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# Guide to the George Sklar and Miriam Blecher Papers

YCAL MSS 1446



by Brooke McManus

February 2022

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New Haven, CT 06520-8330  
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## Collection Overview

**REPOSITORY:** Beinecke Rare Book and Manuscript Library  
P. O. Box 208330  
New Haven, CT 06520-8330  
(203) 432-2977  
beinecke.library@yale.edu  
<http://beinecke.library.yale.edu/>

**CALL NUMBER:** YCAL MSS 1446

**CREATOR:** Sklar, George, 1908-1988 , author

**TITLE:** George Sklar and Miriam Blecher papers

**DATES:** 1898-2001

**PHYSICAL DESCRIPTION:** 14.53 linear feet (20 boxes)

**LANGUAGE:** English

**SUMMARY:** The collection contains correspondence, writings, photographs, printed material, personal papers, and other papers by or relating to George Sklar and Miriam Blecher.

**ONLINE FINDING AID:** To cite or bookmark this finding aid, please use the following link: <https://hdl.handle.net/10079/fa/beinecke.sklar>

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## Requesting Instructions

To request items from this collection for use in the Beinecke Library reading room, please use the request links in the HTML version of this finding aid, available at <https://hdl.handle.net/10079/fa/beinecke.sklar>.

To order reproductions from this collection, please send an email with the call number, box number(s), and folder number(s) to [beinecke.images@yale.edu](mailto:beinecke.images@yale.edu).

Key to the container abbreviations used in the PDF finding aid:

b.        box  
f.        folder  
■■■■     item barcode

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## Administrative Information

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### Immediate Source of Acquisition

Purchased from Between the Covers on the Sinclair Lewis Fund, 2019.

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### Conditions Governing Access

This collection is open for research.

Box 20 (cassette tape): Restricted fragile material. Reference copies may be requested. Consult Access Services for further information.

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## Conditions Governing Use

The George Sklar and Miriam Blecher Papers is the physical property of the Beinecke Rare Book and Manuscript Library, Yale University. Literary rights, including copyright, belong to the authors or their legal heirs and assigns. For further information, consult the appropriate curator.

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## Preferred Citation

George Sklar and Miriam Blecher Papers. Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library.

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## Processing Information

Collections are processed to a variety of levels, depending on the work necessary to make them usable, their perceived research value, the availability of staff, competing priorities, and whether or not further accruals are expected. The library attempts to provide a basic level of preservation and access for all collections, and does more extensive processing of higher priority collections as time and resources permit.

This collection received a basic level of processing, including rehousing and minimal organization.

Information included in the Description of Papers note and Collection Contents section is drawn from information supplied with the collection and from an initial survey of the contents. Folder titles appearing in the contents list below are often based on those provided by the creator or previous custodian. Otherwise, folder titles are supplied by staff during initial processing. Information in brackets is also supplied by staff.

This finding aid may be updated periodically to account for new acquisitions to the collection and/or revisions in arrangement and description.

The collection was formerly titled the George and Miriam Sklar papers.

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## George Sklar (1908-1988)

George Sklar (Yale 1929) was an American playwright, screenwriter, and novelist known for his involvement with social protest theater during the Great Depression. In 1933, he cofounded the Theatre Union, a collective of leftist writers and activists that produced plays for a working-class audience. He also served on the board of the Federal Theatre Project, a New Deal initiative that staged many of his plays, including *Life and Death of an American* (1939). Sklar's first play, *Merry-Go-Round* (1932), written with Albert Maltz while they studied at Yale, was adapted into the film *Afraid to Talk*. Sklar and Maltz also collaborated on the anti-war drama *Peace on Earth* (1933), the first play produced by the newly established Theatre Union. Several of his works depicted racism and race relations, including *Stevedore* (1934), written with Paul Peters, and *And People All Around* (1967). Sklar and Peters again collaborated on *Parade*, a satirical revue, in 1935; his other plays include a Broadway adaptation of the 1944 film *Laura* (1947), written with Vera Caspary, and *Brown Pelican* (1974), which explored environmentalism.

In the 1940s, Sklar moved to Los Angeles to write screenplays for Hollywood films such as *First Comes Courage* (1943). He was blacklisted from the industry after refusing to testify before the House Un-American Activities Committee in 1949. He also wrote novels such as *The Two Worlds of Johnny Truro* (1947), *The Promising Young Men* (1952), and *The Identity of Dr. Frazier* (1961).

