



BHC-MSS 0124
Guide to the Papers of Katya and Bert Gilden
By Meg Rinn
October 2021

Descriptive Summary

Creator: Katya Gilden, Bert Gilden

Title: Papers of Katya and Bert Gilden

Dates: 1932-1999

Quantity: 107 boxes, 50 linear feet

Abstract: Writing as K.B. Gilden, Katya and Bert Gilden were Bridgeport based authors. Their novel *Hurry Sundown* (later turned into a film of the same name) focuses on race and class in Georgia following the second World War, and their novel *Between the Hills and the Sea* is set in a lightly fictionalized Bridgeport and noted for its accuracy of union politics and life on the shop floor. This collection features both their individual papers, the creative process and finished works for their novels, short stories, and screen plays, and Katya's work following Bert's death, including the unpublished *The Final Hearing: The Life of Lonnie McClucas, the Death of Alex Rackley*.

Language: English

Repository: Bridgeport History Center

Biographical History:

Katya Gilden was born Mary Katya Alpert on March 9, 1914 in Bangor, Maine. Her parents were first generation Russian Jewish-Americans, with Katya's grandparents coming to the United States from an area on the Lithuania and Belarus border. According to their son Jay, Katya once mentioned a cousin who became a Bolshevik in the 1917 Russian revolution. The Alpert family had a small shop in Bangor, and Katya's interest always lay in writing. She attended Radcliffe College, from which she graduated in 1935 as one of the earliest Jewish graduates. She was also the first woman to be published in the *Harvard Advocate*, featuring a poem about a black and a white boxer. She wrote extensively into the 1940s, with issues of race and class a constant in her early work.

Katya lived in Harlem, New York City, after college, and became well acquainted with Black musicians and other figures in the area during the late 1930s and early 1940s. She wrote as a freelancer during that time, often composing advertising copy or articles, and worked on her first novel, *So Full of Life*, set during the Harlem Renaissance.

Bert David Gilden was born on January 15, 1915 in Los Angeles, California, but grew up in Bridgeport. His father left Czarist Russia in 1906 to avoid recruitment for the disastrous Russo-Japanese war. He owned a tailor shop in the Black Rock district of Bridgeport.

Bert graduated from Central High School in Bridgeport, then attended Brown University. Following graduation, Bert worked and wrote in New York City, creating plays and short stories while working a day job writing copy and doing publicity work for Warner Brothers. He was an early member of the Screen Writers Guild.

Gilden proceeded to serve in World War II as a tank platoon leader. He was wounded twice, and received multiple awards for his leadership and bravery, especially in France. Following the war, Bert moved to Georgia, where he instructed farm classes for returning veterans. Due to segregation in the state, Bert only instructed white farmers, where a Black instructor taught exclusively Black farmers.

Katya and Bert met following the war while Bert was in New York City, giving a lecture at a symposium on race. According to their son Jay his “mother described it as love at first sight. She introduced herself and the rest is history.” The couple married in 1947 and moved to Georgia soon after. While there, they began their joint writing career when Katya found a short story that Bert had written. She offered comments, and they two began to work on what would become "Cat's Cradle", which would go on to be published in Collier's Magazine in 1949. They found a way to write and edit each other's works, and more short stories followed. This included works about Bert's time in the shrimping industry. Both "Shrimper's Gold" and *Shrimpboat*, as well as the short story Georgia Spring, which would go on to become the novel *Hurry Sundown*. The couple's literary agent was the Harold Matson Company until Katya's death.

The creative partnership between Katya and Bert was remarkable and rare at the time due to the highly collaborative nature of their process. While both halves of a couple might be authors, the approach that the Gildens took was wholly unique. The Gildens spoke about their process in interviews regularly, with Katya writing sections out in longhand. She was also a speedy typist, moving much faster at the keys than Bert. After a typescript was produced, both would edit the work, go over lines, and give feedback on the page, until they had a final version.

Bert and Katya were in Connecticut by 1950, where they continued writing. Their works at this time included short stories, their novel *Hurry Sundown*, and screenplays including one for *Iron Mountain* and another titled *The Race*. They also worked to raise three sons, David, Jarius, and Daniel.

Their first novel was *Hurry Sundown*, a 1,046-page epic published by Doubleday in 1964 where it would remain on the *New York Times* Best Seller list for no small amount of time. It was also sold very successfully through the Literary Guild, a subscription book club that remains popular today.

Hurry Sundown is set in post-World War II Georgia and focuses on two farm owners in the southern state: one Black and one white. On the other side of their properties is what is to become a mechanized farming operation, with the developer eyeing both men's land. The original working title of the novel was *Georgia Spring*, which is dated to 1950 based on the drafts present in the collection and the statements Bert and Katya made about the novel taking them fourteen years to write.

Prior to publication, film director Otto Preminger purchased the film rights, seeing it as a potential *Gone with the Wind*. Filming took place in Louisiana, where multiple issues were encountered. Residents took issue with the biracial friendship in the film, as well as the integrated cast and crew. The movie was carried by a cast that included Jane Fonda, Robert Hooks, Diahann Carroll, Michael Caine, and Fate Dunaway. However, it received poor reviews.

Following *Hurry Sundown*, the Gildens focused on *Between the Hills and the Sea*, published in 1971. Set in a lightly fictionalized Bridgeport with a Jasper McLevy stand-in as the

mayor, the novel focuses on union politics and the working-class following World War II and into the 1950s. Drawing on the couple's own experience working on the shop floor in places like General Electric, participating in union politics, and the rich industrial history of Bridgeport, it is considered one of the best depictions of union politics and labor in the post-World War II era and an excellent example of the proletarian novel. It did not receive positive reviews when it debuted, with length and excessive detail cited as the most common issues with the text. It was reprinted by Cornell University in the late 1980s due to the depictions of labor relations, union in fighting, and the shop floor.

The Gildens' work reflects a strong interest in class, race, labor, and women's rights. Their character notes reflect careful and deliberate choices to address these issues, both explicitly such as their exploration of race and class in their novels, and through more nuanced character work, such as incorporating contemporary discussions about feminism and women's rights.

These topics were not restricted to the page. Katya and Bert were politically active individuals with strong empathy for the working class and for people of color, both coming from backgrounds of families escaping oppressive rule. For a time, they were members of the Community Party in Connecticut, and Bert went so far as to run as a candidate for the People's Party in 1950, a part of the Progressive Party of America. He was also executive director of the Connecticut branch of that party in 1952.

These political beliefs impacted the Gildens' writing career, as they were noted as being blacklisted in the Cogley report. The connection between their writing and political activities was explored during Bert's testimony to the House Un-American Activities Committee (HUAC) in 1956. He was called in front of HUAC due to a supposed attempt by the Community Party to infiltrate the workshop floor at General Electric, where Bert had worked for a time. He would later be employed as a non-union member at Exide Battery, Remington Rand, Vogel Manufacturing, according to his testimony during his hearings before HUAC. Katya was named as a party member several times during the hearings.

According to the couples' son Jay Gilden, there were some shifts in belief around the time the HUAC hearings came around. He notes that in particular, Stalinist policies caused his parents to distance themselves from the Soviet Union and what it had become, although they continued to agree with the principles of justice and dignity for workers. Jay also notes that the FBI investigated his father and encouraged employers to fire him, causing Bert's loss of employment at Aerosol Techniques and the Singer Manufacturing plant in Bridgeport. Bert later won in arbitration against Singer for this termination, ensuring funding that helped the family until *Hurry Sundown* was published.

Bert Gilden died on April 5, 1971, several months prior to the release of *Between the Hills and the Sea*. He and Katya had just returned from a trip to Europe, when Bert suffered a heart attack.

Following Bert's death, Katya continued to write and engage in scholarship. She taught a seminar at Wesleyan University, helped create a scholarship in Bert's name at the University of Bridgeport, and helped with book awards on that same campus. She also worked with the Connecticut Civil Liberties Union. In 1989, Katya left Connecticut and moved to Boston.

In addition to writing short stories and poems, Katya worked on two novels. The first concerned the 1960s Woodstock generation (initially planned with Bert) called *A Naked Man at the*

Door, a film on the life of Dorothy Day, and a biography of Lonnie McLucas, one of the defendants at the New Haven Black Panthers trial called *The Final Hearing: The Life of Lonnie McLucas, the Death of Alex Rackley*.

Katya Gilden died on May 5, 1991.

Scope and Content note:

The collection primarily focuses on the Gildens' collaborative creative work from 1949 to 1971. This includes research and drafts for both of their novels, drafts for various short stories including some that were published and others that were filed with their rejection notices, and screenplays. The material relating to *Hurry Sundown* also includes script drafts and notes.

