Guide to the Mary Ellen Bute Papers
GEN MSS 603

by Lisa Conathan
2008

P. O. Box 208330
New Haven, CT 06520-8330
beinecke.library@yale.edu
http://beinecke.library.yale.edu/
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Collection Overview

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

**CALL NUMBER:** GEN MSS 603

**CREATOR:** Bute, Mary Ellen

**TITLE:** Mary Ellen Bute Papers

**DATES:** 1907–1985

**PHYSICAL DESCRIPTION:** 14.85 linear feet (36 boxes, including 1 Oversize box)

**LANGUAGE:** English

**SUMMARY:** Scripts, correspondence and photographs documenting the film productions of Mary Ellen Bute and Ted Nemeth. The films represented in this collection include “Passages from James Joyce’s Finnegan’s Wake,” “Skin of Our Teeth,” and “Out of the Cradle Endlessly Rocking.”

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

Requesting Instructions

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

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

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

b. box
f. folder

Administrative Information

**Immediate Source of Acquisition**

Gift of Terry Halladay (1991) and transfer from the Yale Film Study Center (1999, 2007, 2008).

**Custodial History**

Portions of the collection were donated to the Film Study Center by Ted Nemeth in 1985.
Conditions Governing Access

The materials are open for research.

Box 35: Restricted fragile material. Reference surrogates have been substituted in the main files. For further information consult the appropriate curator.

Conditions Governing Use

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

Preferred Citation

Mary Ellen Bute Papers. General Collection, Beinecke Rare Book and Manuscript Library, Yale University.

Processing Information

Portions of the collection were discarded due to mold damage. The discarded papers include clippings, routine correspondence and ephemera. Preservation photocopies of selected documents remain in the collection.

Social security cards of Theodore J. Nemeth, James House Bute Nemeth, Margo A. Lion, and Mary [Ellen Bute] Nemeth were discarded.

Portions of the collection were formerly Uncat.MS Vault.865 and Uncat.MS Vault.651.

Associated Materials

Related film has been retained by the Yale Film Study Center.

Mary Ellen Bute, 1906-1983

Mary Ellen Bute was a film animator, director and producer. She was a pioneer in adopting electronic techniques for film animation. Early in her career she made animated films in the “visual music” style that synchronized abstract images and music. Her later films were live action and included adaptations of works by James Joyce and Thornton Wilder.

Bute was born in Houston, Texas in 1906. She studied painting at the Pennsylvania Academy of Fine Arts in Philadelphia and lighting design at Yale University. Her early influences included Leon Theremin and Gerald Warburg and she collaborated with Theremin to produce a paper titled “Light as an art material and its possible synchronization with sound” (1932). Most of Bute’s films were produced by Ted Nemeth Studios or Expanding Cinema Studios and her collaborators included Norman McLaren and Melville Webber. Later in life Bute was a founding member of the Women’s Independent Film Exchange.

In 1940 Bute married camera operator and painter Theodore (Ted) Nemeth and they collaborated on many of her projects. Ted Nemeth Studios focused on commercial films and Nemeth also handled the distribution of Bute’s films. Bute and Nemeth had two sons: Theodore Jr. and James.

**Scope and Contents**

The papers document the filmmaking career of Mary Ellen Bute and include papers from Expanding Cinema Studios and Ted Nemeth Studios. The collection contains scripts, notes, correspondence, photographs of film productions and of Mary Ellen Bute, and printed material related to the production of many of Bute’s films including “Out of the Cradle Endlessly Rocking,” ”Passages from James Joyce’s Finnegan’s Wake,” and ”Skin of Our Teeth.” Printed material includes newspaper clippings of reviews and background information, files of images which presumably served as inspiration for images in Bute’s films, and other ephemera such as brochures and programs.

The papers span the entirety of Bute’s career, though the bulk of them document her later film productions. Since she was unable to complete or release some of these (e.g. “Out of the Cradle Endlessly Rocking”) the papers are a unique resource on Bute’s work to realize her vision of the films. The papers also provide personal and professional context to Bute’s career through her correspondence and personal papers.

The papers also document Bute’s research, writing and lectures on the topics of film making and animation and her work to support female film makers through forums such as the Women’s Independent Film Exchange.

