

Janis Ian

The Janis Ian Archive

1960-2014

\$375,000



A lifelong collection of material from the personal archives of Janis Ian, two-time Grammy-winning recording star, author, and social activist totaling approximately 100 linear feet. The collection encompasses the entirety of her 50-year career in music from her earliest days as a teen singing sensation in the 1960s to a Grammy winning “comeback artist” in the 1970s, an out spoken lesbian performer in the 1990s creating her own independent record label, and a pioneering recording artist of the new millennia at the forefront of downloadable media in the digital age. The archive contains hundreds of original song manuscripts; about 130 commercially produced recordings; more than 1500 photographs; a dozen personal diaries and journals; voluminous correspondence from family, friends, authors, and fellow recording artist and entertainers; as well as detailed business files containing contracts, copyrights, royalties, and financial records. Overall the material is in near fine or better condition displaying some minor wear from age but remarkably complete and intact.

Ian was born in 1951 to the children of Russian-Jewish immigrants. She grew up in Northern New Jersey but moved frequently due to her parent’s socialist politics which landed them on the FBI’s watch list. She was a highly intelligent young girl who could read and write upon starting kindergarten and was attracted to music from an early age. While she learned piano from her father, it was the guitar and folk music in particular that captured her attention. Adding to the allure was her personal connections with singers Pete Seeger, Richie Havens, Eric Weissberg, and others who worked as counselors at two left-leaning summer camps that she attended with her brother, one of them run by her parents.



In 1964 at the age of 12 Ian wrote her first song, "Hair of Spun Gold," which was published in *Broadside* magazine and led to her first live performance and recording contract. The following year she penned "Society's Child," a controversial song about an interracial relationship that became a hit single after she and the song were featured on Leonard Bernstein's 1967 television special. A whirlwind tour followed with performances on *The Smother's Brothers Hour* and *The Tonight Show*, opening for Donovan, jam sessions with Jimi Hendrix, and parties with Janis Joplin.

Ian released a series of albums following the success of "Society's Child," but by the mid-1970s, despite maturing as a song writer, she was considered by some to be a one-hit wonder. That changed with the release of her 1975 album *Between the Lines*, which included "At Seventeen," a song told from the point of view of a woman reflecting on her younger self. The single struck an immediate chord with listeners reaching #1 on the Billboard charts and earned Ian a Grammy Award in 1976, as well as a place in television history as the first musical guest on the first episode of *Saturday Night Live*.

Over the next seven years Ian released a string of gold and platinum albums, along with music for a number of films, achieving international success with hit singles and #1 albums around the world. But by 1983, she took a much needed hiatus. The break from touring turned into a decade of personal turmoil in which her finances fell into ruin due to embezzlement by her accountant, she ended an abusive marriage, and suffered through a health scare that nearly cost her life. Looking for a new start she relocated to Nashville to rebuild her life and concentrate on songwriting for other artists such as Bette Midler, John Mellencamp, Celine Dion, Joan Baez, Nanci Griffith, and Kathy Mattea.

Ian returned to the recording booth in 1993 with *Breaking Silence* released on her independent label Rude Girl, for which she received her ninth Grammy nomination. She also made news with the announcement that she was gay. Though already living with her partner Pat Snyder for several years and out to her family and friends in the music industry, she became one of the first major recording artists to come out publicly in the hope her courage would help other closeted people struggling with the same decision. Taking up the cause of gay rights, she became a columnist for *The Advocate* and lent her time and energy to numerous gay right events.

She unexpectedly courted as much controversy - and certainly more within the recording industry - for an article she wrote for *Performing Songwriter* in 2002 that advocated for affordable downloads versus the then-current model of overpriced CDs. While the debate grew, and scorn for her views mounted, she started offering free digital downloads on her website and saw a huge upswing in fan interest and merchandise sales. In follow-up articles she suggested record companies organize to offer their catalogs through a centralized website at reasonable prices. The industry scoffed at her idea but a year later Apple unveiled the iTunes Music Store, with Rude Girl becoming one of the first companies to join.

Ian has also ventured into the book publishing field twice. First, in 2003 with *Stars: Original Stories Based on the Songs of Janis Ian*, an anthology created following her visit to Worldcon 2001. Co-edited by Ian, the book features the many top science-fiction writers: Orson Scott Card, David Gerrold, Spider Robinson, Robert Sawyer, Stephen Baxter, Nancy Kress, Howard Waldrop, Harry Turtledove, along with Ian who also contributed her own story. Then in 2008 she published her autobiography, *Society's Child*, which documents her journey from teen star to veteran songwriter and performer. An audio version of the book that she narrated won the 2013 Grammy for Best Spoken Word Album, beating

out Bill Clinton, Michelle Obama, Ellen DeGeneres, and Rachel Maddow. Ian continues to record and tour around the world with her latest album, *Strictly Solo*, released in 2014.

Ian's archive begins with poems and journals from the early 1960s, along with correspondence with friends and family members, which shed light on her life and reveals how the turbulent times of the 1960s influenced her songwriting, best personified in her breakthrough hit, "Society's Child." A particularly interesting example is a group of material that dates from 1965-1968 kept by Ian's friend Merka Oser, who served as her first tour manager. Included are numerous photos of Ian taken by Oser around New York, with some used in promotional images; letters from Ian to Oser discussing her early success, including her first live performance at the *Broadside* Hoot; Ian's 1967 journal, which she wrote with Oser in mind, filled with her intimate thoughts about her state of mind and sudden success: "It's easier if I write what's in my mind to somebody instead of something. It was strange Sunday morning. I woke up and immediately began crying."

Additional journals document Ian's return to the Billboard charts and critical acclaim in the 1970s with "At Seventeen." They include her impressions on finding herself back in demand and with an album climbing the charts: "The higher it gets, the more paranoid I am waiting for it to fall." She also details her first long-term relationship with a woman and subsequent reaction to a 1976 *Village Voice* article that attempted to out her: "I'm reacting very peculiarly. Scared. Apprehensive. A little – embarrassed? Or maybe even ashamed? Was at a CBS dinner tonight and felt like I'd been deceiving them – lying in order to make them like me. And on Friday I'll have to face all of them, and they'll have read the *Voice* article, and it'll be very, very strange. But I couldn't lie when he [the interviewer] asked me."

In the same 1970s journal are pages and pages of song lyrics in various stages of completion, which is indicative of much of the collection which contains hundreds of pages of lyrics written on various sheets of paper from music staff paper and letterhead to the backs of show flyers and napkins, sometimes with multiple drafts, edits, and annotations. One early folder includes Ian's handwritten list of all her songs composed from August 1964 ("Just You Go On") to February 1966 ("Alien Girl"), while a later folder holds the complete lyrics for her 2006 album *Folk is the New Black*. In addition are seven boxes containing folders labeled by song titles containing scratch charts, cue sheets, lead sheets, and arrangements for songs from nearly all of her albums used during the recording process and rehearsals.

Other manuscript items include seven computer generated drafts of her autobiography *Society's Child*, with various corrections and edits by Ian throughout. Also included are various galley proofs, uncorrected proofs, and an entire box of research she compiled for the book divided by decade, including letters and songs from former girlfriend, songwriter Kye Fleming. There are also 27 computer generated manuscript drafts of individual stories for the anthology *Stars*, with each signed by its authors and many with an additional notes to Ian, including two from Orson Scott Card, along with page proofs, licensing agreements, and copies of the uncorrected proof.

Additional insight into Ian life and interests, her place within the world of music, and as a symbol of pride within the lesbian community is found in her correspondence which is contained in three boxes. The letters range from musical colleagues such as Pete Seeger, Joan Baez, Chet Atkins, Kathy Mattea, Chick Corea, Harry Belafonte, and Paul Simon; gay and lesbian musicians and artists such

as Oscar-winning documentarian Rob Epstein, Ani DiFranco, Sonia Rutstein of the band Disappear Fear, Naiad Press founder Barbara Grier, and *Advocate* editor Judy Wieder; authors Orson Scott Card, Nikki Giovanni, Kitty Kelly, and Meg Wolitzer; and performers and celebrities Kathy Bates, Shirley MacLaine, Sarah Ferguson (Duchess of York), Tippi Hedren, Gloria Steinem, Robert Klein, Oprah Winfrey, as well as legendary acting teacher Stella Adler, who Ian considered one of her closest friends and mentors. There are also several boxes of correspondence between Ian and Snyder from the early years of their relationship, as well as letters and cards from members of both their families.

Her numerous and highly organized business papers include a wealth of email correspondence, alongside details on contracts, copyrights agreements, royalties negotiations, and assorted financial records. The files are contained in 35 boxes with most dating from the late-1990s to 2011, but with copies of older documents that go back to the mid-1960s. Many of the files include Ian's printed email conversations with agents, lawyers, record company representatives, distributors, recording engineers, musicians, and others providing a ground floor view of the changing landscape of the recording industry during the tumultuous first decade of the digital age. These files, as well as, other vast portions of Ian's computer generated correspondence and other electronic communications can be provided in digital format.

Ian's recordings include over 250 commercial and recordable CDs in two boxes. They encompass commercially produced domestic and overseas releases, her guest appearances on other artist's albums, and compilations containing her songs.

The archive is also rich with images, totaling in excess of 1500 photographs divided into over 160 files folders contained in four boxes, along with more than 500 negatives and 300 slides. The color and black and white images range from 4" x 6" snapshots to large 15" x 12" prints. The earliest photos from the 1930s to the 1950s are of her parents and grandparents, with several of Ian as an infant and toddler. The vast majority cover Ian's career from 1965 to 2010 with album cover photo shoots, publicity images, touring photographs (both commercial and candid), and studio recording snapshots, many unpublished. There are also a number of photographs of Ian with a wide range of performers and artists such as Joan Baez, Leonard Bernstein, Johnny Carson, Chet Adkins, Ani DiFranco, Johnny Cash, Odetta, Mary Chapin-Carpenter, Melissa Etheredge, Elton John, Mel Tormé, George R.R. Martin, Orson Scott Card, Ian McKellan, Joe Louis, Tiny Tim, and others.

A wonderful archive from one of the most notable folk artists of the past 50 years.

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C. Materials retained by Janis Ian: to be included in the Archive

Includes 42 spiral-bound song books of songs, 1972 to present; original art for album covers; cabinet of audio tapes; manuscript of *Society's Child* (autobiography); selected letters to Ian (some framed), including additional correspondence between Ian and Card; file cabinet of additional business contracts, legal files and tax information; and various computer hard drives.

A. Personal Papers

Janis Ian's personal papers consists of writings: (journals and datebooks; poems and songs; prose and fiction), correspondence, photographs, and related documents and ephemera.

Writings, Correspondence, and associated Documents

Box 1: Poems and Correspondence (1960-69)

a. Poems

-[File Folder]: "Poems and Songs, 1960-1966": Contains: [1.] About 104 typed sheets (rectos) of poems dating from 1960-1966; [2.] About 89 typed sheets (rectos) of poems dating from 1962-1966, along with seven sheets of undated poems; [3.]: "Song of Peace" (about 40 manuscript pages in ink with drawings, with a back cover signed "Janis Fink, 1963").

-[Notebook]: "Poems, 1963." Quarto ("Compositions" book): about 62 manuscript pages in ink, interspersed with a few drawings. In manuscript on the front cover: "Poems and Stories, etc, Janis Fink ... grade 6 ... Nassau School").

-[Notebook]: "Poems, Cartoons, 1960-1964." Quarto (Wire spiral-bound notebook): over 100 manuscript pages in ink with drawings, foliated 1-52. In manuscript on front cover: "Don't Touch Without Permission (Please)" and verso: "Janis Fink, 94 So. Munn Ave. East Orange, N.J."

-[File Folder]: "Poetry to 1969 / Who Really Cares Poetry – Originals." Consists of about 100 miscellaneous loose sheets: in manuscript and typed (with manuscript emendations by Ian), including a few photocopied sheets with manuscript notes and emendations by Ian.

b. Correspondence

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-”Mom [Pearl Fink], Debi, Loni, Lenny.”

-”Grandparents [Bubby & Zaddy] and Elderly Friends.”

-”Steve Rudy, Carol Hunter, Merka [Fletcher]”: (includes a 1974 letter from Steve Rudy, re: his love for Peter Cunningham; and a 1977 letter from producer Ron Frangipane, re: dispute concerning Barbara Cook’s recording of a cut from *Stars*).

-”P & J [Peter Cunningham & Janet], Claire [Bay], Aida Pavletich” [and Janey Street], circa 1968-1976: includes about 10 ALS from Ian’s friend Janey Street, dating from 1968.

-[Pink Box]: Cards and letters: Janis Ian to Bubby & Zaddy (Aaron and Sarah Yadoff), and cards from Aaron to Sarah.

c. Correspondence and Documents

Three file folders housed together in one folder:

-”[Sam] Weintraub – [Celestino] Sargo – Tax and suit info” (Includes correspondence from Ina Meibach).

-”[Janis] Ian – [Sam] Weintraub.”

-”Management – [Jean] Powell, [Susan] Hackney.”

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(re: “Sargo Dissolution”: financial documents, receipts, and some correspondence).