Born Gidolio Sklar in Meriden, Connecticut, Sklar received a B.A. from Yale University in 1929 and graduated from the Yale School of Drama in 1931, where he studied under George Pierce Baker. Sklar married Miriam Blecher in 1935, with whom he had three children: Judith Rasminsky, and Daniel and Zachary Sklar.

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## Miriam Blecher (1912-1979)

Miriam Blecher was an American dancer and choreographer who was prominent in the New York modern dance movement during the Great Depression. In 1932, she cofounded the Workers Dance League, a left-wing umbrella organization that grew out of her involvement in the Communist Party, with other Jewish dancers such as Edith Segal, Anna Sokolow, and Nadia Chilkovsky. That same year, Blecher also established the New Dance Group, a collective of politically-active modern dancers from Hanya Holm's studio. Blecher choreographed the anti-Nazi piece *Van der Lubbe's Head* (1934) while working at the New Dance Group, and she later served as the organization's director for three years.

Blecher was born in New York City to Jewish immigrants from Austria-Hungary. She graduated from Hunter College and studied dance at the Henry Street Settlement House under Martha Graham and Louis Horst. After moving to Los Angeles with her husband, Blecher taught children's dance classes and held dance therapy workshops.

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## Scope and Contents

The collection contains correspondence, writings, photographs, printed material, personal papers, and other papers by or relating to George Sklar and Miriam Blecher. Among the correspondents are theater associates of Sklar such as Vera Caspary, Albert Maltz, and Paul Peters, and Blecher's modern dance colleagues, including Lily Mehlman and Estelle Oringer, as well as members of the Sklar and Blecher families. A number of letters reference the House Un-American Activities Committee and the blacklisting of Sklar and other writers. Materials documenting his career as a playwright include drafts, reviews, and theater ephemera for *Merry-Go-Round*, *Life and Death of an American*, *And People All Around*, *Brown Pelican*, and other plays, some of which were produced by the Union Theatre and Federal Theatre Project. Also present are performance photographs from Sklar and Peters's *Stevedore*, featuring images of African American actors Canada Lee, Georgette Harvey, and Leigh Whipper, and another of their works, the satirical revue *Parade*. In addition, the collection contains novels and short stories by Sklar. Papers documenting Blecher's work as a dance instructor include lesson plans, class notes, correspondence, promotional cards and fliers for her dance studio, and one cassette tape related to four-year-old students. Personal papers of George Sklar include documents from an FBI investigative file on Sklar and Blecher and papers related to a Writers Guild pension for blacklisted authors, address books, financial, legal, and medical records, clippings, and books from his library.

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## Arrangement

Organized into five series: I. Correspondence, 1914-1989. II. Writings, 1932-1986, undated. III. Photographs, circa 1926-1935. IV. Miriam Blecher Papers, 1924-1980. V. Personal Papers, 1898-2001.

## Collection Contents

### Series I: Correspondence, 1914–1989

3.42 linear feet (4 boxes)

This series consists of correspondence of George and Miriam Sklar with their friends and colleagues including Albert Maltz, Lily Mehlman, Estelle Oringer, and Paul Peters, and correspondence with immediate and extended family, in addition to a small amount of financial papers and printed material. Professional and personal letters were often addressed to both George and Miriam, since many of their theater and dance contemporaries were also close friends of the couple.

Associated materials: Correspondence can also be found in Series IV. Miriam Blecher Sklar Papers and Series V. Personal Papers.

Organized into three subseries: Professional Correspondence, Personal Correspondence, and Sklar and Blecher Family Correspondence.

#### Professional Correspondence

This subseries contains letters to George Sklar from colleagues and friends including Albert Maltz and his wife, author Margaret Larkin, Paul Peters, and Guy Endore, as well as literary agents Barthold Fles and Max Wilkinson. Maltz's letters concern his collaborations with Sklar, public and critical reception of their joint and solo projects in the United States and abroad, and plays, screenplays, and other works in progress by Maltz and Larkin. He also discusses events relating to the "Hollywood Ten," the House Un-American Activities Committee, mutual friends who testified before the committee such as Michael Blankfort and Edward Dmytryk, and life among other blacklisted Hollywood figures in Mexico. Larkin writes about similar topics. Letters from Peters address his career as a blacklisted writer; his play *Nat Turner* and proposed revivals; the Theatre Union and his opinions of contemporary plays; and politics and race relations. The subseries additionally includes letters from agents and publishers such as Monica McCall, Inc., Crown Publishers, and Dramatists Play Service, telegrams from Herbert Biberman, Jules Dassin, and others regarding Sklar's plays, royalties and financial records, and some ephemera. Also present is a group of correspondence and printed material concerning productions of *And People All Around* and other plays by Sklar in the Soviet Union in the early 1970s.

