



5-1-1985

An Exhibition of Original Designs Created For the Premiere Performances of Plays by Maxwell Anderson

Bee Pearce

Follow this and additional works at: <https://commons.und.edu/theses>

Recommended Citation

Pearce, Bee, "An Exhibition of Original Designs Created For the Premiere Performances of Plays by Maxwell Anderson" (1985). *Theses and Dissertations*. 3248.
<https://commons.und.edu/theses/3248>

This Thesis is brought to you for free and open access by the Theses, Dissertations, and Senior Projects at UND Scholarly Commons. It has been accepted for inclusion in Theses and Dissertations by an authorized administrator of UND Scholarly Commons. For more information, please contact und.commons@library.und.edu.

AN EXHIBITION OF ORIGINAL DESIGNS CREATED
FOR THE PREMIERE PERFORMANCES OF PLAYS
BY MAXWELL ANDERSON

By

Bee Pearce

B.S. in Education, University of Texas, 1957

A Thesis

Submitted to the Graduate Faculty

of the

University of North Dakota

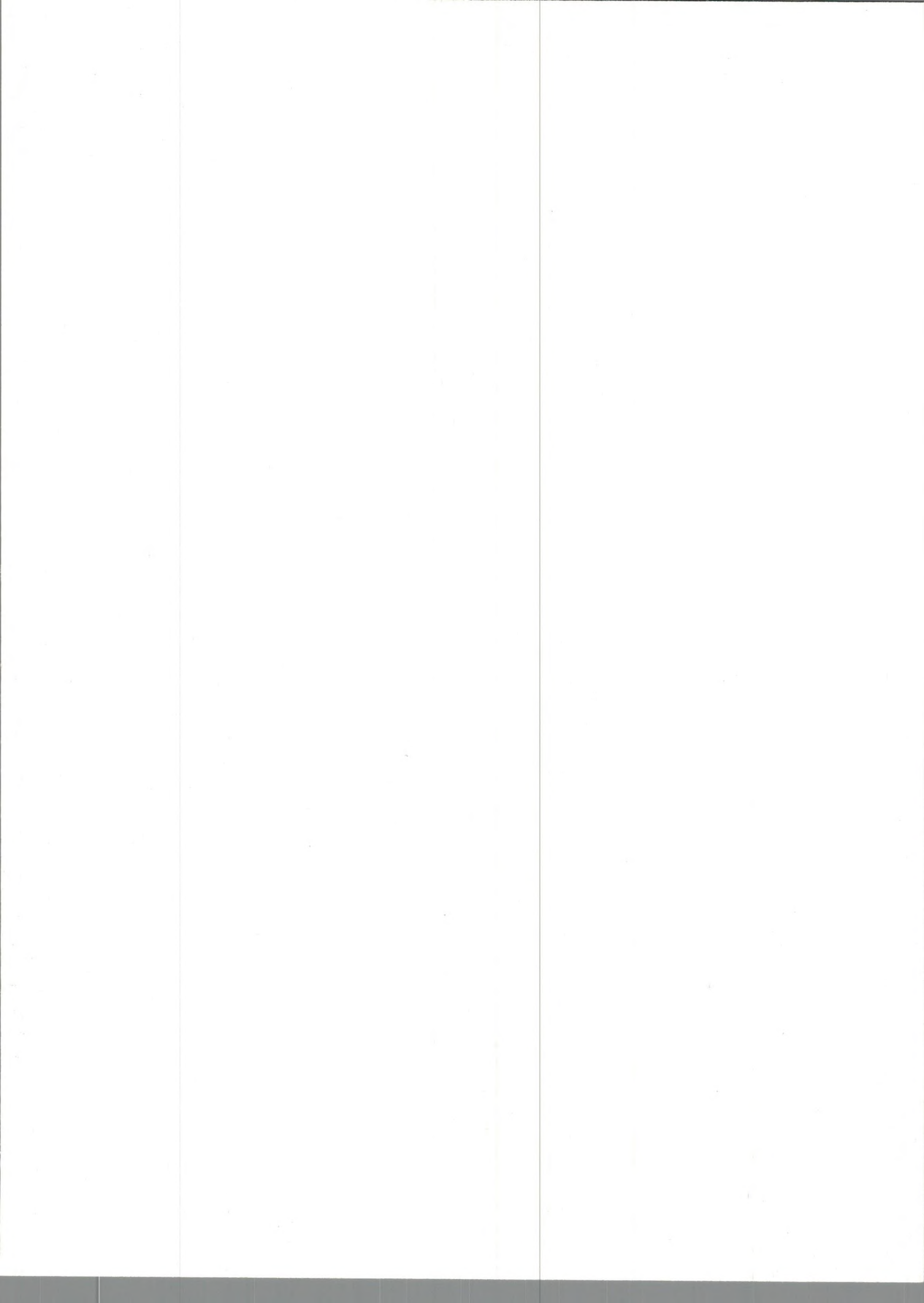
in partial fulfillment of the requirements

for the degree of

Master of Arts

Grand Forks, North Dakota

May 1985



T1985
P314

This Thesis submitted by Bee Pearce in partial fulfillment of the requirements for the Degree of Master of Arts from the University of North Dakota is hereby approved by the Faculty Advisory Committee under whom the work has been done.

Lawrence Hill
(Chairperson)

Frank J. Kelley
Rochester G. Engle

This Thesis meets the standards for appearance and conforms to the style and format requirements of the Graduate School of the University of North Dakota, and is hereby approved.

A. William Johnson
Dean of the Graduate School

PERMISSION

Title An Exhibition of Original Designs Created for the Premiere
Productions of Plays by Maxwell Anderson

Department Theatre Arts

Degree Master of Arts

In presenting this thesis in partial fulfillment of the requirements for a graduate degree from the University of North Dakota, I agree that the Library of this University shall make it freely available for inspection. I further agree that permission for copying for scholarly purposes may be granted by members of my committee who supervised my thesis work. It is understood that any copying or publication or other use of this thesis or part thereof for financial gain shall not be allowed without my written permission. It is also understood that due recognition shall be given to me and to the University of North Dakota in any scholarly use which may be made of any material in my thesis.

Signature _____

Date _____

TABLE OF CONTENTS

ABSTRACT		vi
CHAPTER I. INTRODUCTION.		1
CHAPTER II. INITIAL SEARCH FOR DESIGNS.		8
CHAPTER III. EXHIBIT DETAILS		11
CHAPTER IV. CONCLUSIONS		22
APPENDICES		30
APPENDIX A. Chart I: Premiere, Theatre, Designers and Directors for Thirty-Four Plays Written by Maxwell Anderson		31
APPENDIX B. Synopsis of Each Play		33
APPENDIX C. Setting Requirements.		61
APPENDIX D. Chart II: Designs Appearing in This Exhibit		81
APPENDIX E. Contributors.		98
APPENDIX F. Biographic Briefs of Artists Designing for This Exhibit.		100
APPENDIX G. Brochure Mock-Up.		114
BIBLIOGRAPHY		117

DEDICATION

For sustained belief in this project this thesis is dedicated to

Michael Lee and Jane

Jill and Gordon

Thom and Barbra

Karen and Frank

Leo and Vickie

ABSTRACT

This paper describes the search for and finding of designs created for the premieres of the produced plays written by Maxwell Anderson who graduated with honors from the University of North Dakota, class of 1911.

The search involved the identification of the plays premiered, the designers, and finally the location of these designs with the loan of each assured.

These confirmed loans allowed the secured premiere pieces to be displayed from October 13 through November 23, 1983, by the North Dakota Museum of Art at the University of North Dakota, Grand Forks, during the centennial year, February 1983 to February 1984.

The selected designs included renderings, sketches, working drawings, ground plans of scenic designs, costume plates and working sketches for the costume designs, photographs of the completed staging and of costumes taken at the premiere productions, designs used for programs, brochures and publicity releases as well as other memorabilia pertinent to the premieres.

This thesis contains in the appendices: plot synopses, scenic requirements, a chart listing the produced plays, premiere dates, theatres, designers and directors, also Chart II listing the pieces found for the exhibit. Biographic briefs of the designers and a mock-up of the opening night brochure are also included.

Slides, videotapes and a catalogue documenting the exhibit are in the Special Collections, Chester Fritz Library, at the University of North Dakota, Grand Forks, North Dakota.

ABSTRACT

An Exhibition of Original Designs Created
for the Premiere Performances of Plays
by Maxwell Anderson

Bee Pearce, M.A.

The University of North Dakota, 1984

Faculty Advisor: Dr. Lawrence W. Hill

This paper describes the search for and finding of designs created for the premieres of the produced plays written by Maxwell Anderson who graduated with honors from the University of North Dakota, class of 1911.

The search involved the identification of the plays premiered, the designers, and finally the location of these designs with the loan of each assured.

These confirmed loans allowed the secured premiere pieces to be displayed from October 13 through November 23, 1983, by the North Dakota Museum of Art at the University of North Dakota, Grand Forks, during the centennial year, February 1983 to February 1984.

The selected designs included renderings, sketches, working drawings, ground plans of scenic designs, costume plates and working sketches for the costume designs, photographs of the completed staging and of costumes taken at the premiere productions, designs used for

programs, brochures and publicity releases as well as other memorabilia pertinent to the premieres.

This thesis contains in the appendices: plot synopses, scenic requirements, a chart listing the produced plays, premiere dates, theatres, designers and directors, also Chart II listing the pieces found for the exhibit. Biographic briefs of the designers and a mock-up of the opening night brochure are also included.

Slides and videotapes documenting the exhibit and also a catalogue prepared by the museum staff are in the Special Collections, Chester Fritz Library, at the University of North Dakota, Grand Forks, North Dakota.

CHAPTER I

INTRODUCTION

Maxwell Anderson, playwright, spent his senior year in high school at Jamestown, North Dakota. By 1911, he had completed in three years a four-year course of study, graduating with honors from the University of North Dakota, Grand Forks, North Dakota. He then taught both on the high school and college levels, earned a master's degree from the University of California and began to write professionally. The discipline in this early newspaper writing continued to govern his writing habits throughout his successful career as playwright.

Artistic and literary emphases were as inherent during Mr. Anderson's adolescence as the heavy chores essential to the economy of the household. An artistic mother and a father whose love and respect of books were as much a part of him as his penchant for being a strong disciplinarian fostered Maxwell Anderson's innate love of words. While at the university, he met and, on graduating, married Margaret Haskett, who during their college years received as much praise for her writing as Maxwell did for his.

From the early twenties, with his first successful play, What Price Glory, through the mid-fifties, with his dramatization of the book The Bad Seed, Maxwell Anderson was one of the outstanding American playwrights. His plays, written, as Dr. Alfred S. Shivers suggests, in elegant prose, cover a wide range of subject matter and express a marked positive belief in the human race.

In 1980, I proposed, and the Theatre Arts Department accepted, the idea of an exhibit of the original designs created for the premiere productions of plays by Maxwell Anderson. The selection of his thirty-four full-length plays (i.e., three-act plays or those of equivalent length Appendix A - Chart I]) provided the necessary variety in subject matter, ensured a sufficient number to warrant an exhibit, and gave a telling survey of works created for the stage by great American designers both past and present.

The University of North Dakota's Centennial celebration, February 1983 through February 1984, provided the ideal time to stage this exhibit, thereby saluting and honoring an outstanding playwright and graduate of the university through sharing the treasured theatre designs of the premieres and giving simultaneous recognition to many exceptional artists.

The following procedures necessary to research this exhibit were:

1. To identify possible designs, drawings of set pieces, costumes, lighting, publicity.
2. To locate these designs.
3. To ascertain ownership of each design.
4. To arrange loan of the same, including the packaging, transportation, insurance, also the arrival and return dates.
5. To confirm the media used in creating the designs, sizes, and whether framed or not.
6. To learn the requirements of the lenders as to gallery lighting, atmospheric conditions and placement of exhibit pieces.

It was essential to expedite all of the above as quickly as possible because funding for the exhibit to occur was suppositional until

the actual number of designs was confirmed. My task was to find and enlist the interest of key people to secure exhibit pieces. I set a travel itinerary in deference to speed, mileage costs and funding.

Fundamental to developing this itinerary was to consult the major primary sources of Maxwell Anderson's writings: one in the Special Collections, Chester Fritz Library, at the University of North Dakota; the other in the Maxwell Anderson Collection at the Hoblitzelle Research Center in the Harry Ransom Library at the University of Texas, Austin, Texas.

In addition to these primary sources were four key books concerning Maxwell Anderson and his plays. They are:

Avery, Laurence G. A Catalogue of the Maxwell Anderson Collection. Austin, Texas: University of Texas Press, 1963.

Avery, Laurence G. Dramatist in America: Letters of Maxwell Anderson, 1912-1958. Chapel Hill, North Carolina: University of North Carolina Press, 1977.

Shivers, Alfred S. Maxwell Anderson. Boston, Massachusetts: Twayne Publishing Company, 1976.

Shivers, Alfred S. The Life of Maxwell Anderson. Briarcliff Manor, New York: Stein and Day Publishing Company, 1983.

Using the listed primary sources and these four authoritative books, I identified the thirty-four full-length produced scripts. The chronology listed in Dramatist in America (Avery, p. xxix) was of particular help in establishing the precise date of each premiere. Chart I lists the premiere dates, plays, theatres, designers and directors (Appendix A). Reading of the scripts familiarized me with each plot (Appendix B - Synopses) and gave me essential knowledge of the scenic

demands for each act and scene (Appendix C - Settings). In addition, I found information which assisted me in the discussion and accounting of potential costume designs and their key characteristics, historical periods and genre.

CHAPTER II

INITIAL SEARCH FOR DESIGNS

Essential on-site travel was a calculated risk which proved its value. My search confirmed previous experience that direct contact is one of the best ways to resolve a problem, answer questions and expedite an idea. With the exception of one, designs sighted were secured.