Box 2 (11 x 12 x 4 inches): Merka Oser’s “Janis Ian Archive” (1966-67); with additional Letters from Ian to Oser (1965-68)

This smaller box (11 x 12 x 4 inches) contains a journal of writings and letters by Ian, along with photographs of Ian and related ephemera (dating from 1966-67): given by Ian to her best friend Merka Oser (a.k.a. “Mary”). When Oser was 62 she returned this material to Ian: “I hope you enjoy this treasure trove! It’s been safely hidden in our attic. It’s hard to let it all go, but you should have these ...”. Ten additional letters from 1965-68 (see “d” below) were removed from Ian’s archive and added to this box.

a. Journal: July-September 1967

Wire-bound quarto notebook (7” x 8.5”). About 36 manuscript pages (rectos only) two full-page drawings and in-text drawings. Several journal entries addressed to Merka: “If you don’t feel like reading this you don’t have to. I don’t know why I’m writing it. I wish I did know. I’m just going to let my head run loose for a while ...” ... “12 Sept. 1967 / 1:10 pm ... it’s easier if I write what’s in my mind to somebody instead of something. It was strange Sunday morning. I woke up and immediately

began crying ...”

b. Photographs of Ian taken by Oser: 1966

One file folder of black & white prints of Janis Ian ranging in size from 4” x 5” to 8” x 10,” including contact sheets (of 35mm negatives) and one roll of 35mm black & white negatives. Informal, candid shots of Ian out and about New York City, including a few publicity portraits (one of which is inscribed by Ian to Merka). Note: see also Section I, Part C: Photographs, 1965-67 for additional prints of Ian taken by Merka. Several of Oser’s prints were published in Ian’s first songbook: *Janis Ian Music Book* (1967).

c. Magazines and Clippings: One file folder of complete issues (containing articles about Janis Ian) and clippings of articles about Ian, circa 1966-1968.

d. Letters, 1965-1968: About 10 draft letters (30 typed sheets, including a few autograph sheets, with ink emendations) from Ian to Mary [i.e. Merka], along with a few other draft letters. – April 5, 1965: “... Mary, so much is happening! ... Sis Cunningham, editor of BROADSIDE, invited me in February to sing at that month’s BROADSIDE hoot at the Village Gate ... I went, and got such acclaim that I’ve been to all of them since then. I met all these great people. And biggest kick of all – Tom Paxton, Patrick Sky, and Phil Ochs all record for Electra. I’m signing a recording contract with them ...”

Box 3: Journals (1975-76), Datebooks (1971-98), “FBI and Dad Files”

Note: Ian’s journals contain song lyrics and diary entries.

a. Journal 1 of 2: (August 1975 – March 1976)

Tall folio (7.5” x 12”). Cloth over boards. 152pp. (with intermittent pages removed by Ian): a total of about 95 manuscript pages in ink. Contains manuscript songs interspersed with diary entries. Also includes seven pages of miscellaneous lyrics and writings dated 1973-1975 at the back. Selected examples (including when Ian comes out to the *Village Voice*):

-pp. 1-2 [lyrics: “Goodbye To Morning”]: dated August 1975. First and last lines: “Don’t sing me love songs / you know you make me cry ... So I wave goodbye to morning / and stake my life on dreams.” – recorded in 1975 at various New York studios for the album: *Afertonetones; released in 1976 (Columbia)*.

-p. 3 [diary entry]: “Strange – record going up the charts [*Between the Lines*]. The higher it gets, the more paranoia waiting for it to fall. The artist as a commodity. Myself as schizoid. Slow burn. / Losing interest in writing. I write on Fire Island, with Janet to act as catalyst ...”

-pp. 9 and 15 [diary entry]: “We lie well, you and I / When we can’t deal with the restraints / we’ve imposed on ourselves ... You frighten me / the way I scare myself / away from you / avoiding your lips when we day goodnight / avoiding your eye in conversation / avoiding your heart / afraid to lose it. / If a pen could stutter / these hands would shake now.” (pp. 11-14 removed).

-p. 16 [lyrics: “Hymn”]: First line and last lines: “When we grow old / and love grows cold ... Dreams die young.” – recorded on: *Afertonetones*.

-p. 18 [diary entry]: “This exercise of writing poetry – and / trying to put my truest feelings / into some sort of focus – feels good. / Like seventh grade again, learning / to organize my heart into truths ... God, it’s good to think freely again, To know this book is mine, and no one else’s to read. / But Jesus, do I write bad poetry. / So bad that it ceases to be poetry / and becomes – what? Self-indulgence, / with talent to excuse it, and confusion / to justify it with. / I can see the old circles ... so clearly, / it’s amazing. And watch Jean re- / peating them, until I step on her hand / as she crawls along the floor.” [pp. 19-26 removed].

-p. 27 [lyrics: “Maria”]: with manuscript emendations: First and last lines: “Oh, Maria - / your eyes are like a demon lover’s child ... in the haze of your perfume / night fades away” (Recorded on *Miracle Row* (recorded late in 1976 at The Hit Factory, New York, released January 1977 (Columbia).

-p. 28 [diary entry]: “Do you fantasize me? / holding long, stilted conversations / that run back to the circle of restraint ... Do you imagine / rape / pistols / soft caress / silence ... Shall I ask you to lie for me / As you lie for yourself? / and lose these palpitations / that turn my body against me / every time your name is called? / Why not admit to your lips / that your eyes follow me / And beg, like any other lover? / Because / women who love women are always / waiting for the sudden knife / the friendly bullet / I would rather choke on my own saliva / than feel your heart around my neck.”

-p. 49 [lyrics: “I’ll Cry Tonight”]: a variant version from the recording on *Miracle Row*.

-p. 60 [diary entry]: “... Peter and Janet came over for dinner and amused us. Claire made chops etc. – delicious as always. This pressure from Tino on her is pretty steady ... I keep feeling I should hide this book, so Claire can’t read it ... Talked to Janet today and yes, we both admit the tension in the air. Between us there’s a tugging. Both also know that the attraction is intellectual, and in our enthusiasm it spills over into feel-touch. And that our respective mates don’t understand and don’t like it ...”

-p. 65 [lyrics: “Make A Man Of You”]: variant version with emendations. Recorded on *Unreleased 1: Mary’s Eyes*.

-p. 67 [diary entry]: “10/21 ... There’s no trauma like feeling that you’ve played the fool. I feel like a real asshole in front of Janet, and Claire, and Peter. But I shouldn’t feel this stupid, since Janet made me look a fool. It’s not foolish to get yourself straight. The only stupidity is refusal to change ... image Janet telling Claire that she told me ‘in no uncertain terms’ that she could never sleep with a woman. What a twist! / So I do not call, I do not reach out. I stay in my own world. One can have one’s face pushed in shit only so many times.”

-p. 68 [diary entry]: “Nov. 6 Midnight. Been through so many changes in the last 3 weeks ... Claire thinks she’s done something wrong. Janet thinks what went down in October has blown our friendship, etc. ...”

-p. 77 [diary entry]: “... I’m so glad to be with Claire, who loves me unabashedly and unreservedly – who’s free enough to be attracted to men and/or women – who knows me so well – who’s so much the woman I want and love ...”

-pp. 79, 81 [diary entry]: Dec. [1975]

"... I interview for a feature in the Voice on Sunday, on the road – Cliff Jahr. He's just finished coming out and was projecting like crazy, Anyhow he knew I'd been 'swinging both ways' and in a 'ménage à trois' etc., etc, - where he got his information from is beyond me – beyond all of us ... anyhow I admitted to the bisexual and denied the tri ... I've heard ... that the thrust of the article is my 'bisexuality.' And I'm reacting very peculiarly. Scared. Apprehensive. A little – embarrassed? Or maybe even ashamed? Was at a CBS dinner tonight and felt like I'd been deceiving them – lying in order to make them like me. And on Friday I'll have to face all of them, and they'll have read the Voice article, and it'll be very, very strange. But I couldn't lie when he asked me – and I couldn't say "I'm sorry, but that's private; I'm a very private person." Because the reason those kids come to see me is ... I represent People to them. And I strip myself down on stage, and they take what I say as a Truth, that comes from the heart. The reason they come to see me is because of that truth ... I'm also very excited about the article's coming out – and, I guess, what'll be the beginning of my "coming out." [p.81]

-p. 83 [diary entry]: "... went and bought the Voice – there it was on the back cover – Have you ever had a female lover? Yes. I freaked. Never thought I would. But he mentioned Claire 3 times and I felt great guilt that, unmasked, she was dragged in ..."

-pp. 90-102 [philosophical speculations and poems, including]: "Achilles" and "Epilogue / To Jean": There are variant manuscript versions of each poem in a separate cloth-bound blank book [see Box [-] below].

-p. 103 [diary entry]: Wednesday [1976]: "... Claire is being wonderful – patient, understanding. I thank God now and publicly that we made it through my infatuation with Janet."

-p. 105, 107 [diary entry]: "... I've been nominated for 5 Grammys. Best single (Seventeen), best album (Lines), best female vocal perf (Seventeen), best engineered non-classical (Lines), and something else. The only women who've ever been nominated for 5 are Ella, Streisand, Olivia whasis, and Aretha, so apparently it's quite a coup. Isn't it funny – now is the hard time ... Was just saying to Claire that writing seems so hard now ... the transition from struggling against lack of money and lack of help to struggling against the true problems – light and lack of light – may not come as blithely as expected ... scarcely half a year since the record took off. And maybe by attention – which should go to my inner self and heart – is being too easily distracted by my physical self, like this breathing thing [note] ... as I get out of N.Y. and to the W. Coast, hopefully the air and climate will help me ... this breathing thing will lessen ... Please God ... let this breathing trouble go away ..."

-p. 119 [diary entry]: "... I got up and played 17 – and sang it better than I ever have before. The adrenalin coursed through me (suddenly had a wonderful vibrato) and I sang, and performed incredibly. When I finished, they started to clap, and wouldn't stop. Andy Williams tried to reintro, but they had to cut back to me. A lovely feeling. Then they announced best female, and my name – Brooks & I hugged, I tripped going on stage, and got the nicest standing ovation of my life ... I said 'Thank you. It's been a long time. Thank you' and left. Got a big hug from Joan ..."

-p. 123 [diary entry]: "... Soon I have to decide that it doesn't matter who knows I'm gay. Or am I gay?"

Physically, I think of fucking men and women ... But emotionally, I only consider confiding in, living with, building a home with – women.”

b. Journal 2 of 2: (May 1976)

Tall folio (7.5” x 12”). Cloth over boards. About 77 manuscript pages in ink. Includes manuscript lyrics and poems interspersed with diary entries. This continuation is written in the same style as the first journal from this period, with several entries chronicling the end of Ian’s lesbian relationship with Clair: “... Getting paranoid about leaving this notebook within C’s reach – going to hide it.” (p. 76).

c. Song lyrics/poems: (circa 1975-76)

Octavo. Cloth over boards. Eight manuscript pages in ink. Contains four song lyrics and/or poems titled “Adam: Nothing”; “Achilles”; “Mattathias”; and “Epilogue.”

d. Datebooks/Weekly Appointment Books

1971. 32mo (11 x 7 cm). Black suede covers.

May 1971 [blocked out in ink] Sunday 16: “Concert – St. Petersburg / 1:30 Peter up (other) Lunch w/ him and Jean. 4:00 Bay Theatre 6 Hotel 8 Theatre 9:30 show 12:30 Hotel w/Lee, Mike, Peter, Jean, Barry, Steve – supper. (Lunch w/Barry)”

1972: 32mo (13 x 8 cm). Black suede covers.

1974: Small quarto (22 x 18 cm). Wire spiral bound.

1979: 1 monthly Datebook (17 x 9 cm): November 1979.

1980: 12 monthly Datebooks (17 x 9 cm): January – December; and 6 year planner (1980).

1981: 12 monthly Datebooks (17 x 9 cm): January – December.

1982: 12 monthly Datebooks (17 x 9 cm): January – December.

1984: 13 monthly Datebooks (17 x 9 cm): January – December (with two books for July).

1985: 11 monthly Datebooks (17 x 9 cm): February – December.

1986: 4 monthly Datebooks (17 x 9 cm): April - May.

1989: Appointment Book (16 x 11 cm): 1989.

1990: Appointment Book (16 x 9 cm): 1990.

1991: Appointment Book (16 x 9 cm): 1991, and loose octavo sheets.

1992: Engagement Calendar and Phone Log: Quarto (26 x 20 cm). Dark blue suede over boards.

1993: Engagement Calendar and Phone Log: Quarto (26 x 20 cm). Dark blue suede over boards.

1994: 12 (loose) monthly datebooks (housed in a box).

1995/96 [Located in Box 7]: Loose monthly datebooks (housed together in a plastic bag).

1997 [Located in Box 7]: Loose monthly datebooks (housed together in a plastic bag).

1998: Two bundles of loose pages, each bound with a rubber band.

e. Victor M. Fink's FBI files. [Two file folders]: several FBI documents and accompanying correspondence: sent to Janis Ian, per her F.O.I.L. request in the 1990s.

Box 4: Correspondence (circa 1974-94)

[67 File Folders]: Organized by Ian in alphabetical order: Abbott – Zaslow: personal correspondence with friends and family; along with personal and professional correspondence with colleagues, musicians, and friends. ALS, TLS, Autograph Cards, Faxes, etc. The files also contain both original and/or photocopies of Ian's letters. Selected correspondents include:

-Adler, Stella. 5 TLS (1984-1992); 1 color snapshot of Ian with Adler (c. 1991); 1 **Signed** Card (December 1992: with pencil note by Ian on the envelope: "Rec. from Stella Adler the day after her death." [Note: includes photocopies of two other letters from Adler (1984 and 1990), sold at auction?]).

-Arder, Jann. 1 postcard. (1996). (Canadian songwriter).

-Armatrading, Joan. 1 ALS (No date). On the letterhead of Sonestra Hotel in Amsterdam.

-Arnaz, Lucie. 2 ALS (1979).