Arranged alphabetically by correspondent or folder title, with unidentified correspondence filed at the end of the sequence.

b. 1, f. 1	"A-I" General	1944-1971
b. 1, f. 2	Correspondence and royalties for <i>Laura</i>	1945-1960
b. 1, f. 3	Cronyn, Hume	undated
b. 1, f. 4	Crown Publishers	1952-1955
b. 1, f. 5	Endore, Guy, with copy of <i>Call Me Shakespeare</i>	1956-1958, undated
b. 1, f. 6	Ephemera	1939-1941, undated
b. 1, f. 7	Fles, Barthold	1955-1958

## Professional Correspondence (continued)

b. 1, f. 8	Gordon, Michael and Elizabeth	1942-1953, undated
b. 1, f. 9	Henry Holt	1955-1956
b. 1, f. 10	"J-M" General	1953-1969
b. 1, f. 11	Maltz, Albert	1940-1985
b. 1, f. 12	Maltz, Margaret Larkin	1952-1966
b. 1, f. 13	Meyers, Marilyn	1969
b. 1, f. 14	"Miriam Morton - Limanovskaya" [related to Soviet Union productions of Sklar plays]	1971-1976
b. 1, f. 15	Peters, Paul	1957-1972
b. 1, f. 16	"R-Y" General Contains a letter dated in 1968 from George Sklar to Audrey Wood with a list of names including theater agent Flora Roberts.	1947-1971
b. 1, f. 17	Telegrams related to plays From Herbert J. Biberman, Jules Dassin, and others.	1940
b. 1, f. 18	Viking Press	1955-1956
b. 1, f. 19	Wilkinson, Max	1952-1956
b. 1, f. 20	Unidentified	1946-1958

## Personal Correspondence

This subseries contains correspondence between George and Miriam Sklar, letters from their friends and colleagues, and family correspondence. Included is a significant amount of correspondence from George and Miriam to their daughter Judy, dating from the 1950s to 1980s, which cover a range of topics such as the couple's social activities, George's writing and relationship with collaborator Vera Caspary, and Miriam's teaching. Letters in the late 1950s occasionally reference George's blacklisting and the House Un-American Activities Committee. In the 1960s, George addresses the 16th Street Baptist Church bombing, assassinations of Medgar Evers and John F. Kennedy, the Watts Rebellion, Vietnam War, and other cultural and political events. He further writes about the challenges of bringing *And People All Around* to Broadway and theater agent's Audrey Wood advice regarding other avenues for producing the play, as well as his anxiety about returning to the theater after a long absence. Other correspondents include George's theater associates, such as Caspary, authors and screenwriters Guy Endore and Daniel Fuchs, editor Pat McNeese Mancini, and literary agent Evarts Ziegler, in addition to Miriam's colleagues Estelle Oringer, Lily Mehlman, and modern dance choreographer and activist Si-Lan Chen (Sylvia) Leyda. Included is a small amount of material related to the New Dance Group Studio.

Materials maintain order found at time of acquisition.

## Sklar, George

b. 2, f. 21-37	To Judy Sklar Rasminsky	1957-1965
b. 2, f. 38-40	To Miriam Blecher	1940-1971

