

# Guide to the James Jones Papers

YCAL MSS 23



by Tina Evans

April 1986

P. O. Box 208330  
New Haven, CT 06520-8330  
(203) 432-2977  
beinecke.library@yale.edu  
<http://beinecke.library.yale.edu/>

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## Table of Contents

Collection Overview .....	3
Requesting Instructions .....	3
Administrative Information .....	3
Immediate Source of Acquisition .....	3
Conditions Governing Access .....	4
Conditions Governing Use .....	4
Preferred Citation .....	4
JAMES RAMON JONES (1921-1977) .....	4
Scope and Contents .....	4
Collection Contents .....	8
Series I: Writings, 1939-69 .....	8
NOVELS .....	8
<i>From Here to Eternity</i> .....	8
<i>Go to the Widow-Maker</i> .....	8
<i>The Merry Month of May</i> .....	8
<i>The Pistol</i> .....	8
<i>Some Came Running</i> .....	9
<i>"They Shall Inherit the Laughter"</i> .....	9
<i>The Thin Red Line</i> .....	9
POETRY .....	9
NOTEBOOKS .....	11
SCREENPLAYS .....	11
SCREENPLAYS BY OTHERS .....	11
SHORTER WORKS .....	12
Essays .....	12
Plays .....	12
Short Stories .....	12
Short Stories by Others .....	14
Speeches .....	14
Series II: Correspondence, 1926-77 .....	15
Series III: Family papers, 1939-58 .....	18
Series IV: Printed Material, 1951-58 .....	20
Oversize .....	22
WRITINGS .....	22
FAMILY PAPERS .....	22
PHOTOGRAPHS .....	22
Restricted Fragile Papers .....	23
Selected Search Terms .....	24

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## Collection Overview

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

**CALL NUMBER:** YCAL MSS 23

**CREATOR:** Jones, James, 1921-1977

**TITLE:** James Jones papers

**DATES:** 1926-1977

**PHYSICAL DESCRIPTION:** 18.75 linear feet (43 boxes)

**LANGUAGE:** English

**SUMMARY:** The papers contain writings, correspondence, family papers, photographs, and printed works documenting the life and writing career of James Jones. Included among the writings are drafts of six published novels and one unpublished one, poetry, screenplays and short stories. The papers also provide documentation on his personal life, particularly during World War II, his early efforts to find a publisher for his works, and his long association with Harry and Lowney Handy.

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

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## Requesting Instructions

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

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

b.        box  
f.        folder

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## Administrative Information

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### Immediate Source of Acquisition

The material was put on deposit in 1966 by James Jones and was donated to The Beinecke Rare Book and Manuscript Library by his widow, Gloria Jones, in 1984.

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## Conditions Governing Access

The materials are open for research.

Box 43: Restricted fragile material. Reference surrogates have been substituted in the main files. For further information consult the appropriate curator.

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## Conditions Governing Use

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

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## Preferred Citation

James Jones Papers. Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library.

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## JAMES RAMON JONES (1921-1977)

James Ramon Jones was born in Robinson, Illinois, on November 6, 1921. After graduating from high school in 1939, he enlisted in the Army and was stationed in Hawaii, first at Hickham Field and then at Schofield Barracks. He was on guard duty when the Japanese attacked Pearl Harbor on December 7, 1941. Jones attended the University of Hawaii part-time, but his education was interrupted when his division was transferred to Guadalcanal in 1943. After being wounded he was shipped back to the United States and was discharged in 1944.

Jones lived with Harry and Lowney Handy in Robinson, Illinois, until 1945, when he moved to New York. He attended New York University for a semester. He met Maxwell Perkins and submitted the first draft of "They Shall Inherit the Laughter" to Charles Scribner's Sons. While Scribner's did not accept the manuscript, they did offer Jones an advance of \$500.00 for a second novel, *From Here to Eternity*. He returned to Illinois to live with the Handys while he wrote *From Here to Eternity*. In 1948 *The Atlantic* accepted Jones's short story "The Temper of Steel," his first published work. *From Here to Eternity* was published in 1951 to much critical acclaim, receiving the National Book Award in 1952. In 1953, the film *From Here to Eternity* was released and it too was a commercial success, winning six Academy awards.

Jones continued to live near the Handys in Marshall, Illinois, until 1957, when he married Gloria Patricia Mosolino. *Some Came Running* was published in 1958. In that same year he sailed for Europe, settling in Paris where his daughter, Kaylie Ann, was born on August 5, 1960. He returned to the United States to make final revisions of *The Thin Red Line* (1962) and to work as a consultant and writer for the film *The Longest Day*. While vacationing in Jamaica in 1963, he began work on *Go to the Widow-Maker* (1967). The publication of *Go to the Widow-Maker* was followed by *The Ice Cream Headache and other Stories* (1968), *The Merry Month of May* (1971), *A Touch of Danger* (1973), *Viet Journal* (1974), and *WWII* (1975).

Jones left Paris in 1974 to accept a position as visiting professor and writer in residence at Florida International University. He remained in Florida until 1975 when he moved to Sagaponack, Long Island. Despite failing health, he began work on his final book, *Whistle* (1978), which was left incomplete at his death on May 9, 1977.

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## Scope and Contents

The James Jones Papers document the life and career of the author of *From Here to Eternity*. The papers span the dates 1926-1977, but the bulk of the material covers the years 1945-1977.

The collection has four series. Series I, *Writings*, Boxes 1-33, is composed of manuscripts of published and unpublished works. Boxes 24-39 hold Series II, *Correspondence*, and consist of Jones's correspondence with his publishers, literary agents, friends, and family. Series III, *Family Papers*, located in Box 40, is comprised of personal papers and photographs. The last box contains Series IV, *Printed Material*.

