; see the section of inventory SCRIPTS for the catalogue description of each of them.
BOX IV: SCRIPTS

Photocopies of catalogue cards attached (originals are interfiled in Script Catalogue, Film Study Center).

Note that BOX IV. is stored with Script Collection, with the exception of the BLACK LIKE ME scripts, which are stored in BOX III in order to keep all the material on this film together.
ALL THE WAY HOME  (US, Alex Segal, 1963)

Script II. Original screenplay by Philip Reisman, Jr., based on the novel A Death in the Family by James Agee and the play All the Way Home by Tad Mosel. 5 Sep 1962. 197 p.

Script II. 186 p.

cont. on card 2

ALL THE WAY HOME  (card 2)

Script III, "master script." Editor's cutting script with extensive handwritten notations and "daily scene reports" with details on each take of specific shots. Typescript carbon; bound into looseleaf notebook. 17 Jan 1963. ca 500 p.

In The Carl Lerner Collection

ANGEL LEVINE, THE  (US, Jan Kadar, 1970)

Script III. Editor's cutting script with extensive handwritten notations, plus script notes with details on each take of specific shots. Typescript carbon, bound into looseleaf notebook. 23 May 1969. ca 500 p.

[Screenplay by William Gunn, Ronald Ribman, based on the story by Bernard Malamud]

In The Carl Lerner Collection

**Script II.** Screenplay by Mart Crowley. 146 p.
Plus memo from Crowley with "suggestions for trims, cuts, re-inclusions and re-appraisals." Typescript carbon with handwritten notes. 6 p. 22 Nov 1969.

In The Carl Lerner Collection

BLACK LIKE ME  (US, Carl Lerner, 1964)


Script I. Journey into shame, based on John Howard Griffin's book Black Like Me by Paul

cont. on card 2

BLACK LIKE ME  (card 2)


Script II. No Man Walks Alone (working title).

130 p.

cont. on card 3
BLACK LIKE ME  (card 3)

Script II.  No Man Walks Alone.  129 p.


cont. on card 4

BLACK LIKE ME  (card 4)


In The Carl Lerner Collection

DAVID AND LISA  (US, Frank Perry, 1962)


In The Carl Lerner Collection
FORSTE KREDS, DEN (DK/US, Aleksander Ford, 1972)

Script II. 44 p. in English.

[Screenplay by Aleksander Ford, based on the novel by Aleksander Solzhenitsyn]

In The Carl Lerner Collection

FUGITIVE KIND, THE (US, Sidney Lumet, 1959)


cont. on card 2

FUGITIVE KIND, THE (card 2)

Script III. Editor's cutting script with extensive handwritten notations, plus "script notes" with details on each take of specific shots. Typescript carbons, some originals; bound into looseleaf notebook. 3 Sep 1959. ca 500 p.

In The Carl Lerner Collection
GODDESS, THE  (US, John Cromwell, 1958)

Script II. By Paddy Chayefsky. 1 Apr 1957. 126 p.


Script III, "part II-slate numbers and description cont. on card 2

GODDESS, THE  (card 2)


Part I and Part II stored together in envelope filed with scripts

In The Carl Lerner Collection

HEART IS A LONELY HUNTER, THE  (US, Robert Ellis Miller, 1968)

Script II. Screenplay by Thomas C. Ryan from the novel by Carson McCullers. 146 p.

In The Carl Lerner Collection
KLUTE (US, Alan J. Pakula, 1971)


In The Carl Lerner Collection

LONG DAY'S JOURNEY INTO NIGHT (US, Sidney Lumet, 1962)

Script III, "cutting-sound-dialogue continuity." Written by Eugene O'Neill. ca 200 p. Also 1 p. of handwritten notes on yellow lined legal sheet.

In The Carl Lerner Collection

MAN CALLED ADAM, A (US, Leo Penn, 1966)

Script III. Editor's cutting script with extensive handwritten notations, also script notes with details on each take of specific shots. Typescript. 20 Jan. ca 500 p. Bound in looseleaf notebook.

Screenplay by Les Pine and Tina Rome

In The Carl Lerner Collection
MIDDLE OF THE NIGHT, THE  (US, Delbert Mann, 1959)

Script III. Editor's cutting script with extensive handwritten notations, also "script notes" with details on each take of specific shots. Typescript; some carbons. ll Feb 1959. ca 500 p. Unbound, in envelope.

[Screenplay by Paddy Chayevsky, based on his play]

In The Carl Lerner Collection

NO EXIT  (US/AG, Tad Danielewski, 1962)


In The Carl Lerner Collection

1 + 1 + 1  (US, Carl Lerner, 1969)

Script II. 5 Apr 1968. 56 p. Also: handwritten notes, photographs of scene sketches, shooting schedules, travel schedules, pre-script outlines, information on DuPont. Bound into looseleaf notebook.

In The Carl Lerner Collection
REQUIEM FOR A HEAVYWEIGHT (US, Ralph Nelson, 1962)

Script II. Requiem. Editors cutting script with extensive handwritten notations; also script notes with details on each take of specific shots. Some typescripts and carbons. 27 Dec 1961. ca 500 p. Bound into looseleaf notebook.

