
The Finding Aid of the Orin Borsten Collection 0140

Isabel Klein

Pepperdine University. Special Collections and University Archives.

April 2019

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URL: <https://library.pepperdine.edu/collections/boone-special-collections-university-archives.htm>

Note

This collection was processed by Isabel Klein in April 2016 under the supervision of Kelsey Knox.

Language of Material: English

Contributing Institution: Pepperdine University. Special Collections and University Archives.

Title: The Orin Borsten Collection

Identifier/Call Number: 0140

Physical Description: 5 Linear Feet

Date (inclusive): 1923-2006

Arrangement

The Orin Borsten Collection is arranged in four series: Series One: Correspondence, Series Two: Literature, Series Three: Film, and Series Four: Photographs. In the Correspondence series, the subseries includes Personal Correspondence and Non-Orin Correspondence. The Literature series consists of the subseries Programs and Writings. The Film series includes the subseries of Scripts and Screenplays, Programs, and Memorabilia. The Photographs series does not include subseries.

Series One: Correspondence, includes two subseries: Personal Correspondence and Non-Orin Correspondence. Both subseries are arranged alphabetically according to the last name of the writer.

Series Two: Literature, includes two subseries: Programs and Writings. The Programs subseries is arranged alphabetically and the Writing subseries is arranged alphabetically according to last name of the author.

Series Three: Film, includes three subseries: Scripts and Screenplays, Programs, and Memorabilia. The Scripts and Screenplays and Programs subseries are arranged alphabetically according to title. The Memorabilia subseries is arranged alphabetically according to last name.

Series Four: Photographs, does not include subseries. It is arranged alphabetically according to the last name of the subject.

Biographical / Historical

Orin Borsten was born on February 19th of 1912 in Lithonia, Georgia. He served in the Army Medical Corps during World War II and married a female Navy officer, Laura Rapaport. In the 1940's he started his career as the office manager for Russell Birdcall who had a column in the Los Angeles Daily News. He then worked for Erskine Johnson in the 1950's. In the 1960's he began writing scripts, one being "Angel Baby." After writing screenplays and television episodes, he moved on to work with Universal Pictures. This job lasted him until 1976, which was the year that he co-wrote "A Loving Gentleman: The Love Story of William Faulkner and Meta Carpenter" with Meta Carpenter. He spent his later years with his children, Joseph and Joan. In 2006, he died from natural causes in his home in Studio City, California. He was 94.

Scope and Contents

The Orin Borsten Collection is comprised of four series: Correspondence, Literature, Film, and Photographs. The collection contains few personal items besides the correspondence, which does shed light on Orin's contributions to the industry and his hard-working character. Most of the series are comprised of materials from the Golden Age of Hollywood. Hollywood icons such as Gary Cooper, Alfred Hitchcock, Charlie Chaplin, and John Wayne are featured in the collection through movie scripts, autographed photographs, correspondence, and memorabilia. Some notable pieces in the collection are a draft of "Silence of the Lambs," a 1963 issue of "The New Yorker," rare Bessie Smith photographs, letter to Charles Chaplin from Alfred Hitchcock, letter to Orin from Goldie Hawn, John Wayne movie mugs, and an Alfred Hitchcock tie.

Series One: Correspondence, is comprised of two subseries, which includes Personal Correspondence and Non-Orin Correspondence. The correspondence in the Personal Correspondence subseries is mainly celebrity correspondence that Orin saved throughout his life. Most letters thank Orin for his work on different projects. He has continual correspondence with Louis Daniel Broasky, Irving Caesar, John Cassavetes, Sheilah Graham, Lawrence Lagner, and James Purdy. In the Non-Orin Correspondence series, there is a section of Sonia Wolfson correspondence. She was a publicist at the time and a friend of Orin's. This series also includes a letter to Charles Chaplin from Alfred Hitchcock.

Series Two: Literature, is comprised of two subseries: Programs and Writings. The Programs subseries includes programs from different theatrical shows or events lead by a writer. This subseries features programs from Tennessee Williams plays: "The Night of the Iguana," and "Tiger Tail." The next subseries in the Literature series is Writing. The Writing subseries has articles, bumper stickers, poetry, unpublished writings, short stories, and a lecture address, all from prominent writers from the 60s through the 80s. One of the highlights in this subseries includes an unpublished chapter of "A Loving Gentleman" written by Meta Doherty Wilde and Borsten. This subseries also includes a copy of The New Yorker from 1963, an unpublished address by Lillian Smith, and William Faulkner envelopes and stamps.