## Personal Correspondence &gt; Sklar, George (continued)

b. 2, f. 41	From Frederick Bonner Bonner, a Yale classmate of Sklar's, discusses working as a Black educator in Mississippi, and his later career as a postal clerk in New Bedford, Massachusetts.	1954-1967
Sklar, George and Miriam Blecher		
b. 2, f. 42	To Judy Sklar Rasminsky	1957-1987
b. 2, f. 43	From family and friends	1940-1966
b. 2, f. 44-45	From family and friends including snapshots	1946-1952
b. 3, f. 46-48	From family and friends	1947-1973
b. 3, f. 49	From family and friends	1953-1988
b. 3, f. 50	From family and friends	1959-1960
b. 3, f. 51-52	From family and friends	1970-1972
Blecher, Miriam		
b. 3, f. 53-55	To George Sklar	1940-1967
b. 3, f. 56-57	To George Sklar [and their children]	1957-1959
b. 3, f. 58	To Judy Sklar Rasminsky	1958-1959
b. 3, f. 59-60	From friends	1940-1969
b. 3, f. 61-62	From friends and family	1960-1961
b. 3, f. 63-64	From George Sklar and others	1955-1957
b. 3, f. 65-67	From George Sklar and others	1958
b. 3, f. 68-69	"To Miriam in New York" [from George Sklar and others]	1959
b. 4, f. 70-71	Blecher, Miriam and George Sklar to Judy Sklar and Michael Rasminsky	1973-1985
Sklar and Blecher Family Correspondence		
This subseries primarily contains letters from various members of the Sklar and Blecher families to Miriam and George Sklar, as well as letters and papers concerning the death of George's sister Harriet in a car accident, and a few photographs. Correspondents include George's parents Bertha and Ezak Sklar and brother Nathan Sklar, and Miriam's parents Tillie and Samuel Blecher.		
Arranged alphabetically by folder title.		
b. 4, f. 72-74	Blecher family	1914-1968
b. 4, f. 75-76	Blecher, Harriet	1928-1954
b. 4, f. 77-78	Condolence letters [regarding Miriam's death]	1979-1989
b. 4, f. 79-82	Grandma Sklar	1943-1970
b. 4, f. 83	Grandpa Blecher - letters + papers, cemetery move to LA	1959-1964



## Sklar and Blecher Family Correspondence (continued)

b. 4, f. 84	Letters to Miriam after surgery	1977
b. 4, f. 85	Sklar, Gittie	1940-1944, undated
b. 4, f. 86-89	Sklar, Nathan	1940-1968

**Series II: Writings, 1932-1986, undated***6.25 linear feet (8 boxes)*

This series primarily consists of drafts of plays by George Sklar, most of which are bound typescripts with autograph manuscript corrections or annotations, including *And People All Around*, *Life and Death of an American*, *Merry-Go-Round*, and *Zero Hour*. The series also contains unpublished novels and short stories, treatments Sklar co-authored with Albert Maltz and Ethel Hill, and published works by Sklar.

Organized into five subseries: Plays, Novels, Shorter Works, Treatments, and Printed Materials.

## Plays

This subseries contains original and revised typescript drafts of over twenty plays by Sklar. Some are stamped with the name of the theater company involved in specific productions, such as the Union Theatre and Federal Theatre Project, or contain autograph manuscript notes by Sklar with additional context for the playscript.

Arranged alphabetically by title, with an untitled play filed at the end of the sequence.

b. 5, f. 90	<i>A Winter Afternoon</i>	undated
	<i>And People All Around</i>	
b. 5, f. 91	First version	circa 1965
b. 5, f. 92	Revised version, annotated, with new ending Enclosed with the draft is a 1966 letter from Sklar to Volodya (Vladimir) and Ida Pozner.	1966
b. 5, f. 93	Revised version	1966
b. 5, f. 94-97	<i>Angel in the Datsun</i>	undated
	<i>Away From It All</i>	
b. 5, f. 98	Original typescript	undated
b. 5, f. 99	Carbon copy, annotated Includes an autograph manuscript note by Sklar that begins, "This was my one and only attempt at comedy."	undated
b. 5, f. 100	Prompt book, annotated	undated
b. 5, f. 101	Carbon copy, annotated	undated
b. 5, f. 102	Old draft	undated
b. 5, f. 103-105	<i>Brown Pelican</i>	circa 1974
b. 5, f. 106	<i>Concertina</i> , second draft	1943
b. 5, f. 107-109	<i>Enough is Enough</i>	undated
b. 5, f. 110-111	<i>Half-Way House</i>	undated
b. 6, f. 112-117	<i>Jigsaw</i>	undated