-Atkins, Chet. 2 TLS (1995).

-Barrett, Rona. 1 card with ANS (1981).

-Bass, Ellen. Several ALS, TLS, and Autograph Cards (one file folder: 1993-1994).

-Bates, Kathy. 4 cards with ANS (1993).

-Belafonte, Harry. ALS (December 5, 1979).

-Card, Orson Scott. 2 TLS and 2 cards (1993, 1994 and 1998); and 17 sheets (computer print-out) of a succession of emails dating from 1996 and 2012. Densely written two- and three pages letters, which include casual references to Ian's *Advocate* column and her partner Pat.

-Corea, Chick. 6 ALS, 3 TLS, and 2 Autograph Cards (1979-1993).

- Easton, Sheena. 1 TLS (six pages, 1984).
- Epstein, Rob. 3 TLS (1994). (Two-time Oscar winning filmmaker and gay activist).
- Ferguson, Sarah, Duchess of York. 1 TLS (1997).
- Ferrick, Melissa. 3 ALS. (1991-1992).
- Fingerett, Sally. 1 TLS and several faxes (1994).
- Fleming, Rhonda Kye. 3 ALS (2 dated March, 1986; 1 not dated) and one accompanying five-page holograph letter by Ian addressed to Kye: "Precious love" (2 September 1986): "I told my kid today 'it's okay'. I won't let Rhonda hurt you without my protection ...". Also included (added from box 8, cor. & cards): 2 long letters from Ian to Kye? (written on multiple greetings cards) along with a few cards addressed to Ian and Kye.
- Fletcher [nee Oser], Merka. ALS. January 20, 1987 (includes an earlier letter (c. 1960s) from Janis Ian to Merka signed "Janis Ian / the Selfish Conceited Precocious Kid Who Can't Make It Any More").
- Giovanni, Nikki. 1 TLS, 1 ALS, and 1 card (1993).
- Grier, Barbara. 1 TLS (1993). (Noted lesbian bibliographer).
- Griffin, Nancy. 1 TNS (1994).
- Hedren, Tippi. 1 TLS (1994).
- Kelley, Kitty. 1 card and 1 ANS (1993). Kelley tells Ian (after Ian suggested she could write her biography): "Now I want you to read this part carefully. ANYONE WHO WRITES SONGS AS BEAUTIFUL AS YOU DO, COULD WRITE HER OWN LIFE STORY."
- Klein, Robert. 1 TNS (1979).
- Larkin, Patty. 1 ALS (1994).
- MacLaine, Shirley. 1 TLS. (June 30, 1993).
- Mattea, Kathy. 1 email print-out (five pages, 1999).
- McKellen, Ian. 1 card (1995).
- Meibach, Ina Lea. Several TLS, ALS, and cards (one file folder) and one accompanying three-page autograph letter by Ian to Ina (circa 1973 or 1974).
- Mellencamp, John. 1 card (1991).

- Pepper, Allan (The Bottom Line). 2 TLS (1991 and 1993).
- Peterson, Cassandra [Elvira]. 1 postcard (1993).
- Phillips, Gretchen. 2 ALS and 1 Autograph card (1993-94).
- Rose, Pam. 1 Autograph letter (November 27, 1988).
- Seeger, Pete. 1 TNS and 3 postcard, some with sketch of a banjo (1974 and 1997).
- Simmons, Gene. 1 TLS (February 24, 1981).
- Simon, Paul. 1 ASL (1996). Wickhamn, Vicki, O.B.E. and Non Hendryx. 1 TLS, 4 cards, and 1 postcard (1993).
- Steinem, Gloria. 2 ALS (One to Janis and other to her mother Pearl). January 23, 1993.
- Streisand, Barbra. 1 TLS (February 26, 1976).
- Welch, Gillian. 1 TNS (1996). Grammy winning recording artist.
- Wheeler, Billy Edd. Several ALS, 6 TLS, autograph notes, and annotated ephemera (1993-94).
- Wieder, Judy. File of email correspondence (about two dozen short and longer messages, 1995. (First female editor-in-chief of *The Advocate*).
- Winfrey, Oprah. 1 TNS (1993).
- Wolitzer, Meg. 1 TLS (1981).
- York, [Eadweard] Rhawn (Photographer). TLS. June 26, 1993.

[Note: Photocopies of letters sold at auction include: Stella Adler (1984 and 1990), Steve Allen (1984), Joan Baez (May 30), Harry Belafonte (1979), and Jule Styne (1991).]

Box 5: Magazine and Press Appearances

(Consists of writings by and about Janis Ian, along with miscellaneous articles and writings of personal interest to Ian).

a. [Magazines, etc.]: “Personal, Articles (Misc.)” [Files 1-15, 15a-d, Plays].

-(1966): *Broadside* Nos. 70 (2 copies), 71, and 72 (3 copies): No. 72 features “Janis Fink” on the cover and prints two songs and one article by Ian.

-(1967-1969): *Broadside* No. 79 (2 copies) and 100: No. 79 features Ian on the cover and prints: “Janis

Ian and Her Songs”; *Cheetah* (1967 – article on Ian); *Song Hits* (October 1967) - article: “Janice Ian – a Self Portrait”; *Saturday Review* (August 26, 1967) - article: “Of Times that Are A-Changin.”

-(1968): *Downbeat* - cover article: “In Love with Janis” (interview), and full-page advertisement featuring a photograph of Ian on stage at Philharmonic Hall (Ovation Instruments); *Sing Out!* (3 copies) - article: “A Conversation with Janis Ian.”

-(1968-1969): *Teen Scoop* - article: “Janis Ian” (lacking wrapper); *Young Miss* - cover article: “Janis Ian, Little Girl – Big Talent”; *Sing Out!* - full-page advertisement featuring photograph of Ian on stage at the Newport Folk Festival: “Janis Ian Guild.”

-(1971-1978): *Circus*; *The Main Point* - cover article: “And When the War Was Over, Janis Ian”; *Songwriter*- cover article: “Janis Ian - A Process of Discovery”; [printed program - Australia, 1977]: “ATA Promotions & Paradine present Janis Ian” (Small folio in stapled wrapper, with tickets stapled onto front cover); newspaper articles and miscellaneous copied articles.

-(1980-1986): *Janis Ian Australian Tour '80* (small folio in stapled wrapper); *TV Guide*; *People*- article: “Janis Ian Reemerges to Sing of Society’s Other Children – The Sexually Abused.”

-Plays (1980s): *Star Treatment* by Jack Heifner, music and lyrics by Janis Ian (program, photographs, and clippings); *La Ronde* by Tino Mendes Sargo, lyrics by Janis Ian (November, 1983, brad-bound typescript); *Beehive* by Larry Gallagher (playbill – features “Society’s Child by Ian).

-(1988-1989): *SongTalk*- article: “The Adventures of Ian-Fleming: In which Janis Ian goes to Nashville, meets Kye Fleming, and starts writing songs.”

-(1990-1991); (1991-1992); (1992-1993); (1994). [1 file folder each]; (1994-1996). [5 file folders]. Includes: *Hot Wire* - article: “On Lesbian Chic, Coming Out, and Creative Freedom”).

b. “Miscellaneous, Personal files” - Files 16-28

Selected examples follow:

-no. 19: “Adventures of Mighty Mouse” [Comic book]: No. 5 (July, 1952). **Inscribed** on the front wrap by two friends alongside two color snapshots laid-down on the front wrap.

-no. 20: “ASCAP” [Certificate]: American Society of Composers, Authors, and Publishers (December 18, 1969).

-no. 21: “Beatles”: Magazine and clippings.

-nos. 18 and 22: “Drawings”: two untitled pen and ink drawings, and one large pen and ink drawing: “A Day in the Domestic Life of Janis Ian.”

-no. 23: “Dylan”: miscellaneous clippings and two mimeos: [1.] “A Message from Bob Dylan (Sent to the Emergency Civil Liberties Committee ... December 13, 1963.)” Five mimeographed sheets, stapled. [2.] *Tarantula*. Hibbing, Minnesota: Wimp Press [ca. 1970]. 54 mimeographed pages and a

duplicated cover, stapled. Some underling and marginal annotation by Ian.

-no. 25: "Victor Fink": Fink's 1942 High School Yearbook: *The Pine Needle of 1942*, New Jersey: Lakewood High School; and several of Fink's typed papers on music (classical composers and music education, written up though 1960).

Box 6: Personal Writings and Journals (1961-87)

Selected examples follow:

a. [Diary] May – November, 1961: Squat 12mo. Gilt-stamped leather over boards. Sample entry from June 20: "I was mad cause I had to practice + not go swimming with Joy, Bubby might not come to my recital! Janis Fink."

b. "Personal, Journals, 8/18/1965 – 12/26/1969": About 70 loose sheets (written in manuscript on the rectos and versos, and including several drawings); and 1 wire-spiral bound notebook: (p. 4): Saturday 30. 12/66 "... what do you do when you need help bad / and you daren't ask your mom and dad / your friends are all busy with troubles of their own / & you feel like you're dying / & you're not even grown? // merka merka what do I do? I, me, Janis / Ian, preacher of the cause. y'know – the / one who used to yell at her friends for / flunking & after she got them straight / began flunking herself. me – d'you / remember the little girl who was going / to change the world with her songs? / now she wonders if the world want to be changed. Jesus Christ of / the youth, hah!"

c. "Personal, Journals, 11/14/86 – 12/5/87": Octavo blank book (cloth over boards): about 80 manuscript pages; and three quarto sheets written in manuscript. Several entries chronicle Ian's relationship with "Rhonda" Kye Fleming.

d. "Personal, School Papers, 1963-1967: Several school papers (typed and in manuscript); and two issues of "Echoes" – The Literary Magazine of East Orange High School: October, 1965 and April, 1966. Stapled mimeos: each contains contributions by Ian.

e. "Personal, School Papers, Undated (Four thick file folders): Several school papers (typed and in manuscript) and accompanying notes.

f. [File no. 31:] Drawing: "And Jesus says." **Signed** and dated by Ian (1966).

Box 7: Correspondence and Personal Papers

a. Correspondence: Baez, Joan, and others (1990-94)

Several ALS (original and photocopies), faxes, and song lyrics. One file folder. Also included is an ALS from Baez's mother (Joan Baez, Sr.), and cousin (Peter Baez). Transcriptions of the original letters only are included below (all ellipses are in the original letters):

-ALS. Quarto. 1p. Joan Baez ... Menlo Park, California, [1990]: "Good Morning Ladies ... / I'm still prowling at 1:15 so please don't wait around for me ... don't know how long this will go on. I turned the heat down & opened my door – so if you have icicles hanging from your noses, that's probably why. (I sleep outside almost half the year at home ...) / I'll see you when I see you. Janis & I will be writing

our hit song later today ... right? / P.S. I'm fine. Just sleepless [drawing of heart], moi."

-[Fax correspondence, Lyrics, and Cassette tape re:] "Play Me Backwards" (1992): Several faxes (total of 7 pp.); Baez's three-page autograph of the lyrics written on the rectos of three ruled sheets (with manuscript emendations by Ian?); cassette tape: "Play Me Backwards." Also included is an original three-page TLS by Ian (of her comments and criticisms) which was faxed to Baez.

-ALS. 1 p. American Hotel Amsterdam, [5/3/93]: "Janis - / Please come any time this evening, with whomever you like – sorry I didn't reach you A.M. – I slept til after 12:00 ... Hope you can arrange your evening to include our show! / Love, Joan / ask for "Crook" – we'll have our spies out for you."

-ALS. 1 p. April 17-18, 1994: "Janis - / This is Paul Pesco and his boom box performing a rough idea of what came to him on our trip to Sarajevo – Ignore the mumbled words, and think about roses and schoolyards, and Vedran Smailovic, who played his cello out in front of the bakery – in rain, hail and bullets – cello, cello – / The evening with you and Pat and Simon, your gift of words and song, the fun of it all – It was truly a wonderful evening for me. My cousin Peter many never recover ... Call me – 415.851.9311 – Love, Joan."

-Autograph Note. 1 p. [n.d.]: "Happy Whatever is appropriate to my two pals - / much love, Joan / Janis – go for it tomorrow."

-Baez, Sr., Joan Chandos: ALS. 6/8/94. "Dear Janis / Smashing article in the June 14 th Advocate! / Oddly enough, I have to tell you that you've always been of my specials ... I don't really care about glands and hormones. I just hope you can go on helping Joaine with her 'Coconut lyrics! / All kinds of good wishes, / Joan, Sr. (Baez, that is ... First Edition)"

-Baez, Peter. Postcard (Postmark: July, 1994). "Hello / Hope you 2 are well, Janis love your articles in Advocate. I just lost my lover of 10 ½ years to the Disease, hard times right now, stay safe. / Love, Peter Baez"

-[Song lyrics]: Ten sheets (computer print-outs) of songs by Baez (including one with a manuscript note to Ian by Baez).

b. Correspondence: Sargo, D. – Sargo, T. Several ALS. Includes a few long autograph letters by Ian to Tino Sargo, and related and diary writings.

c. Correspondence: Clark, Dell – Combs. ALS, TLS, and faxes, circa mid-1990's, most of which relates to Ian's LGBT activities.

d. Breaking Silence

-[File Folder]: Press: articles, reviews, and related press.

-[File Folder]: Ian's Revenge Tour travel itinerary and related documents.

-[File Folder]: Press Photos (Black & white and color prints, 35mm color slides).

e. Personal Papers

-[Album of Drawings, 1970]: Quarto. Contains several pen and ink drawings, a few watercolor drawings, manuscript notes on Ezra Pounds *How to Read*. NB: this item was returned to J.I. for a project: it remains part of the archive (9/15/15).