Series Three: Film, is comprised of three subseries: Scripts and Screenplays, Programs, and Memorabilia. The Scripts and Screenplays subseries includes works in which Borsten was involved and some are from his personal collection. The scripts range from first, third, to final drafts, shooting scripts, accompaniment, and uncorrected proofs. A highlight of this subseries is the script of "The Silence of the Lambs." There are also copies of "Porky's" and "The Outer Limits": "Corpus Earthling," in

which he was involved. The next subseries, Programs, includes programs from movie screenings, as well as lunches with famous actors, directors, and producers. Highlights of the Programs series includes: "Catch-22," "Gone with the Wind," and "A Centennial Tribute to Mary Pickford." Lastly, the subseries of Memorabilia is comprised of items from Borsten's personal collection. Featured in this subseries a William Faulkner poster, a "Pulp Fiction" for your consideration, and an Alfred Hitchcock tie.

Series Four: Photographs, does not contain a subseries. Many of the photograph's subjects are old Hollywood celebrities including Roy Rodgers and Dale Evan, Shirley Temple, Belle Bennett, and Gary Cooper. In addition, there are several signed photographs with short messages. There are no photographs of Borsten or his family.

Series 1: **Correspondence 1937-2006**

Physical Description: 0140 Linear Feet

Arrangement

Series One: Correspondence, includes two subseries: Personal Correspondence and Outside Correspondence. Both subseries are arranged alphabetically according to the last name of the writer.

Scope and Contents

The Correspondence series is comprised of two subseries, which includes Personal Correspondence and Non-Orin Correspondence. The correspondence in the Personal Correspondence subseries is mainly celebrity correspondence that Orin saved throughout his life. Most letters thank Orin for his work on different projects. He has continual correspondence with Louis Daniel Broasky, Irving Caesar, John Cassavetes, Sheilah Graham, Lawrence Lagner, and James Purdy. In the Non-Orin Correspondence series, there is a section of Sonia Wolfson correspondence. She was a publicist at the time and a friend of Orin's. This series also includes a letter to Charles Chaplin from Alfred Hitchcock.

Sub-Series 1: **Personal Correspondence 1957-2006**

Physical Description: 0140 Linear Feet

box 1, folder 1
box 1, folder 2
box 1, folder 3
box 1, folder 4
box 1, folder 5
box 1, folder 6
box 1, folder 7
box 1, folder 8
box 1, folder 9
box 1, folder 10
box 1, folder 11
box 1, folder 12
box 1, folder 13
box 1, folder 14
box 1, folder 15
box 1, folder 16
box 1, folder 17
box 1, folder 18
box 1, folder 19
box 1, folder 20
box 1, folder 20
box 1, folder 21
box 1, folder 22
box 1, folder 23
box 1, folder 24

To Orin from Paul N. "Red" Adair 1984 May 25

Addressed Envelopes undated

To Orin from Gertrude Aston 1975

To Orin from Martin Bernheimer 1977-1982

To Orin from Peter Bogdanovich 1982 January 14

To Orin from William Boozer 1987 August 16

To Michael Rosenberg from Orin Borsten 1993 March 1

To Orin from Louis Daniel Brodsky 1983-1995

To Orin from Irving Caesar 1969-1987

To Orin from Gena Cassavetes 1972 March 14

To Orin from John Cassavetes 1971-1987

To Orin from John Cassavetes about attached correspondence 1994 February 3

To Orin from Carvel Collins 1985-1987

To Orin from Mart Crowley 1988 May 30

To Orin from Viola Dana 1975 May 19

To Orin from Phyllis Diller 1963 July 3

To Orin from Edward Fon 1973 May 9

To Orin from Sam Fuller undated

To Orin from Ruby B. Goodwin 1985 July 25

To Orin and Laura from Sheilah Graham 1977-1983

To Orin from Goldie Hawn 1974 October 1

To Orin from Alfred Hitchcock 1969 April 4

To Orin from Dustin Hoffman undated

To Orin from George S. Kaufman undated

To Orin from Lawrence Lagner 1957-1983

box 1, folder 25	Ann-Margret and George "Roger" Montgomery Christmas Cards undated
box 1, folder 26	To Orin from his nephew and friend 2006
box 1, folder 27	To Orin from Gregory Peck 1969 December 15
box 1, folder 28	To Orin from Anthony Perkins undated
box 1, folder 29	To Orin from Harold Pinter 1985 November 21
box 1, folder 30	To Orin from James Purdy 1976-1978
box 1, folder 31	To Orin from Jeannine Richards 2006 April 3
box 1, folder 32	To Orin from Herman Shumlin 1957 February 19
box 1, folder 33	To Orin from Lillian Smith 1963 January 31
box 1, folder 34	To Orin from unknown undated
box 1, folder 35	To Orin from Mark Wanamaker circa 1982
box 1, folder 36	To Orin from Wayne Warga 1986 February 8
box 1, folder 37	To Orin from John Wayne 1970 December 31
box 1, folder 38	To Orin from Steve Yarbrough 2000 April 12
box 1, folder 39	Richard D. Zanuck 1981 September 21
box 7, folder 1	To Orin from Charles D. Champlin 22 June 1977
box 7, folder 2	To Orin from Peter Crouch 8 December 1971
box 7, folder 3	To Orin from Marilyn Hassett 2 February 1976
box 7, folder 4	To Orin from Claude Jade 3 February circa 1971 (?)
box 7, folder 5	Envelope Housing McCarthy Letters (copy) undated
box 7, folder 6	To Orin from Cormac McCarthy 22 May 1979