## Plays (continued)

*Life and Death of an American*

b. 6, f. 118	Carbon copy	undated
b. 6, f. 119	Carbon copy, annotated	undated
b. 6, f. 120	Version #2	undated
b. 6, f. 121	Carbon copy, enclosed with additional autograph manuscript sheets	1938
b. 6, f. 122	Carbon copy, ink stamp on last page: "Elsa Ryan, Manuscript Dept., Federal Theatre," enclosed with a typed page in Latin	1939
b. 6, f. 123	Carbon copy Autograph manuscript note on the title leaf: "This is the revised version as presented by the Federal Theatre Project. The play has the distinction of being the last play produced on the Project ..."	1939
b. 6, f. 124	Mimeograph carbon copy of "original version, written for the Theatre Union"	undated
b. 6, f. 125	Original typescript 1936	undated
b. 6, f. 126	<i>Memory Room</i>	circa 1969
b. 6, f. 127-130	<i>Merry-Go-Round</i>	1932
b. 6, f. 131	<i>Most Likely to Love</i> , second draft	1941
b. 7, f. 132-135	<i>One of Them</i>	undated
b. 7, f. 136-137	<i>Parade</i> Autograph manuscript note on the title leaf: "Produced by the Theatre Guild at the Guild Theater, 20 May 1935."	circa 1935
<i>Powerhouse</i>		
b. 7, f. 138	Typescript, Corr[ected] 4/15/75	1975
b. 7, f. 139-144	Typescripts	circa 1975
b. 7, f. 145-146	<i>The Priest Who Danced the Tango</i>	undated
b. 7, f. 147-148	[ <i>The Shop?</i> ]	undated
<i>Spy Story</i>		
b. 8, f. 149	First draft, with autograph manuscript notes	1941
b. 8, f. 150	Third draft	1942
b. 8, f. 151-155	<i>Zero Hour</i>	1940, undated
b. 8, f. 156	Untitled	undated

## Novels

Arranged alphabetically by title.

## Novels (continued)

*It's Always Three o'clock*

b. 8, f. 157-158	Original draft	1986
b. 8, f. 159-161	Incomplete draft	circa 1986
b. 8, f. 162-163	Last version	circa 1986
b. 8, f. 164-165	Latest version	circa 1986
b. 9, f. 166-171	<i>Loyalties</i>	undated
b. 9, f. 172-174	Untitled	undated

## Shorter Works

This subseries consists of typescript and autograph manuscript drafts of short stories, an essay on World War II, and notes by Sklar.

Arranged alphabetically by title.

b. 9, f. 175	"A Farm in the Bronx"	undated
b. 9, f. 176	"A Game of Chess"	undated
b. 9, f. 177	"A Tangerine For Stella"	undated
b. 9, f. 178	"Boys' Club"	undated
b. 9, f. 179	"The Color of Truth"	undated
b. 9, f. 180	"Fighting Friedmans" [working title "Fighting Family"]	undated
b. 9, f. 181	"Free Thinker"	undated
b. 9, f. 182	"Get Out Of Town"	undated
b. 9, f. 183	"Getaway"	undated
b. 9, f. 184	"Good in the Clutches"	undated
b. 9, f. 185	"The Good Life"	undated
b. 9, f. 186	"Happy Day"	undated
b. 9, f. 187	"Integrity"	undated
b. 9, f. 188	"Jack and Jill" [working title "Irresistible"]	undated
b. 10, f. 189	"The Love Life of Johnny Rohr"	undated
b. 10, f. 190	"Magnificent, Colossal, Stupendous"	undated
b. 10, f. 191	"Man of Principle"	undated
b. 10, f. 192	"Mental Marvel"	undated
b. 10, f. 193	"Miss Topeka, Kansas"	undated
b. 10, f. 194	"Niagara Falls"	undated