Material from Bute’s early abstract films is mostly related to their distribution and promotion. Papers from later live action films include correspondence, scripts and research material in addition to material related to funding, distribution and promotion. Papers from ”Skin of Our Teeth” include correspondence with and notes from Thornton Wilder about the adaptation of his play.

In addition to papers related to Bute’s film productions, the collection includes papers from Ted Nemeth Studios. These papers document Nemeth’s commercial productions for corporations such as Schlitz, his film ”Mobilcolor” (about Charles Dockum, the creator of Mobilcolor projectors) and his work to distribute Bute’s films.

The collection also contains personal papers that include family correspondence, photographs and financial and medical records.

**Arrangement**

**Collection Contents**

**Series I. Film Production Material**

*7.71 linear feet (19 boxes)*

Series I contains background and research material, notes, synopses and scripts, correspondence (incoming and outgoing), financial papers, photographs, clippings and ephemera related to the production of Bute’s films. The material documents the research, planning, funding, production and promotion of the films.

The most substantive material documents Bute’s films “Passages from James Joyce’s Finnegan’s Wake,” ”Out of the Cradle Endlessly Rocking” (an unfinished work on Walt Whitman’s early years), and ”Skin of Our Teeth” (an unfinished adaptation of Thornton Wilder’s play).

Unless otherwise noted, all drafts of scripts are typescripts, some corrected.

Most correspondence in this series documents Bute’s efforts to raise funds and promote specific production projects. She attempted to gain the support of prominent figures such as Clare Boothe Luce and Carl Sagan.

Clippings and ephemera in this series relate directly to film productions (e.g. reviews and programs) or to themes associated with a particular film (e.g. biographical information about Walt Whitman).

Series I is arranged alphabetically by title of work. Material from Bute’s early abstract films is filed together at the beginning of the list under the heading **Abstract animated films**.

<table>
<thead>
<tr>
<th>Container</th>
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<tr>
<td>b. 1, f. 1</td>
<td>Research material</td>
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### Series I. Film Production Material

**Mary Ellen Bute Papers**

**GEN MSS 603**

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<td>b. 1, f. 27</td>
<td>Photographs</td>
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<tr>
<td>b. 1, f. 28</td>
<td>Promotional material</td>
<td>undated</td>
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<tr>
<td>b. 1, f. 29-30</td>
<td>Clippings</td>
<td>1958, undated</td>
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**“Ernie and the Stranger”**

See: [The Boy Who Saw Through](#)

**“Lazarus Laughed”**

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<tr>
<td>b. 2, f. 31-37</td>
<td>Script, several drafts</td>
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**“Out of the Cradle Endlessly Rocking”**

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<tr>
<td>b. 2, f. 38-41</td>
<td>Notes and background material</td>
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<tr>
<td>b. 2, f. 42</td>
<td>Synopsis</td>
<td>undated</td>
</tr>
<tr>
<td>b. 3, f. 43-58</td>
<td>Script, several drafts</td>
<td>1976–1978, undated</td>
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<tr>
<td>b. 4, f. 63-68</td>
<td>Production schedules and reports</td>
<td>1971–1978, undated</td>
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<tr>
<td>b. 4, f. 69-73</td>
<td>Production photographs</td>
<td>1977, undated</td>
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<tr>
<td>b. 4, f. 74-83</td>
<td>Financial records</td>
<td>1973–1982, undated</td>
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<td>b. 5, f. 84-88</td>
<td>Financial records</td>
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**Correspondence**

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<td>b. 5, f. 89</td>
<td>‘A’ general</td>
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<td>b. 5, f. 90</td>
<td>American Film Institute</td>
<td>1975–1981</td>
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<td>b. 5, f. 93</td>
<td>Luce, Clare Boothe</td>
<td>1981</td>
</tr>
<tr>
<td>b. 5, f. 94</td>
<td>‘M’ general</td>
<td>1981</td>
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<tr>
<td>b. 5, f. 95</td>
<td>Moses, Robert</td>
<td>1979</td>
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<td>b. 5, f. 96</td>
<td>‘N’ general</td>
<td>1982</td>
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<td>b. 5, f. 97</td>
<td>Nemeth, Ted Jr.</td>
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"Out of the Cradle Endlessly Rocking" > Correspondence (continued)