[Series I, \*Writings\*](#), is divided into eight sections. There are no printed copies of Jones's full-length works, but a complete set of his published books is available in the Beinecke Library book collection. The first section, *Novels*, is devoted to manuscripts. Jones's first book, "They Shall Inherit the Laughter" (Boxes 20-22, folders 198-233a), was never published. Fragments of *From Here to Eternity*, (1951) are in Box 1, folders 1-18. In 1953 *From Here to Eternity* was made into a movie and Jones was hired to write the screen treatment. He withdrew from the project because of disagreements with Harry Cohn of Columbia Pictures. The section *Screenplays*, Box 28, folders 340-43, contains a copy of his preliminary film treatment and notes.

Jones began work on a lengthy third novel, *Some Came Running* in 1950. Two typescripts, galley corrections, notes, and proofs can be found in Boxes 14-19, folders 121-97c. Like "They Shall Inherit the Laughter," *Some Came Running* is autobiographical in nature. The book was published in 1958 to less than favorable reviews, but nonetheless earned a place on the bestseller lists. *The Pistol* followed in 1959 (Box 13, folders 91-120). Much shorter than *Some Came Running*, *The Pistol* focuses on the life of a soldier at Schofield Barracks at the time of the Japanese attack on Pearl Harbor.

From 1958 to 1974 Jones lived in Paris with his family, making periodic trips to the United States. During his 1961 trip he made the final revisions of *The Thin Red Line* (1962), the second book in his "World War II trilogy," the first being *From Here to Eternity*. It has a Guadalcanal setting and follows the men of an infantry company almost identical to Jones's unit during World War II. Two typescripts, notes, and galley corrections can be found in Boxes 23-24, folders 234-53a. The third book of the trilogy, *Whistle*, is not in the collection.

By 1964 Jones left Scribner's, having received a lucrative contract from Dell/Delacorte Books for three novels. The first of these was the "Underwater Novel," *Go to the Widow-Maker*, which reflected his interest in skin diving and sailing and was again autobiographical in nature. In 1971 Jones published *The Merry Month of May*, (Box 12, folders 86-90). Using Paris as a background, the novel is concerned with the student rebellion of 1968.

Section Two, *Poetry*, can be found in Box 25, folders 254-316. The poems are arranged alphabetically by title. Much of Jones's writing during the period 1939-41 was confined to poetry and short stories. In his poetry, he frequently expressed his frustration with the Army and with women. Section Three, *Notebooks*, consists of notebooks and diaries in which Jones recorded descriptions of people and experiences which could be used for novels. Also included in this section are examples of writing exercises assigned by Lowney Handy at the Handy Writing Colony.

*Screenplays* make up Section Four, (Boxes 28-30, folders 340-64) and are divided into screenplays by Jones and screenplays by others. Screenplays by Jones include an early draft for *From Here to Eternity* and *The Golfer Story*. Screenplays by others contain several drafts of *Go to the Widow-Maker* by Thomas Wiseman, *The Sicilians* by Auguste LeBreton, *Un Mur De Jerusalem* by Frederick Rossif, and *The Longest Day* by Cornelius Ryan. Jones acted as a technical advisor for this Darryl Zanuck film.

Section Five, *Shorter Works*, is made up of essays, plays, and short stories, which are arranged alphabetically by title. The essays appear to have been written while Jones attended the University of Hawaii in 1942. Plays consists of one short work, *All God's Chillun Ain't* (Box 31, folder 378). Short stories are contained in Boxes 31-33, folders 379-470, and make up the largest part of the *Shorter Works* section. During the period 1945-47, Jones wrote primarily short stories. "None Sing So Wildly," "The Temper of Steel," and "The Way it is" were to evolve into the full-length unpublished novel, "They Shall Inherit the Laughter". The section also includes four of the five short stories Jones submitted to Edward Weeks of *The Atlantic Monthly* in 1947, "Just Like the Girl," "The Temper of Steel," "Secondhand Man," and "The Way it is." Weeks accepted "The Temper of Steel" and it appeared in *The Atlantic Monthly* in 1948. Later that year "The Temper of Steel" earned a nomination in the "Atlantic Monthly/MGM Awards for Atlantic Firsts"

competition. These stories were eventually published in *The Ice Cream Headache and Other Stories* (1968), the second book published under the Dell/Delacorte contract.

The last two sections of the *Writings* series are very small. The *Short Stories by Others* consists of an annotated typescript of "Or You Don't See Mama At All" by Lowney Handy. The *Speeches* section is made up of several drafts of a speech Jones wrote for his friend Sargent Shriver in 1968.

[Series II, Correspondence](#), is alphabetically arranged and is found in Boxes 34-39. The bulk of the letters document his early writing career, spanning the years 1939-59, and are both professional and personal in nature. Fan mail and correspondence of others can be found at the end of the series.

There is only one folder of correspondence between Jones and his first editor, Maxwell Perkins of Charles Scribner's Sons (Box 37, folder 548). Spanning the years 1945-47, the letters deal mainly with "They Shall Inherit the Laughter" and include a report from Scribner's concerning the book.

After Perkins's death in 1947, Jones choose to work with Burroughs "Mitch" Mitchell and they maintained a personal as well as professional relationship for many years. The letters span the years 1949-57 and describe the progress of *From Here to Eternity*, the production of the film, his trip to New Mexico with Lowney Handy and Willard Lindsay, and plans to create a writers colony with Lowney and Harry Handy in Marshall, Illinois. Two folders of correspondence between Jones and Perkins's colleague John Hall Wheelock can be found in Box 37, folders 370-71. These letters detail Wheelock's response to *From Here to Eternity*. There are also two folders of correspondence between the author and Charles Scribner's Sons dealing with general business matters.