-[Personal writings, letters, and documents]: most circa mid-1980s and mid-1990s (including some dating back to the 1960s). One thick file folder. Among the personal writings is one pocket-size journal from 1986 (14 x 9 cm) containing about 60 manuscript pages, re: Ian's relationship with Kye Fletcher. Also included are several of Ian's U.S. passports, driver's license; correspondence with Judy Wieder, re: "The Advocate"; correspondence relating to Ian's father and mother; miscellaneous business documents.

f. Correspondence and Documents: "NUTS"

-[About 20 file folders]: containing letters from "berserker fans": mostly ALS (and accompanying documents: restraining orders, etc.) from fans considered to be "Nuts" or otherwise threatening to Ian and members of her band. Included are seven thick folders relating to one Mary G. Lewis of Philadelphia.

Box 8: Correspondence (mid-1990s)

[About 24 file folders]: Organized by Ian in alphabetical order: A - Z: personal correspondence with friends and family; along with personal and professional correspondence with colleagues, musicians, and friends. ALS, TLS, Autograph Cards, Faxes, etc. The files also contain both original and/or photocopies of Ian's letters. Selected correspondents include:

-de Jonge, Freek. Several faxes from de Jonge to Ian, one ALS from Ian (with lyrics and music), and associated correspondence.

-DiFranco, Ani. (Righteous Babe Records). 1 ALS. (1996).

-(disappear fear): Rutstein, Sonia (SONiA). 3 ALS. disappear fear (1994-97).

7/13/94: "dear Janis / Thanx for the cool necklace - i'm definitely into chains - also the song is great - cindy like it too - we did a bit appearance on 'Break-A-Leg' a new talk show on CNBC and they were very definite about us not doing Anything 'controversial' so - we had little to choose from except - dance all night - had we had a song like 'one in a million' it would've been a real good thing - because it's a bridge song - apparently CNBC is owned by a man who was very involved in the Reagan Administration - an so his policy still raining [drawing] / your advocate articles are Great - hope to catch up w/you in early August to write / Love to Pat, Love ainoS"

-Ian (and Tino) to Pearl Fink (thick file folder: ALS, TLS, post cards, etc., most early to mid-1980s; from Ian and letters from Tino Sargo and to Victor Fink, and other family members.

-Sarah, Duchess of York. TLS. (2 May 1997).

Box 9: Correspondence/Cards: Ian to Pat Snyder, 1989-90

-[One banker's box]: File folders containing letters, cards, emails, etc. from Ian to Patricia Snyder.

Box 10: Correspondence/Cards: Pat Snyder to Ian (and others), c. 2000-11

-[One banker's box:] very many holiday cards, birthday cards, and other cards and letters from Pat to Ian. Also included are thank you cards and letters from various friends to Ian.

Box 11: Manuscripts & Related Material: *Stars: Original Stories Based on the Songs of Janis Ian*
The original manuscripts of 27 of the 30 short story that comprise *Stars: Original Stories Based on the Songs of Janis Ian*, co-edited and with an original story by Ian. The manuscripts, which are all signed or inscribed to Ian, include stories by Orson Scott Card, Tad Williams, Harry Turtledove, Joe Haldeman, John Varley, Mercedes Lackey, Judith Tarr, and others (Card provides two inscribed copies). Accompanied by page proofs, a signed licensing agreement from each contributor, and five copies the uncorrected proof.

Boxes 12-13: Manuscripts & Research Material: *Society's Child*

Box 12: "Society's Child" – Research materials organized chronologically by decade with a counter-culture time line (consisting of mostly computer generated pages with handwritten pages throughout); two wire-spiral bound notebooks (tall octavos) with manuscript notes: "1. Autobiography Notes to 1982" and "2. Autobiography Notes to 1988"; address books from the 1960s and 1970s; large envelope of letters written by Ian from the 1960s sent to her family (signed "Janis Fink"); large envelope of lyrics for approximately 20 songs written with Rhonda "Kaye" Fleming in Fleming's hand and marked "Janis & me"; a paper relating to a legal dispute with a former therapist.

Box 13: Original computer generated manuscript for the book with corrections and edits by Ian; seven spiral-bound drafts of the book: second (2 copies), third, four/final (2 copies), unknown (2 copies), and some with the title: *Between the Lines*. Also included are two gallery proofs with scattered editorial corrections and comments; a tape bound galley bearing the published book title; and four copies of the uncorrected proof of the book.

Miscellaneous & Unsorted Files

Box 14: Pearl Yadoff Fink

-[Memory Book, 1939]: Bronx P.S. 61. Oblong 12mo. Cloth (with zipper) over padded boards. Color lithographic preliminary leaves, a photograph of Pearl Yadoff laid-down, several leaves inscribed in manuscript (including some in Yiddish or Hebrew).

-[Paper portfolio]: 2 diplomas/certificates (in Yiddish or Hebrew), large format photograph: Herman Ridder Junior High School, Bronx, Class of January 1942; Yiddish or Hebrew magazine from 1943 (with inscriptions).

-[Yearbook]: 1949 Walton High School yearbooks.

-[Pearl Foundation]: correspondence, scholarship for Goddard College; Goddard College IDs.

-[Fan Club List (?)]: Three ring binder with address list by state.

-Cooperative ownership agreement with songwriter Rhonda "Kye" Fleming.

-Copies of *Truth or Consequences* and *Coming Home to Roost* by Pearl Fink, and *Fishke and Hodle: A Folk Operetta* by her husband Victor Fink.

Box 15: "Ian Archives 2000 – 2002"

Loose papers and correspondence (including emails); annotated typescripts and articles by Ian and her father, Victor Fink, including music compositions by Fink; documents, research and publisher's materials relating to Ian's album: *God & the FBI*; miscellaneous documents, photographs, and ephemera relating to tours; magazines, reviews, and other clippings.

Box 16: "Ian Archives 2001 – 2002"

File folders and loose files: annotated typescripts of Ian's articles for *The Advocate* and *Performing Songwriter*; annotated typescripts of the reissue of Ian's book of poetry: *Who Really Cares*; other typescripts annotated by Ian; correspondence, documents, and ephemera.

Selected examples:

-*The Advocate*: [4 file folders]: annotated typescript articles by Ian: "Complete 1-Sided," "Complete 2-Sided," and "Single Tear Sheets."

-*Who Really Cares*: 3 annotated/proofread typescript copies (including the foreword and afterword), publisher's proof, and related correspondence and contract (Hawk Publishing).

-Ullian, Peter [Two typescripts annotated by Ian]: *Terezin* and *Flight of the Lawnchair Man* by playwright Peter Ullian.

-[Annotated typescript]: *Water-Skiing Down the Styx* by Mike Resnick and Janis Ian.

-[VHS tapes]: Janis Ian "Roseanne Show #2145"; U.S. Naval Reserve: A Music Video by Jeff McDowell – "Jesse" – A tribute to the Men and Women of Joint Task Force-Full Accounting (performed by Azure McCall / Written by Janis Ian). 5 copies.

Box 17: "Ian Archives 12/2002, 2003 – 2004"

Magazines (including many issues of "Performing Songwriter") and articles; loose files of correspondence (including emails), papers, documents, and ephemera.

Box 18: "Ian Archives 2003 – 2004"

File folders, paper portfolios, large envelop files, and loose files of correspondence, papers, documents, and ephemera (monographs, magazines, articles, etc., manuscript and typed papers, license agreements and other documents).

Selected examples:

-[Brad-bound typescript and CD]: *When Angels Cry* A novel based on compositions written and performed by Janis Ian. By Barry Saint Thomas.

-[Manuscripts and typescripts]: by science fiction writer Howard Waldrop and others.

Box 19: "Ian Archives July 2004 – 2005"

Loose files of correspondence (including emails) and ephemera relating to festivals, tours and events; various magazines, clippings, programs and related ephemera.

Box 20: "Ian Archives 2005 – 2006"

File folders and loose files: correspondence, papers and documents; ephemera relating to festivals, tours and events; various magazines, clippings, programs and related ephemera. Included is a computer-generated typescript: Si Kahn's: "Silver Spoon: A Romantic Musical Comedy" inscribed by Kahn on the title page.

Box 21: "Ian Archives 2005 – 2008" [and]

Box 22: "Ian Archives 2007 – 2008"

Loose files: correspondence, papers and documents; programs and ephemera relating to festivals, tours and events; magazines, clippings, screenplays, and miscellaneous writings. Includes two manuscript daybooks; tour programs and related documents re: *Society's Child* Summer Tour 2008, Fall Tour (and other months); computer-generated screenplays: "Tru Loved" by Steward Wade; "Auditioning David" by Marc Moody, and others; promotional merchandise; miscellaneous realia.

Box 23: "Ian Archives 2009 – 2010"

Loose files: correspondence, programs and ephemera relating to Ian's appearances at festivals, on tour, and at special events. Includes tour programs and related documents re: *Northeast Loop April 2010*, *Spring 2011*; *Revenge Tours*, and other events; materials from Japanese friends and colleagues; Ian's phone call log book; promotional merchandise: *Céline Dion: World Tour 2008-2009* (2 copies), *Naked Folk 2005*; *2006*; *2007*; *2009* Photographed by Jayne Toohey (The 2005 calendar features Ian on the cover and is inscribed by Toohey to Ian); unsorted miscellaneous materials.

Box 24: "Ian Archives 2010 – 2012"

Loose files: miscellaneous correspondence (ALS, TLS) from friends and fans, including: singer-songwriter and activist Malvina Reynolds (1977); New York poet and activist Jewelle Gomez (2004); and singer-songwriter Chris Pureka (and others); one manuscript day book: "Phones & Notes, 2010-2012"; programs and ephemera relating to Ian's appearances at festivals, on tour, and at special events, including manuscript notes relating to a concert appearance with Tom Paxton; clippings, newspapers and magazines (containing articles by or about Ian); miscellaneous writings (with notes) by Ian; printed ephemera and realia from multiple tours.

Box 25: "Ian Archives 2011 – 2013"

Loose files: miscellaneous personal correspondence; two manuscript day books; clippings and magazines (articles by or about Ian); various writings (computer print-outs, some annotated) by Ian and science fiction writer Michael Swanwick, and others (including a signed copy of Swanwick's *It Came upon a Midnight. Three Brief Midwinter Tales*); 55th Grammy Awards: correspondence, programs and ephemera; itineraries (some annotated), programs and ephemera relating to tours: "Benelux 2011: Belgium and Holland Tour," "Still Standing, U.S. Spring 2013 Tour," and other tours and events. Also included is ephemera from rising artists, such as: Gillian Grassie (a manuscript card and copy no. 1, of 10, of *The Hinterhaus* by Gillian Grassie, handmade by the artist); and *The Fylls: Living Rooms Little Songbook* (2011 joho music publishing).

Box 26: "Ian Archives [circa 2000] - 2015"

Loose files: miscellaneous personal correspondence; business correspondence and documents (2011-14); three wire-bound manuscript day books (2004-08, 2010-13, 2013-14); file folder ("Kindle PerfSong") of annotated drafts of *Performing Songwriter* articles from the mid-1990s (computer print-outs), including: "On Songwriting," "Acoustic Guitars 101," "The Artist as a Sacrificial Lamb," "Managers & Messengers" "Road Sex," "Spousal Support," and others; two copies of a screenplay by science fiction writer Orson Scott Card: "Feed the Baby of Love"; magazines, clippings, and ephemera; three books in printed wraps: *Stars* (uncorrected proof), *In Green Sleep* by Jerry Ackerman (inscribed), and *When We Were Outlaws* by Jeanne Córdova (inscribed).

Box 27: *The Performing Songwriter*

Individual issues with articles by Ian (1997-2001), including duplicate copies.

Box 28: *The Advocate*

Individual issues with articles by Ian (1994-1997). Also included are a few issues of *Out* and *Savoy*.

Box 29: Audio Books

(Narration scripts and accompanying material)

-*When Women Were Warriors* by Catherine M. Wilson. Narrated by Janis Ian. Computer generated script for Book I (loose sheets). **Signed** by Ian and the author.

-*The Singer and the Song: An Autobiography of the Spirit* by Miriam Therese Winter. Narrated by Janis Ian. Two copies: one comb-bound and the other loose sheets. Both are signed by Ian and the author. With an accompanying paperback copy of the book, and several other books by Winter, all inscribed to Ian.

-*Society's Child*. Manuscript marked "Final with corrections December 28, 2011." Audio book script narrated by Janis Ian. (Loose sheets).

-*Lost Cantos of the Ouroboros Caves* by Maggie Schein. Narrated by Janis Ian. Two copies of script: one comb-bound and the other loose sheets. Both are signed by Ian and the author.

-Enders Game: Alive by Orson Scott Card, with voice acting by Janis Ian. Loose sheets. **Signed** by Ian and inscribed by Harlan Ellison, both provide voice acting. Card's novel as radio play with two handwritten sheets of music for the play composed by Ian ("Valentine's Theme").

Box 30: Audio Books & Other Writings

(Narration scripts and accompanying material)

-*Kirinyaga – A Fable of Utopia* by Mike Resnick. Narrated by Janis Ian. Two computer generated annotated typescripts (each over 350 loose sheets with text on rectos): one is marked "Janis's copy" with annotated inserts (dated 4/14/14).

-”Temp.” Computer-generated annotated typescript, with “narrated by Janis Ian” in manuscript. (16 loose sheets with text on rectos).