Abstract: Due to the formal nature of the letter from McCarthy to Borsten, we can confidently surmise that this is the first correspondence between the two men. The subject of the letter is McCarthy's recently-published book, and the mixed reviews it had gotten-- Borsten had apparently written a complimentary letter in regards to it, and McCarthy was thanking him for that in this letter. It is also alluded to that Borsten may have intended to get the Los Angeles Times to review McCarthy's book.

box 7, folder 7

To Orin from Cormac McCarthy 16 October 1979

Abstract: In McCarthy's next letter to Borsten, he addresses him as "Orin", a departure from the more formal tone of his last letter. He thanks Borsten for his efforts on his novel's behalf, and inquires about the writer of the review he had enclosed in this letter, a William Boozer who had reviewed his latest work, "Child of God". There is mention of a potential shared relationship with Faulkner's old editor who just so happened to be McCarthy's current one at Random House, Albert Erskine-- McCarthy believes Boozer and Erskine may know each other. He closes by asking Borsten what he is currently writing, signing off with "all the best."

box 7, folder 8

To Orin from Cormac McCarthy 19 December 1979

Abstract: McCarthy explains that the gap of time in their letters was due to his extended stay in Santa Fe, with no forwarding address from his permanent address in Tennessee. He writes Borsten to re-establish contact, providing him with his current address in El Paso, and to inquire as to the possibility of getting together with Borsten sometime in March when he may find himself out in Los Angeles to visit another friend.

box 7, folder 9

To Orin from Cormac McCarthy 14 February 1980

Abstract: In McCarthy's latest letter, he begins by thanking Borsten for his efforts related to the Black Sparrow project, and talks a bit more about The Gardener's Son project he mentioned in his last letter. He shares his thoughts about the latest Faulkner documentary, and chalks up its failure to an ill-informed producer or director by the name of Longstreet. He touches on a film called Wise Blood that Borsten brought up, and addresses Borsten's thoughts on the novel The Executioner's Song, which he was rather impressed with. At the end he mentions that he is struggling with rewriting his latest novel, a Western, but that an excerpt of it will be coming out in the Triquarterly soon. This is the first letter of his that we see written on a typewriter as opposed to handwritten.

box 7, folder 10

To Orin from Cormac McCarthy 13 August 1980

Abstract: In this letter, McCarthy speaks more on Borsten's European trip, and inquires more about how his book is coming along. It seems as though Borsten requested information on how to acquire a copy of the Triquarterly that McCarthy's Western was being previewed in, because McCarthy provides the publisher's information for the west coast. McCarthy goes on to discuss a few different films that he'd seen or heard of recently, and makes Borsten aware that he will be traveling in the coming months, and will send him an address once he secures one.

box 7, folder 11

To Orin from Cormac McCarthy 27 January 1981

box 7, folder 12

To Orin from Cormac McCarthy 10 April 1981

Abstract: McCarthy begins his letter by thanking Borsten for a newsletter about Faulkner that he had sent his way, and a request to thank Boozer, the columnist, for him. He then shares that his trip to California has been put off for the time being, but when he does eventually get out there, he would like to "rendezvous" with Borsten. McCarthy then responds to what we can assume is Borsten's complaint about writer's block or something of that sort-- McCarthy writes an eloquent and inspiring section about the writing process and the toll it takes on your emotions that is very insightful. He wraps up by sharing what he has been reading and what he plans to in the near future, and bids Borsten to keep in touch.

box 7, folder 13

To Orin from Cormac McCarthy 28 October 1981

Abstract: McCarthy begins his letter by noting that his responses are lagging somewhat behind, and that he is currently in Knoxville working on his latest book-- it's going slower than he would like, and he believes it will be published sometime next fall. He inquires as to Borsten's project, noting with sympathy Borsten's struggle with hay fever. He mentions that his editor Erskine is working on a biography of Faulkner, and he himself is reading a novel by Flaubert. He concludes by recommending that Borsten check out "Encounter with an Angry God" by Carobeth Laird if he hasn't already, and reminiscing upon his time in the desert.

