

Guide to the Christopher Cox Papers

YCAL MSS 264



by Sandra Markham

September 2007

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Collection Overview

REPOSITORY: Beinecke Rare Book and Manuscript Library
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New Haven, CT 06520-8330
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CALL NUMBER: YCAL MSS 264

CREATOR: Cox, Christopher, 1949-1990

TITLE: Christopher Cox papers

DATES: 1927-1990

BULK DATES: 1966-1990

PHYSICAL DESCRIPTION: 20.73 linear feet (47 boxes)

LANGUAGE: English

SUMMARY: The Christopher Cox Papers consists of the writings, correspondence files, and personal papers of the editor, author, actor, director, and producer Christopher Cox, and of his partner, the art historian William Olander.


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

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

b.	box
f.	folder
	item barcode

Administrative Information

Immediate Source of Acquisition

Gift of Nancy Cox, 1993 and 1994.

Conditions Governing Access

The materials are open for research.

Box 47 (audiocassettes): Restricted fragile material. Reference copies may be requested. Consult Access Services for further information.

Box 47 (computer disk): Restricted fragile material. Reference copies of electronic files may be requested. Consult Access Services for further information.

Conditions Governing Use

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Preferred Citation

Christopher Cox Papers. Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library

Christopher Cox (1949-1990)

Christopher Cox (1949-1990), an editor, author, actor, director, and producer, was born August 27, 1949, in Gadsden, Alabama, to Howard R. Cox, a prominent banker, and Dorothy Trusler Cox. His birth name was Howard Raymond Cox Jr., and his family and childhood friends called him Ray throughout his life. He graduated from Emma Sansom High School, as did his brother Timothy, and sisters Carol and Nancy.

In 1966, at age 16, Cox took a summer job in Washington as a page for Alabama's senator John Sparkman, and then returned to the city the summer after high school to work for two representatives, Armistead Selden and George Andrews. He attended the University of Alabama in Birmingham for two years, where he became involved in college dramatics. Dropping out at the end of his sophomore year, Cox moved to New York in hopes of a career in the theatre and never returned to college (although he did list a 1969 BA from the University of Alabama on some of his resumes). His first role was an understudy for the Mute in *The Fantasticks*, which he said was the only role open to him because of his Southern accent. It is not clear whether he achieved further study in theater, but ephemera in Series III, Personal Papers, indicates that he took classes at the HB Studio in New York in the fall of 1969.

Cox took Christopher as his professional name in 1970, he wrote to his friend Steven Beil, because when he went to join the Actors' Equity labor union there was a Ray Cox already enrolled. His life in the theatre included performing, directing, and writing both plays and lyrics. His primary contribution was as director of the New Play Series and the Writers Workshop at the Joseph Jefferson Theatre Company, where he produced a dozen works by young playwrights between 1974 and 1976. He performed in both Broadway and Off-Broadway shows through the 1970s before turning more to writing, editing, and photography in the 1980s. In the last decade of his life, Cox worked for publishing houses, primarily E.P. Dutton and Ballantine, and wrote freelance articles and reviews for the *Soho Weekly News* (published between 1974 and 1982) and other papers and magazines. His book, *A Key West Companion*, was issued by St. Martin's Press in 1983, and his short study of photographer Dorothea Lange was published by Aperture in 1987.

Cox was affiliated with a literary group known as the Violet Quill (or, as he wrote in his diary on March 31, 1980, the Lavender Quill), whose seven members, men writing for men, are regarded as one of the strongest collective voices of the gay male experience in the post-Stonewall era. Authors Robert Ferro, Michael Grumley, Andrew Holleran, Felice Picano, Edmund White, George Whitmore, and Cox, met several times in 1979, 1980, and 1981 to read aloud from and discuss their works in progress, as well as those by their friends. Also on their agenda were discussions of how they could work together to promote recognition, acceptance, and publication of gay literature beyond the boundaries of their own community. Within ten years Ferro, Grumley, and Whitmore had died from AIDS-related complications, as did Christopher Cox on September 7, 1990. He was 41 years of age.

Though he left Alabama in 1969, the place and the people were never far from Cox's mind, and both regularly appear as central motifs in his stories. The early deaths of his uncle Roy (by suicide in 1956) and his mother (from cancer in 1975) were also significant events in his life and became focal points in his writings. One important job that Cox held was as a secretary to composer Virgil Thomson, from March 1975 through 1977. In his position, he arranged and cataloged Thomson's correspondence and music manuscripts prior to their transfer to Yale University; in turn, the job gave him immediate access to the people in Thomson's circle, and to his neighbors in the Chelsea Hotel where Cox would eventually live as well. Thomson composed his portrait, "Christopher Cox: Singing a Song," in 1981.

In his script for "Neurotic Moon," a 1978 video piece, Cox described the job of Christopher, his main character, as a secretary for "an old, established and famous composer assembling the man's correspondence and musical manuscripts for donation to a large library." About Christopher, he wrote, "What he is doing is putting together the pieces of this man's life while his life is falling to pieces." The number of semi-autobiographical (and outright autobiographical) writings that Christopher Cox left at his death, nearly all of which were incomplete and unpublished, reveal that though many pieces of his life were complex and difficult, they were also an asset as a resource from which he drew to write openly about the gay community, as well as the world he left behind in the South.

William R. Olander (1950-1989)

William R. Olander (1950-1989), the partner of Christopher Cox, was an art historian, museum curator, and critic. Born in Virginia, Minnesota, on July 14, 1950, he attended Northwestern University, where he studied with Jack Burnham, and received a Ph.D. in art history from New York University's Institute of Fine Arts in 1983. His dissertation, *Pour Transmettre A? La Poste?rite?: French Painting and Revolution, 1774-1795*, was guided by the noted art historian Robert Rosenblum. After internships at the Metropolitan Museum of Art and the Toledo Museum of Art, Olander was appointed curator of modern art at the Allen Memorial Museum at Oberlin College; he held that position from 1979 to 1984, and served as the museum's acting director in his last two years there. On January 1, 1985, he became curator at the New Museum of Contemporary Art in New York, and met Christopher Cox in the spring of 1986. Olander was senior curator at the New Museum when he died from AIDS-related complications on March 18, 1989. An obituary and papers related his memorial service and the William Olander Fund at the New Museum are in Series I, Box 5, folder 113.

In addition to organizing exhibitions at both museums during his years there, Olander served as a guest curator, juror, or catalogue essayist for shows in many other venues. Among his exhibitions were the Allen Memorial Museum's New Voices series: *6 Photographers* (1981) and *Women and the Media: New Video* (1984); *Drawings: After Photography* (circulated by Independent Curators Incorporated, 1984); *Fake* (The New Museum, 1987); and retrospectives of the work of artists May Stevens (New Museum, 1988), Edgar Franceschi (El Museo Del Barrio, 1988), and Janet Cooling (Beacon Street Gallery, Chicago, 1989). He wrote, as well, numerous exhibition and book reviews, and presented papers at academic institutions and conferences on the topics of French painting, new media, photography, and postmodern theory. Particularly interested in the work of women and other marginalized artists, Olander often incorporated social and political statements, performance art, video, film, and photography into his exhibition programs.

William Olander is probably best remembered for his activist work within the art world, particularly for his invitation to the collectivist organization ACT UP/NY (AIDS Coalition to Unleash Power, New York) to fill the main show window of the New Museum's building at 583 Broadway. Unveiled on November 20, 1987, the landmark installation is known as "Let the Record Show..." after Olander's statement in the accompanying brochure: "Let the record show that there are many in the community of art and artists who chose not to be silent in the 1980s." The display incorporated a bold neon sign stating "SILENCE = DEATH," which brought the group's slogan to a wider public awareness.

Scope and Contents

The Christopher Cox Papers consists of the writings, correspondence files, and personal papers of the writer, director, and producer Christopher Cox, and of his partner, the art historian William Olander. A

typed list titled "File Cabinets (Drawers Needed)," now in the Series III folder Miscellaneous notes (Box 23, Folder 402) suggests Cox's home office filing arrangement and takes into account a large part of the material now present in the collection: Cox's correspondence files; personal and family papers spanning his lifetime; his writings and theatrical work; and documentation of the positions he held with Virgil Thomson and the Joseph Jefferson Theatre Company. The list also reveals that what is not present in the collection are the accomplishments for which he is most noted: there are no files for his book *A Key West Companion* (1983); there only two examples of his published articles; and there is little evidence of his career as a photographer beyond a folder of photo orders (Box 10, Folder 205) and the credited images that appear in publications of authors such as Edmund White. However, with its highly descriptive homoerotic writings and visual material, the collection is a rich primary source for chronicling gay culture, lifestyles, and literature in New York during the 1970s and 1980s, as well as Off Off-Broadway theatre in the 1970s.

Perhaps as a holdover from his time as a secretary to Virgil Thomson, Cox kept most of his papers neatly filed in manila folders, many with typed paper labels. This is particularly true for the pre-1983 material; for years afterward, most of the papers and correspondence were not in any discernable order, and were not received in file folders. For the most part, Cox's file titles have been retained, though the current series arrangement was instituted when the collection was processed in 2007.

Arrangement

The collection is organized into eight series: Series I. Correspondence (1963-1990, undated); Series II. Creative Work (1969-1989, undated); Series III. Personal Papers (1935-1990, undated); Series IV. Virgil Thomson Files (1947-1984, undated); Series V. Joseph Jefferson Theatre Company Files (1965-1978, undated); Series VI. Subject Files (1927-1989, undated); Series VII. Writings of Others (circa 1949-1987, undated); and Series VIII. William Olander Papers (1968-1989, undated).

Collection Contents

Series I: Correspondence, 1963-1990, undated

4.17 linear feet (10 boxes)

Series I. holds letters, both personal and professional, from friends, colleagues, and lovers. It is arranged alphabetically by correspondent, with set of chronologically arranged single letters grouped at the end. There are multiple folders for three of Cox's former lovers, Bob McDonald, George Morris, and Edmund White, and within them are also a few outgoing letters (some just drafts) from Cox. The letters in Series I were primarily sent to Cox, but in the late 1970s, many were addressed both to Cox and White as a couple. Additional letters to Cox appear in other series in the collection: Series III Personal Papers holds all material, including correspondence, connected to Cox's family, and there are a few letters filed in with his "Journal Notes" in Box 21; letters to and from Virgil Thomson are filed in Series IV; and correspondence relating to Cox's work with the Joseph Jefferson Theatre Company is filed in Series V.