Personal interviews more than justified my belief in them. An example of the values inherent in on-site search was in my initial visit to the campus of Indiana University, Bloomington, Indiana. This visit equated to months of correspondence. I learned of the reason for the double premiere of Eve of St. Mark and that the Indiana University production had as their leading man a college student named Andrew Duggan, now a well-established actor. I saw original newspapers and programs about the Indiana premiere and got permission to use the same; found out the name of their set and costume designer, Virgil A. Smith, and also whom to contact about his estate. Equally important was the opportunity to talk with the dynamic Dr. Lee Norvelle who had organized Indiana's theatre department and was its first chairman. Dr. Norvelle, professor emeritus of drama, told me that when he learned of the possibility of a simultaneous premiere of Eve of St. Mark, he called Maxwell Anderson in New York. Mr. Anderson told Dr. Norvelle to ignore the New York situation and go ahead with Indiana's premiere as planned; that if the New York company wanted to get bogged in staging problems, that was its

problem (personal interview, Bloomington, Indiana, April 1981).

The name Maxwell Anderson and the words premiere productions proved to be talismans. Dr. William Crain, Hoblitzelle Research Center, Harry Ransom Library, University of Texas, Austin, Texas, introduced me to Dr. John Rothgeb, scenic designer, theatre historian and member of the theatre staff at the University of Texas. Dr. Rothgeb had just recently received a new listing of the designs created by Jo Mielziner, scenic designer. (Mr. Mielziner had been the designer for twelve of the Anderson premieres.) Dr. Rothgeb gave me the name of Mr. Richard Stoddard, Performing Arts Books, New York City, who was the agent handling the sales of the Mielziner designs for the Mielziner estate (personal interview, Austin, Texas, March 1981). I also learned more about the Mielziner Collection (Dorothy Swerdlow, curator) at the New York Public Library, Lincoln Center, New York City.

Dr. Alfred Shivers, Stephen F. Austin University at Nacogdoches, Texas, had the day previous to my visit sent his manuscript, The Life of Maxwell Anderson, to his publishers, Stein and Day. Dr. Shivers was reminded of the marvelous collection of premiere posters which he had seen decorating the hallway entrance of the home of Mrs. (Gilda) Maxwell Anderson (personal interview, Nacogdoches, Texas, April 1981). Dr. Shivers suggested I talk with her and gave me her address. The visit with Dr. Norvelle and the one with Dr. Rothgeb led me to Orville Larson, theatre department, Kent University, Kent, Ohio (personal interview, April 1981). This resulted in viewing and securing from the Pusey Museum, Harvard University, the Lee Simonson costume sketches for Elizabeth the Queen. Mr. Larson had presented the sketches to Harvard. Later, in examining the designs, I also found the prompt book used for

the premiere of Saturday's Children, Guthrie McClintic, director. Unfortunately, the Pusey was unable to loan us this directing script which contained not only the original blocking used but also the drawings of the ground plans, light plots and hand property lists.

Mr. Larson suggested I visit Howard Bay, then on the theatre staff at Brandeis University, Waltham, Massachusetts. Mr. Bay is now the current president of the United Scenic Artists. En route, at Mr. Larson's suggestion, I talked with members of the theatre staff at the Carnegie Institute of Technology (Carnegie Tech), Pittsburgh, Pennsylvania. Dr. Youens, on their design staff, upon learning that when I studied at the University of Texas I had been under the direction of Dr. Lawrence Carra, phoned Dr. Carra, who was then guest directing a play at Carnegie (personal interview, April 1981). Through Dr. Carra's leads, I found Frank Bevan's magnificent sketches created for the costumes used in Knickerbocker Holiday, a part of the Theatre Guild Collection at the Beinecke Museum, Yale University, New Haven, Connecticut.

My visit with Mrs. Anderson at Stamford, Connecticut, initiated a quick, lengthy and profitable run to Fayetteville, North Carolina, for the 1981 premiere of Raft on the River being produced there at Methodist College (personal interview, April 1981).

In pursuit of lighting designers, I was given the name of Lee Watson--Professor Leland H. Watson, a skilled lighting designer, former president of the United States Institute of Theatre Technology (USITT) and now on the theatre staff at Purdue University, Lafayette, Indiana. In my interview with Professor Watson, all of the designers for the New York production of the play The Golden Six were identified (personal interview, Lafayette, Indiana, September 1981). Mr. Watson, who had

been the lighting designer for the play, had each designer's name and, in addition, other possible useful contacts.

Mr. Watson helped forge another link in my search by phoning Dr. Ronald Olson, then president of USITT. Through these two contacts, Mr. Watson and Dr. Olson, I met Mr. Edward Kook of Imagineering Inc., formerly president of Leko Lighting, Inc., New York, New York (personal interview, November 1981). Mr. Kook had been one of Jo Mielziner's close friends and associates. It was through Mr. Kook's interest that we were able to secure two of Jo Mielziner's first quality renderings-- one from Mr. Bud Gibbs and the other from Mr. Jules Fisher, both from New York City. While examining the design material at the New York Public Library, Lincoln Center, Mr. Buck and Mr. Thor Wood provided leads to Boris Aronson's designs. Also occurring at this time was my interview with Mr. George Jenkins who was then in the midst of working on the movie Sophie's Choice (New York City, February 1982). It was he who alerted me that his wife was examining many of his theatre designs and listing them for storage at the New York City Library, Lincoln Center. The Lost in the Stars designs were among them.

A closing example of the blend of sleuth and serendipity which colored this entire research and which continued throughout was never more true than in the last exhibit piece found. En route to the University of North Dakota in August of 1983, I visited at Olean, New York, with Mr. and Mrs. Kenneth Anderson, Maxwell's brother and sister-in-law. Mr. and Mrs. Anderson were principals in the Anderson Publishing Company. There I was told of a sketch recreating the bridge scene used in the play Winterset. This rendering had been made for Maxwell Anderson as a gift from Jo Mielziner, then given by "M. A." to his brother

Kenneth who in turn had given it to his son Donald Anderson from whom we obtained its loan.

While not included in the final play listings for this exhibit, several of the University of North Dakota papers detailed Maxwell's early, first produced, dramatic sketches which were written for the Senior Spring Shows: Lost Labor's Love, 1909, and Masque of the Pedagogues, 1911. Mr. Dan Rylance, historical archivist for the Special Collections, Chester Fritz Library at the University of North Dakota, introduced me to Dr. Joseph Smeal, emeritus professor from the English Department (personal interview, U.N.D., February 1981); both were of inestimable help in examining the material in the Special Collections and identifying these first plays. In pursuit of design data about these collegiate productions, it was again one clue which led to another. Through Dr. Smeal's introductions I talked with Dr. Louis Geiger (telephone interview, Colorado, March 1981) who, with his wife Helen, had written the book University of the Northern Plains. Conversation with Dr. Geiger led to Dr. Jon Ashton, former librarian at the university (telephone interview, El Paso, Texas, March 1981). In this conversation Mrs. Paul (Margaret Libby) Barr's name was mentioned. Her father, Professor Orin Libby, appears as one of the characters in Masque of the Pedagogues, the thesis of which is that the Devil is in need of further tortures and finds them in examination practices at the University of North Dakota in 1911 A.D. (personal interview, Grand Forks, North Dakota, February 1982).

While I did not find designs or a copy of the script for Lost Labor's Love, I learned that the senior with whom the freshman Anderson collaborated (and who later became a successful lawyer in Boston,

Massachusetts) was the one who suggested the Sacco-Venzetti theme for a play; Winterset was the result.

These interviews and my later conversations with Mr. and Mrs. Kenneth Anderson (personal interview, Olean, New York, August 1983) gave personal insights of the fledgling playwright. As he wrote, he also played football, sang in a university quartet, contributed to other musical organizations, took advance standing examinations to condense the four years of study to three and did this on an extremely sparse budget.

Interviews such as these extended and guided my pursuit of the needed designs and memorabilia. Most capably assisted by Marilyn Fundingsland, registrar from the North Dakota Museum of Art, all of the designs and memorabilia found were confirmed and listed as in Chart II (Appendix D). Her duties included preparing the contracts for the loan of each piece, its transportation and its insurance, based on the data which I provided. She also supervised the mounting of the exhibit pieces and assisted Laurel Reuter, curator, in arranging the exhibit at the North Dakota Museum of Art.

CHAPTER III

EXHIBIT DETAILS

The collected designs began to establish the shape of the exhibit. The accessibility of designs from each of the design categories dictated the emphases in the final exhibit, and simultaneously gave several backstage insights into designing for a Broadway show.

During this early part of the American theatre program, recognition of all designers was not considered imperative, nor were they listed on posters or flyers, and only rarely were they mentioned in the critical reviews of the newspapers. Verification of who designed what gave me some pause. This was particularly true of the search for the lighting designers and their designs. Records of lighting designers per se were not available. The impasse in which I found myself caused me not to include this most essential group of designers. I did find that Lee Watson designed the lighting for the New York production of Golden Six but he did not have or know where his designs were. Frequently, a personally recalled event can delineate a design. Such is the case here. As the catacombs scene opened, the audience was to envision the muted light of the damp, foggy, cave-like areas that they were. Unfortunately, a well-meaning maintenance man, believing a switch was wrong, changed the position. Instead of seeing the fog, the audience sat in it as the fog effect flowed from the wrong ducts into the auditorium. Lighting the

fog became a problem! (Personal interview, September 1981.)

The scripts, of course, are specific regarding locale, time and the era essential in the set designs. Costume plates present a different challenge. The reading of the scripts was, however, of great help in understanding the plates found even though they only suggested the style and detail of each show.

Exceptional and informative costume plates found are those executed by Robert Edmond Jones--the earlier ones for The Buccaneer and the later ones for Mary of Scotland. They are informative not only for knowledge about the costumes used, but also in the way each costume is drawn; they include detailed instructions about fabric to be used, and the embellishments on each costume.

I have already mentioned the costume plates designed by Frank Bevan for Knickerbocker Holiday. Mr. Bevan's artistry is quite apparent, also his ability to ably judge the character to be costumed. His watercolor sketches not only are excellent, detailed drawings of the costume but from the stance and expression of each figure one also gains insight into the character for whom the costume was designed.

A charming note from Anna Hill Johnstone (letter, November 1982), telling me that we might have for the exhibit her costume sketches designed for Lost in the Stars, also gave insight into a costuming challenge involved with this show. Director Rouben Mamoulian, two days before the opening, decided that the costumes for the honky-tonk scene were not bright enough, that they needed more strident colors. Anna Hill Johnstone spent the next hours draping chenille bedspreads on the girls, buying and dyeing men's shirts and pants, providing enough color to cause the scene to look as if it were a zinnia bed in full bloom.

The Simonson costume plates for Elizabeth the Queen are, of course, exceptional. Unfortunately, an earlier borrower had thought to enrich the medium used and had shellacked the watercolors!

Eleanor Groper, costume designer for the Boston University's production of Golden Six, (telephone interview, February 1983) remembers the compliment paid her as a student designer when Ray Sovey asked her if he might use for another show one of the designs which she had created for the character of Caligula.

Betty Coe Armstrong's recalled sketches for the show The Day the Money Stopped, recreated for this exhibit, are an artistic delight and ably complement its accompanying essay.

Before leaving specifics about costuming a show, consider the situation of the designers for the play Valley Forge, what it indicates about the hierarchy of the unions and to some extent the status of the costumer at that time. When Kate Drain Lawson and Carroll French did the designing for the play Valley Forge, one could design costumes for a Broadway show and be paid for doing them without being a member of the United Scenic Artists or an equivalent organization. Kate Drain Lawson was a member of United Scenic Artists, Mr. French was not. It seems that in order for each of these designers to have received monies, while Mr. French may have designed the sets, Lawson received the credit. What is known is that she and Mr. French both received payment, set and costumes. (Padraic French, telephone interview, New City, New York, April 1983; Kenneth Anderson, personal interview, Olean, New York, August 1983.)

It is possible that part of the appeal to design a Maxwell Anderson show was the challenge to create the mood and the extensive variety

of locations. The following data influences this conjecture.

Of the thirty-four produced plays, sixteen required only interior settings. Five required one interior. Of these, the Robert Edmond Jones set for the Great Room of the Montoyas hacienda (Night Over Taos) won accolades. His rendering of this design is valued as a painting.

Both George Jenkins' design for the Garden Drop used in Bad Seed* and Mielziner's meticulous decor and portrait mockup for The Day the Money Stopped* merit attention. Lee Simonson's rehearsal stage (Joan of Lorraine) and Boris Aronson's most believable cafe for Truck Stop Cafe* complete the plays needing one individual interior.

Both Your Houses, The Buccaneer, Gypsy, and Wingless Victory* demand two interior sets each. The one of the cabin in the boat Wingless Victory exemplifies some of Mielziner's creative ingenuity. Here the interior of the cabin in which the climax takes place is cradled in a three-quarter framework of the boat's exterior so that you, the audience, seem to have x-ray eyes and can see through the walls into the cabin.

Two of those needing settings of three interiors each were Gods of the Lightning* and Saturday's Children. Another was Masque of the Kings* (Lee Simonson) where flats and stage pieces were designed to contain the formal ornateness required for ruling royalty. In the final one, Woodman Thompson's creation of a dugout hidden in a French wine cellar became the outstanding one of the three sets needed for What Price Glory.*

Four interiors each were necessary for Golden Six* and for Valley

*Indicates in exhibition.

Forge* Golden Six (Boston University's production), while it is an early David Mitchell, using columns with deep levels, contained the sweep and mass needed to reflect the power of Roman Emperors.

Elizabeth the Queen requires five interiors. For these, Simonson's adroit use of lighting, varied depths of step levels, inserts of stylized flats and canopied drapes, allowed smooth transitions for shifts from areas of Royal London, to Ireland, and back to Elizabeth's England.

High Tor* required only an exterior set to represent the mountain of that name. Jo Mielziner's off-centered levels of varied shapes, sizes and depths combined with tall, tree-dominated wing flats, and exceptional lighting successfully created the illusion of the varied locations on this dominating mountain. Mielziner also used an ancient Greek device, that of the "machine." In this case, a giant mechanized shovel lifts not one of the gods, but two antagonists onto the scene; the need of the device is inherent to the script.