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<td>b. 6, f. 103</td>
<td>Updike, John</td>
<td>1978</td>
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<td>b. 6, f. 105</td>
<td>Correspondence identified by first name only</td>
<td>1977–1981, undated</td>
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<td>b. 6, f. 106</td>
<td>Unidentified correspondent</td>
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Printed material

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<td>Clippings</td>
<td>1975–1981, undated</td>
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<td>b. 6, f. 118-119</td>
<td>Serials</td>
<td>1971, 1980</td>
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<td>b. 6, f. 118-119</td>
<td>Specimen Days (1971 edition), West Hills Review (Fall 1980), and Walt Whitman Review (September 1980)</td>
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<td>b. 6, f. 120</td>
<td>Printed sheet music</td>
<td>1956, undated</td>
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<td>b. 7</td>
<td>Prop, 22-caliber CO2-propelled pistol</td>
<td>undated</td>
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"Passages from James Joyce’s Finnegans’s Wake"

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<td>b. 8, f. 121-122</td>
<td>Notes</td>
<td>undated</td>
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<td>b. 8, f. 123-126</td>
<td>Script, several drafts</td>
<td>1965, undated</td>
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<tr>
<td>b. 9, f. 127-131</td>
<td>Script, several drafts</td>
<td>1965, undated</td>
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<tr>
<td>b. 9, f. 132</td>
<td>‘A’ general</td>
<td>1965–1981</td>
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<td>b. 9, f. 133</td>
<td>Arthur Cantor, Inc.</td>
<td>1980–1982</td>
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<td>b. 9, f. 134</td>
<td>Astor Cinema</td>
<td>1960–1969, undated</td>
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<td>b. 9, f. 135</td>
<td>‘B’ - ‘C’ general</td>
<td>1964–1982, undated</td>
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<td>b. 9, f. 136</td>
<td>Contemporary Films, Ltd.</td>
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<td>b. 9, f. 137</td>
<td>‘D’ general</td>
<td>1965–1982</td>
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<td>b. 9, f. 138</td>
<td>De Luxe Laboratories</td>
<td>1967–1981, undated</td>
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<td>b. 9, f. 139</td>
<td>‘E’ - ‘F’ general</td>
<td>1960–1982</td>
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<td>b. 9, f. 140</td>
<td>Fitelson and Mayers</td>
<td>1966–1976, undated</td>
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<td>b. 9, f. 141</td>
<td>Grove Press</td>
<td>1968–1981, undated</td>
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<td>b. 10, f. 144</td>
<td>‘K’ - ‘M’ general</td>
<td>1965–1983</td>
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<td>b. 10, f. 146</td>
<td>‘N’ - ‘R’ general</td>
<td>1964–1983, undated</td>
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<td>b. 10, f. 147</td>
<td>‘S’ general</td>
<td>1981–1983, undated</td>
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<td>b. 10, f. 148</td>
<td>Society of Authors</td>
<td>1959–1969</td>
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<td>b. 10, f. 149</td>
<td>‘T’ general</td>
<td>1980–1982</td>
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<td>b. 10, f. 150</td>
<td>University of Kansas</td>
<td>1980</td>
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<td>b. 10, f. 151</td>
<td>University of Minnesota</td>
<td>1965–1968</td>
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<tr>
<td>b. 10, f. 154</td>
<td>List of names from <em>James Joyce Quarterly</em> mailing list</td>
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<td>b. 10, f. 155</td>
<td>First name only</td>
<td>1968–1982</td>
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<tr>
<td>b. 10, f. 156</td>
<td>Unidentified correspondents</td>
<td>undated</td>
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<tr>
<td>b. 10, f. 157-158</td>
<td>Photographs</td>
<td>1963, undated</td>
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<td>b. 11, f. 159-161</td>
<td>Photographs</td>
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<td>b. 11, f. 162-164</td>
<td>Permits and contracts</td>
<td>1965–66</td>
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<td>b. 11, f. 165</td>
<td>Production notes</td>
<td>1961–1982, undated</td>
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<tr>
<td>b. 11, f. 166</td>
<td>Financial papers</td>
<td>1968–1982, undated</td>
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<tr>
<td>b. 11, f. 167</td>
<td>Discussion guide</td>
<td>circa 1965</td>
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### Series I. Film Production Material