There are some business letters, both to and from Cox and his employers, in the series, though most of the letters are personal in nature. Many of his colleagues at periodicals and publishers, such as the editor Ashton Applewhite, remained in contact with him after their professional involvements ended, and it is clear from their letters they were fond of him even when they could not assist him professionally. Generally speaking, the correspondents were connected to Cox through his publishing and theatre ventures, though some were very intimate friends and acquaintances and their letters, such as those written by Kenneth Locklear, an inmate in a North Carolina prison, contain explicit sexual suggestions and descriptions. At the other end of the scale is the folder for E.P. Dutton, which holds a long strip of paper on which his officemates wrote farewell notes when Cox left the company in September 1983.

In addition to Virgil Thomson, Cox also worked briefly for Nicholas Nabokov just before the composer's death. His folder holds letters from Nabokov to others. Most of the letters have a draft in Cox's hand (likely a dictation) with a typed carbon; there is one draft in Nabokov's hand.

The four folders of letters from George Morris were mostly written during the summer of 1977, when he was living in New York City and Cox was in Paris with Virgil Thomson. A native Texan, Morris (born in 1943, died of AIDS in 1989) reviewed films for the *Village Voice*, among other publications, but eventually settled in Austin and became an influential critic, mentor, and leader in that city's film community. His letters to Cox functioned as almost daily reports and closely document Morris's activities in New York, including accounts of his movie-going experiences.

There are several folders of papers relating to Edmund White that include both correspondence and some of his writings. The first has letters to Cox, with a few from Cox filed in. The second holds letters written specifically to and from White and John Barth, Joyce Baronio, Kay Boyle, Alfred Corn, and Vera Nabokov, dating from 1978-1979. Cox kept all White's letters and writings together, as opposed to separating the letters and writings of other authors, most likely because his relationship with White was so deeply personal and meaningful. That arrangement has been retained here. One folder with White's miscellaneous writings has a photocopy of the typescript of his essay "Nabokov: Beyond Parody" (1983), a manuscript of an untitled essay on Roland Barthes, a carbon typescript of a review of Ivan Morris's book *The Nobility of Failure* (1975), and an edited carbon typescript of the first chapter of his novel, *A Boy's Own Story* (1982). The two folders for White's books have reviews, dust jackets, invitations, and profiles of the author, which also include photographs of White taken by Christopher Cox. Reviews for *Nocturnes for the King of Naples* include a letter from Cox to the editor of *The Advocate* disputing a poor review the book received from the paper's literary critic.

At the end of the series is miscellaneous correspondence, such as cards, letters, and mass mailings, that were kept by Cox in a set of files that he had created and labeled "General Correspondence," "Employment," and "Photography." These chronological files hold single letters, notes, and birthday and holiday cards from friends and colleagues (those from his family are filed in Series III, Personal Papers with other family correspondence). During processing, additional files were created to separate out mass mailings sent to Cox from organizations of which he was a member, such as the New York City Ballet, or where his name appeared on a distribution list, such as commercial art galleries and clubs.

Arranged alphabetically, followed by general correspondence filed chronologically.

b. 1, f. 1	Actors' Equity Association	1970-1978
b. 1, f. 2	<i>The Advocate</i>	1978-1985, undated
b. 1, f. 3	Alabama Inaugural Committee	1969
b. 1, f. 4	Alfred A. Knopf Incorporated	1979-1984
b. 1, f. 5	Altman, Leonard	1977-1978, undated
b. 1, f. 6	American Poetry Review	1980
b. 1, f. 7	Anderson, Dennis	1973-1975, undated
b. 1, f. 8	Andre Deutsch	1980
b. 1, f. 9	<i>Aperture</i>	1979-1981
b. 1, f. 10	Applewhite, Ashton See also: St. Martin's Press	1981-1988
b. 1, f. 11	Artists' TV Lab	1977-1978
b. 1, f. 12	Avedon, Richard	1978
b. 1, f. 13	Averill, Brett	1984
b. 1, f. 14	Barker, Fran	1967-1973
b. 1, f. 15	Baronio, Joyce	1980, undated
b. 1, f. 16	Beil, Steven R.	1968-1975, undated
b. 1, f. 17	Bettis Schmidt, Valerie	1974, undated
b. 1, f. 18	Bietrix, Bernard	1965-1966
	Bishop, Robert See: Engel, Lehman	
b. 1, f. 19	<i>Book Digest</i>	1979-1980
b. 1, f. 20	Boylan, Mary	1971-1975
b. 1, f. 21	Brainard, Joe	1983
b. 1, f. 22	Brinnin, John Malcolm	1978-1981
b. 1, f. 23	Brook, Peter	1973, 1977
b. 1, f. 24	Busby, Gerald	1979-1984, undated

	Byers, Sam See: Busby, Gerald	
b. 1, f. 25	Cardell, Victor	1976-1984
b. 1, f. 26	Cartier, Xam	1989
b. 1, f. 27	Casa-Fuerte, Yvonne de	1977-1978
b. 1, f. 28	Charles, Prince of Wales	1965 Aug 16
b. 1, f. 29	Cicero, Louis T.	1976-1977, undated
b. 1, f. 30	<i>Condé Nast's Traveler</i>	1987
b. 1, f. 31	Cooper, Dennis	1980-1987
b. 1, f. 32	Copland, Aaron	1974-1978
b. 1, f. 33	Corn, Alfred	1979-1981
b. 1, f. 34	Creative Artists Public Service Program	1984, undated
b. 2, f. 35	Daniel, Tamara	1975, undated
b. 2, f. 36	Davis, Ken	1973-1979
b. 2, f. 37	DeJohn, Paul	1973
b. 2, f. 38	<i>Departures</i>	1985
b. 2, f. 39	Deutscher Akademischer Austauschdienst	1984-1985
b. 2, f. 40	Diamond, David Includes sheet music for "Christmas Tree," with lyrics by E. E. Cummings; dedicated to James Sibley Watson Jr.	1974-1975
b. 2, f. 41	Djerassi Foundation	1983-1986
b. 2, f. 42	Dolin, Anton	1973-1977
b. 2, f. 43	Donadio, Candida See also: Strong, Jonathan	1984-1985, undated
	Dorn, Margaret	
b. 2, f. 44	Letters Includes apartment keys	1973-1981, undated
b. 2, f. 45	Songs	undated
b. 2, f. 46	Dowell, Coleman	1979-1987
b. 2, f. 47	Dunnock, Mildred	1970 Jul 26
b. 2, f. 48	DuPont, Louis	1969

b. 2, f. 49	E.P. Dutton	1979-1984
b. 2, f. 50	Elias, Alix	1972-1974, undated
b. 2, f. 51	Engel, Lehman	1971-1975, undated
b. 2, f. 52	Equi, Elaine	1981, undated
b. 2, f. 53	Farrar, Straus & Giroux See also: Myles, Eileen	1980-1986, undated
b. 2, f. 54	Ferro, Robert	1980-1981
b. 2, f. 55	Foye, Raymond	1983, 1985, undated
b. 2, f. 56	France, Richard	1983
b. 2, f. 57	Fried, Rosie	1967-1971
	Frissell, Robert See: McDonald, Robert (Bob)	
b. 2, f. 58	<i>Gazette</i> (Montreal)	1979-1980
b. 2, f. 59	<i>Gentleman's Quarterly</i>	1986
b. 2, f. 60	Glazier, Sidney	1976-1977, undated
b. 2, f. 61	Gorman, Madeleine	1976, undated
b. 2, f. 62	Gray, Robert	undated
b. 2, f. 63	Groffsky, Maxine	1978-1980
b. 2, f. 64	Gruenau, Douglas	1979-1985, undated
	Grumley, Michael See: Ferro, Robert	
b. 3, f. 65	Halpern, Sue	1982 Aug
b. 3, f. 66	Holliday, David	1971-1973, undated
b. 3, f. 67	Hopkins, Thomas	1975, undated
b. 3, f. 68	Horwin, Lee	1971-1977, undated
b. 3, f. 69	Huguley, Robert	1969
b. 3, f. 70	Kelly, Jack	1974-1976

b. 3, f. 71	Institute for Art and Urban Resources	1975-1976
b. 3, f. 72	International Creative Management	1976-1983
b. 3, f. 73	Jackson, David	1979-1981
b. 3, f. 74	Kennedy, John F. [Evelyn Lincoln]	1963 Sep 9
b. 3, f. 75	Laccetti, Ray	1975-1976
b. 3, f. 76	Levitt, Sandy See also: Linderman, Edward	1977, 1980, undated
b. 3, f. 77	Linderman, Edward	1973-1980, undated
b. 3, f. 78	Little, Brown & Company	1979-1980
b. 3, f. 79	Livingston, Robert L.	1978 Oct 26
b. 3, f. 80	Locklear, Kenneth	1975-1976
b. 3, f. 81	Lopez-Cepero, Luis	1975-1977
b. 3, f. 82	Lynch, Charles	1974-1978
b. 3, f. 83	McClatchy, J. D.	1979-1980
	McDonald, Robert (Bob)	
b. 3, f. 84-85	Letters and cards	1969-1978
b. 4, f. 86	Letters and cards	undated
b. 4, f. 87	Notes	undated
b. 4, f. 88	Portrait photographs	undated
b. 4, f. 89	MacGregor, Trish See also: Astrology chart and notes See also: Brazil , Colombia and Peru (Amazon) , and Colombia	1990
b. 4, f. 90	McKee, Michael	1969
b. 4, f. 91	McNiven, Roger	1977-1983
b. 4, f. 92	Manet, Eduardo	1975-1977
	Marshall, Scott See: McNiven, Roger	
b. 4, f. 93	Matheson, Paull	1968-1974, undated
b. 4, f. 94	Merrill, James	1980 Mar 1