Five plays call for two interior sets and one exterior. For Candle in the Wind*, First Flight, Knickerbocker Holiday* and Winterset*, designs were created by Jo Mielziner. Besides the exceptional bridge design created for Winterset, the critics commended the design for the Gestapo-usurped room in the Powerhouse (Candle in the Wind); and in First Flight, the exterior setting of a barn reflecting the festivities and its inner light.

For the fifth play, Sea Wife*, Theodor Sebern of Minnesota designed the cottage and church interiors using modified box sets inserted before dark drapes. The reviews testified to its success. Of particularly effective artistry was his use of a sky-drop lighted to

reflect the storm of events and people. Set pieces completed the idea of space, sea and a piece of the shore.

Ray Sovey, with Anderson's first play, skillfully conveyed the intense isolation, homespun quality and cold for the setting of White Desert. Particularly admired was his staging of the scenes taking place in the dry, crisp evenings outside the cabin.

Mielziner met the challenge for the play Key Largo* by evoking the isolated, sky-dominated mountain top in Spain for the prologue. Then he immediately reflected the flat, warm isolation of the out-of-the-way D'Alcala motel in Florida--both the interior of the D'Alcala kitchen and the wharf on the adjacent shore.

Boris Aronson's representative staging for Barefoot in Athens* used flats of varied heights to suggest the walls of Socrates' house and for the prison cell. Levels, inverted, created the illusion of a torn-down wall. When placed in flat position they served as the top of the Areopagus necessary for the trial scene.

Storm Operation,* another play using two interior and two exterior sets, had designs by Howard Bay. One, using a painted drop and inserted set pieces, created the illusion of a great ravine.

The designs for the remaining plays were quite eclectic. For Journey to Jerusalem,* Mielziner used projections on upstage drops, and extended levels for needed variety and ease in transition; all this was obtained with a minimum of inserted stage pieces. The transition of sets for the columned temple, the inner court, the gates of Jerusalem, the Sanhedrin inner room, and expanse of the desert, and the interior

of Joseph's house, flowed smoothly from one to the other as the projections upstage and the downstage areas were fluidly lighted to emphasize area, mood and the time for four interiors and two exteriors.

Robert Edmond Jones, by placing key stage properties against a series of dark drapes, established the four interior sets of royal rooms in Scotland and England, the Tower Cell and the opening exterior set of Mary's arrival in Scotland.

For Eve of St. Mark,* both at Indiana University and for the New York City presentation, curtained drops were used against which inserted flats and stage pieces not only allowed an able transition for five interiors and two exteriors but also matched the restrictions of budgets conditioned by World War II. For the New York City production, Howard Bay used an arched downstage drop to frame the inserted set of the farm kitchen.

Star Wagon,* with six interiors and two exteriors, and Anne of the Thousand Days,* with nine interiors and one exterior, are the last two of the twelve plays by Maxwell Anderson for which Mielziner designed.

With "Anne," according to conversation with Alan Anderson (personal interview, University of North Dakota, June 1983), Mr. Mielziner had added design difficulties in that as the opening neared, the director, each night, tried a different arrangement of the scenes. Therefore, not only had the designer to set the scene, but he also still had to assure the fluid progression of scene changes.

Star Wagon required vintage reproductions of a car and an early science fiction stage piece. One, the car, appeared in a most

believable early bicycle shop, while the other, the Star-wagon (a time machine), is seen in a laboratory of the Factory.

The 1981 premier of Raft on the River* used a permanent set with stage pieces added and subtracted. Upstage a level extending from stage right to stage left represented the bank of the Mississippi as it flowed by the two towns. Stage properties and set pieces placed on the down-stage area made the changes of scene needed. Upstage of the river bank, a rubber-wheeled wagon provided the necessary movement for Jim's and Huck's travel on the river.

A most effective opening was achieved by using a painting on a scrim of Hannibal, Missouri, as it was at the period of the play. This scrim was hung directly behind the front curtains. As the house darkened and banjo duelists started their contrapuntal melodies, the front curtains slowly opened and the scrim, lighted from the front, became Hannibal, Missouri. At an established time, the lighting cross-faded so that the audience saw through the scrim into the town itself. When this illusion was established, the scrim was raised and the dialogue began.

Last but certainly not least, in the opera Lost in the Stars,* George Jenkins designed the set to have a series of step levels across the entire front of the stage. The steps on this apron led into the orchestra area, allowing the necessary ease of movement for the chorus. Upstage two magnificent drops were used before which the essential set pieces and stage properties for the eleven interiors and two exteriors were placed. The first of these drops was of the Ixopo Hills, the second was of Johannesburg. In this play it was the designer, Mr. Jenkins, who resolved a weak transition scene by suggesting and designing for an

action that became known as the Fear Scene (personal interview, New York City, February 1982). In subdued light, figures, actors, stage-whispered "Murder in Parkhold" as they, in fright, scurried across the stage which, with flat inserts, suggested the town.

You will note that three of the plays have two presentations listed. As already stated, Eve of St. Mark was presented simultaneously at the University Theatre, Indiana University, Bloomington, Indiana, and at the Cort Theatre in New York City. Sea Wife premiered in Scott Hall at the University of Minnesota, Minneapolis, Minnesota. Later it had a restatement--an Eastern premiere--in the Civic Theatre at Syracuse University, Syracuse, New York. The Golden Six was originally produced at Boston University, Boston, Massachusetts. Later that year it opened at the York Playhouse in New York City.

I was unable to find exhibit pieces for seven of the plays: Both Your Houses, First Flight, Gypsy, Night Over Taos, Outside Looking In, Saturday's Children, and White Desert. Chart II lists each of the designs found and used in the exhibit (Appendix D).

Those sources with whom each of the loans was negotiated are listed under Contributors (Appendix E).

The exhibit took place as scheduled. The costs for mounting the show were arranged, tabulated and payments made by registrar Marilyn Fundingsland, as authorized by the Curator/Director, Laurel Reuter of the North Dakota Museum of Art. Monies used for the exhibit were for:

1. Insurance on each loan to cover length of loan, including travel time to and from exhibit.
2. Transportation costs to and from exhibit.
3. Mounting of pieces for the exhibit.

4. Communication expenses.
5. Salary for registrar Marilyn Fundingsland, North Dakota Museum.

The funds for this exhibit came from the Department of Theatre Arts, University of North Dakota, Chairman, Dr. Lawrence Hill; the North Dakota Museum of Art, Director/Curator, Laurel Reuter; the University of North Dakota Centennial Committee, Chairman, Dr. Robertson; and with grants from the North Dakota Humanities Council, the United States Institute of Theatre Technology (USITT), the Mid-America Theatre Conference, and the Northern Boundary Section of USITT.

The essential funding was expedited through the efforts of Dr. Lawrence Hill.

The following materials were prepared to complement the exhibit:

1. Biographic briefs of each designer (Appendix F).
2. Statements of the required settings for each play (Appendix C).
3. Synopses of the plays (Appendix B).
4. WORDS, M.A., a collage of remarks selected from letters, essays and plays by Maxwell Anderson (Appendix G).
5. Giant's Talk, a collage composed of quotations by Robert Edmond Jones, Howard Bay, George Jenkins and Lee Simonson (Appendix G).
6. Fertile Ground for Fellow Artists, an essay by Alan Anderson (Appendix G).
7. Costuming the Play "The Day the Money Stopped," an essay by Betty Coe Armstrong (Appendix G).

8. Off-stage, an essay by Bee Pearce, prepared to explain the use of and the special significance of the exhibit (Appendix G).
9. Brochures for the Exhibit. These were available for viewers on opening night. Each brochure contained the materials listed above under 1, 4, 5, 6, 7 and 8; also Chart I and Chart II and the Contributors List (Appendix G).
10. Catalogue of exhibit: An Exhibition of Original Designs Created for the Premieres of Maxwell Anderson.
11. A special display for the lobby of the Student Union Building. In the assigned double window case were featured published books by the designers, also ones by Maxwell Anderson, Dr. Avery and Dr. Shivers. Copies of the biographic briefs, synopses of plays and settings were dry mounted on cards and used in this display. Also used were the word-collages Giant's Talk and Words, M.A. Betty Coe Armstrong's essay, similarly mounted, was used with the writings about costumes.

CHAPTER IV

CONCLUSIONS

The resolution of the problems listed in the Introduction required the usual amount of patience and degrees of 'Holmesian' deductions.

Resolution of the names of the designers involved a blend of archival work and a one-on-one contact with knowledgeable design associates.

The location of exact design materials and premiere memorabilia while presenting frequent blind alleys gave valuable detail and anecdotal color in understanding and appreciating the design process as well as in being able eventually to view the designs.

Procedures to assure that the University of North Dakota could have the materials for the exhibit varied. Verbal assurances, of course, required written confirmations through letters and contracts. Frequently, I became involved in essential, direct follow-ups through second personal visits, person-to-person phone calls and hand delivered contracts.

Positive aspects in preparing this exhibit include:

1. The opportunity to review the works, designs, of a number of influential pioneers in the field of American theatre design, from Ray Sovey, Robert Edmond Jones, Cleon Throckmorton, to designers such as George Jenkins and David Mitchell.
2. A review of Maxwell Anderson's scripts as seen through the creative efforts of each designer.

Key elements of each play received a visual reinforcement from the designs. The cold and isolation of Ray Sovey's acclaimed design of a cabin illuminated the 'white desert' of the souls and land of early, western North Dakota. Through Cleon Throckmorton's artistic ingenuity, the audience seemed to ride the visually moving train with the hoboes, 'outside looking in.' Robert Edmond Jones' mood-capturing set created the splendored power of the Montoya Hacienda in a 'night over Taos.' With superb elegance, Lee Simonson designed the corseted rigidity of Austrian royal rooms to mirror the 'masque of kings.' A dueling young Andrew Jackson, in 'first flight,' is silhouetted before an early American barn-dance scene, the creation of a young Jo Mielziner. Woodman Thompson's World War I dugout scene underlined the hardships inherent in warfare and underscored the realism essential when examining such a theme as 'what price glory.' The later, mature Mielziner created the awesome, symbolic bridge of the 'winterset' relations of people, love and justice. The scenic contrasts and varieties in style and pace of living are ably reflected in George Jenkins' magnificent drops and multiple set pieces of a nation 'lost in the stars.'

3. An overview of the styles used in designing the thirty-four premieres, the statement that they make on American theatre style from 1923 to 1958.
4. An opportunity to examine each script for its present merit, its appeal, entertainment potential and challenge to the current theatre public.

Laurence Avery at the English workshop (Maxwell Anderson's Theatre World, U.N.D., June 1983) called attention to the desirability of seeing Barefoot in Athens having Socrates played with less emphasis on getting laughs and more on his Socratic irony, humanity and ethics. High Tor is a "must" for current examination: its magical ingenuity, its many-textured surface made from the interweaving of its four themes, the lyricism of Lise's lines and robust quality of DeWitt's, all packaged on the edge of reality. A re-examination of Valley Forge is certainly warranted. The present time is one where it would seem wise to examine the nature of our nation's beginning. Anderson's motley ordinaires give a reality to essential ideals of democracy. The historical dramas of England's dynasties have a dynamic finale in a completed but unpublished script. An excellent bill to challenge, inform, and entertain would be to present Anne of the Thousand Days, Mary of Scotland, Elizabeth the Queen, and the complete but unpublished play about Elizabeth, from the death of Essex to her own--The Masque of Queens. (Mrs. Anderson has informed me this will be premiered in Stamford, Connecticut on October 1, 1984.) Richard and Anne, another complete but unpublished play, programmed with Shakespeare's Richard the Third would provide not only fine entertainment but interesting after-theatre dialogue. Certainly the current theatre audience should be allowed to view the complete Key Largo with the prologue, an essential part of Maxwell Anderson's premise, where McCloud and compadres in Franco's Spain examine their

reasons for living or dying (leaving or staying).

5. An exceptional opportunity to meet many fine and interesting people who shared their knowledge about Maxwell Anderson and the associative designers.

With the need to meet the exhibit deadline came the realization that some contacts could not be met, some clues not followed, or misty anecdotes recalled. The tragedy of the burning of the Ray Sovey papers kept in his New York studio is a haunting fact. Along with original R. E. Jones renderings went all of his own that he had kept over the years (personal interview, Mr. Gordon Dodge, Pace University, New York City, January 1983).

Priority listing of challenges still to be met are:

1. Contact James Cagney; memorabilia, Outside Looking In; and George Abbot, memorabilia, White Desert.
2. Ascertain condition of Knickerbocker Holiday model and the means of exhibiting it, Museum City of New York.
3. Contact Dana Sue McDermott, Yale University; designs The Buccaneer.
4. Contact the law firm of Montgomery and Sons, Boston, Mass.; Winterset vignette.
5. Continue search for the prime rendering of: the bridge, Winterset; Tor and Suspended Bucket, High Tor; and the Montoya Hacienda, Night Over Taos.
6. Get copies of: original photographs for play Saturday's Children and slide of Hannibal Drop, Raft on the River.
7. Continue search for clues and material for: costume designs of Millia Davenport, Motley, and Helene Pons; set designs by

Cleon Throckmorton, P. Dodd Ackerman, and R. N. Robbins.

8. Find the twenty to twenty-four cardboard models of Mielziner's stage designs: boxes two feet long, one and one-half feet wide, possibly six inches tall (letter: Mrs. Forest Hering, New York Public Library at Lincoln Center, April 1981).

In summary, consider the names of the designers arranged by the decades. They make a statement about the dynasty of American theatre of designers. In the twenties, they were: Ray Sovey, Woodman Thompson, Robert Edmond Jones, Cleon Throckmorton, the young Jo Mielziner, R. N. Robbins, and P. Dodd Ackerman.