Also included in the collection are the early works of both authors. Within Katya's papers from college through 1947 are short stories and a draft of a novel with a story set in Harlem, reflecting an early interest in the Black experience. Within Bert's papers from the same time period is an untitled war novel that focuses on the morality of war. Other short works within the collection show interest in race as well, making it clear that the many themes the couple would explore together had long been things they thought about individually.

This collection also contains unpublished material that Katya wrote after Bert's passing. One of Katya's major projects was a biography of Lonnie McLucas, one of the defendants in the 1970 Black Panther trials in New Haven. All of her research, notes, and a mostly complete draft are present, although the book was never published. (See arrangement note for further details.) There are also notes for a work regarding the life of Dorothy Day.

Unfortunately, the couple's personal lives are not well represented in the collection. As far as the latter goes, there are only a few scant folders of non-writing activity, including some notes about camping trips. In the case of politics and civic activity, there are some documents related to the American Association of the United Nations, civil rights, and some campaign material for the People's Party which Bert seems to have helped print based on the presence of engraving blocks in the collection. There is also a transcript of the House Unamerican Activities Committee hearings printed some years after the couple's passing, but originally dated to 1956.

Arrangement Note:

All material bears the original labeling assigned by the Gildens at the time of creation. Note that the packed boxes had rough hierarchies imposed upon them by Katya and Bert, but were scattered over time. Hierarchical arrangement has generally been used to mirror the steps of their creative process. Please be aware that there are sections of the collection that consist of entirely untitled or undated drafts, or otherwise creative notes. All titles have been retained, but there is no intellectual control enforced.

The nature of the collection is unique due to Katya and Bert's enmeshed authorial identity. Their post-college pieces and parts of their personal lives have been placed into series I and II, representing them before they married and began writing together. Series III through IX represent their work and lives as K.B. Gilden. Series X represents Katya's life and work following Bert's passing. The work done as K.B. Gilden has been organized by genre.

Series I, the Papers of Katya Alpert has been divided into five subseries. The first represents her time at Radcliffe College, and the second Katya's politics and union activity following college. Her personal material and correspondence reflect address books, notes, and letters sent, and subseries

5 contains outstanding material with no obvious arrangement. That material has been arranged alphabetically by topic.

Subseries 4, Katya's writing, has been placed into three subgroups. The first represents drafts and notes, mostly undated, that reflect her thoughts and processes. Subgroup B contains short story drafts. Subgroup C, Social novel on Harlem/*So Full of Life*, represents Katya's first attempt to write a novel. Having lived in Harlem for several years herself, Katya began to write a novel that featured Black characters, and went so far as to contact agents according to the letters within the subgroup. The folders in this subgroup have been placed in a rough order of creative outlines and character notes, research materials, then drafts. Katya's drafts do not contain dates, but folders indicated a first or second draft. Folders that had no draft indicator but a chapter title have been grouped nearest to the draft that contains that chapter.

Series II, the Papers of Bert Gilden, is arranged in a similar manner. Subseries 1, College, contains Bert's transcripts from Brown University along with some documentation from his period of study at New York University, as well as papers written and notebooks. Subseries 2, Politics and post-college career, reflects his interest in labor politics and his job search following college.

Subseries 3, World War II, contains material related to Bert's service in the Second World War. This includes war diaries and correspondence, as well as printed material. Subseries 4, correspondence, follows and has been arranged alphabetically and retaining Bert's original file labels.

Subseries 5, writing, contains three subgroups. Subgroup A contains drafts, whereas subgroup B contains sets of collated short stories and plays that Bert wrote prior to meeting Katya. This includes an early draft of "Georgia Spring", the short story that would go on to become *Hurry Sundown*. Subgroup C contains Bert's drafts for a war novel, along with early suggestions from Katya that showcase their earliest collaborative effort.

Series III contains all material related to the Gildens' novel *Hurry Sundown* and is broken into multiple subseries to convey their approach to writing. Subseries 1 contains outlines and character notes, starting with general information and then narrowing into specifics. Character names are in alphabetical order. Subseries 2 contains the research performed regarding farming, ditching, and Georgia from the 1940s to the 1950s. While placed in alphabetical order, a file folder labeled "Georgia - South - Material" contained multiple additional files within it. The original order has been kept intact. Material that features the couple's notes in addition to their research material has been placed in the back of the subseries, especially material related to specific parts of the book

Subseries 3 contains all known drafts of *Hurry Sundown*. This includes the original working title of the book, *Georgia Spring* which is placed first in the series. As many of the drafts have no date, the original folder titles served as the best indicator of draft order. These drafts are arranged by books 1 through 4, and then by chapters as appropriate if no date or page sequence was provided. Specific scene drafts and notes have been placed towards the end of the subseries. Typesetting manuscripts and galley proofs are also in this section.

Subseries 5 contains publisher correspondence, and subseries 6 features promotion, advertisement, press, and review material, arranged chronologically. Speaking engagements are contained in subseries 7, arranged chronologically.

Material related to the motion picture adaptation of *Hurry Sundown* is placed in subseries 8, including original scripts, correspondence with director Otto Preminger, call sheets, and notes from production. Subseries 9 contains other formats that the Gildens considered for the novel, including

music, and subseries 10 contains subsequent paperback editions of the novel. Subseries 11 contains international editions and related correspondence.

The general arrangement of material for Series IV, *Between the Hills and the Sea* is similar to that of *Hurry Sundown*, as it was a collaborative work. Subseries 1 contains outlines and character notes, with subseries 2 containing research files. Subseries 3 contains drafts, up to and including the final proof copy of the text. Publisher correspondence is contained in subseries 4, with ads, promotions, and reviews in subseries 5. Subseries 6 contains considerations for television and film, whereas subseries 7 contains information regarding subsequent editions including the Cornell reissue.

Series V, Minor Works, has been divided into four subseries: short stories; television, radio, and film; non-fiction, and other material including research. The bulk of Katya and Bert's early collaborative work was based in short stories. Collated groups of their short stories have been placed first, followed by drafts with specific short story names. The folders contain drafts, publisher correspondence, and some research. Subseries 2 contains correspondence within the entertainment industry placed first, followed by screenplays, the couple worked on. Some are minor, such as "Dancer in the Sky" and "Ten Drops of Blood". Others represent significant creative work, such as *Iron Mountain, The Race* and *Shrimboat*, none of which ever came to completion.

Series VI contains speaking engagements and are arranged chronologically. This includes a number of folders from the Gildens' trip to Europe in March and April of 1971, shortly before Bert's death. Series VII relates to their personal political and civic activity.

Subseries VIII contains correspondence sent to the couple, broken into three subseries based on how material was arranged. The Gildens had several file folders for specific publishers and editors, as well as an A-Z file divider set that kept organized correspondence. These two forms of organization have been kept as subseries 1 and 2 respectively. Subseries 3 contains additional correspondence files as they were located in the collection and have been placed in alphabetical order.

Series IX, Personal activities, represents a small volume of material related to the Gildens' home and family life as opposed to their careers. They include camping trip notes and a group photograph.

Series X, the Papers of Katya Gilden, represents Katya's activities and career following Bert's death in 1971. Subseries 1 begins with material relating to Bert's death, including notes Katya titled "Bert, phases of loss."

Subseries 2, general activities, feature subject files relating to her interests at the time, including her involvement with the Author Guild as well as records of threatening phone calls made in 1973 that relate to Katya's leftist politics. Subseries 3 contains correspondence, and subseries 4 contains information about her time at Wesleyan as well as material related to the University of Bridgeport. Subseries 5 contain papers and material related to conferences Katya attended.

Subseries 6, drafts, contains general work and unpublished novels. Within the general work subgroup are notes related to Katya's "Theory of the Novel" which connects her politics and interest in proletarian fiction to her literary work. Also included are her notes and treatments for a film on Dorothy Day.

The second subgroup of unpublished novels contains two works: *A Naked Man at the Door* and *The Final Hearing: The Life of Lonnie McLucas, the Death of Alex Rackley*. Both are arranged with outlines first, followed by research, and then drafts. In the case of *A Naked Man at the Door*, the novel focuses on the Woodstock generation, set at a music festival in Middletown, Connecticut. Based on some early dates applied to the drafts, it appears the work began as another collaborative piece with Bert that was continued after his passing. It did not go as far as the other

novel present in the subgroup.

The Final Hearing: The Life of Lonnie McLucas, the Death of Alex Rackley. focuses on Katya's novel regarding the life of Lonnie McLucas and his life before, during, and after the 1970 New Haven Black Panther trials. In 1969, Alex Rackley was murdered by fellow Black Panthers George Sams Jr., Landon Williams, Warren Kimbro, and Lonnie McLucas after Rackley fell under suspicion of being an informant to the FBI. His murder on May 20th came after two days of a show trial and torture. Rackley was shot in the head and chest, then dumped into the Coginchaug River.