-11 other computer-generated or photocopied scripts (each in loose sheets with manuscript annotations). All are signed and dated by Janis Ian (4/14/14 and 5/11). Includes 5 stories by Terry Bisson, 1 song by Ian, and two other songs co-authored by Ian.

-[Film script]: *Anticapitalist* by W.L. Swarts. Brad-bound computer-generated script (216pp.) with TLS from Swarts to Ian (November 6, 2014).

Box 31: “Festivals; Press Clippings; Futures”

-Miscellaneous loose files consisting of various folk festival programs, press portfolios, and related magazines, clippings, and ephemera (circa 1967-1999).

-Three thick file folders of press clippings (articles on Ian), for the years: 1994, 1995, and 1996, each containing both original newspaper and magazine articles and photocopies.

-Futures for Children (circa 1987-89): one file folder containing individual profiles of the children (with photographs attached), each accompanied with an autograph letter written to Ian’s mother, Pearl Fink.

Box 32: “Comic Books”

Comic books from the 1960s (*Amazing Spider-Man*, *Doctor Strange*, *Superboy*, *Wonder Woman*, etc.) and various unrelated magazines: *Harper’s Weekly* (1903), *Newsweek* (1937), *Time* (1941), *Saturday Evening Post* (1951), *Analog* (1963), *Teen Scoop* (1968), etc.

Box 33 (Oversize: 14 x 19 x 7 inches): Scrapbook, Advertisements, Posters

-Scrapbook. Large quarto. “Uncle Wonderful 1985” in manuscript on the first leaf. Contains cartoons, magazine portrait photographs, and ephemera: with captions added by Ian and with many faces altered in pen & ink by Ian. Laid-in are manuscript lists of songs with notes.

-Advertisements. About 15 full-page advertisements (including some smaller sizes), for several of Ian’s albums and tours (1967-1990), removed from *Billboard* and other music magazines. Included are the original ads and photocopies, and a few other promotional advertisements (Martin guitar, et al.).

-Posters. About 7 posters for concerts and other events featuring Ian, circa 1990s (LGBT History Month, Women’s History Month, National Coming Out Day, et al.).

-Magazines. 7 loose issues of *LIFE* magazine: (7 June 1948; 2 April 1951; 30 June, 7 July, 21 July, 1 September, and 27 October 1967 (this issue features a profile of Ian: “I am society’s child”). One issue of *Broadside* (January-February 1968) featuring Ian on the cover.

-Newspaper articles. Large-format file folder containing miscellaneous newspaper articles.

-Tour Programs. Three large format printed programs with stapled wraps (Japan).

Box 34: (Unsorted): "Special Projects" (circa 1990-98)

Miscellaneous file folders and loose files: consisting of clippings, press kits, ephemera, correspondence, etc., relating to several tours: (Japan Tour 1990; North-American Tour, 1993 Breaking Silence/ Australian Tour 1994), and other concerts and events at the Bottom Line and other venues. Also included are similar materials relating to Ian's activities in support of Gay and Lesbian issues and events: including:

-the 1993 Presidential Inauguration and Gay and Lesbian Inaugural Celebration.

-Janis Ian Speech given for Women's Night XI (March, 1994): annotated typescripts.

-clippings and notes, re: articles in *The Advocate*.

Other miscellaneous materials include:

-[1 file folder]: Tonight Show [June 9, 1993]: Fax correspondence and notes.

-[1 file folder]: Monitor Notes: photocopies of lyrics (about 16 songs) with notes.

-1992 Third National's Writers' Night (Special Guest Janis Ian).

-"Madd About Janis" (spiral bound): Whole Foods Market, San Diego, California, 1998.

-"Song Talk" various issues from 1989; miscellaneous typescripts; Bios/Fact Sheets; Bios by others; Publicity: Evelyn Shriver Marketing Plan (1992).

Box 35: (Unsorted): Sheet Music, Programs, Typescripts

Miscellaneous loose files of unsorted material, consisting of:

-[Sheet music]: a group of old sheet music scores: (Al Jolson; Rodgers and Hammerstein's *Carousel*; Kern's *Old Man River*; Porter's *Old Fashion Garden*, and other titles).

-World Science Fiction Convention programs (2001 and 2002); *Masquerade* #1 (1980): "The magazine of the science fiction costuming" and related ephemera.

-[Programs]: 18th Annual Grammy Awards (1976); Philly Folk Festival; Music Haven Gala Concert 2001; Edmonton Folk Festival 2002. Also included are press clippings and tearsheets of concert performances, interviews, album reviews, etc.

-[Typescripts]: Three comb-bound versions of Orson Scott Card's short story *The Keeper of Dreams* (2008): two versions of the separately published book (quarto, pp. 123, and oblong octavo pp. 145), and the 111-page screenplay; copies of email correspondence between Card and Ian (dating from 1996); and Ian's notes for songs to accompany the aborted movie. Also included are computer generated typescripts of about six articles by Ian written for *Performing Songwriter*, along with various drafts of each article.

Box 36: (Unsorted): circa 1995-02

Miscellaneous loose files and unsorted materials: consisting of personal correspondence (ALS, TLS, faxes and emails); miscellaneous photographs; clippings and magazines (Performing Songwriter and others); email correspondence re: Ian's support of digital technology and the downloading of music); ephemera re: tours (including annotated itineraries) and festivals; album production notes (includes annotated lyrics and music); and various annotated writings (articles and speeches): manuscripts and computer print-outs.

Box 37: (Unsorted): circa 1990-14

Miscellaneous file folders and loose files consisting of unsorted material relating to Ian's appearances on tour, at LGBT and other special events, and at HIV/AIDS and other benefits: programs, press kits, magazines and clippings. Examples include: 1990 East Coast and Texas tours); *Reno's: A Reunion for AIDS*, appearing at the Bottom Line (April 11, 1988); *Women's Night, Eleven* Los Angeles Gay and Lesbian Community Center; and *Provincetown Magazine* (October, 2014: cover article on Ian, re: her first public appearance in Provincetown). Also included are Ian's notes for her 2014 concert appearance with Tom Paxton and Robin Bullock; and miscellaneous personal correspondence from 2014, including one typed card from Harlan Ellison (May 2, 2014): "... I dashed away with *The Tiny Mouse* [Ian's first children's book illustrated by Ingrid and Dieter Schubert] and read it (3.6 hours, the syntax was agile) and then Susan came up to my office and we sat here 'neath the Quad ElectroStatic Speakers, and listened to every track on the CD. We were astonished that you could snag a talent as magnificent as Janis Ian to sing your charming sea shanty."

Photographs

Four Bankers boxes containing about 160 file folders of photographs (including contact sheets and negatives), and slides; and one additional oversize box containing 10 file folders of photographs. A wide-ranging mix of both professional and amateur photographs. Most range in size from 4 x 6 to 8 x 10 inches. Among the 8 x 10 black & white and color prints (including some smaller sizes), well over half are original prints produced by the photographer who took the image, and about a third are original publicity prints produced by Columbia, Sony, and other music companies. A wide range of images of Ian out-and-about New York City and on the road (throughout the U.S. and Canada, Europe, Australia and Japan); on stage and in the studio, performing at various festivals, fund raising and other special events, etc. Recording sessions and publicity shoots for various albums include: (*Society's Child, Present Company, Janis Ian II, Night Rains, Restless Eyes, Revenge, and Breaking Silence*). Numerous images of Ian with other leading singer/songwriters, musicians, artists, etc., and LGBT artists and activists (Chet Atkins, Joan Baez, Leonard Bernstein, Clint Black, David Bromberg, Johnny Cash, Mary Chapin-Carpenter, Ani DiFranco, Melissa Etheridge, Sally Fingerett, Elton John, Kathy Mattea, Ian McKellan, Odetta, Dave van Ronk, among many others). Also included are Ian's family photographs (dating back to the 1930s, with many images of Ian as a toddler and young girl growing-up in New Jersey and New York), and personal snapshots of friends and colleagues while on tour or on vacation (including vacation snaps of Ian with Randy Travis and Willie Nelson).

Ian's organization and labeling of the file folders has been retained: additional photographs removed from Ian's "miscellaneous" and "unsorted" boxes have been added to the appropriate file folder listed below:

Boxes 38-39: B&W and Color Prints (1965-95; A – R)

1965: 5 B&W prints: three snapshots and two (8" x 10") prints.

1966: 14 B&W prints (8" x 10"), most taken by Merka Oser.

1967 [incl. Leonard Bernstein]: 17 B&W prints (8" x 10," including one with negative), 1 color print, 13 snapshots (including one in color). Several solo images of Ian (including one taken by Ed Caraeff), and of Ian with Leonard Bernstein.

1968: 10 B&W prints: 2 (9" x 13") and 8 (8" x 10"); 1 color snapshot; 1 color slide; 3 (8" x 10") negatives.

1969 [incl. Joni Mitchell]: 22 B&W prints (8" x 10," including 3 of Ian with Joni Mitchell at the Philadelphia Folk Festival).

1969-70: 11 B&W prints: 6 (8" x 10") and 5 snapshots.

1970 Summer-Fall: 28 B&W prints: 15 (8" x 10") and 13 snapshots.

1971-72 Winter: 10 B&W prints: 6 (8" x 10") and 3 snapshots.

1972 Summer: 2 B&W prints: 1 (8" x 10") and 1 mounted.

1973 [incl. David Bromberg, et al.]: 7 large format B&W prints: including 2 prints of Ian with David Bromberg (and a very Frank Zappa-like person sans goatee).

1974; 1975: 10 B&W prints (most are 8" x 10"); 1 B&W print of Ian with Wolfman Jack.

1976; 1977: 5 B&W prints (8" x 10"); 16 color slides of Ian onstage by Peter Cunningham; and 1 color snapshot.

1978: several B&W and color prints, and many color slides.

1980: Several B&W prints: including three prints of Ian on stage with John Waite (of *The Babys*), and 2 color snapshots.

1981, Arti Funaro: several B&W and color prints, contact sheets, and many color slides.

1984: 4 color prints and 2 B&W prints of Ian on stage by Peter Cunningham.

1985; 1986-88: 2 B&W prints; about 18 color snapshots and 1 color slide.

1989; 1990: 9 B&W prints and 4 color snapshots; 2 contact sheets, negatives, 2 B&W prints.

1993; 1994: 7 color snapshots (on stage at the Bottom Line); 2 contact sheets; 5 color Polaroid prints

(portraits).

1995: several B&W and color snapshots (including one color snapshot of Ian with Maty Monfort on the set of the Mike & Maty Show).

Acoustic Guitar Festival, NAMM, 1997: 7 color snapshots.

Andersen, Eric, 1965: 1 B&W print (taken by Erik Falkenstein).

Adams, Jennie, 60th birthday party: several color snapshots.

Afertonos, 1976: 6 B&W prints; 2 color prints.

Arden, Jann, Calgary, 1996: 5 color snapshots.

Astraea [Lesbian Foundation for Justice], NYC, 1998 (see: Gilbert, Ronnie): two color snapshots.

Atkins, Chet: 1 B&W print, 1 color print, 1 color snapshot of Ian with Atkins and Garrison Keillor at the Ryman, 2 other color snapshots.

Atlantic Community College, 1997: 4 color prints of Ian on stage (including 1 in a matt).

Australia-Japan, 1976: 2 large B&W prints (1 by Peter Cunningham and 1 by Günter Rakete); 1 color snapshot; 1 large envelope marked: "J's art photos" containing several color slides.

Australia, 1981 [two thick file folders]: several B&W prints, contact sheets, and negatives; and several sheets of color slides (taken by Peter Cunningham).

Australia, 1994: 8 B&W prints and contact sheets (signed in ink on the back "Mazz Images"); several color snapshots (with negatives).

Awards Dinner, circa 1995: 1 B&W print of Ian with Beth Nielsen-Chapman, Dale Franklin, Bill LaBounty, and Kathy Mattea.

Baez, Joan: 1 B&W print (by Jane Philomen Cleland) and 4 color prints of Ian and Baez performing at an NGLTF event (1994); 18 color prints of Ian, Baez, and Mary Black "backstage at NY's Bottom Line recording Joan's album Ring Them Bells"; 7 color prints of Ian, Baez, and Hans Welvaart at the May 3, 1993 Baez concert in Amsterdam.

Bay, Claire: 1 (8" x 10") color print and 1 color snapshot (1972); 8 color slides (1976).

Between the Lines, 1974-1975: several (8" x 10") B&W prints (taken by Peter Cunningham and others).

Between the Lines, 1975 [two file folders]: several (8" x 10") B&W prints (taken by Peter Cunningham and others); a few (8" x 10") negatives; 6 large color prints (mounted).

Black, Clint, 1989: (see Cash, Johnny and Chapin Carpenter, Mary below).

Black, Mary: About 50 color snapshots (and negatives) of Ian with Mary Black, along with Phillip Clark and Steve Ferney. Additional note by Ian: "See Baez, Joan."

Borders Books, c. 1995: several color snapshots.

Breaking Silence [two file folders]: several B&W prints (large format and snapshots, including one 1993 B&W print by Rhawn York); several color snapshots (many with negatives).

Calgary Folk Festival, 1996: several color snapshots.

Carter, Deanna, 1997: 10 color snapshots.

Cash, Johnny, 1989: 3 color snapshots and 1 B&W print of Ian with Cash, Clint Black, Steve Earle, Connie Bradley and others at a Nashville function.

Celtic Player [Boston Celtics]: 1 B&W (8" x 10") print taken by Bill Dinwiddie.

Chapin Carpenter, Mary (1989): 1 color snapshot and 1 B&W print of Ian with Carpenter, Clint Black and others at a Nashville function.