**Mary Ellen Bute Papers**  
**GEN MSS 603**

#### Container Description

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| b. 11, f. 168-174 | Promotional material  
Also stored in: Oversize Box 34 folders 523-524  
Includes photocopies of damaged originals that were discarded due to mold | 1965–1966, undated |
| b. 12, f. 175-178 | Ephemera | 1978–1982, undated |
| b. 12, f. 179-189 | Clippings  
Also stored in: Oversize Box 34 folders 525-526 | 1965–1983, undated |
| b. 13, f. 190-192 | Notes  
Includes handwritten suggestions from Thornton Wilder | 1975–1977, undated |
| b. 13, f. 193 | Scene sketches | undated |
| b. 13, f. 194-195 | Outline | undated |
| b. 13, f. 196-203 | Script, several drafts | 1966–1969, undated |
| b. 14, f. 204-211 | Script, several drafts | 1970–1971 |
| b. 15, f. 212-218 | Script, several drafts | 1972–1973 |
| b. 16, f. 219-227 | Script, several drafts | 1973–1975 |
| b. 17, f. 228-234 | Script, several drafts | 1975–1976 |
| b. 18, f. 235-239 | Script, several drafts | undated |
| b. 18, f. 240 | ‘C’ general | 1970–1974 |
| b. 18, f. 241-242 | Fitelson and Mayers | 1966–1971 |
| b. 18a, f. 244a-o | Wilder, Isabel and Thornton | 1960–1981, undated |
| b. 18, f. 245 | First name only | 1967–1974 |
| b. 18, f. 246 | Unidentified correspondents | 1967–1974 |
| b. 19, f. 247-249 | Photographs | 1972, undated |
| b. 19, f. 257-258 | Promotional material | 1970s |

#### Printed Material

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<td>Ephemera</td>
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<td>b. 19, f. 260-264</td>
<td>Clippings</td>
<td>1970s</td>
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<td>b. 19, f. 265</td>
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<td>Formerly in a folder labeled “School -- Bute”</td>
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“The Skin of Our Teeth” > Printed material (continued)
Series II. Business Papers

1.67 linear feet (4 boxes)

Series II consists of papers created during the course of Mary Ellen Bute's career which do not pertain to a specific film production. The papers include general correspondence (incoming and outgoing), Bute's writings, lectures and appearances and writings of others. Writings of Others include scripts sent to Bute by third parties and poems and scripts by James Nemeth and Theodore Nemeth, Jr.

Material related to specific film productions is filed in Series I.

Series II consists of three subseries: Correspondence, Writings and lectures, and Other Papers.

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<td>'A' general</td>
<td>1951–1983</td>
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<td>b. 20, f. 267</td>
<td>Arlan Pictures Inc. Includes correspondence from Leopold Stokowski</td>
<td>1950–1953</td>
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<td>b. 20, f. 268</td>
<td>'B' general</td>
<td>1972–1982</td>
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<td>b. 20, f. 269</td>
<td>Basquin, Kit</td>
<td>1980–1981</td>
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<td>b. 20, f. 270</td>
<td>'C' - 'N' general</td>
<td>1952–1983</td>
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<td>b. 20, f. 271</td>
<td>Nemeth, Theodore, III</td>
<td>1979, undated</td>
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<tr>
<td>b. 20, f. 272</td>
<td>'P' - 'S' general</td>
<td>1966–1982, undated</td>
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<td>Starr, Cecile</td>
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<td>Stokowski, Leopold</td>
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<td>b. 20, f. 274</td>
<td>'T' - 'W' general</td>
<td>1941–1982, undated</td>
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<td>b. 20, f. 275</td>
<td>Women's Independent Film Exchange</td>
<td>1977–1984, undated</td>
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<td>b. 20, f. 276</td>
<td>'Y' general</td>
<td>1974–1981</td>
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<td>b. 20, f. 277</td>
<td>Third party correspondence</td>
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<td>1958–1980, undated</td>
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<td>Unidentified correspondents</td>
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<tr>
<td>b. 20, f. 280-283</td>
<td>Notes and lists of addresses Includes handwritten drafts of outgoing letters</td>
<td>1968–1982, undated</td>
</tr>
<tr>
<td>b. 20, f. 284-285</td>
<td>Labels and letterhead</td>
<td>undated</td>
</tr>
<tr>
<td>b. 20, f. 286</td>
<td>Empty envelopes</td>
<td>1967–1985</td>
</tr>
</tbody>
</table>
### Writings, talks, appearances and screenings (continued)