	Miller, Tom See: France, Richard	
b. 4, f. 95	<i>Modern Times</i>	1983, undated
	Morouse, Denny See: Dorn, Margaret	
	Morris, George	
b. 4, f. 96-99	Letters	1977-1978
b. 4, f. 100	Manuscripts	undated
b. 5, f. 101	Clippings, notes, and reviews	1975-1977, undated
b. 5, f. 102	Reviews in <i>Texas Monthly</i>	1975-1980
	Moss, Robert See: Anderson, Dennis See: Playwrights Horizons	
b. 5, f. 103	Muellerleile, Marianne	1976-1978
b. 5, f. 104	Myles, Eileen	1986
b. 5, f. 105	Nabokov, Dominique	1978
b. 5, f. 106	Nabokov, Nicholas Includes letters to Peter Brook, John Gross, John Hunt, Theodor Kollek, Peter Mennin, Vera Nabokov, Klaus Piper, Peter Quennell, Michael Smoira-Cohn, Sir Georg Solti, Shepard Stone, Ulrike Tenbrock, and Harry Woolf.	1978
b. 5, f. 107	Neely, Jim	1974
b. 5, f. 108	Nelson, Craig Richard	1973-1976
b. 5, f. 109	New York Foundation for the Arts	1984-1985
b. 5, f. 110	Nichols, Diana and Jack	1976-1985, undated
b. 5, f. 111	Noojin, Balpha	1968-1980, undated
b. 5, f. 112	Nurock, Kirk	1975-1980, undated
b. 5, f. 113	Olander, William	1987, 1989
b. 5, f. 114	Ozick, Cynthia	1982 Dec 28
b. 5, f. 115	Parker, Don	1973-1976, undated
b. 5, f. 116	Payen, Marc	1978-1979

b. 5, f. 117	Pedneau, Dave	1989
b. 5, f. 118	Plant, Richard	1977
b. 5, f. 119	Playwrights Horizons	1973-1980, undated
b. 5, f. 120	Preston, John Includes "Our People are Dying," his essay on AIDS.	1983
b. 5, f. 121	<i>Psychology Today</i>	1982-1983
b. 5, f. 122	<i>Publisher's Weekly</i>	1979-1980
b. 6, f. 123	Read, John	1983, undated
b. 6, f. 124	Richard, Jeremy	1981-1983
b. 6, f. 125	Robert Samuel Gallery	1978-1981
b. 6, f. 126	Roditi, Edouard	1985 Mar 29
b. 6, f. 127	<i>Rolling Stone</i>	1981
b. 6, f. 128	Rosenthal, Clement	1977 Sep 20
b. 6, f. 129	Rorem, Ned	1974-1981
b. 6, f. 130-131	Roy, Philippe	1975-1981, undated
b. 6, f. 132	St. Martin's Press	1978-1987
b. 6, f. 133	Sacks, Oliver	1983 Apr 23
b. 6, f. 134	Sauguet, Henri	1977-1978
b. 6, f. 135	Screen Actors Guild	1983
b. 6, f. 136	<i>The Sentinel</i>	1978-1979
b. 6, f. 137	Sinclair, Madge	1971, undated
	Slaff, Bertram See: Dowell, Coleman	
b. 6, f. 138	<i>Soho News</i>	1980, undated
b. 6, f. 139	Sontag, Susan	1985
b. 6, f. 140	<i>Spin</i>	1990
b. 6, f. 141	Stewart, Leora Contains a snapshot photograph of Cox	1979-1980, undated
b. 6, f. 142	Stickney, Dorothy Includes notes of Cox's interview with the actress	1974

b. 6, f. 143	Strong, Jonathan Includes Cox's editorial comments on Strong's novel <i>Elsewhere</i> (Ballantine Books, 1985)	1983-1987
b. 6, f. 144	Suarez, Virgil F.	1990
b. 6, f. 145	Sullivan, Jeffrey	1975, undated
b. 6, f. 146	Tally, Justine	1967-1968, undated
b. 6, f. 147	Taylor, William (Bill) Also stored in: Oversize, box 45, folder 693	1968-1969, undated
	Thomson, Virgil See: Series IV	
b. 6, f. 148	Todd, Terry	1985 Sep 2
b. 6, f. 149	Tonkin, Leo S.	1967-1968
b. 6, f. 150	<i>Travel & Leisure</i> See also: Brazil	1983-1984
b. 7, f. 151	United States Congress Includes letters from members of the House and Senate regarding employment and legislation	1966-1984
b. 7, f. 152	<i>Vanity Fair</i>	1982-1984
b. 7, f. 153	Vetere, Richard	1975-1976
b. 7, f. 154	<i>Vogue</i>	1987, undated
b. 7, f. 155	Wallace, George C.	undated
b. 7, f. 156	<i>Washington Post</i>	1983
b. 7, f. 157	Watts, Joe	1978, undated
	Weidenfeld & Nicolson See: Cooper, Dennis	
b. 7, f. 158	Wein, Glenn	1984
b. 7, f. 159	Weston, Cole	1980 Apr 14
	White, Edmund	
b. 7, f. 160	Letters to and from Christopher Cox	1978-1986, undated
b. 7, f. 161	Letters to and from others	1978-1979
	Interviews Stored in: Oversize, box 45, folder 694	1978, 1981
	Reviews and readings	

White, Edmund > Reviews and readings (continued)

b. 7, f. 162	<i>Nocturnes for the King of Naples</i> Also stored in: Oversize, box 45, folder 695	1978
b. 7, f. 163	<i>States of Desire</i> Also stored in: Oversize, box 45, folder 696	1979-1980
Writings		
	Essays and book reviews published in periodicals Stored in: Oversize, box 45, folder 697	1979-1981
b. 7, f. 164	Miscellaneous, manuscripts and typescripts	undated
b. 7, f. 165	Whitmore, George	1978-1980
b. 7, f. 166	Yancey, Donna	1966-1968
b. 7, f. 167	Yorty, Don	1981
b. 7, f. 168	Zajonc, Margaret (Peg)	1976-1977, undated
b. 7, f. 169	Zinn, Randolyn	1978, undated
b. 7, f. 170	Zupruk, Bob	1970, undated
b. 7, f. 171	[Unidentified], Roy	1968
General correspondence		
b. 8, f. 172	Letters and mailings (labeled by Cox "before 1968")	1965, undated
b. 8, f. 173-182	Letters and mailings	1968-1976
b. 9, f. 177-186	Letters and mailings	1975-1978
b. 9, f. 187	Employment	1978-1979
b. 9, f. 188-193	Letters and mailings	1979-1981
b. 10, f. 194-196	Letters and mailings	1982-1984
b. 10, f. 197	Birthday party invitation and cards	1984 Aug
b. 10, f. 198	Holiday cards	1984
b. 10, f. 199	Mailings	1984
b. 10, f. 200-203	Letters and mailings	1985-1989
b. 10, f. 204	Letters, undated	1980s
b. 10, f. 205	Photography [sales correspondence and invoices]	1979-1986
b. 10, f. 206	Unsent cards and postcards	undated

Series II: Creative Work, 1969-1989, undated

3.34 linear feet (8 boxes)

The first subseries, Writings, is arranged under five headings: Articles and Essays; Novels; Stories; Video and Film Projects; and Miscellaneous material related to his compositions. The second subseries, Performances, contains files on theatrical events in which Cox participated, as either an actor, singer, or director. It excludes his work with the Joseph Jefferson Theatre Company, all of which is filed in Series V.

The first group of Writings, Articles and Essays, has a selection of Cox's non-fiction work, some of which may have been published, though there are only two examples of articles that appeared in print. Here too are three files on the Chelsea Hotel which document his interest in writing an article (and then a book) on the place that was his home from 1982 to 1985, but he abandoned the project when he learned that a picture book on the residence had been released. The folders contain drafts of his essays as well as his research material, including transcripts of interviews he held with Stanley Bard, the hotel's manager from the 1950s through 2007, and a long-time resident, Mildred Baker. The Novels section has material related to four unfinished novels for which Cox had set up series of files to hold his drafts and notes. Most of the projects drew their storylines from personal experiences: "Alabama" is based on his childhood memories; "Doe's Pillow" has references to characters he encountered in the South; "Gay Sapho" [sic] is a *roman à clef* which concerns his affair and breakup with Edmund White; and "Dreams from a Biology Classroom" was inspired by his mother's death from cancer. The Stories section also has files he set up, which contain tales largely drawn from his personal experiences. Also among these is "The Sounds of his Childhood," which is about his partner Bill Olander, and includes a draft of a letter Cox wrote to Edmund White about Olander. "The Magic of Buddy Simms" takes place in Key West, and its folder contains Cox's notes on corrections and additions for future editions of his 1983 Key West book.

It is unclear whether Cox ever submitted any of his works of fiction to publishers, with the exception of "Memory/Winterdance"; that file has an undated letter of rejection from *The Saturday Evening Post*. A version of his story "Aunt Persia and the Jesus Man," was published after his death in the anthology *The Violet Quill Reader* (1994).

The Video and Film Projects section has files with Cox's plans, notes, scripts, and storyboards for a number of works, some of which reuse content from his other writings, while others, such as "Happy Love Has No History," are autobiographical in nature. Cox was a founder of Endless Sleep Productions, a self-described "informally structured collective of writers/directors/performers banded together for mutual assistance in producing individual works." The other members were William Dolson, Philippe Roy, and Margaret (Peg) Zajonc. A folder in this section has descriptions of nine proposed video pieces, and according to one of his resumes in Series III (Box 23, Folder 393), Cox's video, "The Canary Wears Bangs" was shown at the Birmingham [Alabama] Arts Festival in 1977. The last folder in the subseries was titled by Cox "Notes for new video pieces" and has a multi-page and untitled narrative for another autobiographical work featuring Edmund White and George Morris.

Aside from his personal history, some of Cox's other inspirations are evident in the production folders: "The Bleeding Scissors" holds a battered 1955 paperback edition of Bruno Fischer's 1948 book of the same title, and "The Salad Dressing Murder" has newspaper clippings about a slain Alabama coed whose body was found near a grocery bag holding a bottle of salad dressing.

The subseries Performances holds files on theatrical and film productions in which Cox was involved as a director, actor, collaborator, or technician. *Dames at Sea* has only a set of handwritten notes on lighting, while two productions in which Cox was a member of a touring company, *Jesus Christ Superstar* and *Two Gentlemen of Verona*, include programs and pay stubs. The largest group of files exists for *A Christmas Carol*, a version of the Charles Dickens story conceived and directed by Cox, and presented at the Queens [New York] Festival Theatre in late 1977. Two of the productions, *Blood from the Heart of America* and *The Company Stow*, were collaborative events based on texts by Doug Dyer with lyrics by company members including Cox. The folder for the *James Joyce Memorial Liquid Theatre*, (a 1972 work of performance art at the Guggenheim Museum that was subtitled "an experiment in making people feel good") contains a set of pastel drawings of the cast members.

Organized into two subseries: Writings and Performances.