To Orin from Cormac McCarthy 28 October 1981

Abstract: McCarthy opens with a note that he has moved locations one again, this time to Lexington to house-sit for the winter. He talks a bit about his time in Europe, as Borsten has apparently just gotten back from a trip over there. He apologizes for missing Boozer, who was apparently in the area, and mentions a particularly negative review Suttree recieved from a Tennessee paper, to which his friend Shelby Foote wrote a letter to the editor complaining about. He offers to meet with a friend of Borsten's to consult on a movie he's working on, The Gardener's Son, and thanks Borsten for his kind offer to house him if he ever makes it out to California.

box 7, folder 14

To Orin from Cormac McCarthy 21 February 1984

Abstract: McCarthy opens his letter with an apology for taking so long to write Borsten back- this time it was over a period of two years, apparently- and informs him that he just got back from a trip to visit relatives back east. He notes that his Western has gone to the editor and will indeed be out this coming fall, and makes a few amusing comments about a project his editor is working on for Faulkner's biography, poking fun at most literary biographers' inability to write well. He mentions a few more movies that he has seen, and notes that the Book of Daniel was much better off as a novel rather than a film, agreeing with Borsten's point. McCarthy ends this letter with the fact that he has recently purchased a home in El Paso and is in the process of remodeling it, so he will most likely be at this address for a while. The envelope is that of Hotel Victoria in Chihuahua, Mexico, but McCarthy wrote his El Paso address over the top of it, presumably for Borsten to respond with.

box 7, folder 15

To Orin from Cormac McCarthy 19 November 1884

Abstract: McCarthy begins this letter with a musing on the nature of Texas, and its unique identity within America. He quips that El Paso is the furthest west you can get and still be in the south, or the furthest away you can get from the south and still be in the south. -incomplete-

To Orin from Cormac McCarthy 19 November 1984

Abstract: McCarthy begins by describing Texas' unique identity as a state, something he considers rare for a nation of immigrants, and makes a quip about El Paso being the furthest away you can get from the South while still being considered a southerner. He notes that his latest book will be out in March, and he'll be sure to get Borsten an early copy. He goes on to mention a few books he had read lately, and two movies he had seen, and closes the letter by noting that his books have all been released in paperback, and that Random House was considering putting out a vintage edition of of Sutterer in conjunction with the Lindhust Foundation, which he dubs "a strange marriage". This letter was written from El Paso, Texas.

box 7, folder 16

To Orin from Cormac McCarthy 12 March 1985

Abstract: McCarthy begins this letter by sharing that he's sent an advance copy separately to Borsten of his latest novel "Blood Meridian", and requests Orin's opinion on the review copy he sent as well, because he doesn't trust "them" (Random House) to get it right. He congratulates Borsten on his most recent stage production, and in response to a question Borsten must have asked, shares that he doesn't remember Requiem for a Nun (Orin's past play) faring too well. He complains of the over-publishing of Faulkner's writings, and recommends Borsten see "The Killing Fields", adding that he will go see "Daniel" upon Orin's recommendation. This letter was written from his residence in El Paso, Texas.

box 7, folder 17

To Orin from Cormac McCarthy 27 April 1985

Abstract: McCarthy begins by thanking Borsten for his letters, and for sending a review his way, and warns Orin to be more sparing in his encouragement of his work for fear that it will give him too big a head. He mentions a number of movies that he's seen recently, giving brief opinions on each, and notes that the Oscar win of F. Murray Abraham for his role in Amadeus caused "a great stir" in El Paso due to the actor's ties there. He wishes Borsten the best of luck with his stage production, and closes the letter. This correspondence was written while he was in El Paso, Texas.

box 7, folder 18

To Orin from Cormac McCarthy 20 June 1985

Abstract: McCarthy begin his letter by thanking Borsten for sending him more reviews on "Blood Meridian", and congratulates him on the positive reception of his stage production. He comments on the difficulty of "keeping a director's hands off the script" as a writer, and goes on to talk about his editor, Erskine, and what he appreciates about him. He mentions briefly the American author McGuane, stating that while he's a excellent author, he wants to be a personality, and that's "about the worst luck a writer can have". McCarthy goes on to thank Borsten for a Random House article, and makes a quip about his semi-hostile relationship with them. He offers his condolences to Borsten's brother for an unstated difficulty he is experiencing, and closes the letter by discussing the renovation of his home in El Paso.

box 7, folder 19

To Orin from Cormac McCarthy 16 October 1985

Abstract: McCarthy pens a short letter this time, just a single page, and begins by thanking Orin for sending him another review. He adds a rather scathing remark about the indifference he feels about book reviews, good or bad, due to his opinion that they are "the bottom rung on the journalistic ladder". He was, however, appreciative of Borsten's kind words. He extends congratulations to Meta D. Carpenter for her status as a "star" at the Women in Film luncheon, and quips that Bette Midler will no longer be invited to such events due to her personality. He then wishes Borsten well on his trip to Europe, and expresses his desire to return as well. He writes this letter from El Paso, Texas.