McLucas was tried in New Haven for his role in the murder, where he admitted he shot Rackley but under protest. His trial was a part of the New Haven Black Panther trials, and the first to go forth. McLucas's trial concluded in September 1970, where he was acquitted on all charges excluding conspiracy to commit murder. For that he was sentenced to 12 to 15 years in prison.

Gilden began writing the biography of McLucas in the mid-1970s and continued the work into the 1980s. Katya spent extensive time interviewing McLucas, with her son Jay remarking that he drove his mother down to McLucas's hometown area in North Carolina for further research. Given the Gildens' past work as it focused on race and class in *Hurry Sundown* and Katya's work with the Connecticut Civil Liberties Union, the Panther trials likely appealed to her on several fronts. Her son Jay has suggested that in addition to race and the close collaboration between the FBI and local law enforcement, his mother found McLucas to be a complex everyman - smart, confined by race and class, and an overall kind person who found himself in circumstances that could not be foreseen.

Several drafts of chapters credit Lonnie McLucas as a co-author, making it clear that the work was collaborative and Katya viewed it as such.

The material features outlines placed first, followed by research and drafts. The material came to the Bridgeport History Center in red expandable file folders, suggesting original order. As such, the order has been maintained and all folder titles reflect Katya's original titles. Within the background research are extensive photocopies of FBI correspondence and memos, trial transcripts, and copies of *The Black Panther*, the Party's newspaper. The drafts focus on specific scenes, often designated "A", "B" and "C."

The final subseries is subseries 7, finished works. The material was received in an expandable file folder, and includes some of Katya's early work from the 1930s as well as material written in the 1970s and 1980s after Bert's passing. They have been placed in alphabetical order, with some dates inferred to be from the 1930s to 1940s based on the titles appearing in series I of the collection.

Administrative information:

Provenance: Donation of Jay Gilden (2021.01); Transfer from Brown University, including the Gilden's initial donation in 1965 and subsequent donation in the early 1990s.

Restrictions

Unpublished material in various series may be viewed but cannot be published. Those seeking to publish excerpts or images must contact the Gilden estate.

Preferred Citation:

Papers of Katya and Bert Gilden (BHC-MSS 0124), Bridgeport History Center, Bridgeport Public Library.

Names and Subject Tracings

Personal names

Gilden, Bert, -1971 | n93110336
Gilden, Katya, 1914-1991 | n93110326
McLucas, Lonnie | no2013086692
Preminger, Otto | n50022887

Corporate names

Black Panther Party of Connecticut|no2014081077

Subject tracings

Authors, American--Archives | sh85009861
Between the Hills and the Sea (novel)
Black Panthers Trial, New Haven, Conn. 1970
Creative writing | sh85033847
Film adaptations | sh85048224
Hurry Sundown (film)
Hurry Sundown (novel)
Labor unions and communism | sh85136731
Labor unions--Fiction | sh2008106529
Manuscript preparation (Authorship) | sh85080671

Detailed box and folder listing

Series I, Papers of Katya Alpert

Subseries 1, Radcliffe College

Box 1

1. Radcliffe college, 1932-1936
2. Radcliffe college, 1932-1936
3. Writing [college notebook], 1932-1936
4. College notebook, 1934
5. Reading lists, 1932-1936
6. Essay, "Phillip Sidney, *The Stars of Astrophel*", 1935
7. Essay, "German Press", c. 1935
8. Essay, "The College Woman in the Industrial Union", 1935, 1940

Box 2

1. Dante, undated
2. Thesis and notes, undated

Subseries 2, Politics and union activity

3. Organizational, 1930s-1940s
4. Organizational, 1930s-1940s
5. Organizational, 1930s-1940s
6. "The Jewish People", undated
7. Labor-White Collar Workers, UERMWA workers, 1940s

Subseries 3, Personal material and correspondence

Box 3

1. Personal calendar, 1945
2. Correspondence, general, 1941-1943
3. Correspondence, to and about Bert, 1947
4. Correspondence, Clarke, 1938-1940s
5. Correspondence, Johnny; Hellman, Barry, 1940s
6. Correspondence, letters from "The Little Rabbit" [to Leonard Morgan], 1941

Subseries 4, Writing

Subgroup A, Drafts and notes

7. Beginning - notes - unfinished material - "Beauty Shop", unfinished, undated
8. Beginning - notes - unfinished material, undated
9. Beginning - notes - unfinished material, undated
10. Beginning - notes - Fritchman story, 1947 undated
11. Beginning - notes - local notes, undated
12. Beginning - notes - unfinished material, unfinished manuscript, undated

Box 4

1. Work in progress - misc. - notes, early, undated
2. Work in progress - misc. - notes, early, undated
3. Poems in progress, undated
4. Poems, copies, undated
5. Early works and notes, undated
6. Early work, undated
7. Early work, undated
8. Story ideas, c. 1940s
9. Notebook, c. 1939

Box 5

1. Notebook, c. 1940s
2. Notes on various novels, undated

Subgroup B, Short stories

3. "Elegy" published in the *Harvard Advocate* [first woman published in the magazine under the name Mary Alpert], 1934
4. "Birth of the Blues"
5. Old notes, "Jonesy," 1940s
6. "Jonesy," 1940s
7. Hopewell story, undated
8. Old notes - McAllister story, c. 1941
9. Old notes - McAllister story, graveyard ideas, c. 1941
10. Play, unfinished - college period, c. 1938
11. "Red Flame," undated
12. "Red Flame," undated

Box 6

1. "Saturday Afternoon Off," 1939
2. "Swift and the Yahoos," undated
3. "The Wedding Guests," undated
4. "White is Right," undated
5. "White is right," undated
6. Untitled short story, undated

Subgroup C, Social novel on Harlem/*So Full of Life*

7. Synopsis, undated
8. Social novel on Harlem [notes], undated
9. Social novel on Harlem – Complete synopsis, remarks, scenes, 1941
10. Ethel and Raymond Clo- misc. undated
11. Clo-Car-Denise, undated
12. Social novel on Harlem/*So Full of Life* notes, undated

Box 7

1. Social novel on Harlem/*So Full if Life*, notes, outlines, drafts, undated
2. Social novel on Harlem/*So Full if Life*, notes, outlines, drafts, undated
3. Negro history, Zantan club, notes, section II-III, 1942
4. 1930s resources
5. Culture- recreation- schools, 1940s
6. Culture- recreation- schools, 1940s
7. Front page history, 1930s-1930s
8. Harlem – arts, concert notes,
9. Harlem material, printed, 1940-1942
10. Harlem material, printed, 1940-1942

Box 8

1. Harlem material, printed, 1940-1942
2. Harlem material, printed, 1940-1942
3. Jobs, 1940s
4. Legislation, 1940s
5. National Councils of Arts-Sciences and professionals, 1949
6. Negro civil rights and legislation, 1940s
7. Negro war period, labor, employment, 1940s
8. Negro war period, religion, 1940s
9. Negro war period, welfare, 1940s
10. Negro war period, business, 1940s

Box 9

1. Negro war period, business, 1940s
2. Negro war period, Army/Navy/defense, 1940s
3. Negro war period, crimes, 1940s
4. Negro war period, discrimination, race, 1940s
5. News clips, 1940s
6. Politics, pre-war and war, 1940s
7. Sports – racing, horses, 1940s
8. Where do we start – sources and agencies, 1940s
9. Harlem etc., 1939
10. Singer (social industrial novel on Harlem), undated
11. Book I: American Scripture, undated
12. Ashes and Rust (copy) [American Scripture], undated
13. Novel on Harlem/American scripture, 1st completed section, undated
14. Notes, section I, undated
15. Manuscript, prologue, sect. II chp. I, undated
16. Novel on Harlem – Part II – Maze of Masonry, undated

Box 10

1. Section II, ch. II, undated
2. Notes on part IV, undated
3. Novel on Harlem, misc. pages, undated
4. So Full of Life pages, undated
5. W-I section, undated
6. Copy, Ethel II, c. 1941
7. So Full of Life and other short stories, 1942

Subseries 4, Additional material

8. Ads, scripts, memos, etc., 1946-1947
9. Other notes, undated
10. How to information and misc. guides, 1942, undated
11. Remington source materials, 1945-1954
12. USC/Portugal, 1945-1947

Series II, Papers of Bert Gilden

Box 11

Subseries 1, College and further education

1. Brown University, 1936-1964
2. Brown, honors papers, 1935
3. International culture, mss college papers, undated
4. International culture, mss college papers, undated
5. New York University, 1951