## Shorter Works (continued)

b. 10, f. 195	Notes for "In Name Only"	undated
b. 10, f. 196	"Peanut Gallery"	undated
b. 10, f. 197	"Reasonable Doubt"	undated
b. 10, f. 198	"Sauce For the Goose"	undated
b. 10, f. 199	"Stage Story"	undated
b. 10, f. 200	"The Sunday Game"	undated
b. 10, f. 201	"The Surprise Visit of Aaron Pomerantz"	undated
b. 10, f. 202	"Twenty Questions"	undated
b. 10, f. 203	Untitled essay or article on the war	1943
<p>Treatments</p> <p>This subseries contains treatments of plays by Sklar and others. Includes collaborations with Ethel Hill and Albert Maltz.</p> <p>Arranged alphabetically by title.</p>		
b. 11, f. 204	<i>Boys Story</i> , second treatment by George Sklar and George Corey	1944
b. 11, f. 205	<i>Carnation Man</i> , fifth draft by Ethel Hill and George Sklar	1941
b. 11, f. 206	<i>Coast to Coast</i>	undated
b. 11, f. 207	<i>The Exiles</i>	undated
b. 11, f. 208	<i>Get out of Town</i>	undated
b. 11, f. 209	<i>Life and Death of an American</i> , suggested treatment	undated
b. 11, f. 210	<i>The Millionaire</i> , story synopsis by George Sklar and Albert Maltz	undated
b. 11, f. 211	<i>The Morrison Case</i> , a short play by Albert Maltz	1952
b. 11, f. 212	<i>Triumph</i>	undated
<p>Printed Material</p> <p>This subseries consists of published works by Sklar, including <i>Stevedore</i>, co-authored with Paul Peters.</p> <p>Arranged alphabetically by title.</p>		
b. 11, f. 213	"Don't You Think I'm Unusual?" short story printed in <i>Everywoman's</i>	1958
b. 12	<i>The Identity of Dr. Frazier</i> Inscribed by Sklar on the dedication page: "July 22, '61 - For Vera and Igee: In long friendship. With special gratitude to Vera for giving so generously of her time and skill in helping me shape this book, Love, George."	1961
b. 12	<i>The Identity of Dr. Frazier</i> Inscribed by Sklar on the front free endpaper: "1/22/66 - For Lil & Bernie, Who listen and comfort and give of their wisdom and love, Fondly, George."	1961

## Printed Material (continued)

b. 12	<i>The Promising Young Men</i> Inscribed by Sklar on the front free endpaper: "4/14/51 - For Vera and Igee, My favorite claque. In friendship and love, George / And once again, my special thanks to Vera, the Maxwell Perkins of Blueridge Drive."	1951
b. 11, f. 214	<i>Stevedore: A Play in Three Acts</i> [written with Paul Peters] Inscribed by Sklar on the front free endpaper: "For Vera - belatedly - but with much love / George / Aug. 31, '43."	1934
b. 12	<i>The Two Worlds of Johnny Truro</i> Inscribed by Sklar on the front free endpaper: "1/21/66 - For Lil and Bernie, Who know the whole story, down to the last royalty check - With much affection, George Sklar."	1947

**Series III: Photographs, circa 1926-1935***0.21 linear feet (1 box)*

This series contains performance photographs from the Theatre Union production of George Sklar and Paul Peters's *Stevedore* at the Civic Repertory Theatre in New York. Cast members depicted include Canada Lee, Georgette Harvey, Leigh Whipper, Carrington Lewis, Ray Yeates, Drina Hill, and Dane Lesan. Also present are performance photographs from another Sklar and Peters collaboration, *Parade*, and several portraits of Sklar.

Arranged alphabetically by folder title.

b. 13, f. 215	George Sklar portraits	circa 1930
b. 13, f. 216	Katharine Larkin painting	undated
b. 13, f. 217	<i>Parade</i> , various scenes	circa 1935
	<i>Stevedore</i>	
b. 13, f. 218	Binnie's lunchroom scenes	circa 1934-1935
b. 13, f. 219	Canada Lee Portrait of Lee as a professional boxer.	circa 1926-1933
b. 13, f. 220	Drina Hill [?] portrait by Ethel Kurland	circa 1934-1935
b. 13, f. 221	Drina Hill and Dane Lesan in Act I, Scene I	circa 1934-1935
b. 13, f. 222	Jack Carter [?]	circa 1934-1935
b. 13, f. 223	"Leigh Whipper, Carrington Lewis and Ray Yeates, players in <i>Stevedore</i> in a rare moment of rest as longshoremen"	circa 1934-1935
b. 13, f. 224	Various scenes	circa 1934-1935


**Series IV: Miriam Blecher Papers, 1924–1980***1.13 linear feet (2 boxes)*

This series contains lesson plans and class notes, correspondence, financial records, ephemera, and other papers related to Miriam Blecher's work as a dance instructor and adult education teacher, as well as "Living Through It," Blecher's account of the experience of families of blacklisted authors. Included are letters from Lily Mehlman, a choreographer and dancer with the Martha Graham Dance Company, and Estelle Oringer, music director of the New Dance Group, as well as a few notes and cards from Hanya Holm. Among the topics of correspondence with Mehlman and Oringer are personal and professional matters, dance colleagues, and politics and current events, such as the 1968 New York City teachers' strike. The series additionally contains early school certificates and diplomas.