While writing *From Here to Eternity*, he attempted to sell his short stories. Correspondence from 1947-49 between Jones and Edward Weeks of *The Atlantic Monthly* (Box 34, folders 477-78) concerns attempts to place five short stories and Jones's reaction to the publication of "The Temper of Steel" in 1948. The correspondence with *Harper's Magazine* chronicles the acceptance of "The Way it is" and "Just Like the Girl," and the difficulties that arose when the editors attempted to make corrections in "The Way it is." There are also letters of rejection from *Colliers* and *Esquire* from the period 1947-48.

Although Jones did not rely upon literary agents, he did depend upon Ned Brown of MCA Artists Agency Ltd., to handle negotiations with Columbia Pictures concerning *From Here to Eternity* (Box 36, folders 526-29). Ned Brown arranged for Jones to do a preliminary screen treatment, but the project was later turned over to Dan Taradash. He remained friendly, however, with Brown and discussed the possibility of a dramatization of the stockade scene in *From Here to Eternity*, the choice of Montgomery Clift to play the part of Prewitt, and provided general news concerning the Handy Writing Colony. When the filming of *From Here to Eternity* began, Brown arranged for Jones to work on a script for Norma Productions so that he could remain in Hollywood. There are also letters from Harry Cohn of Columbia Pictures detailing character development in the film and possible problems with the Army. In Box 34, folder 488 are two letters from Montgomery Clift.

A good deal can be learned about Jones's early life from his correspondence with family and friends. In Box 35, folders 512-19, are letters to and from brother George "Jeff" Jones. These letters began in 1939 when Jones first entered the Army and are full of details concerning military life, his classes at the University of Hawaii, and his attitude toward women. He would later draw upon these experiences to write *From Here to Eternity*. Jones began writing both poetry and short stories during his enlistment and frequently discussed his work with Jeff, outlining his plans for a writing career early in 1943. There are no letters from the period between 1945 and 1949, although there are a few letters from 1950-51 in which *From Here to Eternity* is discussed.

Correspondence with Aunt Mollie Haish dating back to 1926 can be found in Box 35, folders 499-502. Mollie Haish's letters provide a great deal of family news, particularly concerning Jones's younger sister Mary Ann. She also offered encouragement while he was writing *From Here to Eternity*.

Harry and Lowney Handy played a very important part in Jones's life from 1943 until 1957. Early in 1943, when he was AWOL, Lowney Handy interceded with the Army and helped to arrange an honorable discharge. More importantly, she recognized his potential as a writer. For fourteen years she and her husband supported Jones financially and emotionally. While he wrote "They Shall Inherit the Laughter"

and *From Here to Eternity*, he traveled throughout the country in a jeep and trailer the Handys purchased for him. Harry Handy's correspondence, frequently addressed to both Jones and Lowney Handy, who often joined him in his travels, concerns insurance matters, home improvements, and money. Upon the completion of *From Here to Eternity*, Jones returned to Illinois and assisted in the formation of the Handy Writing Colony in Marshall, Illinois. The letters from Lowney Handy cover the same subjects as those of her husband, although she also wrote in detail about other colony members such as Willard Lindsay and Don Sackrider. Jones corresponded with both Lindsay and Sackrider.

While in the service, James Jones maintained steady correspondence with several young women, including Margaret "Peggy" Carson, Barbara Van Dusen, and Virginia Moore. These letters are frequently romantic in nature but also chronicle military life and his thoughts on male and female relationships. While attending the University of Hawaii, he became acquainted with professors Laura Schwartz and Carl Stroven. They recognized his talent and encouraged him to write. He corresponded with both for some years after he left Hawaii.

Other correspondence of interest includes two letters from Upton Sinclair, correspondence from John P. Marquand, a letter from Norman Mailer concerning a deck of tarot cards, a postcard from William Styron, and correspondence from Darryl Zanuck. Three folders of fan mail give reader responses to *From Here to Eternity*. Correspondence of others consists mainly of letters from Harry to Lowney Handy and letters from Lowney Handy to such individuals as Ruth and Maxwell Aley and Mary Ann Jones.

[Series III, Family Papers](#), contains aqualung data, the contract for the English edition of *From Here to Eternity*, memorabilia, newspaper clippings, and a voice recording made by Jones at the Empire State Building in 1939. Photographs make up the largest segment of the series. Included are photographs of Jones, his wife, and parents, Ramon and Ada Jones. There are also many photographs of Jones on vacation and photographs of unidentified people.

[Series IV, Printed Works](#), consists of magazines and pamphlets collected by James and Gloria Jones.

Box 42 consists of [oversize](#) material arranged in series order, including photographs of James and Gloria Jones and a copy of *The Re-Enlistment Blues*.

## Collection Contents

### Series I: Writings, 1939-69

14.5 linear feet (33 boxes)

Series I contains thirty-three boxes of writings divided into eight subseries, including *Novels*, *Poetry*, *Notebooks*, *Screenplays*, and *Shorter Works*. The material in each section has been arranged alphabetically by title.