Subseries 2, Politics and post-college career

6. Job applications, 1936-1937
7. Political, 1938-1940
8. Political, pre-WWII, 1939

Subseries 3, World War II

9. World War II journals, c. 1943
10. Army, I and E, 1944-1945

Box 12

1. Army, I and E, 1944-1945
2. Army, 1943-1945
3. War material, 1944
4. File on correspondence and hearing on war disability (Army and VA) includes army board hearings, 1946-1947
5. Veteran's administration, 1949-1966

Subseries 4, Correspondence

6. Correspondence, Army correspondence, 1942-1945
7. Correspondence, Army correspondence, 1942-1945
8. Correspondence, business, 1937-1940
9. Correspondence, Ceresole, Paul, 1933-1937

Box 13

1. Correspondence, Cliff, Lilyan, Saul, Mary, et. al. 1936
2. Correspondence, DeJong, David, 1936-1939
3. Correspondence, family, 1930s
4. Correspondence, Lew, Roger; Bull, Evelyn, 1941
5. Correspondence, Peak, Leslie, 1942-1947
6. Correspondence, Ronald, Brooklyn, 1934

7. Correspondence. Russak, 1940s-1963
8. Correspondence, To Katya from Bert, 1946-1947

Subseries 5, writing

Subgroup A, Drafts

9. Notebooks, 1941-1943

Box 14

1. Drafts and notes, undated
2. Drafts and notes, undated
3. Suggestions, undated
4. Group of manuscripts, c. 1946
5. Group of manuscripts, c. 1946
6. Script draft, title unclear, undated
7. Bert's south materials, c. 1946-1948
8. Raw material, south story ideas, c. 1946-1948
9. Georgia manuscript, 1946
10. "Death in the Midi," 1948
11. "The Defenders," undated-1961
12. "The Defenders," undated-1961
13. "Flight song," undated
14. "No Reward," undated
15. "A Play in 3 Acts", c. 1938
16. Psychiatric story undated

Box 15

Subgroup B, collated completed short stories and plays

1. Finished works, pre-WWII, post Brown, 1938-1940
2. Finished works, pre-WWII, post Brown, undated
3. Finished works, homecoming, 1938-1940
4. Finished work – Drama!, 1938-1940
5. "Eggs for Brooklyn," 1936-1939
6. "Only flesh and blood", July 1936
7. "Art Master's Quest," 1936-1939
8. "Weep for happiness or the Freedom of Alec Butterworth," 1936-1939
9. "From the notebook of Alec Michaels," 1936-1939
10. "Freedom of the press," 1936-1939
11. "Her father's daughter," 1936-1939
12. "No charms to Soothe...!", 1936-1939
13. "Thru Time Eternal," 1936-1939
14. "Ordeal by Fire, 1936-1939
15. "It happened On Evening" [changed to "Only Flesh and Blood"], January 1936
16. "Homecoming (A Play in 3 Acts)" by David DeJong and Bert Gilden, 1936-1939
17. "Living on the Land," 1936-1939
18. [Title unclear], 1936-1939
19. "Ice Holiday" by Bert Gilden and Jonas Rosenfield, 1936-1939
20. Entered in Rosenberger one-act play contest, 1935
21. [Untitled] 1936-1939
22. "A 100 Per Cent American," undated
23. "The Omnipotent Bottle of Scotch," undated
24. "Crisis," undated

25. "The Death of J. Edward Thomas," c. 1948

Box 16

1. "The Haunting Past," undated
2. "A Play in Three Acts," 1938
3. "Death in the Midi," 1948
4. "Modern Mother," undated

Subgroup C, War novel

5. Theory, undated
6. War novel, undated
7. Notes on the war c. 1940s
8. Part I – Book I, Victory, undated
9. I – Book II, undated
10. Part I, c. 1941
11. Part II, c. 1941
12. I, Book 2, c. 1941
13. Part I, book II, c. 1941
14. Book III, c. 1941
15. I-IV, c. 1941
16. Stories re: NYC etc. army or war novel draft? Autobiog. novel [includes Katya's feedback], 1946-1947
17. Stories re: NYC etc. army or war novel draft? Autobiog. novel [includes Katya's feedback], 1946-1947
18. Criticism, research, non-fiction writing, undated

Series III, *Hurry Sundown*

Subseries 1, Research

Box 17

Subseries 1, Outlines and character notes

1. Outlines, undated
2. Book four, outline, character development, other notes, final epilogue notes, undated
3. *Hurry Sundown* presentations, outlines, undated
4. Character notecards. Undated
5. Character notes, undated
6. Clem, source material, 1959-1962
7. Clem, undated
8. Political set up -Charles Combs, undated
9. Elwell – ideology, 2 perspectives, 1962
10. Elwell, undated
11. Henry-Julie Anne, [chapters] 4-8 undated
12. Julie-Anne and Henry Elwell, undated

Box 18

1. Rad and Reeve, undated
2. Rad and Reeve [chapters 12-15], c. 20-page typescript, undated
3. [Chapters] 1-4 Rad. undated
4. Reeve section source material, undated
5. Reeve, chaps. 9-11 undated
6. Vivian, 1963, undated

Subseries 2, Research

7. Research, class, 1940
8. Corn and crops, 1936-1960
9. Dynamite and ditching resource notes, undated
10. Education, 1960
11. Education, 1960

Box 19

1. Farm equipment, 1962
2. Farming, 1940-1959
3. Farming, 1940-1959
4. Farming, 1940-1959
5. Georgia – South – Material, Self-determination, 1945-1947
6. Georgia – South – Material, Wallach Club – Information, 1945-1947
7. Georgia – South – Material, People’s Progressive League, 1945-1947
8. Georgia – South – Material, Farmer’s union, 1945-1947
9. Georgia – South – Material, Wallace radio – radio programs and songs, 1945-1947
10. Georgia – South – Material, Wallace for president; education, 1945-1947
11. Georgia – South – Material, Wallace for president; education, 1945-1947
12. Georgia – South – Material, SCHW [Southern Conference for Human Welfare], 1945-1947

Box 20

1. Georgia – South – Material, American Legion, 1945-1947
2. Source material – Houses + gardens – entertaining. 1956-1964
3. Klu Klux Klan; Southern patriot; Episcopal Society for Cultural and Racial Unity, 1957-1964’
4. Labor, South, 1948
5. Legal, 1945; 1962
6. Local color [Darien, GA]. 1963
7. McIntosh City Hall detail, 1937-1956
8. McIntosh City Hall detail, 1937-1956
9. Political [clippings from Darien, GA]. 1962-1963
10. Resource notes, psychiatrists, 1949
11. Race, 1962
12. River project – flood material etc. 1959, undated

Box 21

1. Sports and wildlife, 1957-1961
2. Notes, the South, 1946-1948, undated
3. Unitarian project, 19947, 1963
4. Veteran’s classes, 1947
5. Research, 1945-1959
6. Notes [on research topics]. 1957
7. Notes on trip to the South, 1961
8. *Hurry Sundown* notes (misc.) re: the novel, c. 1963-1964
9. Book four – “See What Tomorrow Brings” resource material; Voter American, needs farmers groups relations, 1941-1948
10. Book four – flood material, “See What Tomorrow brings” [Connecticut flooding]. 1955
11. Source materials and notes -book four The Decision; Turtles; Fallout shelter; balls; Heron’s nest, 1957-1958, undated

12. Source materials and notes -book four The Decision; Turtles; Fallout shelter; balls; Heron's nest, 1957-1958, undated

Subseries 3, drafts

Box 22

1. Working title: *Georgia Spring*, book one, 1950
2. Working title: *Georgia Spring*, book two, 1950
3. Working title: *Georgia Spring*, book three, 1950
4. *Georgia Spring*, 1954-1955
5. *Georgia Spring*, 1954-1955
6. Book one, p. 1-144 draft, undated
7. Draft, "The Heritage that failed", undated
8. First draft, chs. 9-17, 1955

Box 23

1. Chapters 16, 17, 18, undated
2. Earth that bears you, undated
3. Typed text pages, undated
4. Chapters 20-29 early drafts and notes, undated
5. Book II, p. 145-510, undated
6. Book II, p. 145-510, undated
7. Book III. Chaps. 25-33, dynamiting, sheriff, courtroom, ditch scene, undated
8. Book III, p. 511-1050, undated

Box 24

1. Book III, p. 511-1050, undated
2. Book III, p. 511-1050, undated
3. Chapters 40, 47, 63 (as for Pierce), undated
4. Books 3 and 4 draft pgs. 510-1126, undated
5. Books 3 and 4 draft pgs. 510-1126, undated
6. Books 3 and 4 draft pgs. 510-1126, undated

Box 25

1. Book IV – Work in Progress (materials and notes) (original), undated
2. Books 3 and 4 draft pgs. 510-1126, undated
3. Books 3 and 4 draft pgs. 510-1126, undated
4. Book four – 2nd or 3rd draft, undated
5. Book four – 2nd or 3rd draft, undated