Box 20 (cassette tape): Restricted fragile material. Reference copies may be requested. Consult Access Services for further information.

Associated materials: Letters to Miriam Blecher from Lily Mehlman, Estelle Oringer, and family members can also be found in Series I. Correspondence.

Materials maintain order found at time of acquisition.

b. 14, f. 225-231	Lesson plans and dance-related correspondence	1940–1980
b. 20,  39002140901423	4 yr. olds June 11, 2:30 <i>1 Audiocassette 00:59:47 Duration (HH:MM:SS.mmm)</i> The program is distorted at times. Audio, at times, sounds hollow or unclear. Static is present. Dropouts in the audio are present. Audiovisual material: Restricted fragile. Reference copies may be requested. Consult Access Services for further information.	June 11
b. 14, f. 232-234	Class notes	1967–1976
b. 14, f. 235	[Advertising materials]	undated
b. 14, f. 236	Dance letters, Miss Baumal letters	1940–1941, 1967
b. 14, f. 237	Miriam's journal ["Living Through It"]	circa 1968
b. 14, f. 238	Hanya Holm letters	1946
b. 14, f. 239	Letters to Miriam Summer '65 [family correspondence]	1965–1969
b. 14, f. 240	State of California Commission for Teacher Preparation and Licensing	1973–1976
b. 14, f. 241-244	Lily Mehlman letters	1940–1970
b. 14, f. 245-248	Estelle Oringer letters	1943–1970
b. 19 (Oversize), f. 305	School certificates and diplomas	1924–1928



**Series V: Personal Papers, 1898-2001***3.42 linear feet (4 boxes)*

This series contains financial, medical, and legal records, files on George Sklar's plays and career, passports, birth certificates, address books, ephemera, a small amount of correspondence, and books from Sklar's library. Also included are copies of FBI files on George and Miriam Sklar, which represent nearly twenty years of investigation into the couple's alleged Communist leanings.

Organized into three subseries: Personal Files and Financial Records, Other Papers and Ephemera, and Books from George Sklar's Library

**Personal Files and Financial Records**

This subseries includes financial and estate records, birth certificates, passports, correspondence, clippings, and papers related to the Writers Guild pension for blacklisted authors. Some files appear to have been assembled by one of the Sklars' children.

Materials maintain order found at time of acquisition.

b. 15, f. 249	Albert [Maltz]	1947-1988
b. 15, f. 250	Appliances - manuals and warranty	1977-1988
b. 15, f. 251	Mike Blankfort	1978-1982
b. 15, f. 252	Grandpa Blecher	1908-1963
b. 15, f. 253	Book rejoining?	circa 1988
b. 15, f. 254	Correspondence about George Sklar papers - libraries, inventories, etc.	1962-1989
b. 15, f. 255-257	[Estate of George Sklar]	1981-1990
b. 15, f. 258	[Estate of George Sklar - wallet]	1940-1987
b. 15, f. 259	Financial	1957-1979
b. 15, f. 260	[Gordon, Michael. Letter to George Sklar]	1957
b. 15, f. 261	Grandma Sklar	1981
b. 15, f. 262	Jazz clips	1946-1982
b. 15, f. 263	Laura - Financial	1985
b. 15, f. 264	Letter to John Golden - 1939 - re Life & Death of an American	1938
b. 15, f. 265	Meriden	1925-1984
b. 15, f. 266	Mom - Pop letters [and Miriam Blecher and George Sklar wedding announcement]	1936-1972
b. 15, f. 267	(Mom) (Funeral and obits)	1977-1980
b. 15, f. 268	Passports, birth certificates, etc.	1938-1985
b. 19 (Oversize), f. 306	Passports, birth certificates, etc.	1898-1914