Writings

Articles and essays

b. 11, f. 207	"Art Smart" [on Keith Haring], in <i>Us Magazine</i>	1986 Mar 10
b. 11, f. 208-210	Chelsea Hotel project, typescripts and research notes	1982-1983
b. 11, f. 211	"Montecatini—Italy's Splendid Spa" [Capri], in <i>Travel & Leisure</i>	1984 Mar
b. 11, f. 212	[On Robby Anton], typescript	circa 1984
b. 11, f. 213	[On Aaron Copland], typescript carbon	undated
b. 11, f. 214	[On Candy Darling], typescripts and notes	circa 1974
b. 11, f. 215	[On Coleman Dowell], notes	undated
b. 11, f. 216	[On Maurice Grosser], typescripts	undated
b. 11, f. 217	[On Dorothea Lange], annotated typescripts	undated
b. 11, f. 218	[On Sherrie Levine], manuscript notes	undated
b. 11, f. 219	[On Louis/Evidence of Friendship], typescripts	undated
b. 11, f. 220	[On George Morris], typescripts	undated
b. 11, f. 221	[On the New York Institute for the Humanities], typescript	undated
b. 11, f. 222	[Review of <i>Saul's Book</i> , by Paul Rogers], typescript	undated
b. 11, f. 223	Ideas for articles	undated

Novels

"Alabama," manuscripts, typescripts, and notes

b. 12, f. 224	Billy Ballou	undated
b. 12, f. 225	Billy Striplin	undated
b. 12, f. 226	The Cemetery	undated
b. 12, f. 227	The Drive through Gadsden	undated
b. 12, f. 228	Funeral food	1980, undated
b. 12, f. 229	Gadsden Also stored in: Oversize, box 45, folder 698	undated
b. 12, f. 230	Grandmama Cox	undated
b. 12, f. 231	The Happy Roebucks	undated
b. 12, f. 232	Opening - chapter 1	undated
b. 12, f. 233	Pensacola (Gracious Living in Pensacola) Also stored in: Oversize, box 45, folder 699	undated

Writings > Novels > "Alabama," manuscripts, typescripts, and notes (continued)

b. 12, f. 234	Reunion	undated
b. 12, f. 235	Sandusky Road	undated
b. 12, f. 236	Satellite	undated
b. 12, f. 237	Uncle Roy	undated
b. 12, f. 238	Weathergirl Also stored in: Oversize, box 45, folder 700	undated
b. 12, f. 239-242	Miscellaneous notes and drafts	undated
"Doe's Pillow," manuscripts, typescripts, and notes		
b. 13, f. 243	After the fight	undated
b. 13, f. 244	Character notes	undated
b. 13, f. 245	Descriptive story and notes	undated
b. 13, f. 246	Fancy and Persia in bedroom	undated
b. 13, f. 247	Final scene	undated
b. 13, f. 248	Original story	undated
b. 13, f. 249	Outlines	undated
b. 13, f. 250	Tent Also stored in: Oversize, box 45, folder 701	1979, undated
b. 13, f. 251	Trailer	undated
b. 13, f. 252-261	Notes and drafts	undated
b. 14, f. 262-263	"Dreams from a Biology Classroom," manuscripts, typescripts, and notes	undated
b. 14, f. 264-265	"Gay Sapho," [sic] manuscripts, typescripts, and notes	undated
Stories		
b. 14, f. 266	"Aunt Persia and the Jesus Man," typescripts and notes	1971
b. 14, f. 267	"Curtains," manuscript and typescripts	undated
b. 14, f. 268	"Cut Up," assemblage of newspapers texts	undated
b. 14, f. 269	"History is Made at Night," typescripts and notes	undated
b. 14, f. 270	"Inventing Edmund," typed outline	undated
b. 14, f. 271	"The Late Afternoons of Solly Broom," typescripts and notes	undated
b. 14, f. 272	"Living for History," notes	undated
b. 14, f. 273	"The Magic of Buddy Simms (Key West Story)," typescripts and notes	undated
b. 14, f. 274	"Memory/Winterdance," typescripts	1969, 1972

Writings > Stories (continued)

b. 14, f. 275	"Miami Morgue," typescripts and notes	undated
b. 14, f. 276	"The New Ocean," manuscript notes	undated
b. 14, f. 277	"Shit," typescript	undated
b. 14, f. 278	"The Sounds of his Childhood," manuscripts, typescripts, and notes	circa 1989
<p>Video and film projects</p> <p>Box 47 (audiovisual material): Restricted fragile. Reference copies may be requested. Consult Access Services for further information.</p> <p>"Black Soup on the Nile"</p>		
b. 15, f. 279-280	Production notes	1975
b. 15, f. 281	Storyboard and script	undated
b. 15, f. 282-283	Scripts	undated
b. 15, f. 284	"The Bleeding Scissors," manuscript and typescript notes Includes copy of paperback novel	undated
b. 15, f. 285	"The Bouillabaise Ball," manuscript and typescript notes	undated
"The Canary Wears Bangs"		
b. 15, f. 286	Casting and finances	1975-1976
b. 15, f. 287	Editing notes	undated
b. 15, f. 288	Production notes	1976
b. 15, f. 289	Storyboard	undated
b. 15, f. 290	"Carnival Glass," manuscript and typescript notes	undated
b. 15, f. 291	[Dinner Party], manuscript notes	undated
b. 15, f. 292	Endless Sleep Productions, manuscript notes	undated
b. 16, f. 293	"Happy Love Has No History," typescripts and notes	undated
b. 16, f. 294	"The Ice Cremation of a Lunar Moth in Violent Weather," typescript and manuscript notes	[1971?]
b. 16, f. 295	"In the Basilica of the Virgin of Guadalupe," manuscript and typescript notes	undated
b. 16, f. 296	"Mojave Teenagers for Christ," manuscript and typescript notes	1976, undated
<p>"Neurotic Moon"</p> <p>See also: "Nightwaitress," Box 16, Folder 299</p>		
b. 16, f. 297	Production notes	undated
b. 16, f. 298	Scripts	1978

Writings > Video and film projects (continued)

b. 16, f. 299	"Nightwaitress," manuscript and typescript notes	undated
b. 16, f. 300	"The Salad Dressing Murder," manuscript and typescript notes, storyboard	1976
b. 16, f. 301	"Slur: A Performance Piece," manuscript and typescript notes	undated
b. 16, f. 302	Notes for new video pieces	undated
Miscellaneous		
b. 16, f. 303	Expressions and slang	undated
b. 16, f. 304	Notebooks	undated
Project ideas		
b. 16, f. 305-308	Manuscript and typescript notes	undated
b. 16, f. 309	Newspaper clippings	1974-1981
b. 16, f. 310	Story titles	undated
Performances		
<i>Blood from the Heart of America</i> , by Doug Dyer		
b. 17, f. 311-313	Scripts and notes	1971
b. 17, f. 314	Song lyrics	1971
b. 17, f. 315	Publicity and reviews	1971
b. 17, f. 316	BMI workshops	1971-1974
<i>A Christmas Carol</i> , conceived by Christopher Cox		
b. 17, f. 317	Casts and auditions	1977
b. 17, f. 318	Production notes	1977
b. 17, f. 319	Programs and publicity	1977
Scripts		
b. 17, f. 320	First draft	1977
b. 17, f. 321	Second draft #1	1977
b. 17, f. 322	Second draft #2	1977
b. 17, f. 323	Miscellaneous drafts	1977
b. 18, f. 324	<i>The Company Stow</i> , by Doug Dyer	1973
b. 18, f. 325	<i>Dames at Sea</i>	1970
b. 18, f. 326	<i>Fan Fare</i> , by Lloyd Birdwell	1977
b. 18, f. 327	<i>James Joyce Memorial Liquid Theatre</i>	1972

Performances (continued)

b. 18, f. 328	<i>Jesus Christ Superstar</i> , by Andrew Lloyd Webber and Tim Rice	1974-1975
	<i>Lucifer</i> , by Chuck Pennington and Bob Rozgay	
b. 18, f. 329	Script	1975
b. 18, f. 330	Production notes and reviews	1975
b. 18, f. 331	<i>Medea</i> , by Jean Anouilh	1972
b. 18, f. 332	<i>Pretty Baby</i> , by Louis Malle	1977
b. 18, f. 333	<i>Storkwood</i> , by Mark Dunster	1973
b. 18, f. 334	<i>Two Gentlemen of Verona</i> , by William Shakespeare Also stored in: Oversize, box 45, folder 702	1976
b. 18, f. 335	<i>Uncommon Women and Others</i> , by Wendy Wasserstein	1976
b. 18, f. 336	<i>We Bombed in New Haven</i> , by Joseph Heller	1972
	<i>Witness for the Prosecution</i> , by Agatha Christie	
b. 18, f. 337	Leases, contracts, finances	1975-1976
b. 18, f. 338	Production notes	1975
	Advertisement Stored in: Oversize, box 45, Folder 703	1975 Aug 7

Series III: Personal Papers, 1935-1990, undated*2.92 linear feet (7 boxes)*

The first subseries, Diaries, holds Cox's own records of his life, beginning with seventeen volumes of his diaries and daybooks, covering the years 1960, 1964, 1965, and 1968 through 1980. They are commercial diaries and planners in which Cox recorded varying amounts of information: some have just appointments and brief notes about meetings (including dinners, listing his fellow diners), while in others, such as his 1968 book, he recorded world events and his thoughts about them. The subseries Journal Notes is a set of files organized and labeled by Cox. They cover the years from "Before 1964" through 1978, and have individual sheets of paper on which he wrote or typed narratives that are part diary, part memoir, and part short story, along with some letters he received. Many of the events and situations appear later in his creative writings. Added to the subseries are two bound blank books which were found in with miscellaneous material, each with just two pages of autobiographical narrative written in Cox's hand.

The subseries Family Papers is arranged in three groups: Raymond Cox Jr. Documents; Family Correspondence; and Family Documents, which hold papers about, to, and from Cox and his family of origin. The first section contains documents ranging from Cox's baptism records to his high school diploma and prom photographs, some college material, and papers relating to his life in New York City, including his resumes and autobiographical statements. The second section, Family Correspondence, has letters to Cox from his parents, sisters, brother, uncle, and grandmothers. There is also one file of letters from Cox to his grandparents and parents. Family Documents holds some school records for Cox's mother, Dorothy Trusler Cox, which are among the earliest papers in the collection, as well as the diary of his paternal grandmother, and some miscellaneous genealogical material, including a family chart drawn out by Cox. The file on Cox's uncle Roy, a veteran of both World War II and Korea who died by suicide at age 31 in 1956, holds photographs, a newspaper obituary, and sympathy notes from family friends; Roy Cox figures prominently in Christopher Cox's creative writings, particularly his novel "Alabama."