Box 26

1. Book four – 2nd or 3rd draft, undated
2. Book four – 2nd or 3rd draft, undated
3. Book four, copies 3 and 4 and epilogue, undated
4. Book four, copies 3 and 4 and epilogue, undated
5. The barbeque section, new Vivian, undated
6. Barbeque scene, Henry, Charles, undated
7. Barbeque section B, The day rad Lullabelle

Box 27

1. Political scene, undated

2. *Hurry Sundown* – semi completed, yellow pages, 168 pages, undated
3. *Hurry Sundown* – semi completed, yellow pages, 168 pages, undated
4. *Hurry Sundown* epilogue, not used, undated
5. Onionskin copy of *Hurry Sundown*, undated
6. Onionskin copy of *Hurry Sundown*, undated
7. Notes for revision, later notes, undated

Box 91

1. Manuscript “setting copy” vol. 1, 1964
2. Manuscript “setting copy” vol. 1, 1964
3. Manuscript “setting copy” vol. 1, 1964
4. Manuscript “setting copy” vol. 2, 1964
5. Manuscript “setting copy” vol. 2, 1964

Box 92

1. Manuscript “setting copy” vol. 2, 1964
2. Manuscript “setting copy” vol. 3, 1964
3. Manuscript “setting copy” vol. 3, 1964
4. Manuscript “setting copy” vol. 4, 1964
5. Manuscript “setting copy” vol. 4, 1964

Box 93 – Dummy copy, 1964

Boxes 94-99, Various galley proofs

Box 94, final galley proof, April 1964

Box 95, final galley proof, undated

Box 96, final galley proof, undated

Box 97, foundry proof, first edition, May 1964

Box 98, foundry proof, presentation edition, 1964

Box 99, page proof, October 1964

Subseries 4, Final book

Box 100

1. Doubleday, vols. 1 and 2, 1964. Autographed by Katya and Bert and dedicated to Brown University Archives, March 13, 1965 [“For the Brown University Archives – with great personal pride and fulfillment in this gift. – Katya Gilden, Bert Gilden”]
2. Doubleday, Omnibus edition, 1964 Autographed by Katya and Bert and dedicated to Brown University Archives, March 13, 1965 [“For the Brown University Archives – with great personal pride and fulfillment in this gift. – Katya Gilden, Bert Gilden”]

Subseries 5, Publisher correspondence

8. Alfred A. Knopf. 1960-1961
9. Publisher correspondence, general, 1958-1964

Subseries 6, Advertisements, promotion, and press

10. Promotional material, 1964
11. Advertisements, 1965
12. Advertisements, 1965
13. Advertisements, 1965

Box 28

1. Promotion and publicity, 1964-1971

2. Reviews, 1964
3. Reviews, 1965
4. Review reprints, 196-1968
5. Reader reaction and correspondence, 1965-1974
6. Reader reaction and correspondence, 1965-1974
7. Press, 1964-1967
8. Press, 1964-1967
9. Reviews in German, 1966-1969

Box 29

1. Book Club, 1965-1966
2. Authors Guild, 1969-1973
3. Authors Guild and National Book Awards, 1965-1973

Subseries 7, Speaking engagements

4. Birmingham, Alabama Books-Author luncheon and aftermath, 1965
5. Brown and other university requests, 1965-1970
6. Organizational interests, 1965
7. Trips re: *Hurry Sundown* before and after, 1965
8. Personal interviews/articles, 1965-1967
9. *Indigo* – the Gildens, an Interview, 1969

Subseries 8, Motion picture

Box 30

1. *Hurry Sundown* motion picture, 1964-1967
2. *Hurry Sundown* script with notes, May 18, 1966
3. *Hurry Sundown* revised screenplay, May 24, 1966
4. *Hurry Sundown* script, undated

Box 31

1. *Hurry Sundown*, photocopy, undated
2. Movie script problems, 1966-1967
3. *Hurry Sundown* dialog, May-June 1966
4. Call sheets, 1966
5. Historical sketches of the production; Equipment and funny incidents in production drawn by Richard Young, M.P., 1966
6. Notes on trip to Louisiana, July 1966
7. Sheet music, *Hurry Sundown*, undated
8. Reviews, 1967

Subseries 9

9. *Hurry Sundown* LP, undated
10. Song notes, 1966-1971
11. *Hurry Sundown* theater and TV possibilities, 1968

Subseries 10. Subsequent editions

12. Foreign publication, correspondence, 1966-1971
13. Correspondence, Bond, Julian, 1968-1970
14. New American library, 1971, (box 100, item 4 as well)
15. Correspondence, ACE books re: paperback, 1978
16. Then and Now (HS intro Ace/Sunridge ed.), 1978
17. H.S. reviews (sent ACE), 1978

Subseries 10, International editions

Box 101

1. <i>Que Vienne La Nuit</i>, trans. Laure Casseu, published by Plon, 1965 [French]
2. <i>E Venne la Notte,</i> trans. Bruno Oddera, Published by Arnoldo Mondadori Editore, 1965 [Italian]
3. <i>Yūhi yo Isoge,</i> trans. Nobuo Ezaki 1965 [Japanese]
4. <i>Tidig solenedgang,</i> trans. Louis Cyrsander, published by Tidens Forlag, 1966 [Swedish]

Box 102

1. <i>Hurry Sundown</i>, published by Brookprint Ltd.,1965 [UK edition]
2. <i>Acabe Pronto La Noche,</i> trans. Josefina Guerrero and Jose M. Claramunda Published by Editorial Planeta, 1965 [Spanish]

Series IV, *Between the Hills and the Sea*

Subseries 1, Outlines, character notes

Box 32

1. Ideology, resource material, 1966-1968
2. Narrative outline, 1966
3. Presentation – outline and chapter copy, undated
4. Old notes, used, undated
5. Misc. rough notes, undated
6. Unused ideas material
7. Characters, undated
8. Character source notes, 1966-1970
9. Possible scenes and characters, undated
10. Gail, undated
11. Joe Barth and Flo, undated
12. Barth and Barrel, undated
13. Elisabeth, undated
14. Mish Lunin, undated
15. Priscilla, undated
16. Ted-Mish, undated
17. Ted Barth, undated
18. Minor characters, undated

Subseries 2, research

19. ATI Cesting price, 1948-1972
20. Aur[?], undated
21. Bridgeport Automatics, creative sources, 1966

Box 33

1. Bridgeport map, election data, 1950s
2. Bridgeport, urban problems [Note: Material from *Katya's Ashes and Rust* was filed in this folder instead. Material has been kept to respect the original order, but the misnomer is what it is.
3. Business, the corporation, 1963-1965
4. Business, the corporation, 1963-1965
5. Business, small industry, local, 1967-1969
6. Connecticut air and water pollution; conservation; wildlife, 1966-1969

7. Connecticut data, politics, 1950s
8. Conn. 1950s, McCarthyism, Anti Red Drive, 1950s
9. General Electric, employment, union, 1951-1953
10. General Electric, employment papers, 1969, undated

Box 34

1. General Electric strike, 1969-1970
2. General Electric, union, 1951-1963
3. Historical background, 1950s
4. Historic material, resources, SCLC; ACLUA; SANE, etc., 1960s
5. Human interest material, 1951-1966
6. Ideology, 1963-1966
7. Industrial-technical, 1966
8. India Island, undated
9. Labor, 1970
10. Labor, job evaluations; industrial techniques; management, undated
11. Labor resources, undated

Box 35

1. Labor and present state of automation. 1967-1969
2. Technical resources, metals, 1966
3. Technical resources, metals, 1966
4. Negro representation, 1952-1953
5. Political historical material, undated
6. Poverty resource material, 1969
7. Price and package data, 1956-1959
8. Psychology, 1970
9. S.A. Fine job analysis, 1963-1967
10. Materials – science, 1929-1940

Box 36

1. Materials – science, 1929-1940
2. UE materials, 1968
3. UE materials, 1970
4. UE materials, 1971
5. Union leaflets, 1950s
6. Union newspapers, 1948
7. Union resources and sample contracts, 1964
8. WI Laborer, background, 1956-1964
9. ATI, creative, undated
10. Columbia, creative, 1951
11. General Electric, creative, 1951
12. General human interest, creative, 1964
13. Labor, creative, undated
14. Notes, themes, concepts, 1956-1967
15. Threepenny opera, 1971
16. Notes, wind ups, undated