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
</table>
| b. 21, f. 287-292 | Appearances and screenings  
Includes ephemera, announcements and notes | 1963–1980s |
| b. 21, f. 293-298 | Speeches and lectures | 1932–1970s |
| b. 21, f. 299-301 | Writings of Mary Ellen Bute | 1932–1967, undated |
| b. 21, f. 302-316 | Writings of Others (B-N) | 1957–1981, undated |
| b. 22, f. 317-326 | Writings of Others (N continued - W) | 1957–1981, undated |

### Other papers

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 22, f. 327</td>
<td>Filmography</td>
<td>undated</td>
</tr>
<tr>
<td>b. 22, f. 328-329</td>
<td>Resume and biography</td>
<td>undated</td>
</tr>
</tbody>
</table>
| b. 22, f. 330-339 | Legal Papers  
Includes release forms and contracts  
Includes photocopies of damaged originals that were discarded due to mold | 1952–1973, undated |
| b. 23, f. 344-345 | General notes and “to-do” lists | undated |
| b. 23, f. 346 | American Film Institute logo | undated |
| b. 23, f. 347-350 | Photographs  
Also stored in: Oversize Box 34 folder 527  
Includes photographs from unidentified film productions | 1969, undated |
**Series III. Personal Papers**

*1.04 linear feet (3 boxes)*

Series III includes family correspondence of Mary Ellen Bute and Ted Nemeth, photographs and legal and financial records. The series also includes ephemera from Bute’s memorial service.

Series III is arranged by format.

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 24, f. 352</td>
<td>Bute, Mary Ellen to Ted Nemeth</td>
<td>1964, undated</td>
</tr>
<tr>
<td>b. 24, f. 353</td>
<td>‘C’ - ‘M’ general</td>
<td>1907–1982, undated</td>
</tr>
<tr>
<td>b. 24, f. 354</td>
<td>Nemeth, James</td>
<td>1967–1968, undated</td>
</tr>
<tr>
<td>b. 24, f. 357</td>
<td>Nemeth, Theodore, III</td>
<td>undated</td>
</tr>
<tr>
<td>b. 24, f. 358</td>
<td>‘S’ - ‘W’ general</td>
<td>1977, undated</td>
</tr>
<tr>
<td>b. 24, f. 359</td>
<td>Letters of condolence for Mary Ellen Bute’s death</td>
<td>1982–1984</td>
</tr>
<tr>
<td>b. 24, f. 360-362</td>
<td>Postcards, greeting cards and invitations</td>
<td>1959–1982, undated</td>
</tr>
<tr>
<td>b. 24, f. 363</td>
<td>First name only</td>
<td>1953–1981</td>
</tr>
<tr>
<td>b. 24, f. 365</td>
<td>Notes, including calendars and address books</td>
<td>1980, undated</td>
</tr>
<tr>
<td>b. 25, f. 366-368</td>
<td>Notes, including calendars and address books</td>
<td>1980, undated</td>
</tr>
<tr>
<td>b. 25, f. 369</td>
<td>Copies of poems by various authors</td>
<td>undated</td>
</tr>
<tr>
<td>b. 25, f. 375</td>
<td>Medical papers</td>
<td>1977</td>
</tr>
<tr>
<td>b. 25, f. 376-380</td>
<td>Legal papers</td>
<td>1924, undated</td>
</tr>
<tr>
<td>b. 25, f. 381-387</td>
<td>Family photographs</td>
<td>1920s–1980s</td>
</tr>
<tr>
<td>b. 25, f. 388</td>
<td>Painting, unsigned on paper</td>
<td>undated</td>
</tr>
<tr>
<td>b. 25, f. 389-391</td>
<td>Mary Ellen Bute memorial service</td>
<td>1983</td>
</tr>
<tr>
<td>b. 26, f. 392-393</td>
<td>Audio cassettes</td>
<td>undated</td>
</tr>
</tbody>
</table>

The two cassettes are labeled “A Parkside Evangeline Party” and “Pajama Game”
**Series IV. Ted Nemeth Studios Papers**

*2.09 linear feet (5 boxes)*

The series documents the work of the Ted Nemeth Studios. This studio was engaged primarily in commercial contract work but Ted Nemeth also collaborated closely with Mary Ellen Bute on her films.