#### NOVELS

##### *From Here to Eternity*

b. 1, f. 1-2	<a href="#">Synopsis</a>	1948-51
b. 1, f. 3	<a href="#">Chapters 1, 5, 9, 17, fragments</a>	n.d.
b. 1, f. 4-7	<a href="#">Chapters 2, 6, 15, 20, typescript</a>	n.d.
b. 1, f. 8-15	<a href="#">Character synopses</a>	n.d.
b. 1, f. 15a-17	Notes	n.d.
b. 1, f. 18	<i>This Man's Army</i> : review, typescript, unidentified author, <i>The Atlantic</i> <a href="#">See also: Oversize, Box 42, folder 664 <i>The Re-Enlistment Blues</i>. Lyrics by Richard Meyers, original musical score, holograph.</a>	1951 Mar

##### *Go to the Widow-Maker*

b. 2, f. 19-25	Chapters 1-4, 10, 15-17, typescript, 1st draft	ca. 1962
b. 2, f. 26	Chapters 10-14, typescript, 2nd draft	ca. 1962
b. 3, f. 27-38	Chapters 18-29, typescript, various drafts	n.d.
b. 4, f. 39-47	Chapters 30-38, typescript, various drafts	n.d.
b. 5, f. 48-53	Chapters 1-27, typescript, various drafts	n.d.
b. 6, f. 54-55	Chapters 28-38, typescript, various drafts	n.d.
b. 7, f. 56-67	Chapters 1-25, typescript, revised draft	1966
b. 8, f. 68-72	Chapters 26-38, typescript, revised draft	1966
b. 9, f. 73-78	Chapters 1-29, typescript, finished draft	n.d.
b. 10, f. 79-80	Chapters 30-38, typescript, finished draft	n.d.
b. 11, f. 81-85	Notes	n.d.

##### *The Merry Month of May*

b. 12, f. 86-90	Chapters 1-conclusion, typescript	ca. 1971
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##### *The Pistol*

b. 13, f. 91-102	Chapters I-VI, typescript	1958
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## NOVELS &gt; The Pistol (continued)

b. 13, f. 103-09	Chapters VI-XI, typescript	1958
b. 13, f. 110-19	Chapters I-II, typescript	n.d.
b. 13, f. 120	Notes	1958
<i>Some Came Running</i>		
b. 14, f. 121-25	Chapters I-II, typescript, original	ca. 1957
b. 14, f. 126-40	Chapters 1-29, typescript, original	1957
b. 15, f. 141-51	Chapters 30-49, typescript, original	1957
b. 16, f. 152-64	Chapters 50-epilogue, typescript original	1957
b. 17, f. 165-75	Chapters 1-30, typescript, carbon	1957
b. 18, f. 176-86	Chapters 31-53, typescript, carbon	1957
b. 19, f. 187-97	Chapters 54-epilogue, typescript, carbon	1957
b. 19, f. 197a	Galley corrections	1957
b. 19, f. 197b	Notes	n.d.
b. 19, f. 197c	Proof	1957
<i>"They Shall Inherit the Laughter"</i>		
b. 20, f. 198-206	Prologue, chapters 1-24, and epilogue, typescript	n.d.
b. 20, f. 207-10	Prologue, chapters 1-16, corrected typescript	n.d.
b. 21, f. 211-17	Prologue, and chapters 1-24, typescript, carbon	n.d.
b. 22, f. 218	Synopsis, typescript	n.d.
b. 22, f. 219-30	Prologue, chapters 1-36, typescript, corrected, carbon	n.d.
b. 22, f. 231-32	Chapters 1, 7, 11, 18, 20-21, 23, 25, and unnumbered chapters, typescript	n.d.
b. 22, f. 233-33a	Notes	n.d.
<i>The Thin Red Line</i>		
b. 23, f. 234-42	Chapter 1-6, typescript, various drafts	1962
b. 24, f. 243-44	Chapters 7-8, typescript, original, various drafts	1962
b. 24, f. 245-52	Chapters 1-8, typescript, original	1962
b. 24, f. 253-53a	Notes and galley corrections	n.d.
POETRY		
b. 25, f. 254-56	<a href="#">Untitled holographs</a>	n.d.
b. 25, f. 257-58	<a href="#">Untitled typescripts</a>	1939, n.d.

## POETRY (continued)

b. 25, f. 259-60	<a href="#">"American Perfection," typescript</a>	n.d.
b. 25, f. 261	<a href="#">"And the Bars on the Moon," typescript</a>	n.d.
b. 25, f. 262-63	<a href="#">"Bloody Claws," holograph and typescript</a>	n.d.
b. 25, f. 264-65	<a href="#">"Dirge to a Reluctant Virgin," typescript</a>	ca. 1945
b. 25, f. 266-67	<a href="#">"End of Furlough," typescript</a>	n.d.
b. 25, f. 268-70	<a href="#">"Fighter for Freedom," typescript</a>	n.d.
b. 25, f. 271	<a href="#">"The Gladiator's War," typescript with: rejection slip from The Redbook</a>	1941 Aug 8
b. 25, f. 272-73	<a href="#">"The Goon is Walking," typescript</a>	n.d.
b. 25, f. 274	<a href="#">"The Hill they Call the Horse," typescript</a>	n.d.
b. 25, f. 275-79	<a href="#">"Hilltop Reverie," typescript, with: rejection slip from Colliers</a>	1942 Apr 16
b. 25, f. 280	<a href="#">"Homecoming," "Father for Freedom," "Dirge to a Reluctant Virgin," holograph</a>	n.d.
b. 25, f. 281	<a href="#">"Hunger," holograph</a>	n.d.
b. 25, f. 282	<a href="#">"Hunger," "Moranturi Te," "Salutamus," typescript</a>	1944
b. 25, f. 283-84	<a href="#">"I Have a God" and "Ode to a Young Jewess," typescript</a>	n.d.
b. 25, f. 285	<a href="#">"I Hear Soldiers Sing," typescript</a>	n.d.
b. 25, f. 286	<a href="#">"The Janitor," holograph</a>	n.d.
b. 25, f. 287-88	<a href="#">"Moraturi Te Salutamus," typescript</a>	n.d.
b. 25, f. 289	<a href="#">"Ode to a Young Jewess," holograph</a>	n.d.
b. 25, f. 290	<a href="#">"Onanistic Nocturé," typescript</a>	n.d.
b. 25, f. 291	<a href="#">"Pain and a Dark Soul Growing," holograph</a>	n.d.
b. 25, f. 292-94	<a href="#">"Peaks and Valleys," typescript</a>	n.d.
b. 25, f. 295	<a href="#">"The Prisoner," holograph</a>	n.d.
b. 25, f. 296	<a href="#">"Self Psycho-Analysis," typescript</a>	n.d.
b. 25, f. 297-98	<a href="#">"Soldier's Song to a Kamaaeina," typescript</a>	ca. 1944
b. 25, f. 299-301	<a href="#">"Three Red Barns and a House," holograph and typescript</a>	n.d.
b. 25, f. 302-04	<a href="#">"The War," typescript</a>	n.d.
b. 25, f. 305-07	<a href="#">"The White and the Black," holograph and typescript</a>	n.d.
b. 25, f. 308-09	<a href="#">"To the Woman Who is Not," holograph and typescript</a>	n.d.
b. 25, f. 310	<a href="#">"You Are a Goddess," typescript</a>	n.d.
b. 25, f. 311	<a href="#">Poems by unidentified authors, typescript</a>	n.d.