Box 37

1. United Vacuum notes, 1968

2. General research and reading, undated
3. Vol 1. Basic story elements and drafts, undated
4. Original and revision, undated
5. Book One, GGG II, 2nd copy, old draft, undated
6. The Plant, original manuscript, DD, undated
7. Book one, 2nd draft, The Girl with the Gay Guitar, undated
8. Book one, 2nd draft copy, undated
9. Vol. 1 text corrections and revisions, undated
10. Development materials, book II, undated
11. II – SD, original text, undated
12. Book II, Puzzle, original text, undated
13. Book II, The Plant, undated

Subseries 3, drafts

Box 38

1. Book Two III original continuity, Fire at Tidal Flats, Proposition, undated
2. Book II, The Dump – The Proposition, undated
3. Tidal Flats – Dump, 1969
4. Book Two III, Sensitive Plant; Liscomb Street Scene – continuity and notes, undated
5. MS – Old Copy, undated
6. Revision II, The Puzzle, undated
7. Book III – The Sensitive Plant notes, undated
8. Book II, Jigsaw, notes, undated
9. Book Three, The Sensitive Plant – copied, undated
10. 4th copy, xerox and carbons, undated
11. 4th copy, xerox and carbons, undated

Box 39

1. 4th copy, xerox and carbons, undated
2. Book four – A Chinese Tapestry, undated
3. Book Four – Chin Tap III union, first draft, undated
4. Books II, III, undated
5. Books II, III, undated
6. Books II, III, IV, undated

Box 40

1. Book 3, p. 173-445, jigsaw, undated
2. Books 3 and 4, ph 317-476, 477-670, undated
3. Present version before restructure, January 1969
4. Present version before restructure, January 1969
5. Present version before restructure, January 1969

Box 41

1. Final manuscript, November 5, 1970
2. Final manuscript, November 5, 1970
3. Final manuscript, November 5, 1970
4. Final manuscript, November 5, 1970
5. Corrections, 1971

6. Proofs, 1971

Box 42

1. Proofs, 1971
2. Proofs, 1971
3. Proofs, 1971
4. Proofs, 1971
5. Setting copy, reader's pages, reader's galley, August 1971

Box 43

1. Setting copy, reader's pages, reader's galley, August 1971
2. Setting copy, reader's pages, reader's galley, August 1971
3. Setting copy, reader's pages, reader's galley, August 1971
4. Setting copy, reader's pages, reader's galley, August 1971

Boxes 104-107, galley proofs, 1971

Subseries 4, Publisher correspondence

5. Correspondence and contract with Double Day, others, 1967-1971
6. Correspondence, Material for Edith and rough notes, 1968-1970s

Box 44

1. Auto biographies, letters, academic c. 1970

Subseries 5. Ads. Promotions, reviews

2. Ads and promotion, 1971
3. Promotional ideas, 1971-1972
4. Correspondence, 1971-1977
5. Correspondence, 1971-1977
6. Correspondence, 1971-1977
7. Correspondence, 1971-1977
8. Correspondence, to N.R., 1971-1977
9. Correspondence, to N.R. 1971-1977
10. Correspondence, 1971-1977
11. Lists, 1971
12. Reviews, 1971
13. Reviews, 1972

Box 45

1. Reviews and letters, 1971-1988
2. Reviews and letters, 1971-1978

Subseries 6, Other formats

3. Film notes, 1976
4. Wesleyan papers on *Between the Hills and the Sea*, 1972
5. Wesleyan papers on *Between the Hills and the Sea*, 1972

Subseries 7, Subsequent editions

6. Contracts, Europe, 1988
7. *Between the Hills and the Sea* Notes, 1970-1989
8. ILR-Cornell, 1988
9. Correspondence, 1988
10. Contract, 1989

11. Corrections to ILR, 1989
12. Copyright renewal, 1999

Series V, Minor Works

Subseries 1, Short stories

Box 46

1. Short story ideas, misc. 1950s
2. Story suggestions, general, 1950s
3. Current material, notes on Mille, 1963-1972
4. BKG-KG, "Son of Ham;" "Walls of Childhood"; "World is Your Toy Balloon"; "Shrimper's Gold"; "Wedlock", original drafts and seconds, 1940s-1960s
5. Selection of short stories, 1940s-1960s
6. Selection of short stories, 1940s-1960s
7. Stories sent through literary agent Harold Matson Company, 1940s-1960s
8. Stories sent through literary agent Harold Matson Company, 1940s-1960s
9. Stories sent through literary agent Harold Matson Company, 1940s-1960s

Box 47

1. Stories sent through literary agent Harold Matson Company, 1940s-1960s
2. "The Baron's Mistress" and other short stories, 1950-1965
3. "The Baron's Mistress" and other short stories, 1950-1965
4. "The Baron's Mistress" and other short stories, 1950-1965
5. "The Balcony", copies; proposal for screen treatment; correspondence, 1961
6. "The Balcony", copies; proposal for screen treatment; correspondence, 1961

Box 48

1. "The Baron's Mistress" 1950-1963
2. "The Baron's Mistress" 1950-1963
3. "Cat's Cradle," 1948-1949
4. "Cat's Cradle," 1948-1949
5. "Georgia Spring," 1947 [note: went on to become *Hurry Sundown*]
6. "Georgia Spring," 1947 [note: went on to become *Hurry Sundown*]
7. "The Glass House," 1949-1952
8. "The Glass House," 1949-1952
9. "The Glass House," 1949-1952
10. "Inside Story," 1964
11. "The House at Churchill and Ashley streets" undated
12. "How Annabel Got to Meet Her Sister0", undated
13. "The Long Day's Search," 1960-1961
14. "The Long Day's Search," 1960-1961
15. "New Twists on an Old Wound," undated

Box 49

1. "Nobody but a Mother," 1938-1948
2. "Nobody but a Mother," 1938-1948
3. "Panic" - post war, 1950
4. "Pillar of Salt" - Notes, etc., 195
5. "Pillar of Salt," 1950
6. "Prays and elation," unfinished, 1947-1948 [early collaboration]
7. "Shrimper's Gold," undated

8. "Shrimper's Gold," undated
9. "Shrimper's Gold," undated
10. "Too Valuable a Man," 1964
11. "Too Valuable a Man," 1964
12. "The Truth of the Question Is...," undated
13. "The Unfinished House," 1949-1950

Box 50

1. "The Unfinished House," 1949-1950
2. "The Unfinished House," 1949-1950
3. "The Unfinished House," 1949-1950
4. Untitled, 1947
5. "The Walls of Childhood," 1948-1962
6. "The Walls of Childhood," 1948-1962
7. "The Walls of Childhood," 1948-1962
8. "The Web," 1949
9. "The Web" and other short stories, 1948-1965

Box 51

1. "Wedlock," 1948
2. "Wedlock," 1948
3. "Wind from the Bellows," 1948-1950
4. "Wind from the Bellows," 1948-1950
5. "The Women in Transit," 1947
6. "The World is Your Toy Balloon," 1947-1950
7. "The World is Your Toy Balloon," 1947-1950
8. "The World is Your Toy Balloon," 1947-1950
9. "You Are So Beautiful," 1948-1963
10. "You Are So Beautiful," 1948-1963
11. "Journal of a Night That Wasn't" [unclear if authored solo], undated

Subseries 2, Television, Radio, and Film

12. Television material, 1950s
13. Television material, "The Rig," 1953
14. Television material, O'Dwyer, undated

Box 52

1. Television material, "The Cowboy" (outline), "Ball and Chain", undated
2. Television material, *Temptation of Guido* movie scenario, 1953
3. Television material, "Parole Board (Hat in Hand)", undated
4. Television material, "Heineman," 1953
5. Television material, "Jailbait," 1953
6. TV Union, 1953
7. TV play? Ideas, undated
8. Correspondence, Hollywood, Dan, 1953
9. Correspondence, United Artists, 1959
10. A New Day Films, 1950
11. Ads (ad copy), 1951
12. Radio scripts, 1951, undated
13. "Chance of a Lifetime"

14. "Chance of a Lifetime"
15. "Dancer in the Sky," 1953-1961
16. "Dancer in the Sky," 1953-1961

Box 53

1. "Dancer in the Sky," 1953-1961
2. "The Field of Honor," 1961-1963
3. "The Field of Honor," 1961-1963
4. "The Field of Honor", "Alice," 1961-1963
5. *Iron Mountain* – Outlines, 1961
6. Correspondence, *Iron Mountain*, 1961-1966
7. *Iron Mountain*, Drafts, 1961
8. *Iron Mountain* script, c. 1961
9. *Iron Mountain* screenplay, undated

Box 54

1. *Iron Mountain* screenplay, undated
2. *Iron Mountain* screenplay, undated
3. *Iron Mountain* screenplay, undated
4. *Iron Mountain* screenplay, undated