Chateau Marmont, c. 1996: 9 color snapshots of Ian with Judy Weider and Suzanne Buirgy.

Chattanooga Riverwalk Festival, 1994: B&W prints and color snapshots.

Clare and Mary Ann [1996]: 2 color snapshots.

Cleveland, Ashley: 1 color snapshot of Cleveland with Liz Hengber and Ian's father.

Cook, Barbara, 1994: 1 B&W (8" x 10") print of Ian with Barbara Cook.

Daley, Richard, Jr., 1994: 1 B&W (8" x 10") print of Ian with Daley.

DeJong, Freek and Hella, 1996: 1 large color print.

Di Franko, Ani, 1997: several color snapshots (including the 35mm negatives) and 1 color slide of Ian with Di Franko and Andrew Gilchrist.

Dranouter Folk Festival, 1996: 8 color snapshots of Ian on stage.

Dylan, Bob: 2 (8" x 10") B&W prints of Dylan on stage.

Edmonton Folk Festival, 1994: 1 large color print of Ian on stage.

England-Holland, 1977: 1 color and 4 B&W (8" x 10") prints, 2 color snapshots.

Ethridge, Melissa: 2 color snapshots of Ian with Ethridge (and Judy Weider) at Chateau Marmont.

Europe, 1970-71: 18 B&W prints (most measure about 8" x 10").

E-Town, c. 1995: 1 B&W contact sheet and print.

Fingerett, Sally: 7 color snapshots. (American folk singer/songwriter; founding member of *Four Bitchin' Babes*).

Fisher, Mary, 1998 (HIV/AIDS activist): several color snapshots of Ian on stage; a few color snapshots of Ian with Fisher and Susan Shoemaker, celebrating Passover. Also included is an autograph card from Fisher to Ian.

Fleming, Kye: 12 color snapshots.

Futures for Children: 1 B&W print.

General Hospital ("When Angels Cry"): 7 color snapshots.

Gilbert, Ronnie, NYC, 1998 [Ruth Alice "Ronnie" Gilbert]: 9 color snapshots of Ian with Gilbert at the podium of the Astraea National Lesbian Action Foundation.

Halpern, Pat: 2 color snapshots.

Hedge & Donna, 1969: 1 B&W print. ["He's a Rainbow"].

Hines, Pat, c. 1988: 4 color snapshots.

"His Hands": 3 color snapshots.

Holland, c. 1989: 2 B&W prints; 1991: 2 color snapshots and several B&W negatives; 1992: 2 B&W prints; 1993 (with note: "see Baez, Joan"): several color prints and color snapshots (with negatives)

Howard Stern's New Year's Eve Show: 3 color contact sheets and negatives (33mm), 22 color snapshots.

Human Rights Campaign Fund, 1994: 2 color snapshots.

Hunger, 1997: several color prints, a few printed contact sheets (color and B&W), B&W print.

Indigo Girls: 1 B&W print Inscribed to Ian on the image (in silver) by Amy Ray and Emily Saliers.

James, Lucy, c. 1992: 11 color prints.

Janis Ian II: 8 (8" x 10") B&W prints.

Japan 1977: 6 B&W prints and several color slides by Peter Cunningham; 1981: 1 mounted color print; 1990: four file folders each containing several color snapshots and four B&W contact sheets with 6 B&W prints; 1993: two file folders each containing several color prints, color snapshots, and three B&W snapshots; 1994: several color snapshots.

John, Elton, Royal Albert Hall, 1996 (Elton John's annual AIDS benefit): 2 color snapshots of Ian with Elton John and Sandi Toksvig. A manuscript note on the back reads in part: "With Elton John and other performers at his annual AIDS benefit ... I was called to perform because of the success of my song *When Angels Cry* ..."

The Legends, Ryman Hall, 1996; Lewis, Pam: each folder with 1 color snapshot.

Lyons Folk Festival: 14 color snapshots and 1 large format color print.

McKellen, Ian, 1995, Royal Albert Hall: 1 color snapshot Ian with McKellen; 1 color snapshot of Ian with the Ab Fab girls (Joanna Lumley and Jennifer Saunders); and 3 color snapshots of Ian, Judy Wieder, and Simon Renshaw: at Elton John's annual AIDS benefit, Royal Albert Hall.

Mattea, Kathy and Deana Carter, 1997 (see also: Fisher, Mary): 11 selected color snapshots (and several other prints), and negatives (35mm): of Mattea, Carter, and Ian at the Windham Hill session for "Emanuel."

Meiback, Ina, 1986; Melanie [Safka]: 2 color snapshots.

Mellancamp session: 3 color snapshots.

Midnight Special, 1979: 5 B&W contact sheets, 1 print, and negatives; 4 color slides.

Misao Asaoka, 1998 (Nashville): several color prints and color snapshots.

Mulray, Doug, 1995 (Australia): 6 B&W prints.

National Women's Music Festival, 1995: 1 B&W print.

Night Rains, 1997: 10 B&W prints; 2 color prints; about 125 color slides.

Odetta [Holmes]: 1 B&W print; 1 color print; 6 color snapshots; and 1 autograph card: "I'll be waiting for that hug that you promised me. Love ya, Odetta"

Palm Springs golf classic (Judy Wieder, Suzanne Buirgy): 2 color snapshots.

Paxton, Tom, 1965: 1 B&W print.

People Magazine, 1986 [and] 1989: several color snapshots.

Picconi, Nancy; Provincetown, 1988; Philadelphia Folk Festival, 1995; Phillips, Gretchen (Stonewall, NYC), 1994: each folder with 1 to 3 color snapshots.

Present Company, 1970: 12 B&W prints.

Prine, John: 1 mounted B&W print.

Restless Eyes, 1981 [2 file folders]: several B&W contact sheets, prints, and negatives; many color sides; several color snapshots.

Revenge, 1995: 5 B&W prints (incl. 19 copies of one image).

Revenge, 1995-96 [2 file folders]: several B&W prints and negatives, several color prints and snapshots.

Ritchie, Jean, c. 1996: 2 color snapshots.

Royal Albert Hall, 1996: 16 color snapshots of Ian and various performers at Elton John's annual AIDS benefit.

Rubinfeld, Abby: 3 color snapshots.

Box 40: B&W and Color Prints; Miscellaneous Negatives (S – W; Selected Photographers & Shoots)
Simon Renshaw Presents, c. 1995: 1 color print, several color snapshots.

Society's Child, 1966: 3 B&W prints (9" x 13") of the LP recording session.

South Africa, London, Israel, 1981: several B&W prints and contact sheets; a few color prints; several color snapshots.

South Street Seaport NYC; Spain 1990; Spencer, Bill 1993: each folder with 1 or 2 color prints.

Springsteen, Bruce and Billy Joel: original negative (5" x 4"). The print made from this negative was sold by Ian at auction in 1998.

Stars, 1973: 12 B&W prints (including one with 8" x 10" negative); 1 color snapshot.

Stonewall NYC, 1994: 1 B&W contact sheet, several color snapshots.

Street, Janey: 2 B&W prints (1960s: incl. one by Peter Cunningham); 1 color snapshot.

Tormé, Mel, 1980: 1 color print of Ian with Tormé and Della Reese.

Travis, Randy, 1989: 2 B&W prints and 3 color snapshots of Ian with Travis and others at a Nashville function.

Uncle Wonderful: several B&W and color prints; several color negatives; several color slides.

Up 'til Now; UK Tour 1993; UK-Ireland Tour 1997; US / US-Canada Tours 1996: each folder contains several color snapshots.

US Tour 1977: several B&W contact sheets and prints.

Vandenbos, Conny, circa 1977: 1 B&W print.

Van Ronk, Dave, 1996: 5 color snapshots, one with a manuscript note on the back: "With Dave van Ronk, one of my original heroes. When I was a 14 year-old kid hanging around in Greenwich Village singing at Hoots, Dave semi-adopted me professionally, along with Odetta and Broadside Magazine. I've stolen a lot of his guitar licks!"

Vezer, Jon 1990; Winnipeg Folk Festival 1994: each folder with 1 or 2 color prints.

Welch, Gillian and David Rawlings: 1 B&W print.

[Selected Photographers, Tours and Events, Shoots]:

Alberto, Eleonora, 1995: [1 file folder and 3 large envelopes]: several B&W contact sheets and over 50 B&W prints (5" x 8" and 8" x 10"): images of Ian and musicians in session, including: Willie Weeks, Cyro Baptista, Steve Gadd, Matt Rollings, John Jennings, Jim Brock, and others. With a two-page ALS from Ian to Alberto, and a separate large envelope containing the negatives.

Cunningham, Peter: Janis Ian Japan tour, 1977: 11 B&W prints, 19 contact sheets (including 9 with negatives), 83 color slides.

Gwinn, Beth: Portraits of Janis Ian and the band (1992): 10 B&W prints, 13 contact sheets, and 4 (8" x 10") negatives (of Ian, Jim Brock, and Chad Watson); 38 color slides of Ian, and 10 color slides of musicians: "Brock, Chad, and Jeff." Also included are several (8" x 10") B&W and color portraits/publicity prints.

Leonardini, John: One DVD disc of "FINB photo shoot."

Powers, Lisa: proof prints, negatives, contact sheets for Breaking Silence; Star photo negatives; miscellaneous other B&W prints, contact sheets, and negatives.

Studna, Carl: several B&W prints, contact sheets, and negatives.

Various/Miscellaneous Prints: many B&W publicity prints (Columbia, CBS, Simon Renshaw Senior Management, et al.), several of which are signed by Ian, along with other miscellaneous prints.

Various/Miscellaneous Negatives: 13 (8" x 10") negatives in envelope: "Tony/ESPR."

Box 41 B&W and Color Prints, Negatives, Slides

a. Selected Photographs

(Published in *Janis Ian Songbook* (1997) and on Ian's website. Most with notes by Ian, including several early unidentified prints):

Bernstein, Leonard. 1 B&W print: "With Leonard Bernstein during the taping of "Inside the Pop Revolution." I was 15 at the time ..." (1967).

Bromberg, David. 1 B&W print: "Philadelphia Folk Festival, 1971 with David Bromberg."

Carpenter, Mary Chapin, Clint Black. 1 B&W print: "At a Nashville function with Clint Black and Mary Chapin Carpenter. I worked with Chapin's long-time co-producer John Jennings on my *Revenge* album." [1990].

Cash, Johnny, Clint Black, et al. 1 B&W print: "Steve Earle, Connie Bradley, Johnny Cash, Janis Ian and Clint Black" [1990].

Collins, Judy, Richie Havens, et al. 2 color snapshots: with Bob Rowe at Kalamazoo, Michigan (2001).

Corea, Chick. 1 B&W print: "With Chick Corea after recording my song "Jenny" for the *Night Rains* album [1979].

Goodman, Steve. 3 B&W prints: "Philadelphia Folk Festival, 1973 with Steve Goodman" and two other B&W prints of Ian with Goodman from 1973 and 1977.

Tomlin, Lily. 1 B&W print: "Getting a Grammy from Lily Tomlin for 'At 17' in 1975."

Unidentified prints. 7 other selected B&W prints, unidentified, circa 1967-1975.

b. Miscellaneous Photographs

Portraits of Ian: several file folders of professional publicity prints, contact sheets, and negatives (B&W and color): included are studio portraits and informal images of Ian in performance. Included are two color prints of Ian holding her Grammy for Best Spoken Word Album in 2013 (along with a congratulatory note from Rachel Maddow). Also included are several B&W and color snapshots of Ian in performance.

Miscellaneous images of Ian at special events and with colleagues and friends: several loose envelopes of color snapshots (most include 35mm negatives), several other loose sets of color snapshots and a few small albums of snapshots.

180 Miscellaneous Personal Photographs, circa 1930s – 1980

-[Large envelope]: containing over 50 B&W and color snapshots, circa 1940-1980: images of Ian,

family members, and friends.

-[Large envelope]: containing over 100 mostly B&W prints and color snapshots, circa 1930-1980: images of Ian, family members, and friends. With a note indicating that this lot was selected by Ian to be scanned.

-[FedEx envelope]: containing about 30 early B&W and color prints and snapshots of Ian, and of Ian and her mother from the 1980s.

Color Slides

7 boxes: 3 are Kodak boxes marked "Janis 1967"; 2 are plastic boxes marked "Usable – Janis, no instrument, performing" and "J. in Japan"; 1 cardboard box marked "Japan dupes" and 1 unmarked cardboard box containing slides taken by Beth Gwinn in 1992. Also included is 1 roll of Kodachrome double 8mm film for roll cameras marked "Janis – 1 year – family shots."

Worldcon 2001

About 75 color snapshots: images of Ian with several science fiction writers: George R. R. Martin, Stephen Baxter, Greg Bear, Pat Cadigan, Nalo Hopkinson, James Patrick Kelly, Mike Resnick, Michael Swanwick, Steve Miller and Sharon Lee, Jack C. Haldeman and Barbara Delaplace, Bob Eggleton, Ellen Klages, and others. With several additional photographs by Beth Gwinn laid-down onto post cards and posted by Gwinn to Ian. Also included are autograph cards to Ian from Barry Malzberg and Parris McBride.

Box 42: Oversize B&W and Color Prints (16 x 14 x 4 inches)

Bishop, Joey. 1 B&W print by Ivan Nagy (9.5" x 13.25"): Ian and Bishop on the Joey Bishop Show, circa 1967. **Inscribed** by Bishop to Ian.

(Gilbert, Douglas). 27 B&W prints of Ian taken by LOOK photographer Douglas R. Gilbert, circa 1967 (9.25" x 13.5"): images of Ian in session, on stage, and out and about New York City and Berkley, California.