## POETRY (continued)

b. 25, f. 312-16	<a href="#">Poems by other authors</a>	n.d.
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## NOTEBOOKS

b. 26, f. 317	Diary, with: two short stories	1941
b. 26, f. 318	Diary	1942-43

## Notebooks

b. 26, f. 319	Camp Campbell	n.d.
b. 26, f. 320	Florida novel	n.d.
b. 26, f. 321	Literary novel	n.d.
b. 26, f. 322	Memphis novel	n.d.
b. 26, f. 323	New Words	n.d.
b. 26, f. 324	Post-Pearl Harbor novels	n.d.
b. 26, f. 325	Russ Meskiman novel	n.d.
b. 26, f. 326	Songs	n.d.
b. 26, f. 327	Story of Dave Robertson and Jeanette	n.d.
b. 27, f. 328-35	Notes	1941-45, n.d.
b. 27, f. 336	Quotations from William Shakespeare	n.d.
b. 27, f. 337	Writing techniques: notebook	n.d.
b. 27, f. 338	Writing exercises	n.d.
b. 27, f. 339	Writing exercises assigned by Lowney Handy	n.d.

## SCREENPLAYS

*From Here to Eternity*

b. 28, f. 340-41	Preliminary screen treatment	1951 May 16
b. 28, f. 342	Comments on proposed screen treatment	1951
b. 28, f. 343	Conference notes for proposed screen treatment	1951

*The Golfer Story*

b. 28, f. 344	Notes [with notes for <i>Go to the Widow-Maker</i> ] <a href="#">See also: Box 31, folders 418-20</a>
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## SCREENPLAYS BY OTHERS

*Go to the Widow-Maker* by Thomas Wiseman

b. 28, f. 345	Typescript	ca. 1964
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## SCREENPLAYS BY OTHERS &gt; Go to the Widow-Maker by Thomas Wiseman (continued)

b. 28, f. 346	Screenplay, typescript, unidentified draft	1964 Dec 14
b. 28, f. 347	Screenplay, typescript, 1st draft	1969 Mar 27
b. 28, f. 348	Screenplay, typescript, 2nd draft	1969 Jun
b. 28, f. 349	Screenplay, typescript, unidentified draft	n.d.
b. 29, f. 350-51	Notes	1969, n.d.
<i>The Longest Day</i> by Cornelius Ryan		
b. 29, f. 352-53	Revised screenplay, typescript	1961
b. 29, f. 354-56	Notes	1961
<i>The Sicilians</i> ( <i>Le Clan de Siciliens</i> ) by Auguste Le Breton		
b. 29, f. 357-58	Translation of original French script	1969 Jan 8
b. 30, f. 359-61	Notes	1969, n.d.
<i>Un Mur de Jerusalem</i> by Frederick Rossit		
b. 30, f. 363	Original draft	1968 Dec 22
b. 30, f. 364	Revised draft	1968 Dec
SHORTER WORKS		
Essays		
b. 31, f. 365-66	Untitled essays, typescript	1942, n.d.
b. 31, f. 367	"The Almost Revolution," typescript	n.d.
b. 31, f. 368-70	"The Hills Beyond," book review, typescript	1942 Jul 20
b. 31, f. 371	"The Making of a Man," holograph and typescript	n.d.
b. 31, f. 372-73	"My Life a Month Ago and My Life Today," typescript	1942 Jun 19
b. 31, f. 374	"Language and Logic in Philosophy and Art," typescript	1945 Mar 19
b. 31, f. 375-76	"So What?," typescript	1942 Jun 29
b. 31, f. 377	"What I Expected to Learn in English 100B," typescript	ca. 1942
Plays		
b. 31, f. 378	<i>All God's Chillun Ain't</i> , typescript	n.d.
Short Stories		
b. 31, f. 379-87	Fragments, typescript	n.d.
b. 31, f. 388-96	Untitled short stories, typescript	n.d.
b. 31, f. 397	"And All Thru the House," typescript	n.d.