In the thirties: Lee Simonson, Robert Edmond Jones, two designs each; Theodor Sebern, Rietta Trimm, Arthur P. Segal, Kate Drain Lawson, and Jo Mielziner with designs for six of Maxwell Anderson's shows.

In the forties: again Jo Mielziner with three, Howard Bay with two; Boris Aronson, Lee Simonson and George Jenkins.

While in the fifties: they were Boris Aronson, George Jenkins, Jo Mielziner and David Mitchell. In the strange way time weaves, one of Mitchell's mentors was Ray Sovey, then teaching design at Boston University.

The costumers during the twenties were not given the credits which scene designers had begun to receive. In the thirties, however, these very talented artists began to get deserving program and critical recognition: Helene Pons, Frank Bevan, Rose Bogdanoff, Ken Barr, Kate Drain Lawson and, of course, the multi-talented Lee Simonson and Jo Mielziner.

The forties show Rose Bogdanoff again, Toni Ward, V. A. Smith, Millia Davenport, Motley (Elizabeth Montgomery), Anna Hill Johnstone and, again, Lee Simonson.

With the fifties came the names of Bernard Rudofsky, Virginia Volland, Betty Coe Armstrong, Eleanor Groper and Theone Aldredge.

Viewing the artists' sketches for these thirty-four Maxwell Anderson plays provided moments of exceptional vitality. The theatre for which they designed was astonished both by its scenery and by the absence of it. Occasionally it remembered these scenic wizards when they touched the heights of imagination.

The pursuit of designers, clues and designs for these premiere productions of Maxwell Anderson's full-length plays has been informative, valuable and exciting. Through this odyssey I have met and learned about an exceptional and talented group of informed theatre artists, friends and admirers.

At no time was the exhibit intended as an evaluation of the designs created for the premieres. Any personal evaluations made by observers would, of course, have had to have been tempered by their knowledge of design, technical theatre and familiarity with the plays. The work involved in finding and presenting the materials of this exhibit was simply to present as many as possible of the visual images created for each of Maxwell Anderson's premieres.

As a result of the exhibition, two events occurred. The English Department, Dr. Norton Kinghorn, chairman, at the University of North Dakota, sponsored a symposium, The Theatre World of Maxwell Anderson (English 415.03), in June (14-16) 1983. Featured speakers were Alan Anderson, New York City, and Dr. Laurence G. Avery, University of North Carolina at Chapel Hill, North Carolina. A Readers' Theatre performance of selections from Mr. Anderson's plays was directed by Dr. Donald W. McCaffrey of the university's English faculty. Dr. Michael Anderegg,

Professor of English, University of North Dakota, developed and led the symposium.

This was an intensive course of lectures, films, structured analysis, biography and readers theatre. It was aimed to acquaint students with the life and works of Maxwell Anderson. While only a two-week course, it touched on the highlights of Anderson's career and gave a glimpse of the variety and scope of his theatre world. A complementary exhibit of Maxwell Anderson's memorabilia was prepared by Dr. Joseph Smeal, Professor Emeritus of English. It was seen in the Department of Special Collections at the Chester Fritz Library.

Also, a conference, The Visual Theatre of Maxwell Anderson, was held at the University of North Dakota, October 14-16, 1983. This conference was in conjunction with the annual fall meeting of the Northern Boundary Section of USITT and in association with the opening of the exhibition the preceding day. Featured lecturers and panelists were: Designer Howard Bay, New York City; Dr. John Rothgeb, Theatre Department, University of Texas, Austin; Dr. Donald Stowell, Theatre Department, Florida State University, Tallahassee; Professor Lee Watson, Theatre Department, Purdue University, Lafayette, Indiana; Dr. Alfred Shivers, English Department, Stephen F. Austin University, Nacogdoches, Texas; and Dr. Arthur H. Ballet, Theatre Department, University of Minnesota, Minneapolis. The conference celebrated the designs created for Maxwell Anderson's plays, the playwright and the American Theatre.

Lee Watson said of the conference:

The great value of the Maxwell Anderson exhibit and the conference at the University of North Dakota was the insight gained by all of us in bringing together--for the first time anywhere--a joint study of a major playwright's work in combination with the in-depth investigation of the realization of

that work through the additional creative efforts of designers, producers and others of the theatre's composite creative group. We all learned much--both about Mr. Anderson's work from those with scholarship in literature and about the evolution down through the years of design work by leading artists in our theatre.

(Letter, Lee Watson, June 3, 1984)

Funding for The Theatre World of Maxwell Anderson was by the Department of English and the University of North Dakota's Centennial Committee. The funding for the conference, The Visual World of Maxwell Anderson, was included in the monies pledged for the exhibit.

APPENDICES

CHART I: PREMIERE, THEATRE, DESIGNERS AND DIRECTORS FOR THIRTY-FOUR PLAYS WRITTEN BY MAXWELL ANDERSON

APPENDIX A

CHART I: PREMIERE, THEATRE, DESIGNERS AND DIRECTORS FOR
THIRTY-FOUR PLAYS WRITTEN BY MAXWELL ANDERSON

APPENDIX B. SYNOPSIS OF EACH PLAY

Anne of the Thousand Days

As the curtain rises on the prologue to Act I, we see Anne on the evening before her execution sitting in the Tower of London where she recalls some of the thousand days that have passed since she first gave herself to Henry. In her memory, young King Henry visits again the household of his treasurer, Thomas Boleyn, in order to woo the saucy Anne Boleyn. Anne resists him at first because she is in love with the Earl of Northumberland, but Cardinal Wolsey breaks up the match and warns that, unless she submits, Northumberland as well as her own family will hurt for it.

Anne, who holds out for marriage, finally has her will; there is a secret marriage because Henry is already married. Anne grows impatient and insists that he get a divorce immediately so that her child will be legitimate. Cromwell, secretary to Wolsey, points out to Henry that he can achieve his marriage to Anne--and enormous wealth--by looting the rich monasteries if he will but make himself the head of the church in England. Finally, Anne becomes queen and then takes advantage of her position. She demands that Henry execute Sir Thomas More and any others who refuse to recognize the Act of Succession which would guarantee the infant Elizabeth's eventual title to the crown. Cromwell, playing on the king's desire to be rid of Anne, fabricates evidence of her adultery so that Henry will have to order her arrest and trial. A court finds her guilty and sentences her to the block.

The Bad Seed

Colonel Penmark leaves the apartment where he and his wife Christine and daughter Rhoda live: he must return to duty in Washington, D.C. Later, Rhoda leaves on a school picnic. At lunch, a friend, Reginald Tasker, a writer of mystery stories, chances to describe the case of the murderess Bessie Denker. Christine starts when she hears this name. The radio announces that a Claude Daigle has drowned at the aforementioned picnic. Rhoda returns unmoved by her classmate's death. A phone call tells Christine that her father, Richard Bravo, is coming to visit. Later, Christine learns that an older student has seen Rhoda grab at a penmanship medal and then chase Claude toward the wharf. Christine finds the medal in Rhoda's table drawer; confronting Rhoda she gets a devious reply.

When Leroy, the building's sadistic janitor, comes to pick up a carton of excelsior packing, which he plans to use as mattress filling, he taunts Rhoda by telling her the police can identify a murder weapon by testing it for bloodstains. Tasker arrives for cocktails, Bravo also arrives. Christine asks if criminal children are products of environment. The men disagree in their answer. Tasker insists some people are "bad seed"--because of heredity. Christine learns she was adopted when she was two years old. Rhoda, in a struggle with Christine over a package, reveals cleated shoes, the death weapon. Rhoda, without remorse, blames Claude because he would not give her the medal. Christine, overwhelmed, nevertheless tells her daughter to burn the shoes. Leroy once more taunts Rhoda about pink electric chairs for child murderers. Rhoda steals downstairs, sets fire to the excelsior,

locks Leroy's room from the outside and returns to her apartment. As fire equipment arrives, Rhoda in the adjacent den practices "Au Clair de la Lune" on the piano. Learning from Rhoda that she is responsible for Leroy's death, Christine administers a planned end to Rhoda by giving her a lethal number of sleeping tablets. Then Christine shoots herself. Bravo dies of a heart attack, Christine is also dead, Rhoda still lives. From the den come the sounds of "Au Clair de la Lune"!

Barefoot in Athens

This story of Socrates opens at the time of the Peloponnesian War in the household of the destitute philosopher--where we learn that he is an unworldly yet loving husband and father. Socrates' greatest sin seems to have been that he stepped on the tender assumptions of influential bigots during his search for truth. A trio of Athenians has brought an indictment charging him with impiety and with corrupting the minds of young men. Several of his former pupils who rose to power have subsequently betrayed Athens. The truth is, however, that such pupils willfully strayed from his teachings and failed to inquire also, in their alleged questioning of all things whatsoever, the value of such things as murder, blood money, and illegally gained office.

Before the trial of Socrates can be held, Sparta defeats Athens. The Spartan king, Pausanias, warns Socrates that the return of the democracy to Athens, when it comes, would revive the old charges. A successful rebellion forces Pausanias and his troops to leave the city. Socrates' enemies bring him to trial. He skillfully outwits his accusers on some points, but he befuddles the jurors who are to pass judgment and offends the court by saying that his conviction would prove

a stain on the reputation of Athens. He somehow lets himself be trapped into admitting that he loves truth more than Athens--clear proof to the jury of disloyalty! Convicted, he is sentenced to death. Pausanias visits him in jail and offers to provide him freedom and a palace in Sparta, but Socrates cannot bring himself to trade a democracy which sometimes errs for a tyranny where error is standard practice. The play ends as he awaits dawn and his death.

Both Your Houses

Congressman Alan McClean learns that an omnibus House appropriation bill is laden with "pork barrel" as well as graft which will cost the public many millions of dollars. Alan opposes the bill despite its inclusion of funds for a dam project in his own district, for he has recently learned about the dishonest bidding for the contract, a bidding engineered by his backer and campaign manager.

Most of McClean's fellow congressmen have no scruples whatever in using skulduggery; Sol, a somehow likeable old rascal, candidly asserts that the processes of government absolutely depend upon graft and that this very nation was built by brigands who looted the treasury and the national resources. Alan learns that the committee chairman, Gray, an essentially honest man and the father of the girl he is courting, has innocently compromised himself by owning stock in an insolvent bank which the money in the bill would probably save. But Alan chooses to follow his conscience and tries to defeat the bill, even at the risk of ruining the man he admires. He loads onto it such flagrantly colossal riders that the whole thing will, he hopes, fail when it comes to a vote in Congress. It passes anyway.

The novice legislator realizes that he has already cost the country a vast amount of unnecessary money in trying to outwit the crooks. It seems wise for him to choose a field of combat in which the public will not have to pay through the nose for his inexperience.

The Buccaneer

Capt. Henry Morgan of the British navy, cruising the Spanish Main, turns privateer and takes a port or two, sacking the towns completely but politely. At Panama City he meets and is defied by Dona Lisa, who, before she married her Spaniard, was Lady Elizabeth Neville of London. Morgan and his new lady are parted by the arrival of His Majesty's admiral, who arrests Morgan. At Whitehall, Charles II of England not only refuses to hang Morgan but knights him instead and makes him governor of Jamaica, whither he is about to fly with Lady Elizabeth as the new Lady Morgan.

Candle in the Wind

Louise, an American actress, and Raoul, a French journalist, meet in Paris in the Spring of 1940, marry and have a one-day visit to Versailles for a honeymoon. Raoul has been begged to cease his attacks on Hitler, but he does not do so. Before they leave Versailles, the lovers agree to come every year to the corner of the gardens which they have adopted as especially their own.

Paris falls, Raoul is missing. An old friend brings news that the Gestapo have interned Raoul. Louise, in an interview with the arresting officer, is told to give up hope of ever seeing Raoul again or be prepared to lose seeing her husband, lose time, and lose her

fortune. She refuses to believe and stays. All that the Gestapo stated happens.

Raoul is finally seen and we learn he also has been subjected to the torture of constant disappointments. For the last time, Louise goes to the gate of the prison to meet Raoul; he does not appear.

It is now the day of the year she and her husband planned to meet. She goes to the park to keep a spiritual tryst. As she rises to go, she sees that a man who has been working nearby weeps. He begins to tell a story of his promise to meet a woman there. It is Raoul! The bitter year has changed them so much that they do not recognize each other.

The Day the Money Stopped

Theme: A fight over a will. The combatants are the disinherited son and his younger brother. A likeable "black sheep" returns to his late father's law office. An inheritance is at stake. He and his brother--a serious, stuffy lawyer--trade slurs and really lay siege to the holdings in the family vault. While decisions about the inheritance are made, illegitimacies, suicides and a crushed father image are divulged. At the end, the disinherited playboy wangles twenty grand only to spurn it.

Elizabeth the Queen

Sir Robert Cecil and Sir Walter Raleigh, jealous of Essex's influence with the elderly queen, lure him into accepting a generalship in Ireland where he can be made to look like a rebel and bring himself to ruin. Francis Bacon cautions Essex against his headstrong drive for power--both military and regal--and tells him that though the

queen loves him, she will not permit one of her subjects to eclipse her position. Essex and the queen quickly discover the treachery that has been practiced upon them too late for reconciliation. He is more intent on power than ever, and she is still reluctant to share power or relinquish any of the imperial role. By promising a joint rulership, Elizabeth tricks Essex into dismissing his palace guard. Once in control again, she coldly informs Essex she has learned from trusting him that whoever rules must be altogether friendless, whereupon she instantly orders his arrest.

Elizabeth waits during the final hour before Essex's execution for him to send the ring she gave him once, promising that if he presented it to her, his wish would be honored. Tormented by waiting, she orders his appearance. He proves still too proud to beg; moreover, he says he has learned that were he to be pardoned, he would most certainly try to seize the throne again, notwithstanding all his love for the queen, and would end by destroying the kingdom. Therefore, it is better for him to die young and untarnished than to grow old and be a poor ruler. She breaks down and freely offers him the scepter; but he pretends not to hear her and walks on.