Box 55

1. *Iron Mountain* screenplay, undated
2. *Iron Mountain* screenplay, undated
3. *Iron Mountain* screenplay, undated
4. *The Race*, Correspondence, 1967-1970
5. *The Race*, old copy, manuscript cuts, undated
6. *The Race*, manuscript pages, onion skin, undated

Box 56

1. *The Race*, revision, second, undated
2. *The Race*, not final, 1969
3. *The Race*, screen play, 1969
4. *The Race*, screen play, 1969
5. *The Race*, screen play, 1969

Box 57

1. *The Race*, edited, undated
2. *The Race*, undated
3. *The Race*, script, incomplete
4. *The Race*, send to Mark Fine, undated
5. *The Race*, screenplay, undated
6. *The Race*, screenplay, photocopy, undated
7. *The Rig*, 1953

Box 58

1. Screen story and roles, undated
2. *Shrimboat*, adapted from short story "The Web," 1961-1963
3. *Shrimboat*, current, notes, research and creative
4. *Boat*, 1950s

5. Fish Boat, 1950s
6. Salt marshes Boat, 1950s
7. Drafts, undated
8. Drafts, file copy, undated

Box 59

1. *Shrimpboat* screenplay, undated
2. *Shrimpboat* screenplay, undated [photocopy]
3. *Shrimpboat* correspondence, 1959-1969
4. *Temptation of Guido*, 1953
5. *Temptation of Guido*, 1953
6. "Ten Drops of Red", 1953-1961
7. "Ten Drops of Red", 1953-1961
8. "Ten Drops of Red," 1953-1961

Subseries 3, Nonfiction

9. "Life and Death of the Egocentric Novel", notes, undated
10. "Life and Death of the Egocentric Novel", undated

Box 60

1. "Life and Death of the Egocentric Novel", 1965-1966
2. Untitled piece with unidentified author, 1933

Subseries 4, Other material including research

3. Psycho-motor therapy
4. Living History – 1959
5. Living History – Rosenberg, 1953-1954
6. Living History – Rent Control, 1951-1953
7. Race, undated, 1940s

Series VI, Speaking engagements

8. FISK Writer's Conference/Treatment of the negro in the novel. 1966
9. FISK Writer's Conference/Treatment of the negro in the novel. 1966
10. Speaking engagements, 1970
11. European trip, 1971
12. European trip, carbons, March-April 1971

Box 61

1. European trip, notes, March-April 1971
2. European trip, article, March-April 1971
3. European trip, London, March-April 1971
4. European trip, political materials, March-April 1971
5. European trip, labor materials, March-April 1971
6. European trip, Munich (West Germany), March-April 1971
7. European trip, Italy – Milan, March-April 1971
8. European trip, Paris, March-April 1971
9. European trip, materials, copy. March-April 1971
10. European trip, notes, March-April 1971

Series VII, Political and civic activity

Box 62

1. AAUN, 1964
2. Anti-Communist Committee, 1965-1970
3. Arab-Jewish Understanding, 1967

4. Baum-AAUN, 1963-1968
5. Bridgeport Police-Community relations, 1970
6. Citizens for Duffey, 1970
7. Civil Rights commission, 1949-1951
8. Committee for the Negro in the Arts, 1949-1951
9. Connecticut Caucus, 1969
10. Connecticut Caucus, 1969
11. Democratic council, 1968-1969
12. Education taskforce, 1970

Box 63

1. Emergency Civil Liberties Committee, 1971-1973
2. GE-CIO, James Brown; Civil Rights; jobs; housing; representation, 1951-1953
3. Investigation of Communist Activities in the New Haven, Conn. Area hearing [House Unamerican Activities Committee], 1956
4. Investigation of Communist Activities in the New Haven, Conn. Area hearing [House Unamerican Activities Committee, 1956
5. McCarthy for President, 1968
6. Middle class, 1968-1969
7. People's Party campaign, 1950-1952
8. People's Party campaign, 1950-1952
9. SCEF [Southern Conference Educational Fund], 1968-1973

Box 64

1. SCEF-SSOC, Claude Williams, 1966-1971
2. Smith Act folder, 1951-1953
3. University of Bridgeport inc. Haalseys, 1965-1969
4. University of Bridgeport inc. Haalseys, 1965-1969

Box 65

1. Arsenaut, district campaign, 1951
2. Arsenaut, district campaign, 1951
3. Arsenaut, district campaign, 1951
4. 1952 elections
5. 1952 elections

Box 66

Series VIII, Correspondence

Subseries 1, Publisher correspondence

1. Correspondence, Harold Matson Company, 1960-1973
2. Correspondence, Harold Matson Company, 1960-1973
3. Correspondence, Harold Matson Company, 1960-1973
4. Correspondence, Harold Matson Company, 1960-1973
5. Correspondence, Cousins, Margaret, 1962-1975
6. Correspondence, Doubleday, 1964-1975
7. Correspondence, Liber, Max, others, 1948-1951

Box 67

Subseries 2, Alphabetical files

1. Correspondence, A, 1960-197
2. Correspondence, B, 1965-1969
3. Correspondence, C, 1964-1968
4. Correspondence, D, 1960-1970
5. Correspondence, E-F, 1965-1970
6. Correspondence, G, 1961-1970
7. Correspondence, H-J, 1964-1970
8. Correspondence, K-L, 1947-1970
9. Correspondence, M, 1956-1971
10. Correspondence, N-O, 1962-1969
11. Correspondence, P-Q, 1960-1970
12. Correspondence, R, 1960-1968
13. Correspondence, S, 1965-1968
14. Correspondence, T-V, 1967-1969
15. Correspondence, W-Z, 1963-1969

Box 68

Subseries 3, Correspondence files

1. Correspondence, Critics, 1966-1970
2. Correspondence, Davis, Ossie and Ruth Dee, 1967-1971
3. Correspondence, Dinger Hill, 1959
4. Correspondence, Family, 1930s-1970s
5. Correspondence, Family, 1930s-1970s
6. Correspondence, Family
7. Correspondence, Fictional uses of science, 196
8. Correspondence, Fine, Mark, 1965-1970
9. Correspondence, Ford Foundation, 1963
10. Correspondence, Gildens, 1959-1966
11. Correspondence, Giesmar, Maxwell, 1964-1971

Box 69

1. Correspondence, Robinson, Earl and Ruth, 1965-1971
2. Correspondence, Rosenfeld, Jones, 1952-1969
3. Correspondence, Simon, Frances, undated
4. Correspondence, Torrey, Archer, 1947-1963
5. Correspondence, Torrey, Archer, 1947-1963
6. Correspondence, [?] West, 1967-1969
7. Correspondence, Yglesias, Helen, 1968
8. Correspondence, 1963-1974
9. Correspondence, 1958
10. Camping trips, undated
11. Photo from Ella-Mae-Oburchay's Fairway Restaurant [Bridgeport], undated
12. Moral Dilemma of Intellectuals
13. Villous papilloma [diagnosis for Bert]. 1959

Series X, Papers of Katya Gilden

Box 70

Subseries 1, Death of Bert Gilden

1. Bert Gilden obituary, 1971
2. Bert, phases of loss, 1971

3. Bert Gilden memorial and scholarship, 1971
4. Bert Gilden memorial and scholarship, 1971

Subseries 2, General activities

5. Address/meeting book, 1972
6. Author Guild, 1974-1977
7. Clippings, 1970s
8. Clippings, 1980s
9. Civil Rights misc., 1966-1975
10. Current attention. 1981-1982
11. David James, undated
12. Family history research, Alpert, 1989
13. Radcliff College Club, 1976
14. Record of threatening calls to Katya Gilden, 1973
15. Review, *Hidden Injuries of Class*, 1972-1973
16. Review, *Hidden Injuries of Class*, 1972-1973
17. Review, Ionesco; Adam Lewis, 1972

Box 71

Subseries 3, Correspondence

1. Misc., 1973
2. Correspondence, Harold Matson Company, 1974-1979
3. Correspondence, Aufbau-Verlag, 1972-1975
4. Correspondence, Nyer, Saul, 1985
5. Correspondence, 1989-1990

Subseries 4, Seminars and university involvement

6. Wesleyan, Katya Gilden seminar. 1973
7. Wesleyan, Science as humanistic discipline correspondence/ideas, 1974
8. Wesleyan, correspondence, 1973-1974
9. Wesleyan material, 1973-1974
10. Peter Boynton Fellowship, 1973-1974
11. Peter Boynton Fellowship, 1973-1974
12. University of Bridgeport, Van Wyck Book Awards, 1970
13. University of Bridgeport, Van Wyck Book Awards, 1968-1970

Box 72

1. University of Bridgeport, Van Wyck Book Awards, 1968-1971
2. University of Bridgeport, Van Wyck Book Awards, 1967-1971