## SHORTER WORKS &gt; Short Stories (continued)

b. 31, f. 398	"And the Grass Grows All Around," typescript	n.d.
b. 31, f. 399-400	"Back Wash," typescript	n.d.
b. 31, f. 401	"Black Laughter," typescript	ca. 1942
b. 31, f. 402	"The Boy Who Went Away," typescript	n.d.
b. 31, f. 403-04	"Business as Usual," typescript	n.d.
b. 31, f. 405	"A Couple of Grenades," typescript	n.d.
b. 31, f. 406	"Damon and Pythias," typescript	n.d.
b. 31, f. 407-09	"Death (a study in agony)," typescript	n.d.
b. 31, f. 410	"December Seventh, 1941," typescript	n.d.
b. 31, f. 411	"Ducks in a Gallery," holograph	n.d.
b. 31, f. 412-13	"Father, Dear Father, Come Home With Me Now," typescript	ca. 1945
b. 31, f. 414	"A Few Gallons of Gas," holograph	n.d.
b. 31, f. 415	"For They Shall Inherit the Earth," typescript	n.d.
b. 31, f. 416	"For They Shall Inherit the Laughter," typescript	n.d.
b. 31, f. 417	"Gold Star Soldier," typescript	n.d.
	"The Golfer Story"	
b. 31, f. 418	Holograph	1969 Aug 8
b. 31, f. 419	Typescript	1969 Sep 4-5
b. 31, f. 420	Notes	ca. 1969
b. 31, f. 421	"Greater Love," typescript	n.d.
b. 31, f. 422	"Hidden Joke," typescript	n.d.
b. 31, f. 423-24	"Homecoming," typescript	n.d.
	"The Ice Cream Headache"	
b. 32, f. 425-30	Typescript [6 drafts]	1966-67
b. 32, f. 431	Notes	1967
b. 33, f. 432-33	"I Met a Guy," typescript	n.d.
b. 33, f. 434-36	"James Jones Lived Here," typescript	n.d.
b. 33, f. 437	"Joseph G. Doakes, Philosopher and Patriot," typescript	n.d.
b. 33, f. 438	"Just Like the Girl," typescript	ca. 1946-47
b. 33, f. 438a	"The Knife," in <i>Stag</i> magazine, p. 28, 56-58, 1957, Dec.	1948

## SHORTER WORKS &gt; Short Stories (continued)

b. 33, f. 439	"The Man Who Entered an Empty Room," typescript	n.d.
b. 33, f. 440	"A Man Won't Understand," typescript	n.d.
b. 33, f. 441-42	"None Can Sing So Wildly," typescript	ca. 1952
b. 33, f. 443-44	"One Snowball via Clipper," typescript	n.d.
b. 33, f. 445-46	"Premonition," typescript	1942 Jul 16
b. 33, f. 447	"Ramon and Pythias," typescript	n.d.
b. 33, f. 448-51	"Secondhand Man," typescript	ca. 1946-47
b. 33, f. 452-53	"Selfishness," typescript	n.d.
b. 33, f. 454	"The Story of Peter Pringle," typescript	n.d.
b. 33, f. 455-56	"Story Without a Name," typescript	n.d.
b. 33, f. 457	"Superman and the Army," typescript	n.d.
b. 33, f. 458-59	"A Talent of Lead," typescript	n.d.
b. 33, f. 460	"The Temper of Steel," typescript	ca. 1946-47
b. 33, f. 461	"Thru the Bus' Front Window," typescript	n.d.
b. 33, f. 462	"To be or not to be--a Dogrobber," typescript	n.d.
b. 33, f. 463	"The Weather Today," typescript	n.d.
b. 33, f. 464	"The Way It Is," advance proof	1966
b. 33, f. 465	"The Way to Die," typescript	n.d.
b. 33, f. 466	"What's Ten Gallons?"	n.d.
b. 33, f. 467-68	"Who Wakes to Bridges Burned," typescript	n.d.
b. 33, f. 469	"The Wind Blows, But It Carries a Stench," typescript	n.d.
b. 33, f. 470	Miscellaneous notes	n.d.
Short Stories by Others		
b. 33, f. 471	"Or you don't see Mama at all," by Lowney Handy, typescript	n.d.
Speeches		
b. 33, f. 472	[For Sargent Shriver?] Drafts 1-4	1968

**Series II: Correspondence, 1926-77***2.5 linear feet (6 boxes)*

Series II, *Correspondence*, consists of six boxes of alphabetically arranged correspondence. Individuals are given separate listings based on their importance in the collection, or provided the file contains six or more items. The correspondence of those who appear one to five times, is filed alphabetically with the first letter of the surname in "Letter" general files. *Correspondence* includes the names of forty-four individuals and companies including the names of four people who appear in the section correspondence of others. There is also a section of alphabetically arranged fan mail.

b. 34, f. 472a	Unidentified correspondence	1944-51, n.d.
b. 34, f. 473-74	"A" general	1946-57
b. 34, f. 475	Aaron Fuchs Company	1956-57
b. 34, f. 476	Aley, Ruth and Maxwell	1945-50
b. 34, f. 477-78	<i>The Atlantic Monthly</i>	1947-49
b. 34, f. 479	"B" general	1949-57
b. 34, f. 480-81	"C" general	1949-57
b. 34, f. 482-85	Carson, Margaret	1942-53
b. 34, f. 486-87	Charles Scribner's Sons	1945-57
b. 34, f. 488	Clift, Montgomery	1952-53
b. 34, f. 489	<i>Colliers</i>	1948,51
b. 34, f. 490	Columbia Pictures Corporation	1951-53
b. 34, f. 491-92	"D" general	1951-57
b. 34, f. 493	"E" general	1957
b. 34, f. 494	<i>Esquire</i>	1941-62
b. 34, f. 495	"F" general	1948-57
b. 34, f. 496	Foote, Shelby	1952-53
b. 35, f. 497	"G" general	1951-57
b. 35, f. 498	"H" general	1948-57
b. 35, f. 499-502	Haish, Mollie	1926-57
b. 35, f. 503-04	Handy, Harry <a href="#">See also: Box 39, folder 584</a>	1944-51
b. 35, f. 505-07	Handy, Lowney <a href="#">See also: Box 39, folders 581-83</a>	1944-51, n.d.
b. 35, f. 508	<i>Harper's Magazine</i>	1947-48, n.d.