Eve of St. Mark

In the legend associated with the Eve of St. Mark, a virgin at the church door will have a vision of all those parishoners who will die that year; and, if her lover is among them, he will turn and gaze at her, perhaps speak.

In this play, Quizz West, farm boy in the army, meets in New York the girl Janet from his own district, falls in love with her, and

presents her to his family when he goes on leave again. Before Quizz and Janet have a chance to marry, he is sent to the Philippines to fight the Japanese invaders.

In the second half of the drama, where the battle action occurs, there are two dream sections in which Quizz knowingly communicates by spirit with his sleeping mother and then with his fiancée. He asks their help in solving a problem: whether he should elect to stay to defend the island in a voluntary rear-guard action or to escape by boat to safety. He learns from his extrasensory experience that he himself must bear the burden of deciding. He and his comrades elect to stay. Back at the farm, Quizz's loved ones adjust in their separate ways to the terrible news that the Japanese have captured the island.

(The Feud) The Holy Terror

Dirk Yancey, a likeable, straight-shootin' badman, had loved Ellen Goodlow long before she married the mayor. At the time of the mine strike they make Dirk chief of police. The mayor is killed. Hired detectives claim Dirk killed the mayor so he could have another chance with Ellen, but Dirk shoots their case full of holes at the military trial, and Ellen is happy.

First Flight

Captain Andy Jackson, on his way to Nashville in 1788 to clear up the matter of the free state of Franklin, stops over at Peevey's tavern. There he picks up a couple of dueling engagements with hot-heads of the neighborhood and seeks to protect Charity Clarkson, seventeen, in love with him at sight. After the duels, Captain Andy

kisses Charity good-bye and rides on to Nashville. It may be his first flight from favorite sins: temper, dueling, loving unwisely.

Gods of the Lightning

A henchman employed by Suvorin, who owns a restaurant, has botched a robbery by killing the paymaster. Elsewhere in a city on the eastern seaboard, James Macready and Dante Capraro, who are unaware of the killing, are occupied with strike business for the International Workers of the World when they are arrested by the police for the crime. While on the witness stand, each of the innocent men levels indictments against the corruption of the capitalist society. In the legal system used against them, we see incredible abuses: the foreman of the jury stands up in the jury box to assail Macready for an alleged bombing attack; the district attorney blackmails witnesses to obtain false testimony; the judge issues unfair rulings to help the prosecution. When Suvorin proves the pair's innocence by confessing his own guilt, the court will not admit his testimony because he has a previous criminal record. The jury turns in a verdict of guilty; Macready and Capraro must die. In the final scene, the friends of the condemned men wait in vain for the governor's pardon while the clock ticks off the fatal minutes.

Golden Six

Claudius, writing in his diary, records his frustration and disillusionment, as his life is depicted from his boyhood in Augustus' palace to his coronation as emperor.

In his palace, Augustus has housed his six youthful nephews,

including the bashful and stammering Claudius. The six nephews are united by a common love of freedom, and dedicate themselves to the restoration of the republican constitution. They are mysteriously murdered, one by one, until only Claudius remains. At the first murder, the surviving nephews suspected Augustus. After Augustus' death, they suspect Tiberius (Augustus' successor), then Caligula. At the time of Caligula's murder in a palace insurrection, Claudius is the only one of the six nephews still alive, and the only adult descendant of Augustus.

Livia, widow of Augustus, wants the boy Nero made emperor. Infuriated because her wish is not followed, Livia reveals that it was she who plotted to preserve the empire and that, as part of her plot, she murdered not only the five nephews but Augustus as well, sparing Claudius only because he seemed completely ineffectual. The court and the citizens cry out for Claudius as emperor, but he steadfastly refuses. Then Livia takes her own life, proclaiming that her ambitions have been satisfied after all: the empire will be preserved. With the mocking Livia at his feet and the yelling crowd outside the palace, Claudius stands aghast. He is compelled against his will to head precisely the kind of regime he has constantly condemned.

Gypsy

Ellen Hastings is an enchanting heroine. It is easy to believe that: David, the musician, has married her; Jerry, the actor, has an affair with her; Cleve, the successful author, falls in love with her; and why Wells, one of her dynamic bosses, is making a strong bid for her attention. Through these affairs the marriage relationship is

cleverly and abrasively examined. David accepts Ellen's affair with Jerry when Ellen informs him of it. However, when Ellen has an affair with Cleve, she leaves David, recognizing this time that truth will not help the situation. Joining Ellen in her new abode, Cleve eventually recognizes Ellen for what he believes may be the truth about all women--just quicksilver, an image in a mirror--a bird caught in the hand who never really belongs to anyone but herself. Rather than be broken on Ellen's wheel-of-fortune, Cleve leaves. Ellen, frustrated by her own actions, tries suicide. True to her inner motivations, however, she turns off the suicidal gas and, as the curtain falls, the audience knows she will join Wells for a Saturday evening of dance and an early breakfast to open the Sunday activities.

High Tor

The main plot of High Tor follows Van Van Dorn, a young man of Dutch descent who shuns conventional employment and shoots and fishes for a living. He rejects the offers of two realtors, Biggs and Skimmerhorn, who are bent on swindling him out of his mountain retreat so that they can raze the place for its rock. Besides this plot, (1) philosophical old John, last of the local Indians, wants to make sure that he is buried on High Tor among the bones of his ancestors when he dies; Van agrees to inter him there when the time comes. (2) Gangsters Dope, Elkus and Buddy have escaped to High Tor with twenty-five thousand dollars robbed from the Nanuet bank. This money falls into the sticky hands of Biggs and Skimmerhorn, who become lost on the mountain in the night. (3) A ghostly crew of Dutchmen has been marooned on the mountain for centuries while awaiting the return of their ship, Onrust,

to take them back to the wharves of Holland. Sometimes, in their futile resentment against the strangeness of the new age they inhabit, they roll their bowling balls against the airplane beacon and smash it. Two of these people talk with their appropriate counterparts among the mortals; there are magical overtones and supernatural happenings.

(4) Van and his fiancée hesitate to marry unless he has obtained a regular job and is earning money; after Lise has vanished on the ship, Judith gives up her insistence on material security and agrees to accept him as he is.

Van listens to John's advice that there's no hill worth a man's peace; arranges to sell his mountain to Skimmerhorn's father, a rather decent fellow; and to move westward with Judith where the land is wilder and the mountains bigger. All the plots end with a victory. John is assured of an undisturbed grave site, the gangsters get arrested along with the realtors who had tried to pocket the stolen money, and the tardy Onrust at last rescues its spectral crew.

Joan of Lorraine

The setting for the two-act Joan of Lorraine is a Broadway theater where a director (Masters), who is harassed by practical problems that necessitate compromises if the play is ever to open, is rehearsing his cast for a drama about Joan of Arc. During interludes in the rehearsals, the leading lady, Mary Grey, complains to Director Masters about the way the absentee author is re-writing the script to show the heroine as willing to compromise with evil people--such as the Dauphin--in order to obey thereby the behests of her "Voices." In this conviction, Mary differs sharply from Masters, who holds that

such an idealistic person as Joan must enlist the aid of some people of bad character who are "running things" if any of her goals are to be gained; and to prove his view, he cites realistic examples of such a necessity from show business. In acting out the prison scene, Mary discovers from her portrayal of Joan, who recants her confession and reaffirms a faith in her "Voices," that she can continue to act the play as it is now written. Mary is at last in agreement with Masters that her heroine Joan would occasionally stoop to compromise on little things in order to achieve her aims, but she would dare even being burned to death before compromising her soul.

Journey to Jerusalem

Joseph and Miriam (Mary) and family, with Shadrack and his family, are en route to Jerusalem. Joseph's family includes Jeshua (Jesus) and Joseph's nephew, Jacob, whose father is in the Sanhedrin. As ordered by Herod Antipas, a census will be taken as the people gather for the Passover celebration in Jerusalem. On the way, the party is confronted by an outlaw, Ishmael, and other outlaws left over from those who had fought with Judah against the Romans. Demanding tribute, Ishmael gets it voluntarily only from Jeshua. It is a token which alerts Ishmael that Jeshua is the dreamed-of Messiah. Confirming clues are Jeshua's age, twelve years old; birthplace, Bethlehem; and the voluntary tribute indicates an understanding beyond his years. Ishmael and outlaws then assure Joseph's party of security to Jerusalem. Through Ishmael, Jeshua safely enters Jerusalem in spite of Herod Antipas' intent to ferret out any twelve-year old boys, born in Bethlehem, who might have escaped the holocaust of that earlier time.

At the Court of the Sanhedrin, Gennesreth, a cousin of Joseph, draws Jeshua into the discussion the Sanhedrin is having. Jeshua's comments impress the members. Jeshua in turn learns about the prophecies of the Messiah as stated in the Scroll of Micah. Before Jeshua can rejoin his family, his life is saved by Ishmael, who is killed. Safely returned to Nazareth, Shadrack and the others are reminded that they must join other artisans and work on Herod's Summer Palace. It is Jeshua who explains how to live under Caesar, and yet serve God and keep faith.

Key Largo

Prologue: A young American, King McCloud, pulls out of battle after he has tried in vain to convince his companions to do likewise because the Spanish Civil War is lost. One of the companions who elects to stay behind is Victor D'Alcala. McCloud's troubled conscience is further bothered because in flight, captured by the enemy, he fights for them to save his life.

After the war, McCloud feels a compulsion to visit each of the families of his slain companions, to report how they came to die, and to seek penance for his tortured soul; but each time he makes such a visit, he feels despised.

Meanwhile, in Key Largo, the gangster Murillo and his cronies, protected by the local sheriff, have taken by force a cabin in the tourist camp of Victor's blind father and his sister Alegro. When McCloud arrives at this place, he tells his tale to Alegro. Victor's father and sister dislike McCloud's turncoat act, but they make him feel wanted by asking him to stay and defend them from the hoodlums.

McCloud will now have a chance to atone for the old disgrace. Murillo confronts him with a gun, McCloud shrinks again and surrenders.

The night before McCloud's arrival, Murillo murdered a road-gang foreman and sank his body in the Gulf of Mexico. D'Alcala persuades two fugitive but innocent Indians to raise the body and to let it float ashore so that the sheriff will be compelled to take action against the gangster leader. The sheriff, who needs someone to arrest, accuses the Indians. If Alegro will not inform the sheriff of their whereabouts, McCloud, claimed as D'Alcala's son, will be indicted. To protect McCloud, Alegro shows the sheriff the Indians' hiding place.

McCloud, enabled by the love of the girl and by her father's eloquent idealism, claims he murdered the man who was the dead body, then he takes a stand against Murillo and his gang. He confronts Murillo, though Murillo's paid "guns" are present, and with a gun on Murillo, provokes one of Murillo's men to shoot him; then McCloud in turn shoots Murillo.

Knickerbocker Holiday

The villain is Peter Stuyvesant, a peg-legged director of New Netherland; Washington Irving is the author-impresario for this historical yarn about a state with political difficulties, and midadventures in 1647. Brom Broeck gets into trouble by accusing the rascally Mynheer Tienhoven of selling arms and brandy to the Indians, whereupon the state council condemns Broeck to be hanged as a part of the holiday festivities in honor of the governor. Stuyvesant arrives and sets him free, but he soon jails him when he discovers that Broeck is a defiant democrat who suffers from the American "weakness" of being unable to

take orders. Later, Broeck proves himself a hero to the town and persuades the council to re-assert its old powers, clumsy and corrupt though they were, and to reject the arbitrary governor--to keep the government small and amusing so that it will not become oppressive.

Lost in the Stars

[An Opera]

Absalom, son of Stephen Kumalo, a Christian minister, has left his native town of Ndotsheni, Natal (South Africa), to go to Johannesburg to earn money. He has been gone a year.

Stephen goes to Johannesburg to find Absalom. He finds that his son has had a series of misadventures. Absalom is now on probation. Irina, the girl with whom he is living, is expecting Absalom's child. Before his father finds him, Absalom has joined his cousin and another young man in an attempt to steal from one of the large houses. It happens to be the home of Arthur Jarvis, son of James Jarvis, a white neighbor at Ndotsheni. During the holdup, Absalom, who has a gun, is surprised and shoots Arthur, who is one of the few white men genuinely interested in accepting an individual on a one-to-one basis rather than making decisions by race.

Absalom is sentenced to death. A sister, now living in Johannesburg, allows her son Alex to return to Ndotsheni with Stephen.

Before returning to Ndotsheni, Stephen officiates at the marriage of Absalom and Irina, assuring Absalom that Irina is most welcome in Ndotsheni, and will live with them there.

Stephen Kumalo and James Jarvis both return to Ndotsheni. With Mr. Jarvis has come Arthur's young son Edward; with Stephen is his

young nephew Alex. The two boys meet and talk. James sees them together and forbids the friendship.

Later, James hears Stephen telling his congregation that he, Stephen, must leave Ndotsheni--the murder done by Absalom makes Stephen the wrong pastor. James listens to Stephen's words and finally realizes that the bereavement of each father is very much alike. At the hour of Absalom's hanging in Praetoria, James asks and is allowed to be with Stephen. It is at this time that James accepts Arthur's premise: Friendships are not dependent on color. He will be Stephen's friend and Edward may be friends with Alex.

Mary of Scotland

Mary Stuart arrives in Scotland. The Earl of Bothwell greets her. A short time later, Queen Elizabeth plots in England with Lord Burghley to bring about Mary's downfall: she believes that Mary will challenge her right to the English throne. Her plan is to undermine the Scottish Queen's reputation among her own subjects by spreading vicious gossip and lies, and she contrives to marry her to Catholic Darnley, heir next after Mary to the English throne.

The scheme works. Mary rejects her true love, Bothwell, and marries Darnley. Darnley proves a drunkard and contrives to murder Mary's secretary. Finally, Darnley is murdered. Mary flees to England and becomes a prisoner of Elizabeth, who promises Mary her freedom if she, Mary, will sign an abdication to the throne. Undaunted by the prospect of years of privation and solitude, Mary refuses the offer of personal freedom in exchange for her ideals.