Production material include notes and background research material, photographs and correspondence.

The Series consists of three subseries: Film and audio production material; Correspondence; Business papers.

<table>
<thead>
<tr>
<th>Film and audio production material</th>
</tr>
</thead>
<tbody>
<tr>
<td>The subseries is arranged alphabetically by title or topic of work. Material from unidentified productions is filed at the end up the subseries under the heading Other film and audio productions.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 27, f. 394</td>
<td>“Boxes”</td>
<td>undated</td>
</tr>
<tr>
<td>b. 27, f. 395</td>
<td>“Communicating in Symbols”</td>
<td>undated</td>
</tr>
<tr>
<td>b. 27, f. 396</td>
<td>“Holy Father’s World-wide Missions”</td>
<td>1962</td>
</tr>
<tr>
<td>b. 27, f. 397</td>
<td>“Ice Follies” Includes photocopies of damaged originals that were discarded due to mold</td>
<td>undated</td>
</tr>
<tr>
<td>b. 27, f. 398</td>
<td>James Joyce Society meetings</td>
<td>1961–1962</td>
</tr>
<tr>
<td>b. 27, f. 399-402</td>
<td>“Man to Man in Photography,” a speech by Edward Steichen Includes an audio recording of the speech Includes photocopies of damaged originals that were discarded due to mold</td>
<td>1962</td>
</tr>
<tr>
<td>b. 27, f. 403-408</td>
<td>“Mobilcolor” Also stored in: Oversize, Box 34, folder 528</td>
<td>1981–1982, undated</td>
</tr>
<tr>
<td>b. 27, f. 409-411</td>
<td>“Nightwatch”</td>
<td>1954–1956, undated</td>
</tr>
<tr>
<td>b. 27, f. 412</td>
<td>“Rama”</td>
<td>1968</td>
</tr>
<tr>
<td>b. 27, f. 413</td>
<td>Royal Greek Legation</td>
<td>1945</td>
</tr>
<tr>
<td>b. 27, f. 414-417</td>
<td>“Schlitz 4-Horse Hitch” Includes photocopies of damaged originals that were discarded due to mold</td>
<td>1972</td>
</tr>
<tr>
<td>b. 27, f. 418</td>
<td>“Take a Giant Step”</td>
<td>1971</td>
</tr>
<tr>
<td>b. 27, f. 419</td>
<td>“The War Between Men and Women”</td>
<td>1971</td>
</tr>
<tr>
<td>b. 28, f. 420-430</td>
<td>Other film and audio productions</td>
<td>undated</td>
</tr>
</tbody>
</table>

**Correspondence**

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 29, f. 431</td>
<td>‘A’ -’B’ general</td>
<td>1957–1983</td>
</tr>
<tr>
<td>b. 29, f. 432</td>
<td>Basquin, Kit</td>
<td>1984–1985, undated</td>
</tr>
</tbody>
</table>
Correspondence (continued)

<table>
<thead>
<tr>
<th>Number</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 29, f. 433</td>
<td>'C'-'D' general</td>
<td>1957, 1971, undated</td>
</tr>
<tr>
<td>b. 29, f. 434</td>
<td>Dockum, Greta</td>
<td>1982–1985, undated</td>
</tr>
<tr>
<td>b. 29, f. 436</td>
<td>Dockum Research Laboratory</td>
<td>1981–1982</td>
</tr>
<tr>
<td>b. 29, f. 439</td>
<td>‘U’ - ‘Y’ general, Unidentified correspondent</td>
<td>1944–1983</td>
</tr>
<tr>
<td>b. 29, f. 440</td>
<td>List of names and addresses</td>
<td>undated</td>
</tr>
<tr>
<td>b. 29, f. 441</td>
<td>Letterhead</td>
<td>undated</td>
</tr>
</tbody>
</table>