## Personal Files and Financial Records (continued)

b. 15, f. 269	Social Security	1984
b. 15, f. 270	Will	1981
b. 15, f. 271	Writers Guild pension Includes draft letters by George Sklar describing the circumstances under which he was blacklisted.	1981-1988
b. 15, f. 272	X-rays	1985
b. 15, f. 273	[Ephemera, correspondence, and photographs]	1936-1988
<p>Other Papers and Ephemera</p> <p>This subseries contains George Sklar's address books, financial documents, copies of interviews, and programs and reviews for plays including <i>Stevedore</i>, <i>Life and Death of an American</i>, and <i>All People All Around</i>. Also included are copies of FBI records on George and Miriam Sklar, and a small amount of correspondence, eulogies, obituaries, and other family papers.</p> <p>Arranged alphabetically by folder title.</p>		
b. 15, f. 274-278	Address books	1957-1959, 1961-1962
b. 16, f. 279-292a	Address books	1963-1977
b. 17, f. 293-295	FBI records Copies of documents from the FBI's main investigative file on George and Miriam Sklar. The documents, some of which are heavily redacted, date from 1944 to 1963.	1990
b. 17, f. 296	Insurance and other financial papers	1950-1951
b. 17, f. 297	Interview with J. O'Connor, copies of letter by Sklar to Lilian Kozeal, and Pat Conroy memorial	1988, undated
b. 17, f. 298	Personal	1935-1995
b. 17, f. 299	Programs, publicity, and reviews - <i>And People All Around</i>	1966
b. 17, f. 300	Programs, publicity, and reviews - <i>Brown Pelican, Laura, Merry-Go-Round</i>	1943-1974, undated
b. 19 (Oversize), f. 307	Programs, publicity, and reviews - <i>Life and Death of an American</i>	1936, 1985
b. 19 (Oversize), f. 308	Programs, publicity, and reviews - <i>Parade</i>	1935
b. 17, f. 301	Programs, publicity, and reviews - <i>Peace on Earth</i>	1933-1934
b. 17, f. 302	Programs, publicity, and reviews - <i>Stevedore</i>	1933-1934
b. 17, f. 303	Segal, Errol. "George Sklar: Playwright for a Socially Committed Theatre" [1986 dissertation]	2001
b. 17, f. 304	"To My Son," lyrics by George Sklar, music by Alex North	1941

## Books from George Sklar's Library

This subseries consists of books owned by Sklar, among them publications related to the Yale class of 1929.

Arranged alphabetically by title.

b. 18	<i>25 Year Record: Yale '29</i>	1954
b. 18	<i>30 Year Reunion Yale '29</i>	1959
b. 18	<i>40 Year Record: Yale '29</i>	1969
b. 18	<i>150 Years of Meriden</i>	1956
b. 18	<i>Bulletin of Yale University. School of the Fine Arts: Architecture, Drama, Painting and Sculpture</i>	1930
b. 18	<i>Decennial Record Yale '29</i>	1939
b. 18	<i>History of the Class of 1929 Yale College</i>	1929
b. 18	Meriden High School Class Book	1924
b. 18	Saga Class Book [high school yearbook]	1925

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## Selected Search Terms

The following terms have been used to index the description of this collection in the Library's online catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically therein.

### Subjects

African American actors  
African Americans -- 20th Century -- Portraits  
African Americans -- Drama  
Authors, American -- 20th Century -- Archives  
Blacklisting of authors -- United States  
Choreographers -- United States -- 20th Century  
Communism and motion pictures -- United States  
Dance schools -- United States -- 20th Century  
Dramatists, American -- 20th Century -- Archives  
Modern dance  
Playwriting  
Radical theater -- United States -- 20th Century  
Theater -- Production and direction -- New York (State) -- New York

### Occupations

Authors -- United States -- 20th Century  
Dancers -- United States -- 20th Century  
Dramatists -- United States -- 20th Century

### Genres / Formats

Audiovisual materials  
Photographs  
Theater programs

### Names

Blecher, Miriam, 1912-1979  
Harvey, Georgette  
Lee, Canada  
Maltz, Albert, 1908-1985  
Mehlman, Lily  
Oringer, Estelle, circa 1913-2010  
Peters, Paul (Playwright)  
Sklar, George, 1908-1988  
Whipper, Leigh R. (Leigh Rollin), 1877-1975

### Corporate Bodies

Federal Theatre Project (New York, N.Y.)

Theatre Union Inc.  
United States. Congress. House. Committee on Un-American Activities

### Contributors

Sklar, George, 1908-1988 , author  
Blecher, Miriam, 1912-1979 , author