box 7, folder 20

To Orin from Cormac McCarthy 25 February 1986

Abstract: McCarthy begins his letter with thanks to Borsten for sending another review from the LA times, calling that one "instructive and sobering", and commenting on how the disappearance of serious literature means that book reviews are giving undue attention to mystery and gothic romance novels such as his. He then moves on to movies, agreeing with much of Borsten's assessments and discussing a movie his friend Dick Pearce was filming in New Orleans that he'd like to see do well. McCarthy closes by mentioning that he has just wrapped up writing a play, joking that he's moving in on Borsten's territory. This letter was penned in El Paso, Texas.

box 7, folder 21

To Orin from Cormac McCarthy 3 June 1986

Abstract: McCarthy begins this letter by offering his condolences to Borsten, who has just lost his brother, and shares that he has a younger brother and has often thought that he'd prefer something bad to happen to himself rather than to his brother. He also encourages Borsten, who had shared that he is suffering with depression as a result of the death, to consider depression as simply a chemical imbalance, and eat well, get some rest, and exercise regularly to help remedy it. McCarthy then goes on to discuss some movies, noting that the playwright of "night, Mother", Marsha Norman, reached out to him about his recently-written play to see if they could get it produced. He closes by mentioning all that all his books are currently in print now, and by encouraging Borsten to stay well. This letter was written in El Paso, Texas.

box 7, folder 22

To Orin from Cormac McCarthy 16 September 1986

Abstract: McCarthy opens this letter by musing on the danger that biographers, critics and writers all face, which is when their first projects become too acclaimed, that in their minds writing a second becomes too great a task, and they give up rather than spoil the reputation they gained by the first. He references Harper's Lee's and Ralph Ellison's in-progress second novels as examples. McCarthy then goes on to share that his play has made its way into the hands of ten different theaters + directors, and that his attention is now turned to a screenplay he's working on. He has a trip planned to Buenos Aires + Patagonia to visit a biologist friend of his, Roger Payne; this will be his first trip to South America. He expresses his sorrow over the news of Borsten's sister-in-law's passing, and shares a similar experience he had with his mother, and notes that it's important to appreciate people both while they are with us and after they've passed. He wishes Borsten luck on his film project, and signs off. This letter was written in El Paso, Texas.

box 7, folder 23

To Orin from Cormac McCarthy 2 March 1987

Abstract: McCarthy begins by thanking Borsten for the Christmas card, and recounting his opinions of the play Hedda Gabler, concluding that it relied too heavily on the plot. He mentions that he sent Borsten a postcard from his seven-week trip to Argentina, and that it was a great adventure. He closes by sharing that he had been working on another book since getting back, and that his screenplay hasn't yet been picked up. This letter was written in El Paso, Texas.

box 7, folder 24

To Orin from Cormac McCarthy 17 August 1987

Abstract: McCarthy thanks Orin for his last letter and the items enclosed within it, and shares that the reviews remind him of a response Henry Miller occasionally gave when questioned about certain passages- that he just liked how they sounded, and didn't entirely know what he meant by them. He goes on to discuss plays and movies he's seen or heard of lately, and comments negatively on the casting of Tommy Lee Jones as William Faulkner. McCarthy wraps up his last paragraph by thanking Orin for his encouragement and friendship. This letter was written in El Paso, Texas.

box 7, folder 25

To Orin from Cormac McCarthy 5 January 1988

Abstract: This is the letter that follows Cormac McCarthy and Orin Borsten's first meeting. Borsten attended McCarthy's reading of his play, as the letter details, and McCarthy thanks him for his helpful suggestions and notes. He notes that authors who try to turn playwright are often discouraged by the initial failure that comes along with learning a new craft, and that's why many remain simply novelists. He promises that once the play take more form in terms of production, he'd happily seek Borsten's opinion. McCarthy closes by mentioning a few more movies, and with his intention to keep working on the play while the reading is fresh in his mind. This letter was written in El Paso, Texas.

box 7, folder 26

To Orin from Cormac McCarthy 21 March 1988

Abstract: McCarthy begins his letter by questioning the real significance of Proust's "A La Recherche", and chalks it up to the fact it's written in French; anything written in French is automatically important. He regretfully states that he hasn't made much progress on the play, as he has been consumed by his novel, but he hopes to get to it sometime soon. He'll be taking a trip to Mexico for his health, and taking his work with him. He closes by wishing Borsten well, and promising to let him know if there are any developments with the play. This letter was written in El Paso.