There are few photographs of Cox found in the collection, and most appear in random locations within this series.

One notable personal document in Cox's papers is a typewritten and partial last will and testament that he signed on March 4, 1980. Though it might logically have been filed in this series, the item remains where he had placed it, in with Edmund White's letters in Series I. The document specifies Cox's wishes for his the disposition of his photographs, negatives, papers, cats, and ashes, though he did not name an executor, finish the document, or have it notarized or witnessed.

Organized into two subseries: Diaries and Family Papers; the latter is organized into three sections: Raymond Cox Jr. Papers; Family Correspondence; and Family Documents.

Diaries		
b. 19, f. 339-344	Daybooks and calendars	1960-1974
b. 20, f. 345-347	Daybooks and calendars	1975-1979
b. 20, f. 348	Expense diary (notes)	1986
Journal notes		
b. 21, f. 349	"Before 1964"	circa 1964
b. 21, f. 350-364	Notes	1966-1978
b. 22, f. 365	Memoir	1973
b. 22, f. 366	Memoir	1984

Family papers

Raymond Cox Jr. papers

b. 22, f. 367	Baptism records	1949
b. 22, f. 368	School records	1955-1967
b. 22, f. 369	Class photo album	1956
b. 22, f. 370	Arithmetic workbook	circa 1957
b. 22, f. 371	Poems	1957
b. 22, f. 372	Artwork	1957, undated
b. 22, f. 373	Newspaper clippings	1957-1972
b. 22, f. 374	Church camp material	1963-1965
b. 22, f. 375	School photographs	1963-1967
b. 22, f. 376	School ephemera	1964-1965, 1977
b. 22, f. 377	School newspaper clippings Also stored in: Oversize, box 45, folder 704	1965-1966, undated
b. 22, f. 378	White House seminar program and ticket	1966
b. 23, f. 379	High school diploma	1967
b. 23, f. 380	Senior class album	1967
	University of Alabama	
b. 23, f. 381	Playbills and identification card	1968
b. 23, f. 382	Delta Tau Delta material	1968, 1978, undated
b. 23, f. 383	Miscellaneous campus publications	1967-1969
b. 23, f. 384	Identification, library, and other cards	1967-1985
b. 23, f. 385	United States, Selective Service System	1968-1972
b. 23, f. 386	HB Studio card and receipts	1969 Sep
b. 23, f. 387	David Frost Show personnel directory	1969 Nov
b. 23, f. 388	Auditions	1971-1972, undated
b. 23, f. 389	Health and finance papers	1971-1990
b. 23, f. 390	Unemployment forms	1974-1975
b. 23, f. 391	Vital records and passport photographs	1977, undated
b. 23, f. 392	Astrology reading notes	1977

Family papers > Raymond Cox Jr. papers (continued)

b. 23, f. 393	Resumes and autobiographical statements	1978, 1981, undated
b. 23, f. 394	Astrology chart and notes	1985 Jan 17
b. 23, f. 395	Psychic reading notes	1986 Dec 7
b. 23, f. 396-398	Lease and correspondence, 130 West 23rd Street	1976-1984, undated
b. 23, f. 399	Lease and correspondence, Chelsea Hotel	1982-1985
b. 23, f. 400	Address books	undated
b. 23, f. 401	Address and phone number notes and cards	undated
b. 23, f. 402	Miscellaneous notes, phone messages, etc.	undated
Family correspondence		
b. 24, f. 403-406	Carlisle, Carol Cox and Danny	1970-1984, undated
b. 24, f. 407-409	Cox, Dorothy Trusler	1962-1975, undated
b. 24, f. 410	Cox, Nancy Trusler	1967-1986, undated
b. 25, f. 411	Cox, Raymond Jr., letters to family members	1964-1976, undated
b. 25, f. 412	Cox, Raymond Sr.	1966-1982, undated
b. 25, f. 413	Cox, Timothy Wade	1960-1981
b. 25, f. 414-415	Cox, Willie Broom	1969-1982, undated
b. 25, f. 416	Trusler, Gladys F.	1981-1987
Family documents		
b. 25, f. 417	Cox, Dorothy Trusler, school and death papers	1935-1977
b. 25, f. 418	Cox, Roy Eugene	1941-1956, undated
b. 25, f. 419	Genealogical material	1972, undated
b. 25, f. 420	Willie Broom Cox diary	1938-1951

Series IV: Virgil Thomson Files, 1947-1984, undated*0.63 linear feet (2 boxes)*

Series IV contains files from Cox's two-year term as a secretary/assistant to the composer. The first subseries holds letters between Cox and Thomson, as well as correspondence to and from Thomson and third parties which was handled for him by Cox. The letters consist of drafts in Cox's hand as well as in Thomson's hand. Additional letters between Thomson and third parties written during the summer of 1977 are in the Travel Files subseries.

The Thomson Collection subseries holds material about the composer and his archive. The subseries is arranged in two groups: Administrative Papers and Collection Material. The former holds manuscript and typed collections management lists, administrative notes and lists, and a selection of Thomson's stationery from New York and Paris. The latter section has material that predates Cox's employment, and would most likely have ended up with Thomson's archive (now in the Irving S. Gilmore Music Library at Yale), but was kept by Cox. This group includes three letters from Alice B. Toklas to Thomson, and some of the ephemera such as programs from performances of Thomson's works and a file of Thomson's writings holding his handwritten notes, parts of essays, and typed descriptions of his compositions. The Photographs folder has portraits of Thomson and Jean Cocteau, and six photo-postcards by Carl Van Vechten of theatrical performers in costume.

The subseries Travel Files holds correspondence and ephemera related to Thomson and Cox's 1977 summer in Paris and London. They sailed over and back on the Queen Elizabeth 2, and Thomson participated in the ship's entertainment program both ways. The ship's file for May 1977 has a color photograph of Cox and Thomson aboard the ship.

Organized into three subseries: Correspondence; Thomson Collection; and Travel Files.

Correspondence		
b. 26, f. 421	Cox, Christopher, to and from See also: Paris Residency, Box 27, Folder 439	1974-1984
Miller, Jeffrey		
b. 26, f. 422	Letters	1975
b. 26, f. 423	Photocopies of Bowles/Thomson letters	1975
b. 26, f. 424	Miscellaneous letters from Thomson Contains letters to Alexander Calder, Guillaume Gillet, LaTouche, and Briggs Buchanan	1975, 1977, undated
Thompson Collection		
Administrative papers		
b. 26, f. 425	Collection catalog	undated
b. 26, f. 426	Compilation lists of compositions	1975-1977
b. 26, f. 427	Letterhead	undated
b. 26, f. 428	Notes, task lists, and shopping lists	1975-1977
Collection material		
b. 26, f. 429	Alice B. Toklas letters	1949-1964

Thompson Collection > Collection material (continued)

"The Mother of Us All"

b. 26, f. 430	Staging notes by Maurice Grosser	undated
b. 26, f. 431	Ephemera	1947-1975, undated
b. 26, f. 432-433	Ephemera, general	1952-1980, undated
b. 26, f. 434	Newspaper articles	1956-1975
b. 26, f. 435	"Peanuts" cartoon clipping	undated
b. 26, f. 436	Photographs	undated
b. 26, f. 437	Writings by Thomson	undated

Travel Files

b. 27, f. 438	<i>Queen Elizabeth 2</i> , receipts and ephemera	1977 May
	Paris residency	
b. 27, f. 439	Notes, correspondence, receipts	1977 May-Jul
b. 27, f. 440-441	Entertainment ephemera	1977 May-Jul
b. 27, f. 442	London trip	1977 Jul
b. 27, f. 443	<i>Queen Elizabeth 2</i> , receipts and ephemera	1977 Jul
b. 27, f. 444	<i>Queen Elizabeth 2</i> , general ephemera	1977

Series V: Joseph Jefferson Theatre Company Files, 1965-1978, undated

0.83 linear feet (2 boxes)

The Joseph Jefferson Theatre Company, active from 1971 through 1980, was headquartered at New York's Church of the Transfiguration (known as The Little Church Around the Corner), an Episcopal parish historically connected with the performing arts. Its founder and executive director was Cathy Roskam (afterward Rt. Rev. Catherine S. Roskam of the Episcopal Diocese of New York). Christopher Cox was director of the company's New Play Series and Writers Workshops from 1974 to 1976.

The files contain letters to and from both Roskam and Cox, as well as internal memoranda, notes, and general publicity material about productions mounted at the church and other places. There is more extensive documentation for plays and performances directed by Cox, such as *April Fish*, *Eddie*, and *Penetration Flatts*; including an undated audio recording of a performance of *Eddie*. Alvin Ross's correspondence folder contains two untitled watercolor portraits, and one of the production files for *Adam and Eve* has his artwork for the chamber dance-opera's flier. There are a few additional pieces of correspondence related to the Joseph Jefferson Theatre Company in the Series I files for Aaron Copland, Eduardo Manet, Don Parker, Ned Rorem, and Richard Vetere, though in most cases it seems that Cox simply used the company's stationery for the letters.

Box 47 (audiovisual material): Restricted fragile. Reference copies may be requested. Consult Access Services for further information.

Organized into three subseries: Correspondence; Production Files; and Scripts.

Correspondence		
b. 28, f. 445	Baldwin, Joseph	1974-1975
b. 28, f. 446	Eaton, Dan	1974-1978, undated
b. 28, f. 447	Ensana, Joel A.	1974-1975
b. 28, f. 448	Hartig, Michael	1974-1976
b. 28, f. 449	Reiter, Seymour	1975
b. 28, f. 450	Ross, Alvin	1973-1975, undated
b. 28, f. 451	Russell, Donn	1975
b. 28, f. #452	Miscellaneous	1973-1976, undated
b. 28, f. 453	Inter-office memoranda and messages	1975, undated
Production files		
Box 47 (audiovisual material): Restricted fragile. Reference copies may be requested. Consult Access Services for further information.		
b. 28, f. 454-455	<i>Adam and Eve</i> , by Seymour Reiter and Lor Crane	1974
b. 28, f. 456	<i>April Fish</i> , and <i>The Wooing of Lady Sunday</i> , by Ted Pezzulo	1975

Production files (continued)

Eddie, by Dan Eaton

Box 47 (audiovisual material): Restricted fragile. Reference copies may be requested. Consult Access Services for further information.

b. 47, f. 730,  *Eddie* circa 1974
39002137186228 1 Audiocassette 01:07:08 Duration (HH:MM:SS.mmm)

High background noise can be heard. The program is distorted at times. The program was recorded at a very low level. Audio, at times, sounds hollow or unclear. The program ends abruptly.