b. 35, f. 509	"I" general	1952-57
b. 35, f. 510	Ives, Marian	1950
b. 35, f. 511	"J" general	1942-57
b. 35, f. 512-19	Jones, George W. [Jeff]	1939-51
b. 35, f. 520	Jones, Saddle	1957
b. 35, f. 521	"K" general	1952
b. 35, f. 522	"L" general	1957
b. 35, f. 523	<i>Ladies Home Journal</i>	1949,57
b. 35, f. 524	Lindsey, Willard	1949-51
b. 36, f. 525	"M" general	1946-57
b. 36, f. 526-29	MCA Artists, Ltd. Agency	1951-57, n.d.
b. 36, f. 530	Mailer, Norman	1952 Mar 2
b. 36, f. 531	Manges, Horace S.	1957
b. 36, f. 532	Marquand, John P.	1951-53
b. 36, f. 533-40	Mitchell, Burroughs	1949-57
b. 36, f. 541	Moore, Virginia	1942-43
b. 36, f. 542	Moorepack, Howard	1949-50
b. 36, f. 543	"N" general	1945-57,n.d.
b. 36, f. 544	"O" general	1957
b. 37, f. 545	"R" general	1951-57
b. 37, f. 546-47	Pearsley, Warren	1949-50
b. 37, f. 548	Perkins, Maxwell	1946-47, n.d.
b. 37, f. 549-51	"R" general	1944-51
b. 37, f. 552	Rabinowitz, Harold	1944-51
b. 37, f. 553	Rafferty, Keen	1949-51
b. 37, f. 554	Russell and Volkening, Inc.	1949-50
b. 37, f. 555-56	"S" general	1946-57
b. 37, f. 557	Sackrider, Don	1949-50
b. 37, f. 558	Schwartz, Laura V.	1943-51
b. 37, f. 559	"Serge"	1948-49



b. 37, f. 560	States, Billie	1943
b. 37, f. 561	Sinclair, Upton	1945-46
b. 37, f. 562	Stroven, Carl	1946-57
b. 37, f. 563	Styron, William	1952
b. 37, f. 564	"T" general	1957, n.d.
b. 37, f. 565	"U" general	1945-57
b. 37, f. 566	"V" general	1957
b. 37, f. 567-68	Van Dusen, Barbara	1940-43
b. 37, f. 569	"W" general	1943-57, n.d.
b. 37, f. 570-71	Wheelock, John Hall	1948-51
b. 37, f. 572	Wiseman, Thomas	1969
b. 37, f. 573	"Y" general	ca. 1977
b. 37, f. 574	"Z" general	1957
b. 37, f. 575	Zanuck, Darryl	1961
	Fan Mail	1951-57, n.d.
b. 38, f. 576-78	"A-Z" general	1951-57
b. 38, f. 579	unidentified	1952, n.d.
	Correspondence of Others	
b. 39, f. 580	Various	1945-57
b. 39, f. 581-83	Handy, Lowney	1944-57, n.d.
b. 39, f. 584	Handy, Harry	1945-49, n.d.
b. 39, f. 585	Jones, George W. [Jeff]	1943-57
b. 39, f. 586	Jones, Gloria	1957, n.d.

**Series III: Family papers, 1939-58***0.5 linear feet (1 box)*

Series III, *Family Papers*, consists primarily of personal papers, including financial papers, memorabilia, and photographs. The material is arranged alphabetically by subject.

b. 40, f. 587	Aqualung data with: <i>You Can Be Drown Proof</i> by Edward J. Linehan.	n.d.
	Financial records	
b. 40, f. 588	<i>From Here to Eternity</i> , contract for the English edition, typescript	1950 Dec 19
b. 40, f. 589	Miscellaneous bills and receipts	1944-57, n.d.
b. 40, f. 590	Illinois Skeet Shooting Association calendar of registered shoots	1957
	Memorabilia	
b. 40, f. 591	Chess games, recorded matches	1957-58
b. 40, f. 592	Cigarette holder	n.d.
b. 40, f. 593	Handy Colony letterhead paper	n.d.
b. 40, f. 594	Map of Honolulu, Oahu and the Hawaiian Islands	1945 Jun
b. 40, f. 595	Menu from the Hawaiian Room	n.d.
b. 40, f. 596	Patches: Aqua-Divers School	n.d.
b. 40, f. 597	Patient property card, pass	ca. 1944
b. 40, f. 598	Miscellaneous postcards	n.d.
b. 40, f. 599	Ticket stubs	1957 Sep 9
b. 40, f. 600	Voice record made at the Empire State Observatory	1939 Dec 15
b. 40, f. 601	Warther, Ernest	n.d.
b. 40, f. 602	Midwestern Writers Conference	1948
	National Committee for a Sane Nuclear Policy <a href="#">See: Oversize, Box 42, folder 665</a>	
b. 40, f. 603-05	Newspaper clippings	1917-65, n.d.
b. 40, f. 606	New York: miscellaneous notes	n.d.
b. 40, f. 607	<i>P. E. N. Newsletter</i>	1957
b. 40, f. 608	Asheville, North Carolina	1947 Jun 22
b. 40, f. 609	<i>New York Herald Tribune</i>	1947 Jun 18
	Photographs	
b. 40, f. 610	Carson, Margaret	n.d.