box 7, folder 27

To Orin from Cormac McCarthy unknown

Abstract: This is the last piece of correspondence between Borsten and McCarthy- it is a postcard of Ballymaloe House in Ireland. McCarthy shares that he has been in Ireland for a couple weeks and that it's quite beautiful, though it's rained every day. He jokes about getting gout from the good cooking, and wishes Borsten happy holidays and a great start to the new year.

box 7, folder 28

To Orin from John Pavlik 30 March 1976

box 7, folder 29

To Orin from Michele Reese and press releases 3 November 1983

box 7, folder 30

To Orin from Jonas Rosenfield 4 June 1981

box 7, folder 31

To Orin from Daniel Selznick 26 October 1971

box 7, folder 32

To Orin from Frederick Stafford 1969**To Orin from Frederick Stafford 1969**

box 7, folder 33

To Orin from Ned Tanen 1 October 1976

box 7, folder 34

To Orin from Ned Tanen 4 January 1977

box 7, folder 35

To Orin from Robert E Wise 4 September 1975

box 7, folder 36

To Orin from Richard Zanuck 1975

box 7, folder 37

To Orin from Carrie (last name unknown) 14 November 1970

Sub-Series 2: Non- Orin Correspondence 1932-1982

box 1, folder 40

To Mollie Merrick from Gertrude Atherton October 6

box 1, folder 41

To a "friend" from Ray Bradbury 1982 December

box 1, folder 42

To Mr. Weissman from Joan Didion Dunne 1972 September 16

box 1, folder 43

To Mrs. Atwell from Joseph Hergesheimer 1937 May 23

box 1, folder 44

To Charles Chaplin from Alfred Hitchcock 1976 November 22

box 1, folder 45

To Clarke Ramsey from Alfred Hitchcock 1973 July 19

box 1, folder 46

To Todd from Jack Lord 1969 April 20

box 1, folder 47
 box 1, folder 48
 box 1, folder 49

To Joan Paula Borsten from Tom Selleck undated
Sonia Wolfson Correspondence 1959, undated
To Lawrence from Peggy Wood September 18
 Series 2: **Literature 1963-1987**

Arrangement

Series Two: Literature, includes two subseries: Programs and Writings. The Programs subseries is arranged alphabetically and the Writing subseries is arranged alphabetically according to last name of the author.

Scope and Contents

Series Two: Literature, is comprised of two subseries: Programs and Writings. The Programs subseries includes programs from different theatrical shows or events lead by a writer. This subseries features programs from Tennessee Williams plays: "The Night of the Iguana," and "Tiger Tail." The next subseries in the Literature series is Writing. The Writing subseries has articles, bumper stickers, poetry, unpublished writings, short stories, and a lecture address, all from prominent writers from the 60s through the 80s. One of the highlights in this subseries includes an unpublished chapter of "A Loving Gentleman" written by Meta Doherty Wilde and Borsten. This subseries also includes a copy of The New Yorker from 1963, an unpublished address by Lillian Smith, and William Faulkner envelopes and stamps.

Sub-Series 1: **Programs 1973-1979**

box 1, folder 50
 box 1, folder 51
 box 1, folder 52
 box 1, folder 53
 box 1, folder 54
 box 1, folder 55
 box 1, folder 56

"Bent" 1979 October
"Lunch with Tennessee Williams" 1973 April 18
"Old Times" undated
"The Night of the Iguana" undated
"Tiger Tail" 1978 January 20
"The Woman of my Story" undated
"The World of Ray Bradbury" undated

Sub-Series 2: **Writing 1963-1987**

box 1, folder 57
 box 7, folder 38
 box 1, folder 58
 box 7, folder 39
 box 7, folder 40
 box 7, folder 41
 box 1, folder 59
 box 1, folder 60
 box 1, folder 61

 box 1, folder 62
 box 1, folder 63
 box 2, folder 1
 box 2, folder 2

 box 2, folder 3
 box 2, folder 4
 box 7, folder 42

Charles Bukowski bumper sticker undated
Charles Bukowski New Year's Greetings from Black Sparrow Press 1980-2001
Charles Bukowski Poetry circa 1980s
Charles Bukowski "Three Poems" booklet 1992
Charles Bukowski poem "My Cats" 2003
Faulkner's Rowan Oak Pamphlet + Negative undated
William Faulkner envelope and stamps 1987 August 3
Dana Ivey Article from The Atlanta Weekly 1984 June 10
Mary Nell article from The Atlanta Constitution and correspondence 1978 February 15
The New Yorker 1963 June 19
"New Directions" by James Purdy chapter and correspondence 1975 May 27
Lillian Smith lecture address script 1963 April 30
"A Loving Gentleman" chapter by Meta Doherty Carpenter (Wilde) circa summer of 1977
Tennessee Williams article from The Washington Star 1978 January 22
"One Love" by Mary Windsor undated
Advance Copy of Brodsky's "Mississippi" Vol. 2 and Letter 1994 June 21

Series 3: Film 1923-1990**Arrangement**

Series Three: Film, includes three subseries: Scripts and Screenplays, Programs, and Memorabilia. The Scripts and Screenplays and Programs subseries are arranged alphabetically according to title. The Memorabilia subseries is arranged alphabetically according to last name.