Masque of Kings

Crown Prince Rudolph of Austria-Hungary is so sickened with the killings needed to preserve the regime of his father, Emperor Franz Joseph, that he joins a group of plotters and briefly takes over the throne. When he learns that even his beloved Mary Vetsera had formerly spied on him for the regime he detests, he gives up the revolution and flees in despair to his hunting lodge in Mayerling, Austria. There, Mary joins him and spends the night, their last together; the next morning, perceiving that he is still upset by her perfidy, she kills herself. The Emperor now arrives with pardons for all and even with royal advancement for Rudolph, but who is unwilling to continue the role of Crown Prince and to track in the blood of his father's footsteps. Completely frustrated in reaching personal happiness and in accomplishing his political goals of freedom and democracy for the people, the son kills himself also. The Emperor hushes up the whole affair.

After Rudolph has died, Franz Joseph begins to have second thoughts about the pointless role he leads as a sower of death who will in turn be plowed under by a new sower of death, and so on.

Night Over Taos

Night Over Taos is set in Taos, New Mexico, in the year 1847. The United States has acquired the territory but is not recognized by the "ricos," the ruling class of Taos. Pablo Montoya, the titular head of Taos, has just led an assault on United States troops sent by the U.S. government to effect acquisition of Taos. Neither force wins this

encounter. Pablo Montoya, married several times, is planning his next marriage; one of his wives is attracted to his eldest son, Federico. Felipe, the younger son, "idol-of-Pablo's eye," is in love with and is loved by Diana, Pablo's new betrothed.

Federico, who believed his father killed during the fight with U.S. soldiers, is revealed as having betrayed his Taosian compadres. This betrayal allowed the cavalry to escape the ambush Pablo Montoya had devised.

The interrogation of three prisoners points out Federico's betrayal. In the confrontation, Pablo accuses Federico of also betraying his father by usurping his place with Diana. When Federico tells his father that it is Felipe who loves Diana, he sentences Federico to be chained to the gates and await his death. Betrayal outside and inside Montoya's hacienda causes Montoya to be overwhelmed. When Felipe's love and Diana's returned love is confirmed, they, too, are in danger from Montoya's wrath.

It is necessary that all, particularly Pablo and the other ricos, recognize that Taos must make peace with the United States. Senor Montoya, finally recognizing that the marriage to Diana will bring discredit to all, sick of defeat and unable to adapt to the new democratic rules, drinks the poison he had prepared for Felipe.

Outside Looking In

Little Red, a hobo tramping the prairie country, meets and loves Edna, a youthful prostitute fleeing the law after having murdered her stepfather, who was her seducer. They run into a gang of hoboes dominated and led by Oklahoma Red. The hoboes organize a kangaroo court in

a boxcar to try Little Red for being a "sissy." The court decrees he is unfit for hobo society and that he shall turn his woman over to the judge. Little Red fights off the gang, earns the admiration of Oklahoma Red and finally is helped to escape a sheriff's posse while the other hoboes go to jail.

Raft on the River

A musical adaptation from The Adventures of Huckleberry Finn, Raft on the River focuses on the episode in the novel in which Huck saves Mary Jane from the con-men, King and the Duke. Jim's capture is in this episode. It ends with Huck's decision to go to Hell rather than return Jim to Miss Watson. Even rafts on a river eventually reach one bank or the other.

Saturday's Children

Bobby Halvey is in love with Rims O'Neil who has accepted a position in South America. Before he can leave, Bobby's older sister Florrie helps Bobby provoke Rims into proposing. They marry and stay in New York. The O'Neils find that marriage equates problems as well as pleasures. Arguments occur over money, frequent visits of relatives, dullness of housework, card-playing husbands, to mention a few. Bobby doesn't want to be a "wife," a "family"; she wishes only to be "Bobby." Housecleaning, washing and having to ask for money are anathemas to Bobby. They argue, Bobby walks out. Now each can do as he or she pleases. Three weeks later, Bobby is now living in Mrs. Gorelik's boarding house and is working for her old boss, a Mr. Mengle. Mrs. Gorelik will not condone smoking in her guests' rooms nor may the

ladies close their doors if they have a male guest. Mr. Mengle, Bobby's father, and finally Rims visit Bobby. Rims has found that though free, he is having no fun. Bobby still insists she wants a marriage which is a continuous love affair: hurried kisses, clandestine meetings and a secret lover; Rims leaves. Bobby, beginning to regret angering Rims, prepares for bed. A tapping at the window of Bobby's room turns out to be made by Rims who has a bolt for the inside of Bobby's bedroom door. Rims begins to bolt Mrs. Gorelik out!

Sea Wife

The central character, Margaret, has returned to her husband after a sojourn in the sea with the merman who has allowed her a short time to visit on land, after which, if she does not return, he will kill the children they have had together, the children representing Margaret's hopes and aspirations. Margaret is torn between her love for her husband and the world of common humanity on the one hand, and on the other the longings for the realm of ideals in the sea with the merman.

Margaret's problem is compounded by the fact that the world of common humanity is not very pleasant. Her previous absence is a mystery, and, although her husband is kind and understanding, the rest of the villagers, led by a man who wishes to blame her for an evil he himself has caused, attempt to kill her as a witch. In spite of the community's cruel intolerance of what it cannot understand, Margaret chooses to stay with her husband.

This proves to be an unsatisfactory decision. The merman kills their children, the act symbolizing the impossibility of sustaining

ideals in the ordinary human world, and life for Margaret becomes empty and meaningless. As the villagers come to wreak their vengeance on her, Margaret takes her own life, no longer caring to live.

Star Wagon

Stephen Minch, industrial scientist, invents a machine that carries him and his friend Hanus Wicks back many years in time so that Stephen can discover whether he might have been happier had he married, instead of Martha whom he now loves, the rich "other girl."

The union with the other girl proves to be a disaster: wealth taints his character and hurts his friendship with Hanus. Disgusted, after some years with this wasted life, he and Hanus return to the present where, strange to say, only a few hours have elapsed. Past has blended even more with the present when they learn that Mrs. Martha Minch and also Stephen's boss at the plant had had their own separate dreams during the preceding night, dreams that had interpenetrated with the very time-machine fantasy that Stephen and Hanus had experienced. The story ends happily in that the boss will promote Stephen to consulting engineer at a high salary.

Truckline Cafe

Anne, the central character, now tends a cafe. When her husband went overseas, she had been desperately lonely. When news came that he had been killed, life lost all meaning for her and she drifted about in despair, not caring where she slept or with whom. Finally, in an effort to regain some semblance of human dignity, she came to the cafe where the routine provides a tenuous stability and the wages enable her

to escape prostitution. By rigidly refraining from personal involvements, she has made her life at least bearable.

The news of her husband's death was incorrect, however. He had been listed as missing in action and presumed dead, but in fact he had been captured by the Germans and sent to a prisoner of war camp. Toward the end of the war he escaped and, aided by a Polish girl, made his way back to the States. Unable to locate his wife, he dedicated himself to caring for the child he had by the Polish girl, the girl herself having been killed by the Germans. When he and Anne finally meet, each feels guilty in the presence of the other, and the barrier of guilt seems insuperable.

Gradually, they realize that guilt is a condition of modern life and they must reconcile themselves to it or die. Anne becomes attached to her husband's little daughter and this love, the first she has felt since the news of her husband's death, rouses her out of her thinly disguised despair. They decide that it is better to pick up the bits and pieces of their lives and try to go on together.

Storm Operation

The American Sergeant, Peter Moldau, and the Australian nurse, Thomasina (Tommy) Grey, who had courted each other elsewhere, meet in embattled Tunisia and, amid the bustle of setting up military facilities and equipment, they renew their romance. Part of the human conflict there is the presence in camp of her latest lover, Captain Sutton, a married Englishman; another cause of conflict is that she no longer believes in the values of constancy and marriage during wartime, while Sergeant Moldau wants to marry her.

In the background of this love triangle are the amusing technical public-relations feats of Sergeant Simeon, who has bought himself an Arab girl. Nurse Grey finally decides to cease going with Captain Sutton and to marry her true love, Moldau. In a late scene, as German planes strafe the camp and all but the three principals find cover, Captain Sutton, who in his youth had studied for the ministry, swallows his jealousy and performs a marriage service for Moldau and Grey with his Book of Common Prayer.

Valley Forge

The play begins in the crisis period of January 1778, a month when supplies were scarce for the Continental Army during the American Revolution. General Washington has recently lost several battles; some officers and politicians are agitating for his removal from command, and he has retreated into the wilds of Pennsylvania. A bitter winter, punctuated by a January thaw, finds an unnecessary delay of essential commissary wagons. Camp fever, smallpox and hunger ravage the Continentals. Many desert rather than freeze or starve to death and be buried in unmarked graves.

The grumbling and suffering soldiers are contemplating desertion when General Howe's (British) dog arrives in camp. Spad, one of the men, is delegated to return it to General Howe. The next scene is at General Howe's headquarters at the opening of a Ball. Mrs. Mary Phillips Morris is induced to visit Washington, convince him of the hopelessness of additional combat and unwittingly convey the lie that the needed French alliance will not occur. She fails in her mission.

Meanwhile, General Washington receives two Congressmen, feeds

them some of the standard fare of putrid camp rations, learns they have been negotiating behind his back and throw them bodily out the door. Before they leave, however, they have stung him with the news that not all his generals support him or the war.

Deciding if a surrender is to be made, he will make it in a direct fashion; General Washington arranges a meeting with General Howe. On the verge of surrender, he learns there is a French-American alliance, and of an heroic action by some of his men. The capitulation does not occur.

What Price, Glory

Tough professional Marine Captain Flagg competes with his long-time rival Sergeant Quirt for the affections of a girl named Charmaine. Quirt narrowly escapes being forced to marry the girl when her father protests to Flagg, the commanding officer, that Quirt had deflowered his daughter. In Act II, set in a wine cellar of a French town, dirty Marines talk about the fighting and the casualties as various wounded are brought in; a callous pharmacist's mate prepares for surgical operations; a lieutenant, hysterical from combat fatigue, breaks down at seeing an injured fellow officer. Flagg comforts the hysterical lieutenant. Act III reunites the quarreling pair of Marines in the tavern of Charmaine's father, and they decide to let a game of cards determine which one will win the girl. A call to arms interrupts the dispute; at first Flagg resists going but the professional in him rallies, and Quirt cannot resist the clarion call to duty any more than Flagg can.

White Desert

Michael first becomes disturbed about his wife during a visit from their nearest neighbors. He has brought Mary out from the city to his isolated farm where they rarely see anyone but themselves, but on this occasion a couple who lives several miles away has come to welcome the newlyweds. During the evening, since their few chairs are occupied, Mary sits on the bed with the visiting man. When the visitors leave, Michael reprimands her for moral looseness, reading ugly suspicions into the fact that she sat on the bed with another man.

Michael, the next morning, questions her thoughts on sex. She tells him that of course she dreams of having children, like any normal woman, and that she frankly enjoys going to bed with him. Michael, outraged, tells her it was her supposed purity that attracted him to her, and winds up by labeling her a slut. Mary finally refuses to tolerate his verbal abuse and vows to get even with him. At this note of defiance, Michael goes off on a two-day trip to the town for supplies.

That night a snowstorm comes in and Mary has an opportunity for her revenge. The neighbor, who came to do the heavy chores while Michael was away, gets lost going home and has to spend the night on the farm. He wants to sleep in the barn, but Mary has decided to seduce him and entices him to stay in the house. During the night she accomplishes her purpose.

When Michael returns, both he and Mary are tormented by feelings of guilt. Michael is able to assuage his conscience with apologies.