Audiovisual material. Restricted fragile. Reference copies may be requested. Consult Access Services for further information.

Audiovisual material. Restricted fragile. Reference copies may be requested. Consult Access Services for further information.

b. 28, f. 457 Production notes 1974

b. 28, f. 458 Publicity 1974

b. 28, f. 459 Script 1973

Penetration Flatts, by Dennis E. Hacke

b. 29, f. 460 Correspondence 1975

b. 29, f. 461 Production notes 1975

b. 29, f. 462 Publicity 1975

b. 29, f. 463 Script 1975

b. 29, f. 464 *Rip Van Winkle*, by Dion Boucicault 1975

b. 29, f. 465 New Play series programs and fliers 1974 Dec

b. 29, f. 466-467 Season programs and fliers 1974-1976

b. 29, f. 468 Playwright's Workshop 1975

b. 29, f. 469 Calendars 1975

b. 29, f. 470 General company information 1974-1978, undated

b. 29, f. 471 Casting (headshots and resumes) undated

Scripts

b. 29, f. 472 Allen, Seth, "Sissy," annotated photocopy 1971

Fratti, Mario

b. 29, f. 473 *The Academy, Betrayals, The Wish*, offprints 1965-1969

b. 29, f. 474 *The Cage*, offprint from *Enact* (Delhi, India) 1971 Apr

Lopez-Cepero, Luis

b. 29, f. 475 "The Cat's as Sick as Dog" (with Frank Musone), annotated photocopy undated

Scripts > Lopez-Cepero, Luis (continued)

b. 29, f. 476

"Senor Hegel's Unite of Opposites," typescript

1970 Mar 17

Series VI: Subject Files, 1927-1989, undated*1.88 linear feet (6 boxes)*

Series VI holds reference material that Cox kept on file and, as with the other series, most of the folders here were created and titled by him. The first subseries is arranged in alphabetical order and contains copies of articles, newspaper clippings, promotional literature, and some manuscript notes on topics of interest in his life and which are dealt with in his personal writings. Two of the folders hold more unusual material: the file for Ben Meiselman has correspondence sent to musicologist Herbert Weinstock, including letters from Harry Cardillo, Carlos Chavez, Aaron Copland, and Igor Stravinsky. Additional items in the folder are a printed programs from the New York City Opera's premier of Copland's *The Tender Land* (1954), two 1937 appearances by Uday Shan-Kar and his Hindu ballet, and the Hamburg State Opera's New York premiere of Gunther Schuller's opera *The Visitation*. Weinstock was a long-time editor with Alfred A. Knopf, and Meiselman was his partner, but his, or their, connection to Cox is not known. Cox's Sado-masochism folder contains five snapshot photographs and some graphic and highly descriptive correspondence and notes from several men, some replying to advertisements he had placed in periodicals.

The second subseries, Travel Files, holds Cox's manuscript research notes, contact names, maps, and tourist information that record his trips abroad, most of which were made for business reasons, for either commissioned articles or those he hoped to write. These folders are arranged in chronological order. Additional travel material from Cox's 1977 trip to Paris with Virgil Thomson is filed in Series IV.

Organized into two subseries: General Topics arranged alphabetically; and Travel Files arranged chronologically.

General topics		
b. 30, f. 477	AIDS	1984-1987
b. 30, f. 478	Anton, Robert	1984 Oct 2
	Avedon, Richard Stored in: Oversize, box 45, folder 705	1980
b. 30, f. 479	Brookner, Howard	1987
b. 30, f. 480	Books to find	undated
b. 30, f. 481	Capote, Truman Also stored in: Oversize, box 45, folder 706	1967-1976, undated
	Chelsea Hotel See: Chelsea Hotel project, typescripts and research notes, Box 11, Folders 208-210	
b. 30, f. 482	Country dancing	1948-1977
b. 30, f. 483	Cukor, George	1978
b. 30, f. 484	Dubsky, Mario	undated
b. 30, f. 485	Durant, Thomas	1965-1973
b. 30, f. 486	Elizabeth II, Queen of Great Britain, Silver Jubilee	1977
Film		
b. 30, f. 487	General	1977-1979

General topics > Film (continued)

b. 30, f. 488	<i>Take One</i> [newsletter]	1977-1978
	<i>Thousand Eyes</i> [magazine] Stored in: Oversize, box 45, folder 707	1977
	Production handbooks/handouts	
b. 30, f. 489	Donen, Stanley, "The Little Prince"	1974
b. 30, f. 490	Frankenheimer, John, "Black Sunday"	1977
b. 30, f. 491	Herzog, Werner, "Aguirre"	1977
b. 30, f. 492	Mazursky, Paul, "Willie & Phil"	1980
b. 30, f. 493	Wilder, Billy	1977
	Forest Lawn Memorial Park, Los Angeles Stored in: Oversize, box 45, folder 708	1927
b. 30, f. 494	Fuller, Samuel	1980
b. 30, f. 495	Grosser, Maurice	1975-1980
b. 30, f. 496	Haring, Keith	1978
b. 30, f. 497	Holiday on Ice programs	1960, 1961
b. 30, f. 498	Homosexuality	1980
b. 30, f. 499	Hymns [from Gadsden, AL]	circa 1965
b. 30, f. 500	Kennedy, John F.	1963, 1964
b. 30, f. 501	Kennedy, Robert F.	1965, 1968
b. 30, f. 502	McLaren, Malcolm	1986
b. 30, f. 503	Meiselman, Ben	1936-1967, undated
b. 30, f. 504	Moss, Howard	undated
b. 30, f. 505	Nabokov, Vladimar Also stored in: Oversize, box 45, folder 709	1980
	National Gay Task Force See: Homosexuality	
b. 30, f. 506	Ontological Hysteric Theatre Also stored in: Oversize, box 45, folder 710	1977-1978
b. 30, f. 507	Papp, Joseph	1971
b. 30, f. 508	Picano, Felice	1980-1981
b. 31, f. 509	Photography Also stored in: Oversize, box 45, folder 711	1976-1978, undated

General topics (continued)

b. 31, f. 510	Pornography	1975-1977
	Rauschenberg, Robert Stored in: Oversize, box 45, folder 712	1979 Dec 30
b. 31, f. 511	Reich, Steve	1982
b. 31, f. 512	Rorem, Ned	1973, 1979, undated
b. 31, f. 513	Sado-masochism Also stored in: Oversize, box 45, folder 713	1975-1978, undated
	Salinger, J.D. Stored in: Oversize, box 45, Folder 714	1975 Jun 23
b. 31, f. 514	The Sixties	undated
b. 31, f. 515	Trash humor	1985-1989, undated
b. 31, f. 516	Whitmore, George	1977-1981, undated
	Wideman, John Edgar, essay "Language of Home" Stored in: Oversize, box 45, folder 715	1985 Jan 13
b. 31, f. 517	Wilson, Mary	1984
b. 31, f. 518	Wilson, Robert Also stored in: Oversize, box 45, folder 716	1976-1979, undated
Travel Files		
b. 32, f. 519	Italy	1978 Aug
b. 32, f. 520-521	Italy	1983 May-Jun
b. 32, f. 522	Italy	1984 Aug-Sep
b. 32, f. 523	Brazil	1985 Feb-Mar
b. 32, f. 524-525	Colombia and Peru (Amazon)	1985 Jun
	Peruvian newspaper Stored in: Oversize, box 45, folder 717	1985 Jun 26
b. 32, f. 526	Colombia	1985 Oct
	Colombia and Peru (Amazon)	
b. 32, f. 527	Receipts and literature	1986 Aug-Sep
b. 32, f. 528	Amazon literature	1986 Aug-Sep
b. 32, f. 529	Trip notes	1986 Aug-Sep
b. 32, f. 530	Graphic novels and postcards	undated

Travel Files > Colombia and Peru (Amazon) (continued)

b. 32, f. 531	Hotel literature	1986
	Newspapers Stored in: Oversize, box 45, folder 718	1986 Sep
b. 33, f. 532-533	Tourism literature	undated
b. 33, f. 534	Foreign currency [France, Belgium, Peru, Colombia]	1977-1987
b. 33, f. 535	Arizona	1987 May
	Japan	
b. 33, f. 536	Ballantine memos and letters	1987 May-Nov
b. 33, f. 537	Letters of introduction, phone numbers, addresses	1987
b. 33, f. 538-540	Notes	1987 Jun
b. 33, f. 541	Receipts and expenses	1987 Jun
b. 33, f. 542	Reference material [in English]	1987
	Tourist literature	
b. 34, f. 543	Goto Island and Fukue	circa 1987
b. 34, f. 544	Nikko	circa 1987
b. 34, f. 545	Shuzenji Noh	circa 1987
b. 34, f. 546	Yufuin	circa 1987
b. 34, f. 547	Miscellaneous [in Japanese]	circa 1987
b. 35	Guidebooks	circa 1987

Series VII: Writings of Others, circa 1949-1987, undated*1.25 linear feet (3 boxes)*

Series VII primarily holds photocopies of typescripts, galleys, and some published works, most of which appear to be texts collected by Cox while he was employed by publishers. Some were sent by authors or publishing colleagues for his review but in the case of Jean Cocteau, there are photocopies of four of his books that were issued in England, and may have been under consideration for American editions. Some of the texts have explanatory notes attached but most are alone in their folders. The largest set of files is for Robert Wilson's opera *The Civil WarS*, which Cox attempted to have published by Ballantine Books during his tenure at the firm. For that project, there is a correspondence file, photocopies of versions of the texts in English, French, and German, and a volume of the work that was published in Germany in 1984.

Unusual among the other papers in the series is a set of three files concerning proposed productions of "Ladies Voices and What Happened," originally a 1930s collaboration among Gertrude Stein, Maurice Grosser, Harry H. Dunham, and Paul Bowles. Christopher Cox attempted to revive the project in 1975 through his contact with Maurice Grosser, who encouraged him to convince Virgil Thomson to compose a score. Their correspondence is foldered here with a contemporary typescript of the play. Grosser apparently gave Cox his archival files on the project, as the other two folders hold photocopies of two letters, a postcard and a typed agreement from Gertrude Stein to Dunham; letters to Grosser from Dunham, Donald Gallup at Yale University, and Iris Barry at the Museum of Modern Art; and several drafts and treatments of the script.