Subseries 5, Conferences

3. Conference papers, 1972
4. International Conference on the proletariat novel, 1977
5. American Writer Congress

Subseries 6, Written work

Subgroup A, Drafts

6. "Theory of the Novel," 1973-1984
7. "Theory of the Novel," 1973-1984
8. "Theory of the Novel," 1973-1984

Box 73

1. "Theory of the Novel," 1973-1984
2. "Theory of the Novel," 1973-1984

3. Creative ideas, pitch base, 1965-1971
4. Notes and jottings, 1971, undated
5. Misc. notes, creative, aesthetic, c. 1976
6. Novel idea, *The Climber*, 1977
7. KG Creative notes, misc. 1980s
8. KG Creative notes, misc. 1980s

Box 74

1. Story ideas, 1981
2. Notepad, undated
3. Poetry ideas, undated
4. Story notes, undated

Subgroup B, Unpublished novels

Sub-subgroup 1, *A Named Man at the Door*

5. *A Naked Man at the Door*, development outline, 1970-1971
6. Development outline, undated
7. MS [manuscript outline] , undated
8. Characters, undated
9. Research, 1970-1975
10. Research, 1968-1977
11. Source materials, 1971
12. Grounds, ski scene, 1972

Box 75

1. Source material, oral, Tepes film footage, 1971
2. Source material, oral, Tepes film footage, 1971
3. Notes from pressbook, undated
4. Notes re: kids, 1971
5. Notes, undated
6. Rick Marconi ISF Conf., 1971
7. Marconi at Mount Hope, undated
8. New Haven Scene – notes – Org transition to Shoreham, 1971
9. I. A Cast of Thousands, notes, family scene, 1971
10. Drafts and notes, undated
11. I. A Cast of Thousands texts of original interviews, undated
12. Manuscript notes, undated
13. Manuscript leftovers, undated
14. 1-4 Marpbug, undated
15. Manuscript, current, 1971
16. Correspondence, 1973

Bx 76

1. Correspondence, 1970-1871

Sub-subgroup 2, *The Final Hearing: the Life of Lonnie McLucas, the Death of Alex Rackley*

2. Presentation clippings, 1969-1970
3. Attica sequence, factual and source notes, 1971
4. Black Panther Party, 1969
5. Connecticut Black Panther Party, 1969
6. Connecticut Black Panther Party, 1969
7. FBI correspondence, memos [photocopies], 1969

Box 77

1. FBI correspondence, memos [photocopies], 1969
2. FBI correspondence, memos [photocopies], 1968-1969
3. FBI correspondence, memos [photocopies], 1968-1969
4. FBI correspondence, memos [photocopies], 1969
5. FBI correspondence, memos [photocopies], 1969

Box 78

1. FBI correspondence, memos [photocopies], 1969
2. McLucas vs. State [trial transcript], book 2, 1970
3. McLucas vs. State [trial transcript], book 2, 1970
4. McLucas vs. State [trial transcript], book 3, 1970
5. McLucas vs. State [trial transcript], book 3, 1970
6. McLucas vs. State [trial transcript], book 6, 1970

Box 79 [Temp storage in HC-D drawer 6]

1. *The Black Panther*, 1969-1975
2. *The Black Panther*, 1969-1975
3. *The Black Panther*, 1969-1975
4. Loaned Black newspapers from Marjorie Sheptin, 1970

Box 80

1. McLucas vs. State [trial transcript], book 6, 1970
2. McLucas vs. State [trial transcript], book 6,, 1970
3. Transcript of speech delivered at Battell Chapel, Yale University, by Bobby Seale, 1969

Box 81

1. Loaned items from Marjorie Shepatin [flyers, newspaper clippings], 1970
2. McLucas Extradition - New York parole violation, New London docket #8507, 1971
3. McLucas Extradition - New York parole violation, New London docket #8507, 1971
4. McLucas Extradition - New York parole violation, New London docket #8507, 1971
5. McLucas notes, outlines in notebook, 1972

Subgroup B, Drafts

Box 82

1. McLucas notes, outlines in notebook, 1972
2. Drafts, p. 1180136, A-23 to A-16, undated
3. Drafts, p. 193-209a., unnumbered, undated
4. Attica action sequences versions and prison resources, undated
5. Notes, Drinan mounts, lists, undated
6. Crowd disc. Sequence, Kennedy sequence, undated
7. Attica B, tutoring sequence, rapport sequence, Mundy, Lithel relationship, undated
8. IB-Extra xerox copies, isolation and population 97-139 [note: this section specifically notes McLucas as an author], undated
9. Isolation and population copy, undated
10. Notepads with drafts and research notes, c. 1974

Box 83

1. Draft of *The Final Hearing: the Life of Lonnie McLucas, the Death of Alex Rackley*, undated
2. Draft of *The Final Hearing: the Life of Lonnie McLucas, the Death of Alex Rackley*, undated
3. Elmira (corrected manuscript), pre-revi revisions , undated
4. Attica manuscript pre-final sequence C, arrival home, undated
5. Lonnie McLucas, autobiography as taken by K. Gilden, 1974
6. Lonnie McLucas, autobiography as taken by K. Gilden, 1974
7. Attica details, research, New York state executions, earthquakes, 1966-1967
8. Attica, manuscript sequence, plot development, and misc. Notes, folk elements , undated
9. Corrections, manuscript pages 1240178 misc, notes, 1984
10. Final Hearing presentation, 1978-1980
11. Attica chapter in progress, (Mundy to parole day), 1984
12. Attica B, parole day, post parole day, undated
13. Attica B, dental sequence, parole prep sequence, undated

Box 84

1. Under the Bridge old manuscript [note: written by McLucas and Gilden], undated
2. Under the Bridge pg. 67-1924, January 1980
3. IB-II Under the Bridge, undated
4. Attica sequence B, prison concepts, Lonnie McLucas attitude, discussions manuscript, undated
5. St. Tomas Church New Haven, oasis breakfast, 1975
6. Drafts, notes, contact information, undated
7. Misc. notes, undated
8. Misc. notes, undated

Subgroup C, Publisher correspondence

9. Correspondence with publishers, 1974-1979
10. Correspondence with publishers, 1974-1979
11. Correspondence with the Harrold Matson Company, 1980-1988

Box 85

1. Correspondence with the Harrold Matson Company, 1980-1988
2. Correspondence, 1988
3. Dorothy Day correspondence to Brown, 1986
4. Outline, provisional outlines, thematic
5. Film treatment, undated
6. Literary notes, 1981
7. Problems, storylines, techniques,
8. Drafts and correspondence, the Writer in the Industrial City, 1972
9. Songs, undated
10. Finished works, 1930s-1970s
11. Finished works, 1930s-1970s

Box 86

Subseries 7, Finished works

1. Finished works, 1930s-1970s
2. "A Bar Car Affair," 1973
3. "Anabel and Gordon," 1971
4. "Anabel and Gordon," 1971

5. "Birth of the Blues," 1930s-1940s
6. "In Transit," 1947?
7. "The Last Romantic," undated
8. "New Twists in an Old Wound," 1974
9. "Of Mothers and Daughters," 1972
10. Poems, July-September 1987
11. Poems, undated
12. "The Quarrel," 1930s-1940
13. "Red Flame," 1930s-1940s
14. "The Shoe Was On the Other Foot or The Education of a Blonde in Harlem," 1930s-1940s
15. "Test Case," 1930s-1940s
16. "The Wedding Guests," 1930s-1940s
17. "White is Right," 1930s-1940s

Box 87

1. "The Women," 1948?
2. "You Got To Sell 'Em A Bill of Goods," undated
3. *Hurry Sundown* reviews and clippings, 1964-1967
4. *Hurry Sundown* reviews and clippings, 1964-1967
5. *Hurry Sundown* reviews and clippings, 1964-1967

Box 88

1. "Saturday Afternoon Off" lawsuit with *Liberty* magazine, 1951; Collier's magazine with Cat's Cradle, 1949
2. *Hurry Sundown* research, magazines, 1950s-1960s
3. *Hurry Sundown* research, magazines, 1950s-1960s
4. *Hurry Sundown* research, magazines, 1950s-1960s
5. Book Week, 1965
6. Select magazines, 1965
7. Politics, 1950s-1960s
8. Scrapbook, 1948-1965
9. Arsenault campaign engraving plate with portrait, Arsenault campaign engraving plate with ballot

Box 89

The Darien News, individual copies, 1960s. Very fragile.

Box 90

1. Photos from *Life* magazine Photoshoot, November 16, 1964
2. Photos from *Life* magazine Photoshoot, November 16, 1964
3. *Life Magazine*, February 1965 with feature on Gildens
4. Scrapbook, *Hurry Sundown* reviews and publicity, 1965
5. Summary of "The Writer in the Industrial City," 1977