Mary's act, however, is irrevocable, and she feels that all she

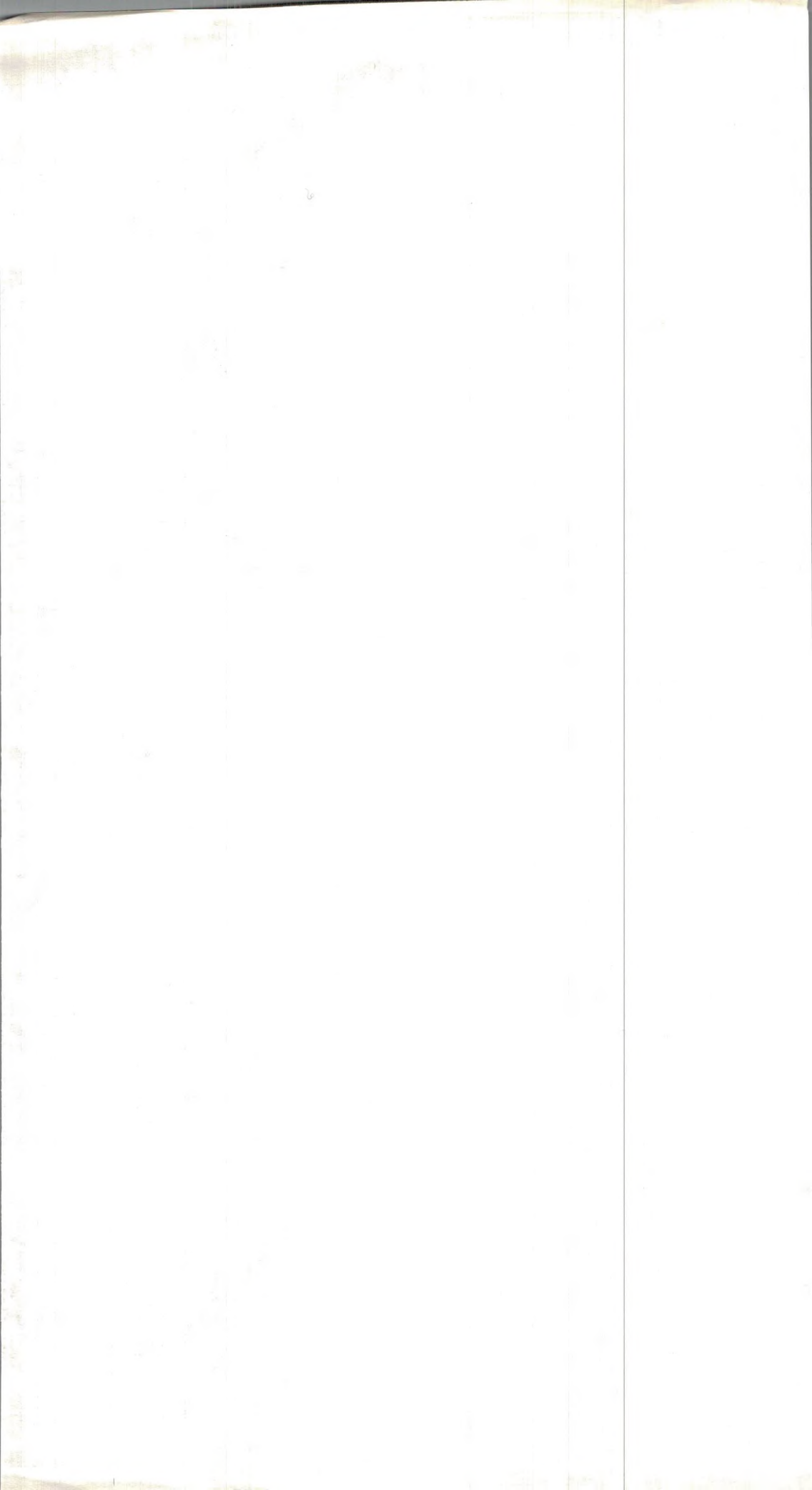


CHART I: PREMIERE, THEATRE, DESIGNERS AND DIRECTORS FOR THIRTY-FOUR PLAYS WRITTEN BY MAXWELL ANDERSON

<u>Date</u>	<u>Play</u>	<u>Theatre</u>	<u>Set Designer</u>	<u>Costume Designer</u>	<u>Director</u>
12/8/ 48	Anne of a Thousand Days	Shubert	Mielziner, Jo	Motley (Elizabeth Montgomery)	Porter, H.C.
12/8/54	Bad Seed	46th Street	Jenkins, George	Volland, Virginia	Denham, Reginald
10/31/51	Barefoot in Athens	Martin Beck	Aronson, Boris	Rudofsky, Bernard	Anderson, Alan
3/6/33	Both Your Houses	Royale	Segal, Arthur P.	Leeds, Shirley	Minor, Worthington
10/2/25	The Buccaneer	Plymouth	Jones, Robert Edmond	Jones, Robert Edmond	Hopkins, Arthur
10/22/41	Candle in the Wind	Shubert	Mielziner, Jo	Valentina	Lunt, Alfred
2/20/58	The Day the Money Stopped	Belasco	Mielziner, Jo	Armstrong, Betty Coe	Clurman, Harold
11/3/30	Elizabeth the Queen	Guild	Simonson, Lee	Simonson, Lee	Moeller, Philip
10/7/42	Eve of St. Mark	Univ. Theatre, Ind. Univ.	Smith, V.A.	Smith, V.A.	Norvelle, Lee
10/7/42	Eve of St. Mark	Cort	Bay, Howard	Ward, Toni	Ward, Lem
9/17/25	First Flight	Plymouth	Mielziner, Jo	Attributed J.M.	Hopkins, Arthur
10/24/28	Gods of the Lightning	Little	Robbins, R.N.	Milgrims, Eaves Costume Co.	McFadden, Harold
5/1/58	Golden Six	Boston Univ.	Mitchell, David	Groper, Eleanor	Pressman, David
10/26/58	Golden Six	York Playhouse	Soule, Robert D.	Aldredge, Theone	LeRoy, Warner
1/14/29	Gypsy	Klaw	Ackerman, P. Dodd	Milgrims, Eaves Costume Co.	Cukor, George
1/9/37	High Tor	Martin Beck	Mielziner, Jo	Pons, Helene	McClintic, Guthrie
11/18/46	Joan of Lorraine	Alvin	Simonson, Lee	Simonson, Lee	Jones, Margo
10/10/40	Journey to Jerusalem	National	Mielziner, Jo	Davenport, Millia	Rice, Elmer
11/27/39	Key Largo	Barrymore	Mielziner, Jo	Pons, Helene	McClintic, Guthrie
10/19/38	Knickerbocker Holiday	Barrymore	Mielziner, Jo	Bevan, Frank	Logan, Josh
10/30/49	Lost in the Stars	Music Box	Jenkins, George	Johnstone, Anna Hill	Mamoulian, Rouben
11/27/33	Mary of Scotland	Alvin	Jones, Robert Edmond	Jones, Robert Edmond	Helburn, Therese
2/8/37	The Masque of Kings	Shubert	Simonson, Lee	Simonson, Lee	Moeller, Phillip
3/9/32	Night Over Taos	48th Street	Jones, Robert Edmond	Pons, Helene	Strasberg, Lee

can do is confess it and leave. But Michael recognizes that it was his false accusation which drove her to make the accusation true, and they enjoy a momentary reconciliation, forgiving one another and promising to forget what has happened and go on together. Then the neighbor appears, and his physical presence shatters their resolve. With such a concrete reminder, they realize that they can never forget what they did, and Mary leaves for the town. As Michael watches her and the guide go across the prairie, his jealous rage returns at the mere thought of Mary being possessed by another man. He runs into the house, comes back with his rifle, and shoots her.

Wingless Victory

Nathaniel McQuestion, having left Salem many years earlier as a vagabond sailor determined never to return home until he was rich enough to "buy" the town, sails back in 1800 on the Queen of the Celebes with a cargo of spices. He arrives just in time to bolster the fortunes of his family. He brings also into the puritanical community a beautiful Malayan princess, Oparre, and also their two children. Neither his mother's family nor the town at large can stomach this marriage, even though Oparre is a converted Christian, but they do not scruple to accept his lavish loans and investments. McQuestion, believing that he can buy the town's good will, fails to obtain a single social invitation. As soon as they have milked him of most of his fortune, a group of Salemites confront him with their knowledge that his ship is actually a stolen vessel formerly called The Wingless Victory; and they coerce him into getting rid of his wife and children as the price for his safety and solvency. By this time, McQuestion has absorbed the

values of the community and he reluctantly accedes to their wishes by choosing materialism over the woman who loves him. Again aboard ship, Oparre poisons herself and her children out of despair because they now have no place of refuge--not even Malaya, where her father would kill her. McQuestion at last suffers a change of heart and goes to her repentant, but he is too late.

Winterset

The play presents the climax of a long search by a young man, Mio, for evidence to clear the name of his father who was executed years ago for a crime he did not commit. Public interest in the case has been reawakened by some investigations of a professor revealing that one of the witnesses, Garth Esdras, had not been called. Mio has traced Garth Esdras to one of the tenements. Trock Estrella, the real murderer who has just been released from prison, appears at the same time to ensure Garth's silence. Finally, Judge Gaunt, who presided at the trial, is attracted to the spot. He is becoming mentally unbalanced under the strain of trying to convince himself that he did what was right. When all who have injured Mio--the real murderer, the corrupt judge, and the long-silent witness--are delivered into his hands, he is unable to go through with his purpose of revenge. He has fallen in love with Miriamne, sister of Garth Esdras. Her love redeems him from the bitterness and hate. When a police officer in the routine discharge of his duty appears, Mio does not report Trock and Garth. As Mio leaves, to flee the neighborhood, the waiting thugs shoot him down. Miramne, who cannot bear to survive without Mio, also invites death and is shot by the thugs.

APPENDIX C. SETTING REQUIREMENTS

Anne of the Thousand Days

Prologue: Anne's Cell in Prison

Act I

Scene 1. Castle at Hever owned by Thomas Boleyn - year 1526, early
Spring

Scene 2. Garden at Hever, morning

Scene 3. Anne's Prison

Scene 4. King Henry VIII's Study

Epilogue: Anne's Cell

Act II

Scene 1. King's Study

Scene 2. York Palace, Study

Scene 3. Bedroom in York Palace

Scene 4. King's Study

Scene 5. A Room in York Palace

Scene 6. King's Hunting Pavilion

Scene 7. Nursery at York Palace

Scene 8. King Henry's Closet, Study

Scene 9. King's Study

Prologue: Anne's Cell in Prison

Act III

- Scene 1. Castle at York
- Scene 2. King's Study
- Scene 3. Anne's Prison Cell
- Scene 4. Courtroom, Anne's Trial
- Scene 5. King's Study

The Bad Seed

Apartment of Colonel and Mrs. Penmark in the Suburbs of a Southern City.

Act I

- Scene 1. Early morning, a day in early June
- Scene 2. Two-thirty in the afternoon on the same day
- Scene 3. Evening, the same day
- Scene 4. Mid-morning, a few days later

Act II

- Scene 1. Later afternoon on the same day
 - Scene 2. After breakfast, the next morning
 - Scene 3. After dinner, the same day
 - Scene 4. A few days later
-

Barefoot in Athens

Act I

- Scene 1. End of 5 B.C. House of Socrates. Breakfast
Scene 2. Wall of Athens. Noon. Several months later
Scene 3. Socrates Home. One-half hour later

Act II

- Scene 1. Socrates Home. Morning. A week or two later
Scene 2. Trial. Next day, on the Areopagus
Scene 3. Cell. Before dawn. Some weeks later

Both Your Houses

The House Office Building, Washington, D.C.

Act I

- Scene 1. The Office of the Chairman of the Appropriations Committee.
A morning in early spring
Scene 2. The Committee Room

Act II

- Scene 1. The Office of the Chairman of the Appropriations Committee.
Late afternoon. Three days later
Scene 2. The Committee Room. One hour later

Barefoot in Athens

Act I

- Scene 1. End of 5 B.C. House of Socrates. Breakfast
Scene 2. Wall of Athens. Noon. Several months later
Scene 3. Socrates Home. One-half hour later

Act II

- Scene 1. Socrates Home. Morning. A week or two later
Scene 2. Trial. Next day, on the Areopagus
Scene 3. Cell. Before dawn. Some weeks later

Both Your Houses

The House Office Building, Washington, D.C.

Act I

- Scene 1. The Office of the Chairman of the Appropriations Committee.
A morning in early spring
Scene 2. The Committee Room

Act II

- Scene 1. The Office of the Chairman of the Appropriations Committee.
Late afternoon. Three days later
Scene 2. The Committee Room. One hour later

Act III

Scene 1. The Committee Room. Evening. Three days later

Scene 2. The same. Three hours later

The Buccaneer

Act I

Main Hall of a Hacienda on the Heights of Panama City. Late summer in the sixteen-hundreds

Act II

Again the Hacienda, Main Hall

Act III

An Anteroom in the Palace at Whitehall, England

Candle in the Wind

Act I

Scene 1. A Corner of the Gardens behind the Palace at Versailles
Early morning. September 1940

Scene 2. A disused Pumping Station on the Outskirts of Paris, now the
Office of a Concentration Camp

Act II

Scene 1. Sitting Room of Madeline's Suite in the Plaza Athens, in
Paris. September 1941, a year later than Act I

Scene 2. The Concentration Camp Office

Scene 3. Sitting Room in Madeline's Suite

Scene 4. Sitting Room: velvet drapes are now drawn, books have been removed

Act III

The Garden at Versailles, as in Act I, Scene 1. It is early evening
Two days later than the scene in hotel, Scene 4, Act II

The Day the Money Stopped

Act I

Law Office of Morrow and Morrow in a Connecticut town. Not-so-long-ago

Scene 1. A spring morning

Scene 2. A moment later

Elizabeth the Queen

Act I

Scene 1. An Entrance Hall before the Council Chamber. The Palace at
Whitehall, England

Scene 2. The Queen's Study

Scene 3. The Council Chamber

Act II

Scene 1. Interior of Essex's Tent in Ireland

Scene 2. The Queen's Study

Scene 3. The Council Chamber

Act III

The Queen's Apartment in the Tower

Eve of St. Mark

Act I

Scene 1. Nell West's Kitchen, April 1941

Scene 2. The Barracks at Fort Grace

Scene 3. Janet's Room

Scene 4. The Moonbow Restaurant

Scene 5. Nell's Kitchen, September 1941

Act II

Scene 1. A Pier, October 1941

Scene 2. A Field

Scene 3. The Cave on the Island, April 1942

Scene 4. A Corner of the Cave

Scene 5. A Corner of the Cave

Scene 6. The Island Cave

Scene 7. The Kitchen, June 1942

(The Feud) The Holy Terror

Prologue: Lind Grovers Pool Room

Act I

Outside Major Goodlow's Store. Early next morning

Act II

At Judy's House. Three weeks later

Act III

Inside Goodlow's Store

First Flight

Act I

Public Room in Hawk Peevey's Tavern on the road to Nashville, last decade of the eighteenth century. Late afternoon. Late October. Tavern in the Original State of North Carolina, 1788

Act II

Cleared Ground in front of Wes Bib's New Barn. The same night

Act III

Loft of Charity's Home. Later. Same night

Gods of the Lightning

Act I

Lyceum Restaurant

Act II

Scene 1. District Attorney's Office

Scene 2. Courtroom, Supreme Court

Act III

Lyceum Restaurant.

Golden Six

Prologue: The Study of Claudius

Act I

Scene 1. The Library of Augustus, 6 A.D.

Scene 2. The Peristyle of the Palace, 14 A.D.