## Photographs (continued)

b. 40, f. 611	Jones, Ada	n.d.
b. 40, f. 612	Jones, Gloria [5 photographs, 2 negatives] <a href="#">See also: Oversize, Box 42, folder 666</a>	n.d.
b. 40, f. 613	Jones, Gloria and James at the Beverly Hills Country Club, Newport, Kentucky	n.d.
b. 40, f. 614	Jones, Gloria and James, <i>Chicago Tribune</i> photograph [5 photographs]	n.d.
b. 40, f. 615	Jones, James and Gloria on a boating trip [11 photographs]	n.d.
b. 40, f. 616	Jones, Gloria and James [14 slides]	n.d.
b. 40, f. 617	Jones, James [5 photographs] <a href="#">See also: Oversize, Box 42, folder 666</a>	n.d.
b. 40, f. 618	Jones, James, with unidentified man [2 photographs]	n.d.
b. 40, f. 619	Jones, Ramon	n.d.
b. 40, f. 620	Unidentified people [9 photographs, 3 negatives]	n.d.
b. 40, f. 621	<i>Seven Stairs</i> , a newsletter	n.d.
b. 40, f. 622	Sketches by an unidentified artist	n.d.
	Television scripts	
b. 40, f. 623	"The Faces of War"	1957 Nov 10
b. 40, f. 624	"Person to Person"	1958 Jan 10
b. 40, f. 625	Travel itineraries	n.d.

**Series IV: Printed Material, 1951-58***1 linear foot (1 box)*

Series IV, *Printed Material*, consists of alphabetically arranged magazines and miscellaneous pamphlets collected by James Jones.

Magazines		
b. 41, f. 626	<i>Adult Psychology, The Magazine of Psychology for Everyone</i>	1955 Mar-Apr
b. 41, f. 627	<i>The American Weekly</i>	1955 Apr 3
b. 41, f. 628	<i>The Chicago Tribune Magazine</i>	1955 May 22
b. 41, f. 629	<i>The Complete Life of Lena Horne</i>	1955
b. 41, f. 630	<i>Harper's Magazine</i>	1957 Sep
b. 41, f. 631	<i>Inside Hollywood</i>	1956
b. 41, f. 632	<i>Inside Story</i>	1955
b. 41, f. 633-34	<i>Life</i>	1951-57
b. 41, f. 635	<i>The Marlon Brando Story--a Candid Profile</i>	1955
b. 41, f. 636	<i>Modern Screen</i>	1956 Nov
b. 41, f. 637	<i>Movie Play</i>	1955 Jul
b. 41, f. 638	<i>Movie Prevue</i>	1955 Jun
b. 41, f. 639	<i>The New York Times Book Review</i>	1948 Jan 4
b. 41, f. 640	<i>People Today</i>	1955 Aug 24
b. 41, f. 641	<i>Picture Week</i>	1955 Sep 10
b. 41, f. 642-43	<i>Photoplay Annual</i>	1955-56
b. 41, f. 644	<i>Private Lives and Private Affairs</i>	1955 Mar
b. 41, f. 645	<i>Publisher's Weekly</i>	1957 May 20
b. 41, f. 646-48	<i>Real, the Exciting Magazine</i>	1957-58
b. 41, f. 649	<i>The Royal Ballet</i>	n.d.
b. 41, f. 650	<i>Suppressed</i>	1955 May
b. 41, f. 651	<i>T. V. and Movie Screen</i>	1955 Mar
b. 41, f. 652	<i>T. V. Guide</i>	1955
b. 41, f. 653	<i>That Girl Ava</i>	1955
b. 41, f. 654	<i>That Guy Brando</i>	1955
b. 41, f. 655-56	<i>Time</i>	1954,59

Magazines (continued)

b. 41, f. 657-58	<i>Top Secret</i>	1955
b. 41, f. 659-61	<i>Uncensored</i>	1955,57
b. 41, f. 662-63	Pamphlets	1956-58

Oversize

WRITINGS		
b. 42, f. 664	<i>The Re-Enlistment Blues</i>	n.d.
FAMILY PAPERS		
b. 42, f. 665	National Committee for a Sane Nuclear Policy	1957
PHOTOGRAPHS		
b. 42, f. 666	Jones, Gloria Jones, James	n.d.

**Restricted Fragile Papers**

*0.25 linear feet (1 box)*

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

b. 43, f. 667-68	Box 35, folders 500, 502, 504, 506-07, 518-19, 524
b. 43, f. 669	Box 36, folders 525, 527 Box 37, folders 558, 564
b. 43, f. 670-73	Box 38, folder 576 Box 39, folder 584 Box 40, folders 589, 603-05
b. 43, f. 674	Box 41, folder 639

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## Selected Search Terms

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

### Subjects

Authors and publishers  
Best sellers  
Publishers and publishing  
Soldiers as authors  
Soldiers -- United States  
World War, 1939-1945 -- Campaigns -- Solomon  
Islands -- Guadalcanal  
World War, 1939-1945 -- Hawaii

### Geographic Names

Marshall (Ill.) -- Intellectual life

### Occupations

Authors

### Names

Aley, Maxwell  
Aley, Ruth  
Carson, Margaret  
Haish, Mollie  
Handy, Harry  
Handy, Lowney Turner  
Jones, George, 1910-1976  
Jones, Gloria Patricia Masolino  
Jones, James, 1921-1977  
Korn, Laura V. Schwartz  
Lindsay, Willard  
Manges, Horace S.  
Marquand, John P. (John Phillips), 1893-1960  
Mitchell, Burroughs  
Perkins, Maxwell E. (Maxwell Evarts), 1884-1947  
Sinclair, Upton, 1878-1968  
Weeks, Edmund, 1898-  
Wheelock, John Hay, 1886-

### Corporate Bodies

MCA Artists Ltd., Agency  
United States. Army (Military life)