Business papers

<table>
<thead>
<tr>
<th>Number</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 29, f. 442-445</td>
<td>Contracts and licenses Includes photocopies of damaged originals that were discarded due to mold</td>
<td>1942–1985, undated</td>
</tr>
<tr>
<td>b. 29, f. 446-448</td>
<td>Financial records Includes photocopies of damaged originals that were discarded due to mold</td>
<td>1936–1985, undated</td>
</tr>
<tr>
<td>b. 29, f. 449-452</td>
<td>Promotional material Also stored in: Oversize, Box 34 folder 529</td>
<td>undated</td>
</tr>
<tr>
<td>b. 30, f. 453-468</td>
<td>Notebooks and address books</td>
<td>1970s</td>
</tr>
<tr>
<td>b. 31, f. 469-475</td>
<td>Photographs</td>
<td>1950s–1981, undated</td>
</tr>
<tr>
<td>b. 31, f. 476-483</td>
<td>Printed material</td>
<td>1939–1972, undated</td>
</tr>
</tbody>
</table>
Series V. Printed Material

0.63 linear feet (2 boxes)

The printed material in Series V relates to Mary Ellen Bute and her work and to topics related to film, theater and culture, especially of New York City in the 1970s. Clippings include newspaper and journal articles. Ephemera includes theater programs, conference brochures and leaflets.

Series V is organized under two headings: Clippings and Ephemera. Printed material that relates directly to a particular film production is filed in Series I under the title of the film.

<table>
<thead>
<tr>
<th>Clippings</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 32, f. 484-496</td>
<td>1936–1983</td>
</tr>
<tr>
<td>Mary Ellen Bute</td>
<td></td>
</tr>
<tr>
<td>b. 32, f. 497</td>
<td>1983</td>
</tr>
<tr>
<td>James Bute</td>
<td></td>
</tr>
<tr>
<td>b. 32, f. 498</td>
<td>1971–1980</td>
</tr>
<tr>
<td>Margo Lyon</td>
<td></td>
</tr>
<tr>
<td>b. 32, f. 499-506</td>
<td>1953–1985, undated</td>
</tr>
<tr>
<td>Other topics</td>
<td></td>
</tr>
<tr>
<td>Also stored in: Oversize box 34 folders 530-531</td>
<td></td>
</tr>
<tr>
<td>Ephemera</td>
<td></td>
</tr>
<tr>
<td>b. 33, f. 511-516</td>
<td>1958–1982, undated</td>
</tr>
<tr>
<td>Ephemera</td>
<td></td>
</tr>
</tbody>
</table>
June 2008 Addition

0.42 linear feet (1 box)

The June 2008 addition consists of papers that Cecile Starr removed from the Mary Ellen Bute Papers during the time they were stored at the Yale Film Study Center (prior to their transfer to the Beinecke Library). In 2008 they were returned to the Film Study Center and subsequently transferred to the Beinecke Library.

Transfer from the Film Study Center, 2008.

The June 2008 Addition is arranged as received by the Beinecke Library.

