

## **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

Gift of Gerda Lerner, December 1977 and October 1978.  
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, STILLS, 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  
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- 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)  
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see also STILLS, FILMS
- BLACK LIKE ME, see BOX III  
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- BLONDE FROM BROOKLYN, see BOX I, folder 14 (#1)
- THE BOYS IN THE BAND, see BOX II, folder 38 (#3)  
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- COME BACK AFRICA, see BOX I, folder 27  
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- 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)
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- THE FUGITIVE KIND, see BOX II, folder 31 (#1)  
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- 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)  
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- THE MIDDLE OF THE NIGHT, see BOX I, folder 9 (#9)  
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- (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
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see also STILLS, POSTERS
- (SMOKY RIVER SERENADE), see BOX I, folder 16

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(SURPRISE IN THE NIGHT), see BOX I, folder 14 (#3)  
SUSPENSE (television pilot film), see BOX I, folder 19 (#9)  
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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.
2. Temple University: programs for university theater productions, 1932; 1933.

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 AWPRA 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 Wild 10/11/36; divorced August 1941)

Federal Theater

Folder 4.

1. C.L.'s membership card, City Projects Council, Childrens 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.
4. New Theater School catalogue, 1936.
5. Playbill for BURY THE DEAD, Actors Repertory Company.
6. Playscript for unidentified play by Marc Blitzstein, 23 p., n.d.

Folder 5.

1. The Living Newspaper, Vol. II, no. 1 (re production of POWER).
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 ON 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 Childrens 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.
3. Mimeographed brochure, "Youth Letters from Spain," published by Medical Bureau and North-American Committee to aid Spanish Democracy, 1939.
4. Playscript for LET AMERICA BE AMERICA AGAIN, annotated by hand.
5. Catalogue and clipping, Sylvia Wald exhibition, A.C.A. Gallery, 1939.
6. Letter to C.L. from Pennsylvania Liquor Control Board, form letter final offer of employment, 2/10/39.

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.
2. Letter to C.L. from Greater New York Fund, 4/8/40, thanks for directing pageant for 1940 Campaign.
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.
11. Letter to C.L. from Selective Service System, 7/29/42, enclosing forms for Volunteer Officers Candidate (enclosure here).
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

SMOKY 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).
4. Wilson vs. Loew's: The Case Against the Hollywood Blacklist: a summary and a letter of Philip Stevenson soliciting support.
5. THE DEEP WELL, 1957, produced by Victor Weingarten, Health and Welfare Materials Center: a leaflet and invitations to premieres at Town Hall and at The Museum of Modern Art.
6. "The Eastern," a symposium held at The Museum of The City of New York, in which C.L. participated, 1957: a press release and a letter of thanks to C.L.
7. Catalog of films from National Association for Mental Health, 1956.

(Folder 19 continued:)

8. 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, WGN-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.
12. Clippings re Arthur Loew and Loew's stockholder fight, 1956.

Folder 20

U.N. DAY: a film about peace for the United Nations, 1950; contract for C.L.'s services as editor, script, stock shot lists, logs, background material.

Folder 21

PHILIP 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

CITY COLLEGE courses given by C.L., 1950 - 1958: lecture notes, announcements, student papers.



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 Hitchens 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

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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).
5. Clippings from Making Films in New York re technical matters, commercials.

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.

(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 premieres; 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).
8. GOOD TIMES, WONDERFUL TIMES: (working title, THE GREAT WARS) Letters to C.L. from Lionel Rogosin in Israel about the script; treatments; a catalogue of stock footage viewed (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 "Dismembered"); 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 Schwerin 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, synopsés 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.
6. Correspondence with literary agents re projects for a film, 1964.
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.
3. Variety clipping of 3/22/61, advertisement for Sextant, Inc.
4. Clipping from IATSE Bulletin, winter 1964: "The functions of the film 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 GIULIETTA OF THE SPIRITS. (10/31/65)
7. Clipping New York Times, 1/3/66, Carl Lerner's protest at CBS-TV adding footage he had discarded from REQUIEM FOR A HEAVYWEIGHT.
8. Clipping, Cinemeditor, fall 1967: "A film editor is a picture doctor" by Jodie Copelan.
9. Clipping, Action, Sept-Oct 1967: "Can education kill the movies?" by Maurice Rapf.
10. Clipping, New York Times, 1/24/67, story on the John and Faith Hubley 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.
13. "How to Make a Movie", brochure by Roger Wade Productions, Inc., addressed to the sponsors of business films.
14. Clipping, Making Films in New York, October 1967, "Hazel," article 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

1. Letter informing C.L. of appointment to faculty of New York University for 1971-1972, 5/14/71.
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 C6. (working title for unidentified or unrealized film)
4. Correspondence with Gordon Hitchens 1969-1970 re, among other items, possible film projects.
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 budget.
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 Leeck  
Raney (child)  
one unsigned
2. Obituaries for C.L.  
Resumes of his career

Music

- 41 1. SOMETHING WILD, music by Aaron Copland; conductor's score  
42 2. ALL THE WAY HOME, music by Bernard Green and Jule Styne; music scores, music cue sheets, sound effects and dialogue cue sheets.