"Spain, 1968": 1 B&W print (14.5" x 11.25") – portrait of Ian, **Inscribed**: "To Janis: 'til the next time, as they say. Christopher X."

"Tonight Show" (1967): 1 B&W print (13.25" x 9") taken by Douglas R. Gilbert, of Ian being interviewed by Johnny Carson.

"1969 – Summer": 7 B&W contact sheets (11" x 14"): images of Ian on tour, on stage, informal portraits of Ian outside and with her guitar in hand (most are from 35mm negatives, including several larger format negatives).

Janis Ian II, 1978: 2 mounted B&W portraits of Ian.

"1984": 3 mounted B&W portraits of Ian; 1 color print of Ian on stage.

“CBS Promo Staff, c. 1995”: 1 B&W print (13.5” x 10”).

[Portrait of Ian]: Color print (9” x 12”): publisher’s portrait of Ian on mock-up sheet.

Hunger, 1997: 3 color prints (portraits of Ian, including one on stage).

Portraits of Ian by Makoto Kemmisaki: several B&W contact sheets and 3 B&W prints.

Nelson, David: B&W print of the Fillmore East, **Signed** by David Nelson.

B. Professional & Business Files

Song Catalogue

File folders organized alphabetically by Ian, consisting of lyrics, vocal and guitar arrangements, and including some legal documents and correspondence: typescripts, carbons, computer generated, and typescript copies, some with scattered manuscript emendations.

Box 43: A-D: (A Bed of Roses - Drowning the Rain)

Box 44: E-I: (Easy Street – I’m Easy)

Box 45: I-N: (I’m Holding On – Now)

Box 46: O-S: (Old Fashion Dreams – Stepping on Toes)

Box 47: S-Y: (Still Waiting for Love – Your Way)

Box 48: Miscellaneous Original Song Lyrics

-[12 legal size manila folders]: containing multiple drafts of original song lyrics filed alphabetically by title, totaling more than 150 sheets dating from the late 1960s to the 1990’s. The mostly holograph lyrics are written on various sizes and types of paper, ranging from tiny slips to ruled legal size pages. About half of the songs include multiple drafts, showing their evolution with annotations and emendations, words and lines removed and replaced, and some with entire verses eliminated or rewritten. These are accompanied by seven folders and envelopes filled with hundreds of additional sheets of original songs lyrics and working notes. They are composed of a mix of opening lines, interesting quotes, and first verses to completed lyrics and music. The songs and notes are written on a wide range of materials: from music staff paper, Rude Girl letterhead, and hotel stationery, to the backs of show flyers, emails, napkins, and pages torn from notebooks. One folder labeled “Manuscripts” includes Ian’s handwritten list of all her songs written from August 1964 (“Just You Go On”) to February 1966 (“Alien Girl”). Also included are 15 folders separated by album (from *Janis Ian* to *Folk is the New Black*): containing a mix of contemporary and later scratch charts, cue sheets, lead sheets, and arrangements for songs from nearly all of her albums.

-[Additional folders]: containing clippings of Ian's songs performed by other artists, including Joan Baez, Nanci Griffith, Dusty Springfield, Bette Midler, Kathy Mattea. Included is a note written shortly before *Breaking Silence* and following her work on John Mellencamp's film *Falling from Grace* concerning the direction of her career: "Goals – People sing your songs or you sing your songs. What people? How far will you go? What pub. rec cos looking for? (\$ tricky answer)."

Box 49: Songbooks; Fan Club Newsletters

[Printed Songbooks]:

- Aftertones* New York: Mine Music/April Music (1976).
 - Between the Lines* New York: Mine Music/April Music (1975).
 - The Bottom Line 20th Anniversary Songbook* (New York): Cherry Lane Music (1994).
 - Janis Ian Music Book*. New York: Dialogue Music [1967].
 - Janis Ian*. [Japan]: April Music, Inc. (Japan).
 - Janis Ian* [Miracle Row]. [Japan]: April Music, Inc. (Japan).
 - Janis Ian Best*. [Japan]: Toshiba EMI Music. (Japan).
 - Janis Ian Songbook*. Warner Bros., (1997).
 - Miracle Row*. New York: Mine Music (1977).
 - Stars*. April/Blackwood [1974].
 - Miscellaneous other printed songsheets, tour-books, and brochures.
- [Fan Club Newsletters]: several issues of: *Subscriber Forum/Janis Ian* (Nashville, TN), and: *Janis Ian* (Dutch Janis Ian Fanclub); along with related materials (two thick file folders).

Commercial Recordings

Box 50:

130 commercial CDs of compilations featuring Ian's recordings, those in which she made a guest appearances, and albums of artists who covering songs. Among the more well-known performers represented are Joan Bael, John Mellencamp, Kathy Mattea, Ricky Skaggs, Allan Clarke (of the Hollies), and Barbara Cook, along with a number of international artists Jasmine Bonnin, Shirel, Belô Velloso, and Vicky Leandrosare. A number of CDs from bands gifted to Ian (a few inscribed on their cover) or that she received from various records companies.

Albums

Box 51: "1993 Breaking Silence"

Promotional material, a copy of the CD, articles/reviews about Ian her and the album (*Variety*, *Q*, *The Advocate*, *Acoustic Guitar*, etc.), tour information for North American and Australia (schedule, concert reviews, article), and folder of Grammy related material (invitation, tickets, letters, etc.) as a nominee in the Best Contemporary Folk Album.

Box 52: "1993 Breaking Silence [continued]/ 1995 Revenge"

Tour itinerary for the *Break Silence* European and Japanese tours, along with magazine and local newspaper clipping with concert reviews and articles about Ian; With *Revenge* promotional material, North American tour itinerary, and magazine and newspaper clipping of albums and concert reviews and articles about Ian.

Box 53: “1995 Revenge”

Tour itinerary with magazines and local newspaper clipping features album and concert reviews for various dates across North America, Canada, Australia, and Europe.

Box 54: “1998 Hunger”

Tour itinerary with magazines and local newspaper clipping features album and concert reviews for various dates across North America.

Box 55: “Albums 1966-1991”

Promotional material, album and concert review, and articles on Ian starting with her first album *Janis Ian* in 1967 until her 1992 compilation, *Up ‘Til Now: Best of 1973-1983*. Include a two copies of the *Janis Ian Music Book* (1967), a copy of *Down Beat* with a cover story on Ian, handwritten liner notes for *The Secret Life of Eddy Fink*, tour books (including a few in Japanese), songs books (several duplicates), various newspaper clipping and magazine appearances (*People*, *Cash Box*).

Business Files

(License Agreements, Copyrights, Royalties, and related Contract Agreements: Correspondence and Documents)

This part of the archive was organized by Janis Ian and her business manager into three broad sections of working files: Songs, Agreements, and Royalties. The first two sections (Songs and Agreements) consists of correspondence [emails, TLS, etc.] and associated working drafts and final licensing and contract agreements; the third section (Royalties) consists of financial records and associated royalty agreements and correspondence. Most of the working business files span the years from the late-1990s through 2011: also included are both originals and copies of documents and agreements dating back to the mid-1960s. Most of the files were managed and maintained by Ian’s business manager Charles Sussman, owner of Sussman & Associates, a Nashville-based entertainment CPA firm, and the Harry Fox Agency (HFA), a provider of rights management, licensing, and royalty services for the U.S. music industry [or: “on behalf of music publishers in the United States”]. Most of the Banker’s Boxes (listed below) contain a full complement of color-coded labeled file folders; some boxes also include portfolio bound documents:

- a. Songs (yellow color-coded labels).
- b. Agreements (red color-coded labels: interspersed throughout are file folders with black color coded labels “Misc,” and other and earlier (1980s) related file folders with handwritten labels by Ian).
- c. Royalties (yellow color-coded labels + other and earlier related file folders with handwritten labels by Ian).

[Example:] Sony UK vs. Cooking Vinyl (2002-03)

From: Agreements (file folder no. 37859): “Spasm, Inc. / Agreement – Sony Music UK.”

Email correspondence, including copied (cc) and forwarded messages, and MS Word document attachments (draft agreements) printed out by Charles Sussman (Sussman & Associates): May 2002 –

September 2003.

Mick Carpenter (Sony) to Charles Sussman, February 24, 2003:

“I am pleased to send you the enclosed detail that goes some way in outlining how Sony would wish to go about releasing and re-positioning Janis Ian’s repertoire in the international marketplace ...”

Janis Ian to Mick Carpenter, February 28, 2003:

“Janis Ian here. I was quite pleased to find out from Charles that Sony were interested in licensing my back catalogue. As you probably know, I was with Sony worldwide for over a decade ... There are a few points in your proposal that Charles and I felt I should address directly, before we go any further. I will set them forth below ...”

Phil Savill (Sony) to Janis Ian, March 5, 2003:

“... I’m really excited about the chance of representing your catalogue outside of N. America. I dearly hope we can work out a deal together ...”

Charles Sussman to Mick Carpenter, March 31, 2003:

“I think we are ready to iron out a deal. I will have John Beiter from Loeb & Loeb contact you to start the next phase of the process ...” [Loeb & Loeb represents J.I. – John to Mick: we are “in the process of drafting a standard license agreement ...”]

Several draft agreements (MS Word email attachments and facsimile (fax copies), May 2003) by and between “Sony Music Entertainment, Inc. (UK) Ltd. and Spasm, Inc. d/b/a Rude Girl Records f/s/o Janis Ian”

Janis Ian to Charles Sussman, May 15, 2003:

“I’m starting to like this less and less. For \$15G we’re giving them everything but Australia and the Far East and the US. In return, they’re going to get to put out a best of that will compete with my live record. Charles, I think we should talk ... and just see what’s out there ...”

Janis Ian to Charles Sussman, June 12, 2003:

“We’re stalling them while John negotiates with Goldschmidt. If that gets concluded, we’ll explain to Sony that we can’t agree to their marketing plan etc etc ...”

John Beiter to Janis Ian, June 24, 2003:

“Janis, I also got a phone message from Mick Carpenter at Sony UK this a.m. I suggest that I respond to Ms. Tandy [Philippa Tandy, Sony Music] with an apology and explanation that you’ve been in the studio ... Meanwhile, I’m faxing you Cooking Vinyl’s comments, which I suggest we review ASAP for you to decide definitively whether you want to go with them instead ...”

Phil Savill to John Beiter, September 15, 2003:

“Just been told the really disappointing news that Janis has placed her recordings with Cooking Vinyl. Can I ask that if the deal hasn’t been signed yet we can have the chance to match the deal. I was really excited about the prospect of representing her material and hate the thought of missing out ... we have chased on more than one occasion and to be honest I didn’t realize another company was involved. I

would hope that the simple synergy of having the catalogue with the same company worldwide would warrant us having the chance to match what Cooking Vinyl have offered ... Hoping this email hasn't reached you too late ...”

Janis Ian to John Beiter, September 15, 2003:

“John, when you reply, just tell them that we're aware Sony is a large corporation and there are a lot of things they can't do because of that, favored nations, etc. You might mention that my requirements included things like no encryption, the right to manufacture and buy at cost, no statutory rate, and a host of other things we were pretty positive Sony would never go for. In terms of synergy, in everywhere but the US it is with the same company worldwide now!”

John Beiter to Mick Carpenter, September 15, 2003:

“... Ms. Ian's business advisors have struck a deal with Cooking Vinyl in the relevant territories, based upon substantially more favorable deal points ...”

Note: Sussman & Associates is a Nashville-based entertainment CPA firm specializing in International Business Management, Royalties, and Tax Planning.

Cooking Vinyl, a UK-based independent record company, was founded in 1986 by Martin Goldschmidt and his former business partner Pete Lawrence ... the label has greatly diversified from its original folk roots into releasing rock, metal, indie, punk and electronica. Cooking Vinyl is home to (/ recognized as a pioneer of 'artist services' deals working with artists such as) The Prodigy, Billy Bragg, Frank Black, Marilyn Manson, Reverend and the Makers, Amanda Palmer and Röyksopp.

a. Songs

File folders in alphabetical order by song title. The files contain copyright and/or licensing requests and agreements for songs by Janis Ian (or published by one of her labels). Most of the files consist of correspondence (TLS, emails, faxes, etc.) and accompanying documents.

Box 56: A: (All Roads to the River – At Forty; At Seventeen)

-[11 file folders]: All Roads to the River – At Forty.

-[4 thick file folders]: At Seventeen: 2000-02, 2003-04, 2005-08, 2009.

Box 57: A-F: (At Seventeen; Baby's Blues – First Time's Never Easy)

-[1 thick file folder]: At Seventeen: 1994-1999.

-[84 file folders]: Baby's Blues – First Time's Never Easy (including Catalog Listing).

Box 58: F-J: (Fly Too High – Just Call Me Lonely)

-[98 file folders].

Box 59: J-N: (Jesse; Keep Me in the Dark – Not an Average Man)

-[2 thick file folders]: Jesse.

-[72 file folders]: Keep Me in the Dark – Not an Average Man.

Box 60: N-S: (Not Even Mine – Snowbird; Society's Child)

-[73 file folders]: Not Even Mine – Snowbird.

-[2 thick file folders]: Society's Child.

Box 61: S-T: (Solitaire – This Train Still Runs)

-[72 file folders].