Scope and Contents

Series Three: Film, is comprised of three subseries: Scripts and Screenplays, Programs, and Memorabilia. The Scripts and Screenplays subseries includes works in which Borsten was involved and some are from his personal collection. The scripts range from first, third, to final drafts, shooting scripts, accompaniment, and uncorrected proofs. A highlight of this subseries is the script of "The Silence of the Lambs." There are also copies of "Porky's" and "The Outer Limits": "Corpus Earthling," in which he was involved. The next subseries, Programs, includes programs from movie screenings, as well as lunches with famous actors, directors, and producers. Highlights of the Programs series includes: "Catch-22," "Gone with the Wind," and "A Centennial Tribute to Mary Pickford." Lastly, the subseries of Memorabilia is comprised of items from Borsten's personal collection. Featured in this subseries a William Faulkner poster, a "Pulp Fiction" for your consideration, and an Alfred Hitchcock tie.

Sub-Series 1: Scripts and Screenplays 1923-1990

box 2, folder 5	"Barfly" 1986 August 12
box 2, folder 6	"Chicago" 1989 December 8
box 2, folder 7	"The Covered Wagon" Accompaniment circa 1923
box 2, folder 8	"Five for Life" circa 1954-55
box 2, folder 9	"Lost in Translation" 2002 September 2
box 2, folder 10	"Minnie and Moskowitz" circa 1973
box 1, folder 11	"The Outer Limits": "Corpus Earthling" 1963 September 26
box 3, folder 1	"Paris Trout" 1990 August 11
box 3, folder 2	"The Pianist" circa 2002
box 3, folder 3	"Porky's" circa 1980s
box 3, folder 4	"Rising Arizona" 1985 August 18
box 3, folder 5	"The Silence of the Lambs" 1989 August 25
box 3, folder 6	"Zorro-the Gay Blade" 1980 October 3
box 8, folder 1	"Full Metal Jacket" Screenplay and Academy Letter from Warner Bros. 1987
box 8, folder 2	"Battle Cry" Faulkner 1 of 2 2 June 1943
box 8, folder 3	"Battle Cry" Faulkner 2 of 2 2 June 1943

Sub-Series 2: Programs 1968 - 1993

box 3, folder 7	"The Birthday Party" circa 1968
box 3, folder 8	"Catch-22" undated
box 3, folder 9	"A Centennial Tribute to Mary Pickford" 1993 May 25
box 3, folder 10	"Conny" circa 1983
box 3, folder 11	"Daniel" undated
box 3, folder 12	"The Dead" with articles 1987 December
box 3, folder 13	"Deliverance" undated
box 3, folder 14	"An Evening with Elizabeth Taylor" 1981 November 8
box 4, folder 1	"The F.T.A. Show" circa 1970s
box 4, folder 2	"Gone with the Wind" 1973 December
box 4, folder 3	"In Honor of Henry Miller's 80th Birthday" 1972 January 8
box 4, folder 4	"Iron Weed" circa 1987
box 4,	"Legend" 1986 January 13
folder data_value_missing_0925d05b5d5cd202757e9a6ce7bd4aba	
box 4, folder 6	"Sophie's Choice" circa 1982

box 4, folder 7	"A Tribute to Alfred Hitchcock" 1984 December 5
box 4, folder 8	"The Trip to Bountiful" undated
box 4, folder 9	"Under the Volcano" 1984 May 14
box 4, folder 10	"Yentl" circa 1983