Miscellaneous

- 43 1. cc manuscript, Joris Iven's autobiography, p 100-265  
44 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.  
45 3. Black notebook containing 6 pages of notes about the nature of the motion picture in general.  
46 4. Yearbook of The Central High School, 151st class, containing picture and comments about C.L.  
47 5. Shorthand notebook, containing notes, apparently made while on a European trip gathering material for a film; 15 pages of notes.  
48 6. Notebook with flowered cover, editing notes, unidentified, but may be KLUTE.  
49 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

- 50 1. Tear sheets, "Filming a skid row," by Mark Sufrin, Sight and Sound, Winter 1955-56. etc.  
51 2. Transcriptions of tapes made by Lionel Rogosin, interviews collected for ON THE BOWERY.  
52 3. Shooting schedules, editing notes, sketches, outlines of unedited material, treatments, scripts  
4. 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. *Revised*

BOX III - BLACK LIKE ME

- 86m 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, dailies, 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.  
14. Reviews.  
15. Correspondence re financing, production, promotion, including financial statements of The Hilltop Company, formed to produce the film.  
16. Patron comment cards.

BOX III - BLACK LIKE ME (continued)

- Blm  
↓
17. Distribution: weekly reports, financial statements, memos.
  18. Playscript for adaptation for chamber theater of BLACK LIKE ME, by Judy Miniace; 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



BOYS IN THE BAND, THE (US, William Friedkin, 1970)

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. 14 Mar 1963. ca 150 p. Typescript;  
handwritten notations. Also several handwritten  
pages and typed carbon of letter to "Dear Paul"  
dated 22 Mar 1963 giving suggested revisions. In  
notebook labelled "second treatment".

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)

Green. 10 Apr 1963. 148 p. Typescript;  
handwritten notations.

Script II. No Man Walks Alone (working title),  
screenplay by Gerda Lerner, Carl Lerner. 27 Aug  
1963. 129 p. Some handwritten notations.

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.

Script II. Black Like Me, adaptation by Paul Green from the book by John Howard Griffen, screenplay by Gerda Lerner, Carl Lerner. 127 p.

Script II. 27 Aug 1963. 129 p. In binder labelled Black Like Me.

cont. on card 4

BLACK LIKE ME (card 4)

Script II. 27 Aug. 1963. 129 p. No title on binder.

Script II, "master script." Bound together: "shooting schedule," "time progression", script with handwritten notes on blocking directions and line readings, "list of sequences", "comments on shooting script by CL." Some typescripts. ca 300 p.

In The Carl Lerner Collection

DAVID AND LISA (US, Frank Perry, 1962)

Script II, "revised." Lisa and David, a screenplay by Eleanor Perry, based on the book by Theodore Isaac Rubin. 21 Feb 1962. 166 p.

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)

Script II, "revised estimating draft." Screenplay by Tennessee Williams and Meade Roberts, from the stageplay Orpheus Descending by Tennessee Williams. 17 Feb 1959. 144 p.

Script II, "final draft." 1 Jun 1959. 129 p.

Script II. Cutting script with extensive handwritten notations. Typescript. 28 Aug 1959. ca 150 p.

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 II, "part I-dialogue in continuity as shot."  
30 Aug. 127 p. Typescript carbon; handwritten  
notations.

Script III, "part II-slate numbers and description

cont. on card 2

GODDESS, THE (card 2)

of each shot;" "script notes." 30 Aug 1957.  
ca 100 p. Typescript carbon.

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)

Script II. By Andy and Dave Lewis. 26 Jun 1970.  
124 p. Also envelope containing handwritten  
"cut pix note-changes" on yellow lined legal-size  
sheets, dated 30 Oct 1970. ca 70 p.

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. 11 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)

Script II. Jean Paul Sartre's No Exit. Screenplay by George Tabori. Jun 1961. 75 p. Mimeograph copy.

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)

Bound together: 1954 Dealer TV spots/60-second  
open end: #3-9. Motion picture playlets: #2-5,  
8-13. Shooting schedules, shot lists, cast lists.  
1954 Dealer TV spots/20-second open end: #1-10.  
Motion picture playlets/tags: #1-9. Dealer TV  
playlets/standard tags: 60-second, 20-second.

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

Script IV, "dialogue transcript." 4 Feb 1957.  
ca 50 p.

Script III, "cutting continuity." 4 Feb 1957.  
ca 40 p.

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

The Ortiz Case (#5413) by Dick Dubelman and Carl Lerner. ca. Aug 1960. 55 p. Typescript carbon. Also letter to "Carl" detailing suggested changes.

In The Carl Lerner Collection

SCRIPTS, UNREALIZED

Lerner, Carl

see: Dubelman, Dick

SCRIPTS, UNREALIZED

Lerner, Carl

see: Tannenbaum, Julius

SCRIPTS, UNREALIZED

Lerner, Gerda

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

In The Carl Lerner Collection

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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.
2. THE OTHER DON JUAN, 1953, in television series, The Conrad Nagel Theater. A 16mm b & w print.
3. THE FRIGHTENED GIRL, 1954, in television series, Top Secret, directed by Carl Lerner. A 16mm b & w print.
4. USA, 1955. A Henry Strauss Production sponsored by Pan Am. A 16mm color print.
5. DOCTOR B, 1957, NBC documentary directed by Harold Mayer, edited by Carl Lerner. 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.
9. (CATCHER IN THE WRY)(OUTTAKES). Unedited rushes? 16mm b & w print, one reel.
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.

(STILLS AND PHOTOS continued)

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 G.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