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 36, f. 534</td>
<td>Bute booklets</td>
<td>undated</td>
</tr>
<tr>
<td>b. 36, f. 535</td>
<td>University around the world. Postcards</td>
<td>circa 1926</td>
</tr>
<tr>
<td>b. 36, f. 536</td>
<td>University around the world. Ephemera</td>
<td>1926</td>
</tr>
<tr>
<td>b. 36, f. 537</td>
<td>Passages from James Joyce’s Finnegans Wake, script, typescript</td>
<td>1965</td>
</tr>
<tr>
<td>b. 36, f. 538</td>
<td>Passages from James Joyce’s Finnegans Wake, story boards</td>
<td>undated</td>
</tr>
<tr>
<td>b. 36, f. 539</td>
<td>Lazarus Laughed, Act 2, script, draft, typescript, corrected</td>
<td>undated</td>
</tr>
<tr>
<td>b. 36, f. 540</td>
<td>Photographs (family photographs, most in Texas)</td>
<td>1920s, undated</td>
</tr>
<tr>
<td>b. 36, f. 541</td>
<td>Photographs of Mary Ellen Bute</td>
<td>circa 1908–1983</td>
</tr>
<tr>
<td>b. 36, f. 542</td>
<td>Photographs and film fragments, possibly from Out of the Cradle Endlessly Rocking</td>
<td>1970s</td>
</tr>
<tr>
<td>b. 36, f. 543</td>
<td>Program for the annual debutante Ball, Houston, Texas</td>
<td>1927</td>
</tr>
<tr>
<td>b. 36, f. 544</td>
<td>Notes on unidentified film productions</td>
<td>undated</td>
</tr>
<tr>
<td>b. 36, f. 545</td>
<td>“Abstract films,” typescript</td>
<td>undated</td>
</tr>
<tr>
<td>b. 36, f. 546</td>
<td>“A Texas girl trips around the world,” typescript, corrected</td>
<td>undated</td>
</tr>
<tr>
<td>b. 36, f. 547</td>
<td>“The boy who saw through,” commentary, typescript</td>
<td>undated</td>
</tr>
<tr>
<td>b. 36, f. 548</td>
<td>Press release on Tarantella, typescript</td>
<td>undated</td>
</tr>
<tr>
<td>b. 36, f. 549</td>
<td>Press release on Rhythm in Light, typescript</td>
<td>undated</td>
</tr>
<tr>
<td>b. 36, f. 550</td>
<td>“Abstronics,” reprint</td>
<td>1954</td>
</tr>
<tr>
<td>b. 36, f. 551</td>
<td>“Film music: New film music for new films,” printed version</td>
<td>1952</td>
</tr>
<tr>
<td>b. 36, f. 552</td>
<td>“Philosophy of the kinetic art forms,” typescript carbon</td>
<td>undated</td>
</tr>
<tr>
<td>b. 36, f. 553</td>
<td>“Plan for study IX: Requirements of an instrument for the free playing of kinetic color with form,” typescript carbon</td>
<td>undated</td>
</tr>
<tr>
<td>b. 36, f. 554</td>
<td>Promotional material</td>
<td>undated</td>
</tr>
<tr>
<td>b. 36, f. 555</td>
<td>Review of Color Rhapsody, printed version</td>
<td>1976</td>
</tr>
</tbody>
</table>
## Oversize

1.17 linear feet (1 box)

<table>
<thead>
<tr>
<th>Container Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Graphics cards (Series I)</td>
<td>undated</td>
</tr>
<tr>
<td>Abstract films, publicity and promotional material (Series I)</td>
<td>1953–1985, undated</td>
</tr>
<tr>
<td>&quot;Out of the Cradle ...,&quot; clippings (Series I)</td>
<td>1975–1981, undated</td>
</tr>
<tr>
<td>&quot;Out of the Cradle ...,&quot; clippings (Series I)</td>
<td>undated</td>
</tr>
<tr>
<td>&quot;Passages ....,&quot; promotional material (Series I)</td>
<td>1965–1966, undated</td>
</tr>
<tr>
<td>&quot;Passages ....,&quot; clippings (Series I)</td>
<td>1965–1983, undated</td>
</tr>
<tr>
<td>Photographs (Series II)</td>
<td>1969, undated</td>
</tr>
<tr>
<td>&quot;Mobilcolor&quot; (Series IV)</td>
<td>1981–1982, undated</td>
</tr>
<tr>
<td>Promotional material (Series IV)</td>
<td>undated</td>
</tr>
<tr>
<td>Clippings (Series V)</td>
<td>undated</td>
</tr>
</tbody>
</table>
**Restricted Fragile**

*0.21 linear feet (1 box)*

Box 35 contains fragile originals. Photocopies are provided for reference use. The material may be seen only with the permission of the appropriate curator.

Restricted fragile material. Reference surrogates have been substituted in the main files. For further information consult the appropriate curator.

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 35, f. 532</td>
<td>Box 27, folder 402</td>
<td>1962</td>
</tr>
<tr>
<td>b. 35, f. 533</td>
<td>Box 18a</td>
<td>1975–1977</td>
</tr>
</tbody>
</table>
Selected Search Terms
The following terms have been used to index the description of this collection in the Library’s online catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically therein.

Subjects
Animation (Cinematography)
Animators
Cinematographers
Independent filmmakers
Motion picture producers and directors
Motion pictures
Women motion picture producers and directors

Genres / Formats
Adaptations (derivative objects)
Photographs
Screenplays
Sound recordings

Occupations
Directors
Filmmakers

Names
Bute, Mary Ellen
Dockum, Charles
Joyce, James, 1882-1941
Nemeth, Ted, 1911-1986
Whitman, Walt, 1819-1892
Wilder, Thornton, 1897-1975