Sub-Series 3: Memorabilia 1923 - 1987

box 8, folder 4	Envelope Housing Memorabilia (copy) undated
box 4, folder 11	20th Century Fox "Closeups" Magazine December 1938
box 4, folder 17	Make-up pamphlet by Max Factor undated
box 4, folder 13	"William Faulkner: The Cofield Collection" poster undated
box 4, folder 12	Biographical data of Edward R. "Hoot" Gibson 1927 January 24
box 8, folder 6	Cary Grant Ghost-Written Speech 1975
box 4, folder 14	Alfred Hitchcock business card undated
box 4, folder 15	Alfred Hitchcock Cassette tape Q and A undated
box 4, folder 16	Alfred Hitchcock Tie undated
box 8, folder 5	Henry Kissinger Ghost-Written Speech 1974
box 4, folder 18	Henry Miller signature undated
box 5	Inscribed Paramount Pictures box 1995
box 6	John Wayne mug inscribed to Orin undated
box 6	John Wayne mug with "Hell Fighters" logo undated
box 8, folder 8	Porky's Productions Cast + Crew List 6 February 1981
box 4, folder 19	"Porky's" production material circa 1981
box 4, folder 20	"Pulp Fiction" for your consideration undated
box 4, folder 21	"A Room with a View" calendar circa 1987
box 4, folder 22	"Tarus Bulba" leaflet undated
box 4, folder 23	Tom Brown Then and Now 1983 September 11
box 4, folder 24	Gore Vidal bumper sticker undated
box 4, folder 25	Assorted Musical Scores undated
box 8, folder 7	"Zorro: The Gay Blade" Cast + Crew Lists 5 December 1980

Sub-Series 4: Press Clippings

box 8, folder 1	Envelope Housing Erskine Johnson Articles (copy) undated
box 8, folder 9	Erskine Johnson + Orin Borsten Article undated
box 8, folder 10	Loose Pieces of Articles, Erskine Johnson undated, circa 1950's
box 8, folder 11	Jane Cowl Interview circa 1950
box 8, folder 12	Erskine Johnson Article circa 1950's
box 8, folder 13	Evelyn Keyes Interview 27 May 1950
box 8, folder 14	Janet Blair Interview June 1950
box 8, folder 15	Dennis Day Interview 10 June 1950
box 8, folder 16	Charles Boyer Interview 17 June 1950
box 8, folder 17	Miriam Hopkins Interview circa 1951
box 8, folder 18	Myrna Loy Interview circa 1951
box 8, folder 19	Yvonne de Carlo Interview 30 June 1951
box 8, folder 20	Ethel Barrymore Interview 25 July 1951
box 8, folder 21	Gloria Swanson Interview 8 September 1951
box 8, folder 22	Francis Bushman Interview 22 September 1951
box 8, folder 23	Tyrone Power Interview 22 August 1952
box 8, folder 24	"Stars Seek Anonymity" Article 3 September 1953
box 8, folder 25	"Hollywood Off Guard" Article 4 December 1953
box 8, folder 26	"Motion Picture" Magazine Clipping March 1955

Series 4: **Photographs 1928 - 2006**

Arrangement

Series Four: Photographs, does not include subseries. It is arranged alphabetically according to the last name of the subject.

Scope and Contents

Series Four: Photographs includes photograph's of Hollywood celebrities including Roy Rodgers and Dale Evan, Shirley Temple, Belle Bennett, and Gary Cooper. In addition, there are several signed photographs with short messages. There are no pictures of Borsten or his family.

box 4, folder 25
box 5, folder 1
box 4, folder 26
box 4, folder 27
box 4, folder 28
box 4, folder 29
box 4, folder 30
box 4, folder 31
box 4, folder 32
box 4, folder 33
box 4, folder 34
box 5, folder 2
box 4, folder 35
box 4, folder 36
box 4, folder 37
box 4, folder 38
box 4, folder 39
box 4, folder 40
box 5, folder 3
box 4, folder 41
box 5, folder 6
box 4, folder 42
box 4, folder 43
box 4, folder 44
box 4, folder 45
box 4, folder 46
box 4, folder 47
box 4, folder 48
box 1, folder 49
box 5, folder 4
box 1, folder 50
box 4, folder 51
box 5, folder 5
box 1, folder 52

box 8, folder 27

John Barrymore undated
Belle Bennett circa 1928
"Beau Guest" undated
Russell Birdwell undated
"Blackie" circa 1990s
Ronald Colman, Neil Hamilton, and Ralph Forbes undated
Gary Cooper circa 1939
Viola Dana and Omer Locklear undated
Unknown photograph with Richard Diebenkorn newspaper clipping circa 2006
Cosia Gayras undated
Sharon Gless undated
Cast and Crew of "Hell Fighters" undated
Alfred Hitchcock circa 1979
Dana Ivey plus resume undated
Susan Saint James undated
Laura LaPlante circa 1928
Ron Leibman undated
Jaqueline Logan undated
Dorothy Mackaill circa 1928
Jeff Morrow undated
Louella Parsons and Harry Martin 1951 May 3
Gorden Pinset undated
Ann Purdy undated
George Rado undated
Roy Rogers and Dale Evans undated
Angus Scrimm undated
Bessie Smith undated
Frederick Stanford in "Topaz" undated
Shirley Temple undated
Tamara Toumanova circa 1952
Arthur Treacher undated
Clifton Webb undated
Raquel Welch undated
Jane Withers undated

Royal Order of Fire Eaters Certificate undated