Writings by Edmund White are filed with his correspondence in Series I as they were originally kept by Cox. Theatre scripts that were submitted to Cox by various authors are held in the Series II Creative Work subseries Performances, and Series V, Joseph Jefferson Theatre Company Files.

Arranged in alphabetical order by author.

Cocteau, Jean		
b. 36, f. 548	<i>The Difficulty of Being</i> (London: P. Owen, 1956), photocopy	undated
b. 36, f. 549	<i>Maalesh</i> (London: P. Owen, 1956), photocopy	undated
b. 36, f. 550	<i>My Contemporaries</i> (Philadelphia: Chilton Book Co., 1968), photocopy	undated
b. 36, f. 551	<i>My Journey Round the World</i> (London: P. Owen, 1958), photocopy	undated
b. 36, f. 552	Cooper, Dennis, "Closer," typescript photocopy	[1986]
Dowell, Coleman		
b. 36, f. 553	"The Silver Swanne," typescript photocopy	undated
b. 36, f. 554	"The Snake's House," typescript photocopy	undated
b. 36, f. 555	Ferro, Robert, <i>The Family of Max Desir</i> , galley	1983
b. 36, f. 556	George, Alice Rose, "Homebodies," typescript photocopy	undated
b. 37, f. 557-558	Glück, Robert, "Jack the Modernist," typescript photocopy	undated
Grosser, Maurice		
See: Stein, Gertrude, and Maurice Grosser, "Ladies Voices & What Happened"		
b. 37, f. 559	Indiana, Gary, "Burma," typescript photocopy	[1987]

b. 37, f. 560	Schuyler, James, "A Few Days," typescript photocopy	undated
	Stadler, Matthew	
b. 37, f. 561	"Arkansas Water Story," typescript photocopy	undated
b. 37, f. 562	"23 July 1981: Seattle, Washington," typescript photocopy	undated
	Stein, Gertrude, and Maurice Grosser, "Ladies Voices & What Happened"	
b. 37, f. 563	Grosser-Cox correspondence and typescript	1975
b. 37, f. 564	Dunham, Grosser, Gallup, and Stein correspondence	1951, undated
b. 37, f. 565	Script drafts and scenarios: manuscripts, typescripts, carbon typescripts, with Iris Barry letter	circa 1949, undated
b. 37, f. 566	Welsh, Denton, <i>Dumb Instrument</i> (London: Enitharmon Press, 1976), photocopy	undated
	Wilson, Robert, <i>The Civil Wars</i>	
b. 38, f. 567	Correspondence	1984-1985
b. 38, f. 568-570	In English, acts I-III, scene C, typescript photocopy	undated
b. 38, f. 571	In French, acts II and III, typescript photocopy	undated
b. 38, f. 572	German edition of book (Frankfurt: Suhrkamp Verlag)	1983
b. 38, f. 573-574	Photocopies of pages 69-140 of German edition	1985
b. 38, f. 575	Press clippings	1984-1985
	Wong, Carolyn	
b. 38, f. 576	"A novel in progress," typescript photocopy of chapters I and III	undated
b. 38, f. 577	"A Woman's Invention," typescript photocopy	[1978]
b. 38, f. 578	Wynne, John, "Crime Wave," typescript photocopy	1982

Series VIII: William Olander Papers, 1968-1989, undated

2.5 linear feet (6 boxes)

Series VIII holds a small group of letters to and from Olander, but primarily contains his writings and research files, with a set of appointment books that span the last decade of his life. The letters in the first subseries are from artists, academics, and institutions with whom he worked. Academic Papers has material from Olander’s college and graduate school years, including some subject files from his dissertation research. Professional Papers has subject files on some of the topics he covered in his curatorial work; they primarily contain photocopies of articles, newspaper clippings, small exhibition catalogs, and flyers for events and programs, as well as a set of seminar lectures by T.J. Clark. Also filed here is an audio recording of a 90-minute interview that Olander held with the California artists Bruce and Norman Yonemoto. A poster published by the artists’ collective The Guerilla Girls is also filed in this section. The Miscellaneous Topics folders at the subseries’ end include typescript essays, a master’s thesis, and lecture scripts. Only one folder in the section holds Olander’s own manuscript notes.

The Writings subseries is arranged in seven sections: Articles; Book Review; Essays; Exhibition Reviews; Lectures; Other Writings; and Other People’s Writings. The first six sections contain a combination of typescripts, lecture notes, and published writings, and include full periodical issues, tear sheets, and copies of exhibition catalogs. The Other Writings section holds more of Olander’s words as recorded through panel discussions and interviews, as well as a script he wrote for a video production. The longest and most revealing interview in the section is the conversation he had with Marcia Tucker, the founding director of The New Museum; it is undated but judging from Ms. Tucker’s cover note to him, most likely occurred in late 1988 or early 1989.

The final section, Other People’s Writings, has articles that mention Olander. The Personal Papers subseries at the end has a mixture of material, including folders of AIDS literature, (most of which is dated 1987), and Olander’s notes on word processing. The subseries also holds a folder of astrological charts, with diagrams and an eight-page reading for Olander, and diagrams for three others, including Allen Darr and Tom Sokolowski. An issue of the *Minneapolis Tribune’s* Sunday magazine is the earliest item in the series; it has an article on local student art and may include Olander or his friends in the photographs.

William Olander’s appointment books close the series. The eight volumes of commercial “week at a glance” planners begin in September 1979 and trail off in August 1988, when his handwriting shows evidence of his paralysis. He entered both personal and professional commitments in his calendars. On the verso of a letter he received from the Rhode Island School of Design (filed in the Correspondence subseries), Olander began to write a history of his illness in which he mentions experiencing his first symptom, “a wracking cough,” in a hotel room in Sydney, Australia; that trip appears between August 17 and September 6 in his 1987 appointment book. The name Starrett is first seen in his calendar the week after his return, and appointments are noted weekly through August 1988. Dr. Barbara Starrett was an internist at St. Vincent’s Hospital and Medical Center in Greenwich Village, and a pioneer in providing health care to AIDS patients in New York from the epidemic’s beginning.

Organized into five subseries: Correspondence; Academic Papers; Professional Papers; Writings; and Personal Papers.

Correspondence		
b. 39, f. 579	Almy, Max	1985
b. 39, f. 580	Leith, James	1983 Nov 6
b. 39, f. 581	Los Angeles Center for Photographic Studies	1987
b. 39, f. 582	Morgan, Robert	1987 Oct 8
b. 39, f. 583	New York University, Grey Art Gallery	1986-1987

Correspondence (continued)


b. 39, f. 584	Rhode Island School of Design	1988 Apr 19
b. 39, f. 585	Rutgers University	1988
b. 39, f. 586	Sandt, Udo van de	1987
b. 39, f. 587	Yonemoto, Bruce and Norman	1985
b. 39, f. 588	[Unidentified], David	undated
Academic papers		
b. 39, f. 589	College term papers	1970, 1971
b. 39, f. 590	Rosenblum lecture notes	1976
b. 39, f. 591-592	Rosenblum seminar notes	1976
b. 39, f. 593-595	Dissertation [annotated photocopy]	1983
b. 40, f. 596	Dissertation [annotated photocopy], cont.	1983
Research files		
b. 40, f. 597	Artists	undated
b. 40, f. 598	Carnevalet	undated
b. 40, f. 599	Costume	undated
b. 40, f. 600	Duncan and Leith	undated
b. 40, f. 601	Ecole des Beaux Arts archives	undated
b. 40, f. 602	French painting	1986, undated
b. 40, f. 603	Livrets	undated
b. 40, f. 604	New York: slides	undated
b. 40, f. 605	Outlines and miscellaneous notes	undated
Paintings		
b. 40, f. 606	In Paris	undated
b. 40, f. 607	Individual paintings	1978-1979
b. 40, f. 608	Location unknown	undated
b. 40, f. 609	Outside Paris	undated
b. 40, f. 610	Private collections	undated
b. 40, f. 611	Photographs	1979, undated
b. 40, f. 612	Quatremere and education	undated
b. 40, f. 613	Versailles	undated

Professional papers

New Museum of Contemporary Art

b. 40, f. 614	Correspondence and documents	1985-1988
b. 40, f. 615-616	Exhibition reviews	1985-1988
b. 40, f. 617	Other museum exhibition reviews	1986, 1988
Subject files		
b. 41, f. 618	AIDS and art	1986-1987, undated
b. 41, f. 619	Allegory and ideology	undated
b. 41, f. 620	Clark, T.J., seminar lectures on <i>The Death of Marat</i>	circa 1984
b. 41, f. 621	Dalen, Anton van, exhibition catalogue	1988
b. 41, f. 622	Fairy tales: exhibition catalogue	1986
b. 41, f. 623	Feminism	1987, undated
b. 41, f. 624	Fey	1987
b. 41, f. 625	Gay art and issues Also stored in: Oversize, box 46, folder 719	1980-1986, undated
b. 41, f. 626	Group Material	1988
	Guerilla Girls Stored in: Oversize, box 46, folder 720	undated
	Hudson, performance "World With Out End Amen" Stored in: Oversize, box 46, folder 721	1984
b. 41, f. 627	Institute on Culture and Society	1984
b. 41, f. 628	Mapplethorpe, Robert	1980-1988, undated
b. 46 (Oversize)	National Association of Artists' Organizations Stored in Oversize, box 46, folder 725	1988
b. 41, f. 629	Notes on media	undated
b. 41, f. 630	Primitivism	1984-1985
b. 41, f. 631	Theory	undated
b. 41, f. 632-633	Video and film Also stored in: Oversize, box 46, folder 722	1975-1987
b. 41, f. 634	Video announcements and programs	1985-1987