Box 62: T-Y: (Through the Years – Younger Generation Blues)

[74 file folders, including two thick folders for Will You Dance].

b. Agreements

Most file folders contain agreements (including drafts) and accompanying correspondence: mostly printed emails, faxes, and signed typed letters. “Janis Ian,” / “Mine Music” (Mine Music, Ltd.) / “Rude Girl” (i.e., Rude Girl Records, Inc. and its publishing arm, Rude Girl Pub., unofficially formed January 2, 1992) / “Spasm” (Spasm, Inc.) / “Taosongs Two.” Her financial manager Charles Sussman (Sussman & Associates, a Nashville-based entertainment CPA firm) her lawyer John Beiter (Loeb & Loeb), and other of her representatives.

Box 63 (circa 1980-95)

Financial - *Breaking Silence* Budget, Capitol Royalties (1982-88), CBS Royalties (1988-90), and other agreements.

Publishing – With: MCA, Frank Music, “At Seventeen” for “Bob,” “Amsterdam” for Baez, &c.

Recordings - *Breaking Silence*, Jeff Balding, John Mellencamp, Moroder Koppelman Bandier, Arti Funaro, Brooks Arthur, Morgan Creek Termination, and other agreements.

Box 64 (circa 1980-95)

Agreements – Nescafe commercial (1981), Revocation of Meibach, Paul Leaf.

Financial – Clark, Weintraub tax liens, accounts and datebooks (1981-1988).

Legal – Clark, Weintraub, Zimmerman, Divorce (1987), Jean Harcourt Powell.

Publishing – CBS, Sheena Easton, Mel Torme, Jean Harcourt Powell, Maria Takeuchi, Mine Music.

Recordings – SBK, South Africa, Paul Leaf.

Various other agreements.

Box 65 (1968-01)

Agreements – Lucy Simon, *Four Rode Out*, Andy Robinson, McDonald's commercial, April music.

Correspondence – Ian O'Neill Hagaman, Sussman, Baker.

Financial – Albums (1992), Michael Zimmerman, Weintraub Ultrasound.

Legal – Divorce from Tino Sargo, Phantom Productions, Weintraub suit, Pearl Foundation (1977).

Miscellaneous – Copyright Office Research.

Publishing – 2 Pieters, Shunichi Tokura, Toshiba Japan.

Recordings – Capitol, CBS: Festival, Master contracts, et al., Sony, Toshiba Japan.

Documents re: Andy Robinson (1968).

Various other agreements.

Box 66 (circa 1995-10)

Agreements – Cricket wireless (2011), DMX (2010), HFA Termination (1992), Historic Films, Philip

Clark management, Sheri Halton, Windsong (1995).

Financial – Sussman: BMI, BUG, General Ledger, Sound Exchange.

Legal – Herb Gart Settlement, Jordan Keller.

Publishing - *The Advocate*, Craft or Inspiration, Blood Lite, Daw Stars Anthology, EMI Japan, Guthrie “I Hear You Sing Again,” Hal Leonard, Hawk Publishing, Houghton Mifflin, Legends, Warner Chappell, Cooking Vinyl, Elektra Records, MC Records, Windham Hill.

[Video – JVC w/Kleis (1983), KETC Live, Live at the Basement Television License].

Various other agreements.

Box 67 (circa 1966-09)

Agreements – Kleis music; Copyright – “Jesse” agreements.

Corporation Filings – Big Dwarf, Mine Music, Webatuck Music, Kleis

Legal – Stars – Carol Hunter Suit.

Publishing – A Star is Born, Freedom, Almo, Betrayal, BMI to ASCAP (1970), Choupana Music (1983), Cynthia Clawson, Dialogue Music Transfer (1966-1969), Glen Campbell, The Bell Jar, with BMI (1966), with Fink (1966).

Recordings – CBS, JVC Music Japan, SBK.

Various other agreements.

Box 68 (circa 1976-11)

Agreements – Warner Music, WFUV benefit CD, David Wycoff, Fictionwise.

Agreements - I-Tunes: USA/Canada, Europe, Japan, and several other countries (including I-Tunes music store.

Two comb-bound Research Reports (by Thomson & Thomson, 1995) and related file folders, re: Rude Girl “Asset-Trademark”: Design of a Stylized Head.”

Various other agreements.

Box 69 (circa 1970-10)

Festival with Rainbow (1970, 1973).

Festival with CBS (1974); CBS & Rainbow (1995).

Festival with Mine (1978, 1979).

Festival correspondence, research.

Festival Dispute.

Windham Hill: Various Contracts and Recordings (c.1997-2000).

Orson Scott Card - *Feed the Baby* 1996.

SM Satellite agreement (2011).

Various other agreements.

Box 70 (circa 1967-09)

Agreements – MCA Music (1986-1992), MGM Records (1966-1970), Paramount Pictures (2004), Mine Music, Marc Moreau, Morgan Creek, Muzak, Taosongs Two, Rude Girl, Willie Nelson, Oh Boy, 60s Project, Tonight Show, Toshiba EMI, Penguin Group, Lesbian & Gay Book of Love, Touchtunes Music, Rainbow Collection, Warner Music, and other agreements.

Box 71 (circa 1970-05)

Agreement – Spasm w/Festival; Termination and Info.

Copyrights - *Folk Is The New Black* Album.

Financial - *Folk Is The New Black* Budget, *Breaking Silence* Album/Costs (portfolio and file folder).

Correspondence (Legal) – Abby Rubinfeld, Pat Snyder litigation, Shari Halton litigation

Licenses – 1993 Smothers Brothers, Orson Scott Card “Taleswapper.”

Miscellaneous – BMG Brazilian website, Stars Anthology, DAW Publishing, Pearl Foundation Berea Scholarship Fund.

Publishing – Bug Music: Copyright Registrations and Assignments, *Performing Songwriter* Articles: Copyrights, “Fictionwise” (Prose), “Fintage” agreement, Publishing – Frank Music, Songs published by Big Dwarf and Dialogue Music, *The Advocate* Contracts, *The Advocate* Correspondence, Copyrights.

Recordings – Beacon 1, Beacon 2, BMG South Africa, Capitol Records 1970, Josh Abrahams *Fly Too High*.

[Video – Studio 22 Australia]: not present?

Box 72 (circa 1995-10)

Agreements – Sony Music Japan, UK, Korea, South Africa, Holland, (and elsewhere), Sony ATV Music Publishing, Sony Legacy, Sony Publishing, Sony-JVC dispute, and other agreements.

Royalties – Soundexchange (2008-09).

Box 73 (circa 1980-10)

Agreements – JVC Victor Entertainment, Pioneer Japan 1995 (Video).

Correspondence – Live at Club Café (DVD), Live ‘79 in Japan and Australia.

Financial (Miscel.) – Legal fees re: Herb Gart (Rainbow Festival), Old Master Costs, Information re: *Observation One* (novel by Mike Lloyd).

Legal – John Leonardini, Jordan Keller.

Publishing – Mine Music copyrights, Taosongs copyrights.

Miscellaneous - Old catalogue lists, Rude Girl master catalogue, Pearl foundation.

Box 74 (circa 1968-10)

Agreements – Andy Robinson/Mercury Record Productions (1968) Sony Music, Beacon Records, Craig Street, Festival Records Pty. Limited (Dot Matrix print-outs, circa 1985), Festival Music Publishing Group, Grapevine, Toshiba/EMI, Universal Music, and other agreements.

Various Copyright certificates.

Miscellaneous Royalties Statements.

Box 75 (circa 1968-10)

Agreements – Cooking Vinyl (2003-04), Cooking Vinyl File 2 (2005-09), Demon Music Group, High Street Records, Catie Curtis documentary, CMRRA (with Janis Ian, Rude Girl, Taosongs), Revenge Touring, Inc., f/s/o Janis Ian, Coleman Construction, Compton’s Storage, Contract Lists, Deluge Entertainment, DMX 2004, Philip Clark (Salary), Greenhorn Productions (Singapore), Hanshin (Billboard Live Japan), Harry Fox Agency, Helan (Sweden), Idolmedia Imagem, IODA, and other agreements.

Box 76 (circa 1970-10)

Agreements – Rainbow Collection (7 file folders), Random House, RBA Leber Coach, Mike Resnick,

Writers & Artists Agency (re: Beehive Musical).

Box 77 (circa 1970-10)

Big Dwarf Music (Janis Ian, d.b.a. - Dialogue Music, a division of Big Dwarf, Ltd.), Bug Music, Gallo Records, Frank Music, MCA, and other agreements.

Script: *Bright Lights and Promises* and accompanying correspondence, Janis Ian Catalog transfer from the American Society of Composers, Authors & Publishers (ASCAP) to BMI (Correspondence and documents), BMI: (miscel. correspondence), Memberships, &c.

c. Royalties

File folders containing financial records and accompanying agreements and correspondence.

Box 78 (2005-11)

Janis Ian – Broadcast Music, Inc. (BMI), et al.

Mine Music, Ltd. – American Society of Composers, Authors and Publishers (ASCAP).

Rude Girl Publishing – Canadian Musical Reproduction Rights Agency (CMRRA), et al.

Rude Girl Records – Bottom Line Records, Amazon.com, et al.

Spasm, Inc. – Beaver Music, et al.

Taosongs – Bug Music, et al.

Taosongs Two – BMI, CMRRA, et al.

Box 79 (1999-10)

Cooking Vinyl: 2003, 2005-10 (thick), Daw Books, EMI Music, Fictionwise, Inc., Goldenrod Music, Inc., Hawk Publishing Group, Shock Records, et al. and Janis Ian, Rude Girl Records, Taosongs Two.

Box 80 (1999-10)

Royalty agreements and financial records maintained by the Harry Fox Agency for Janis Ian: Rude Girl Publishing, Rude Girl Records, Taosongs, Taosongs Two, 1999-2010.

Box 81 (circa 2000-09)

Royalty agreements and financial records: Rude Girl Records – EMI Music (various EMI entities); Rude Girl Records – I-tunes (various affiliates); Rude Girl Records – Rainbow Collection; and miscellaneous files, including a 1994 agreement with producer John Jennings, and three financial ledgers for fiscal year 2005: (Janis Ian, The Pearl Foundation, and Revenge Touring).

Box 82 (2010-12)

File folders: Rude Girl Records, Rude Girl Publishing, Spasm, Inc., Taosongs, and Taosongs Two; one redwell portfolio: “Pending Royalties/Issues” (email correspondence and royalty statements, 2009-2011); one CD: “Royalty Statement / Janis Ian d/b/a Taosongs, Taosongs Two, Rude Girl Publishing / Fuji Pacific Music, Inc.

Box 83 (2011-15)

Janis Ian/Rude Girl (Records and Publishing)/ Taosongs and Sony (mostly Sony), Soundexchange, BMG Chrysalis (Bug Music, Inc.), et al.

Box 84 (Oversize): Sony Music Entertainment (Sony/BMG), 2005-10

[About 100 file folders]: Royalty agreements and financial records maintained by Sony/BMG (and other Sony affiliates) and the Harry Fox Agency for Janis Ian: Rude Girl Publishing, Spasm, Inc., Taosongs Two, etc., 2005-10.

Box 85: Royalties: Rude Girl Records (2004-09)

Rainbow Collection, Ltd., Warner Chappell Music, Woody Guthrie Publications, Marc Moreau, John Leonardini, et al.; and one folder: Spasm, Inc.

Box 86: Royalties: Janis Ian, Mine Music, Inc., Rude Girl Publishing/Records, Spasm, Inc., Taosongs Two (2005-11); and Songs

-Royalties: Warner Music, Soundexchange, Swak, Inc., UMG Recordings, Inc., World Song, Yahoo Sales, et al.

-Songs [22 file folders]: A Bed of Roses – All Roads, including: A Town Called Heartbreak (“Patti Scialfa, sample of Society’s Child, in A Town Called Heartbreak,” 2007-08).

Box 87: Royalties: Janis Ian (2005-10); Miscellaneous; and Master Recording Catalog

-Royalties: AARC, Alfred Publishing.

-Miscellaneous: re: *Hunger* (correspondence, recording costs, etc.), Unreleased, Warner Brothers, Windham Hill, Works in dispute with Sony/ATV, Writer’s Digest, et al.

-Master Recording Catalog (thick redwell portfolio of Correspondence and Agreements).

Box 88: Masters, Tours/Revenge Touring (1996-08), Investments

-Masters (34 file folders) – including: “At Seventeen.”

-Tours/Revenge Touring, Inc. (22 file folders).

-Investments (2 thick file folders): Nephew’s College Fund, ShareComm Proposal.

Miscellaneous Financial Records

Box 89:

-Janis Ian: Personal Bank Accounts (New York and Los Angeles, circa 1977-1986): signed checks and related records.

-Mine Music, Ltd. (1980s): signed checks, Janis Ian c/o S. Weintraub.

Box 90:

Ian Group Tax Returns (Janis Ian, Mine Music, Inc., Pearl Foundation, Revenge Touring, Spasm, Inc. (1998-2005); miscellaneous tax returns: Janis Ian: 2010 amended tax return, and 2011 tax return; Revenge Touring, Inc. (2011 tax return); Spasm, Inc. (2011 tax return); Pearl Foundation (2011).

C. Materials Retained by Janis Ian

The following materials are still being utilized by Ian at her home in Nashville: all are to be included in the Archive.

[Manuscripts]: *Society’s Child* (autobiography) and “Sony note books.”

[Letters]: Selected letters to Ian (framed and unframed).

[Card, Orson Scott]: correspondence between Ian and Card.

[Songbooks]: 42 spiral-bound song books, 1972 to present.

[Original art works]: record album cover designs.

[Tapes]: one wood file cabinet of tapes.

[Business contracts]: one file cabinet of contracts (“How much with lawyers & agents”).

[Business “catalogues”]: legal files and taxes.

[Computer hard drives]

[BTC#403530]