[Screenplay by Rod Serling based on his teleplay]

In The Carl Lerner Collection

SOMETHING WILD (US, Jack Garfein, 1961)

Script II. "Final script" and "script notes." Something wild in the city, written by Jack Garfein and Alex Karmel based on the novel by Alex Karmel. Editor's cutting script with extensive handwritten notations and details on each take of specific shots. Typescript carbon; some originals. 21 Oct 1960. ca 500 p. Bound into looseleaf notebook.

In The Carl Lerner Collection

SWIMMER, THE (US, Frank Perry, 1968)

Script II. Screenplay by Eleanor Perry from the short story by John Cheever. 1 Jun 1966+ revisions. 100 p.

In The Carl Lerner Collection
TELEVISION COMMERCIAL: CHRYSLER CORPORATION
PLYMOUTH DIVISION (US, 1953)


cont. on card 2

TELEVISION COMMERCIAL: CHRYSLER CORP. (card 2)

14 Aug 1953. ca 50 p. Some typescripts, some handwritten pages. 3 storyboards inserted loosely into binder.

In The Carl Lerner Collection

TWELVE ANGRY MEN (US, Sidney Lumet, 1957)

Script II. By Reginald Rose. 147 p. 2 copies


cont. on card 2
TWELVE ANGRY MEN  (card 2)

Script II. Editor's cutting script with extensive handwritten notations. 128 p.

In The Carl Lerner Collection

UNCLE VANYA  (US, John Goetz & Franchot Tone, 1957)

Script II. 94 p.

[Translated by Stark Young from the play by Chekhov]

In The Carl Lerner Collection

SCRIPTS, UNREALIZED

Dubelman, Dick


In The Carl Lerner Collection
SCRIPTS, UNREALIZED

Lerner, Carl

see: Dubelman, Dick

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SCRIPTS, UNREALIZED

Lerner, Gerda

Home for Easter, screen treatment by Gerda Lerner. 49 p.

In The Carl Lerner Collection
SCRIPTS, UNREALIZED

Levitt, Saul

The Empty Trap, screenplay by Saul Levitt, based upon the John D. MacDonald novel. 104 p.

In The Carl Lerner Collection

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SCRIPTS, UNREALIZED

Tannenbaum, Julius

The World of Love. Scenario by Julius Tannenbaum and Carl Lerner. 122 p. Typescript.

In The Carl Lerner Collection
FILMS

The following are stored in the vaults, and catalogued in more detail in the computerized film catalogue:

1. ASK ME NO QUESTIONS, 1953, in television series, The Conrad Nagel Theater. A 16mm b & w print.
6. NO MAN WALKS ALONE, 1958, a documentary presented by the National Paraplegia Foundation, Inc., produced and edited by Carl Lerner. A 16mm b & w print. (note: this title was also a working title on scripts for BLACK LIKE ME and should not be confused with that film.)
7. 1 + 1 + 1, 1969. Produced by Henry Strauss Productions for E. I. Du Pont de Nemours, directed by Carl Lerner. A 16mm color print.
8. (LERNER, CARL, OUTTAKES). 16mm b & w print, 3 reels.
10. ANGEL LEVINE (OUTTAKES). Mag tape marked "rushes ANGEL LEVINE pilot sync. and 16mm negative, b & w (marked on leader N. Y. University ANGEL LEVINE 10/23/70)."
11. GUNSMOKE (OUTTAKES). Mag tape not identified presumed to belong to this material, it was placed in same can. A 16mm b 7 w print (although marked on leader as dupe neg, it is not). Rushes for an episode in the television series, showing chiefly fights.

Note: Items 10 and 11 appear from labels to be teaching materials used by Carl Lerner for his classes at New York University.

The above films were donated by Gerda Lerner as part of this collection; see film catalogue for any additional films in the collection of the Department of Film on which Carl Lerner worked.

STILLS AND PHOTOS

The following have been deposited in the Stills Archive, Department of Film:

1. Carl Lerner, passport size photo
2. Carl Lerner with Alan Pakula (?)
3. THE REVOLUTION: 3 production stills and one color photo (identification not certain)
4. BLACK LIKE ME: approximately 50 photos and 20 proof sheets; approximately 25 snapshots made while location scouting (note that there are many additional snapshots, pasted up with notes, in BOX III, f. 5); six photos of Griffin and related subjects.
5. SOMETHING WILD, 9 stills.
6. Photos taken by Carl Lerner in India and Maine, a small portfolio of color photos with memo by Gerda Lerner that he selected these as his best.
7. 3 photos of Carl Lerner and Boris Kauffman.
8. THE ANGEL LEVINE: 14 large photos.
9. REQUIEM FOR A HEAVYWEIGHT: one large mounted photo.
10. KLUTE: approximately 60 stills.
11. Unidentified photos, 4, appear to show a student group being shown some equipment in a studio (sound recording?)
12. Framed portrait with editing equipment.
13. 10 photos from Experimental Theater productions of "The Great Catherine" and "Snickering Horses"
14. 23 photos identified by C.L. as stills ONE THIRD OF A NATION. Appear to be documentary photos of slum conditions, having to do with the Experimental Theater production or the film which was based on it.

POSTERS (stored and catalogued in Posters Archive)

BLACK LIKE ME
THE MIDDLE OF THE NIGHT
PATTERNS
REQUIEM FOR A HEAVYWEIGHT