Professional papers > Subject files (continued)

b. 47, f. 731,  39002137186236	<p>Untitled <i>1 Microcassette 01:13:41 Duration (HH:MM:SS.mmm)</i> The program begins and ends abruptly. There are abrupt stops and starts at the beginning of the tape and at about 56 minutes into the cassette. The program is distorted at times. High background noise can be heard.</p> <p>Yonemoto, Bruce and Norman, interview</p> <p>Audiovisual material. Restricted fragile. Reference copies may be requested. Consult Access Services for further information.</p>	circa 1986
b. 42, f. 635-637	<p>Miscellaneous topics Also stored in: Oversize, box 46, folder 723</p>	1982-1988
Writings		
Articles		
b. 42, f. 638	"Art and Politics of Arms and the Artist," in <i>Art in America</i>	1985 Jun
b. 42, f. 639	"Art-as-Ideology at The New Museum," in <i>Art Journal</i>	1984 winter
b. 42, f. 640	"Artists View the World Around Them," in Museum	1981 Nov
b. 42, f. 641	"Material World," in <i>Art in America</i>	1989 Jan
b. 42, f. 642	"The Regionalist Revival," in <i>Dialogue</i>	1984 Sep
b. 42, f. 643	"Tales from the Dark Side"	undated
b. 42, f. 644	"What's Wrong with Criticism," in <i>Dialogue</i>	1984 Jan
b. 42, f. 645	<p>Book review of <i>Painters and Public Life</i>, in <i>New York Times Book Review</i> Also stored in Oversize, box 46, folder 724</p>	1986 Mar 9
Essays		
b. 42, f. 646-647	<p>"An Artistic Agenda" [on LACE] Also stored in Oversize, box 46, folder 725</p>	1986-1988
b. 42, f. 648-649	"The Birth of Modern Allegory"	1984-1987
b. 42, f. 650	"Cumulus"	1987
b. 43, f. 651	"Edgar Franceschi: A Painter for the Next Decade"	[1988]
b. 43, f. 652	[Eulogy for Rene]	undated
b. 43, f. 653	"Fake: A Meditation on Authenticity"	1987
b. 43, f. 654	"Faking Desire"	undated
b. 43, f. 655	"Homo Video: Where We Are Now"	1986, 1987
b. 43, f. 656	"John Glascock and the Simulation of Life"	1983 Sep
b. 43, f. 657	"A Painter of Modern Life" [on Janet Cooling]	1987
b. 43, f. 658	"Robert Mapplethorpe"	1985

Writings > Essays (continued)

b. 43, f. 659	"We are unwilling to start down that road"	1986
b. 43, f. 660	"Which Brand is for You?"	undated
b. 43, f. 661	"Women and the Media"	1984
Exhibition reviews		
b. 43, f. 662	<i>Disarming Images: Artists' Statements Against Nuclear War</i>	1985
	Ohio exhibitions, in <i>Dialogue</i> and <i>NOVA News</i> Stored in: Oversize, box 46, folders 726-727	1980-1982
b. 43, f. 663	Miscellaneous	1980-1981, undated
Lectures		
b. 43, f. 664	"The Death-of-Painting and the Painting of Death" [on Rudolph Baranik], Columbus, OH	1986-1987
b. 43, f. 665	"Drawing, after Photography," at Alfred, NY	1986 Mar 12
b. 43, f. 666	"French painting and politics in 1794: the great Concours de l'an II," Tallahassee, FL Published in 1789: <i>French Art during the Revolution</i> (New York: Colnagi, 1989)	1980, 1989
b. 43, f. 667	"Jacques-Louis David's <i>Death of Bara</i> and the Republic of Virtue in the year 2," at College Art Association	undated
b. 43, f. 668	[On photography]	undated
b. 43, f. 669	"The Post-Modern Critique of 'Exhibition'"	1986
b. 43, f. 670	[Postmodernism or revivalism (re: Walter Benjamin)], at Oberlin, Norfolk, and Toledo	undated
b. 43, f. 671	[Quality vs. hype]	undated
b. 43, f. 672-673	"The Recognizable Image: Postmodernism and Photographic Practice," at Boston, New York, and Durham, NH	1986, 1987
b. 43, f. 674	"Sherrie Levine: Master of the Game," Atlanta	1988 Jun 12
b. 43, f. 675	[Untitled], at National Association of Artists' Organizations (NAAO) conference, Buffalo, NY	undated
b. 43, f. 676	Notices of lectures [without texts]	1987, 1988, undated
Other writings		
b. 43, f. 677	"Group Material/Anti-Baudrillard," New York	1987 Jan 25
b. 43, f. 678	"Neo-Narratives" [video script]	1983
b. 43, f. 679	[On Keith Haring], in <i>Pride Guide '86</i>	1986

Writings > Other writings (continued)

b. 43, f. 680	"Visual Obsessions," in <i>Avenue</i>	1988 Feb
b. 43, f. 681	"What is Political Art/What is Political Art Now?" in the Village Voice	1985 Oct 15
b. 43, f. 682	[Interview with Marcia Tucker]	circa 1988
	Other people's writings Stored in: Oversize, box 46, folder 728	1985, 1987, undated
Personal papers		
b. 44, f. 683-684	AIDS literature	1987
b. 44, f. 685-689	Appointment books	1979-1988
b. 44, f. 690	Astrology charts	circa 1980
b. 44, f. 691	GMHC newsletters	1982-1987
b. 44, f. 692	Word processing information, and computer disk labeled "Bill resume/video/memory" The computer disk is unreadable.	1983, undated
	<i>Minneapolis Tribune</i> Sunday magazine Stored in: Oversize, box 46, folder 729	1968 Aug 11

Oversize*3 linear feet (2 boxes)*

b. 45 (Oversize), Taylor, William (Bill) (in Series I) f. 693	1969 Jan 15
b. 45 (Oversize), White, Edmund, interviews (in Series I) f. 694	1978, 1981
b. 45 (Oversize), <i>Nocturnes for the King of Naples</i> (in Series I) f. 695	1978 Dec 27
b. 45 (Oversize), <i>States of Desire</i> (in Series I) f. 696	1979-1980
b. 45 (Oversize), Essays and book reviews published in periodicals (in Series I) f. 697	1979-1981
b. 45 (Oversize), Gadsden (in Series II) f. 698	1980
b. 45 (Oversize), Pensacola (Gracious Living in Pensacola) (in Series II) f. 699	undated
b. 45 (Oversize), Weathergirl (in Series II) f. 700	1980 Jul 9
b. 45 (Oversize), "Doe's Pillow," Tent (in Series II) f. 701	1979
b. 45 (Oversize), <i>Two Gentlemen of Verona</i> , by William Shakespeare (in Series II) f. 702	1976
b. 45 (Oversize), <i>Witness for the Prosecution</i> , by Agatha Christie (in Series II) f. 703	1975 Aug 7
b. 45 (Oversize), School newspaper clippings (in Series III) f. 704	1965-1966
b. 45 (Oversize), Avedon, Richard (in Series VI) f. 705	1980
b. 45 (Oversize), Capote, Truman (in Series VI) f. 706	1967-1976
b. 45 (Oversize), Film, <i>Thousand Eyes</i> [magazine] (in Series VI) f. 707	1977
b. 45 (Oversize), Forest Lawn Memorial Park, Los Angeles (in Series VI) f. 708	1927
b. 45 (Oversize), Nabokov, Vladimar (in Series VI) f. 709	1980
b. 45 (Oversize), Ontological Hysteric Theatre (in Series VI) f. 710	1977 Dec 22
b. 45 (Oversize), Photography (in Series VI) f. 711	1976-1978

b. 45 (Oversize), Rauschenberg, Robert (in Series VI) f. 712	1979 Dec 30
b. 45 (Oversize), Sado-masochism (in Series VI) f. 713	1975 Jul 7
b. 45 (Oversize), Salinger, J.D. (in Series VI) f. 714	1975 Jun 23
b. 45 (Oversize), Wideman, John Edgar, essay "Language of Home" (in Series VI) f. 715	1985 Jan 13
b. 45 (Oversize), Wilson, Robert (in Series VI) f. 716	1978-1979, undated
b. 45 (Oversize), Peruvian newspaper (in Series VI) f. 717	1985 Jun 26
b. 45 (Oversize), Colombian newspapers (in Series VI) f. 718	1986 Sep
b. 46 (Oversize), Gay art and issues (in Series VIII) f. 719	1986-1987
b. 46 (Oversize), Guerilla Girls poster (in Series VIII) f. 720	undated
b. 46 (Oversize), Hudson, "World With Out End Amen" (in Series VIII) f. 721	1984
b. 46 (Oversize), Video and film (in Series VIII) f. 722	1975-1987
b. 46 (Oversize), Miscellaneous topics: <i>Art Forum</i> issue (in Series VIII) f. 723	1985 May
b. 46 (Oversize), Book review, of <i>Painters and Public Life</i> (in Series VIII) f. 724	1986 Mar 9
b. 46 (Oversize), NAAO at LACE (in Series VIII) f. 725	1988
b. 46 (Oversize), Exhibition reviews in <i>Dialogue</i> and <i>NOVA News</i> (in Series VIII) f. 726-727	1980-1982
b. 46 (Oversize), Other people's writings (in Series VIII) f. 728	1985, 1987, undated
b. 46 (Oversize), <i>Minneapolis Tribune</i> Sunday magazine (in Series VIII) f. 729	1968 Aug 11

Restricted Fragile

0.21 linear feet (1 box)

Restricted fragile material. (computer disks): Reference copies of electronic files may be requested.
(audiocassettes) Reference copies may be requested. Consult Access Services for further information.

b. 47, f. 732

Box 44, folder 692

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

American fiction -- 20th Century
Authors, American -- 20th Century -- Archives
Gay men's writings, American
Gay men -- Fiction
Gay men -- Sexual behavior
Gay men -- United States
LGBTQ resource
Sadomasochism
Sex -- New York (State)
Violet Quill (Group of writers)

Geographic Names

Amazon River -- Description and travel
Japan -- Description and travel

Genres / Formats

Audiovisual materials
Born digital
Diaries -- United States -- New York
Electronic documents
Guidebooks
Money
Scripts (documents)
Sound recordings
Theatre programs -- United States -- New York

Occupations

Authors
Museum curators

Names

Busby, Gerald
Copland, Aaron, 1900-1990
Corn, Alfred, 1943-
Cox, Christopher, 1949-1990
Dowell, Coleman, 1925-
Grosser, Maurice, 1903-1986
McClatchy, J. D., 1945-2018
Morris, George, 1943-
Nabokov, Nicolas, 1903-1978
Olander, William

Stein, Gertrude, 1874-1946
Thomson, Virgil, 1896-1989
Toklas, Alice B., 1877-1967
White, Edmund, 1940-
Yonemoto, Bruce, 1949-
Yonemoto, Norman, 1946-2014

Families

Cox family

Corporate Body

Joseph Jefferson Theatre Company

Contributors

Cox, Christopher, 1949-1990
Olander, William