Act II

Scene 1. The Dungeons under the Palace

Scene 2. The Study of Claudius

Scene 3. The Peristyle of the Palace

Gypsy

Act I

Living Room, Ellen and David's Apartment, West 18th Street, New York City. Late spring

Act II

Same. Four months later. Late Sunday morning

Act III

Ellen's One Room, Furnished Apartment, East 41st Street, New York City.
One month later

High Tor

Act I

Scene 1. A Section of the broad, flat, traprock Summit of High Tor

Scene 2. Summit. A few hours later

Scene 3. Another Section of the Tor. A few hours later

Act II

Scene 1. Same as Act I, Scene 3. Five hours later

Scene 2. Summit of High Tor

Act III

Scene as Act II, Scene 1. Early the next morning

Joan of Lorraine

Acts all take place on a simulated Broadway Theatre Stage where a rehearsal is in preparation

As it appears at the beginning of rehearsal

Chairs are used to indicate areas, represent a fireplace and doorways

A few set pieces intensify some scenes

Journey to Jerusalem

Act I

Scene 1. Court of Temple at Jerusalem

Scene 2. Roof of Palace of Herod Antipas Tiberius, Galilee

Scene 3. Joseph's Home, Nazareth

Scene 4. Desert, below Jericho

Scene 5. Before City Gates of Jerusalem

Act II

Scene 1. Inner Room of Temple, Jerusalem

Scene 2. Court of the Temple

Act III

Scene 1. Roof of Herod's Palace

Scene 2. Joseph's House

Key Largo

Prologue: A Hilltop in Spain, 1939

Act I

A Wharf at Key Largo, Florida.

Act II

The Interior of D'Alcala's house

Knickerbocker Holiday

Prologue to Act I. Washington Irving's Study

Act I

Scene 1. The Battery as seen from the Waterfront, 1647. Dawn

Prologue to Act II. Washington Irving's Study

Act II

Scene 1. Interior of the Jail

Scene 2. The Battery as seen from the Waterfront. Morning of the following day

Epilogue: Washington Irving's Study

Lost in the Stars

Prologue: Empty stage. Stairs as wide as width of stage from s.r. to s.l., lead into the orchestra pit. Ixopo Hills, a Drop, upstage

Act I

Scene 1. Small, Simple, Clean Sitting-room of Stephen Kumalo,
St. Mark's Church. Near Ndotsheni, Natal, South Africa

Scene 2. Railroad Station, Ndotsheni, Natal, South Africa

Johannesburg Scene, A Drop, upstage

Scene 3. A Tobacco Shop, Johannesburg, South Africa

Scene 4. Mrs. M'Kize's Home

Scene 5. Hlabeni's Home, a Shanty-town Lodging

Scene 6. A Dive in Shanty-town

Scene 7. Arthur Jarvis's Home

Scene 8. Prison Office

Act II

Scene 1. Tobacco Shop

Scene 2. Arthur Jarvis Doorway

Scene 3. Irina's Hut

Scene 4. A Court-room

Scene 5. A Prison Cell

Ixopo Hills, A Drop, upstage

Scene 6. Stephen's Chapel at St. Mark's Church, near Ndotsheni

Scene 7. Stephen's Home

Mary of Scotland

Act I

- Scene 1. A half-sheltered Corner of the Pier at Leith
- Scene 2. A Corner of Queen Elizabeth's Study at Whitehall, England
- Scene 3. A Great Hall in Mary Stuart's Apartments at Holy-rood House

Act II

- Scene 1. The Great Hall, again, evening
- Scene 2. A Corner of Queen Elizabeth's Study at Whitehall, England
- Scene 3. A Hall in Dunbar Castle

Act III

A Room in Carlisle Castle, England.



Masque of Kings

Act I

- Scene 1. A Corner of the Study of Emperor Franz Joseph, Hofburg, Vienna, late at night. January 1889
- Scene 2. A Room in the Apartments of the Crown Prince Rudolph of Austria, Hofburg. The Room is Half Living- and Half Study

Act II

- Scene 1. The Study of Franz Joseph the following evening
- Scene 2. A Small Section of Rudolph's Room
- Scene 3. Franz Joseph's Study

Act III

Rudolph's Apartment in the Shooting Lodge at Mayerling

Night Over Taos

The Great Hall of the Montoya's Hacienda, Taos, New Mexico, 1847

Act I

Night

Act II

Same, some time later, one hour

Act III

Same, a few minutes later

Outside Looking In

Act I

Hobo Camp near Williston, North Dakota, evening

Act II

A Boxcar, westbound, a few minutes later

Act III

An Abandoned Claim Shack in Montana, the next morning

Raft on the River

Act I

Hannibal, Missouri:

Scene 1. At the Landing. Sunrise

Scene 2. Cave. Night

Scene 3. Town Center

Act II

On the River:

Scene 1. Early morning. Raft floating

Scene 2. Raft tied. Late evening

Scene 3. Wilks Yard. Night

Scene 4. Raft tied. Midnight

Act III

Scipio, Missouri:

Scene 1. Dock. Morning

Scene 2. Gambling Hall. Afternoon

Scene 3. Barn. Night

Scene 4. Rafts. Sunrise

Saturday's Children

Act I

The Halevy's Dining Room. June

Act II

The O'Neil's Kitchen-Dining Room. November

Act III

A Bedroom in Mrs. Gorelik's Boarding House on East 35th Street. Three weeks later

Sea Wife

Place: An Island off the Coast of Maine

Time: In the last century

Act I

Scene 1. A Cliff overlooking the Sea

Scene 2. Dan's Cottage

Act II

The Chapel

Act III

Dan's Cottage

The Starwagon

Act I

Scene 1. The Dining-room of a Cottage somewhere in the Suburbs of a Manufacturing Town in Eastern Ohio. Morning. Spring. Not too long ago

Scene 2. A Room in the Laboratory wing of the Arlington-Duffy
Factories

Scene 3. The Laboratory. After midnight

Act II

Scene 1. Interior of a Bicycle Shop, Eastern Ohio. 1902

Scene 2. A Choir Loft in Small Church

Scene 3. A Picnic Ground at the Edge of a Cliff

Scene 4. A No-man's Land Area. Darkness

Scene 5. Dining-room of Stephen's Cottage. Eastern Ohio. Not so
long ago

Storm Operation

Prologue: An Invasion Barge. Somewhere on the Mediterranean

Act I

Before an Officer's Tent, near Maknassy. Several months later.

Act II

Scene 1. The Tent, close to Forward Lines near Mazzouna. Late after-
noon

Scene 2. The Dry Bed of a Stream in the Mountains above Mazzouna.
Late afternoon

Scene 3. Same as Scene 1. Evening of the same day

Epilogue: The Invasion Barge. It might be tomorrow

Truckline Cafe

A one unit set, Interior of Roadside Cafe

Time: 1945. California

Act I

Act II

Act III

Valley Forge

Act I

Scene 1. A Bunkhouse at Valley Forge

Scene 2. A Ballroom in General Howe's Headquarters in Philadelphia

Act II

Scene 1. The Bunkhouse. Early the next morning

Scene 2. Washington's Headquarters

Act III

The Interior of Barn, a Granary, on Hay Island

What Price Glory

Act I

American Company Headquarters in a French Village in the Zone of Advance, World War I

Act II

A Cellar in a Disputed French Town

Act III

The Bar at Cognac Pete's in the French Village

White Desert

Prologue: Outside Claim Shack in snow-covered North Dakota. December.

Midnight

Act I

Interior, Michael Kane's Claim Shack. Midnight. Some days later

Act II

Interior, Claim Shack. Morning. Two days later

Act III

Same. Evening. Two days later

Act IV

Scene 1. Inside the Shack. The next day

Scene 2. Outside the Shack. Immediately afterward

The Wingless Victory

Act I

The Living-room of a House in Salem, Massachusetts. Early winter.

1800

Act II

The Living-room, again. An afternoon. Early summer. Six months later

Act III

Scene 1. A Cabin in the Ship, The Wingless Victory

Scene 2. The Ship's Cabin

Scene 3. Same. Evening

Winterset

Act I

Scene 1. Under a Large Bridge

Scene 2. In a Tenement

Act II

In a Tenement

Act III

Under the Bridge

APPENDIX D

Chart II: Designs Appearing in This Exhibit

[Dimensions read Height x Width]
 [$\frac{1}{2}$ * represents $\frac{3}{4}$]

	<u>Media</u>	<u>Size</u>	<u>Contributors</u>
ANNE OF THE THOUSAND DAYS			
Jo Mielziner, Set Designer			
Set: Tower and Henry's Study (two drawings stacked)	Watermedia	2 $\frac{1}{4}$ x 4	BRC
Set: Unit Set #3	Watermedia	11 x 15	BRC
Set: Hever Exterior, Act I, Scene iii	Watermedia	9 $\frac{1}{2}$ x 15	BRC
Set: Hever Castle, Interior	Watermedia	9 x 18	BRC
Set: Hever, Act I, Scene ii and vi	Watermedia	15 x 13 $\frac{1}{2}$	BRC
Set: Card Room	Watermedia	9 $\frac{1}{2}$ x 22	BRC
Set: York	Watermedia	9 x 18	BRC
Set: York, Act II, Scene iii; Act II, Scene vi, and Scene x	Watermedia	10 x 15 $\frac{1}{2}$	BRC
Set: Hunting Tent, Act I, Scene v; Act II, Scene vii	Watermedia	15 x 8 $\frac{1}{2}$ *	BRC
Set: Henry's Study	Watermedia	9 $\frac{1}{2}$ x 15	BRC
Set: First Color Scheme	Watermedia	6 x 8	BRC
Alfred Frueh, Cartoonist			
Original Caricature	India Ink	16 x 16 $\frac{1}{2}$ *	BRC
Manuscript of Conductor's Score, which contains transcription of Maxwell Anderson's song, "Waking at Night"			
THE BAD SEED			
George Jenkins, Set Designer			
Set: Park Garden, Transparent Drop	Watermedia	12 x 22	GJ

Set: Living Room	Pencil	6 x 15 $\frac{1}{4}$	GJ
Playbill, 1/17/55			DM
Program, 3/21/55			SHSW

BAREFOOT IN ATHENS

Boris Aronson, Set Designer

Set: Socrates house, Interior, Act I, Scenes i and iii; Act II, Scene i	Gouache	5 $\frac{1}{2}$ x 7 $\frac{1}{2}$	BA
Set: The Wall, Act II, Scene ii	Gouache	3 $\frac{1}{2}$ x 7	BA
Set: Trial, Act II, Scene ii	Gouache	3 $\frac{1}{2}$ x 7	BA
Set: Prison, Act II, Scene iii	Gouache	3 $\frac{1}{2}$ x 7	BA
Playbill, 11/19/51			SHSW

BOTH YOUR HOUSES

NONE

THE BUCCANEER

Robert Edmond Jones, Costume Designer

Costume: Carmencita, Act I	Watercolor	14 $\frac{1}{2}$ x 11 $\frac{1}{2}$	MCNY
Costume: Dona Lisa, Act II	Watercolor	14 $\frac{1}{2}$ x 11 $\frac{1}{2}$	MCNY
Costume: Maria, Act II	Watercolor	14 $\frac{1}{4}$ x 11 $\frac{1}{4}$	MCNY
Costume: Commodore	Watercolor	14 x 11 $\frac{1}{2}$	MCNY
Costume: George Squires, Act III	Watercolor	14 $\frac{1}{2}$ x 11 $\frac{1}{2}$	MCNY

CANDLE IN THE WIND

Jo Mielziner, Set Designer

Set: Hotel, Drawing Room	Watercolor	7 $\frac{1}{4}$ x 15	NM
Set: Powerhouse	Watermedia, and Pencil	4 x 8 $\frac{1}{2}$	BRC
Set: Versailles, Corner of Garden	Watermedia, and Pencil	8 x 15	BRC

Designer Unknown

Window Card	Tempera	22 x 14	YU
Window Card Design	Tempera	11½ x 7¼	YU
Signed "W.G": Window Card Design	Tempera	14 x 11	YU

THE DAY THE MONEY STOPPED

Jo Mielziner, Set Designer

Set: Furniture, Detail Drawings	Pencil	8½* x 8½	BRC
Set: Drawing Room	Pencil	1½ x 5¼	BRC
Set: Drawing Room, 1890	Pencil	11 x 14	BRC
Set: Drapery, Window Detail	Colored Pencil	8 x 11	BRC
Stage Property: Portrait Mockup	Watermedia	9 x 6½*	BRC

Betty Coe Armstrong, Costume Designer

Costume: Kathie Morrow	Watercolor	12 x 9	BCA
Costume: Ellen Wells	Watercolor	12 x 9	BCA
Costume: Charlie Morrow	Watercolor	12 x 9	BCA
Essay: "Costuming the Show"	Typescript		BCA

ELIZABETH THE QUEEN

Lee Simonson, Costume Designer

Costume: Cecil (Arthur Hughes)	Watercolor, and Pencil	14½* x 9½*	HTC
Costume: Burleigh (Henry Carvil)	Watercolor, and Pencil	14½* x 9½*	HTC
Costume: Essex, Act I	Watercolor, and Pencil	14¼ x 9½	HTC
Costume: Essex, Act II, Scene iii	Watercolor, and Pencil	14¼ x 9½	HTC
Costume: Followers, Act II	Watercolor, and Pencil	14¼ x 9½	HTC
Costume: Essex, Raleigh's Follower, Act II	Watercolor	14¼ x 9½	HTC

EVE OF ST. MARK - N.Y.C. Production

Howard Bay, Set Designer

Set: Farm Kitchen	Watercolor	8½ x 13	DH
-------------------	------------	---------	----

EVE OF ST. MARK - Indiana University
Production

Smith, V. A. - Set and Costume Designer

Set: Picnic with two Actors	Photograph	7½ x 9½	IU
-----------------------------	------------	---------	----

Set: Room, farm house with nine Actors	Photograph	7½ x 9½	IU
---	------------	---------	----

Set: Bivouac with eight Actors	Photograph	7½ x 9½	IU
--------------------------------	------------	---------	----

The Indiana Daily Student: 9/22, 9/23, 10/7, 1942			IU
--	--	--	----

The Indiana University Yearbook: <u>The Arbutus</u> 1943, pp. 154-155			IU
--	--	--	----

Indiana Alumni Magazine, Indiana Vol. 38, No. 6, March 1976			IU
--	--	--	----

Indiana University Distinguished Alumni Service Awards Brochure for 1981: Andrew Maurice Duggan			IU
--	--	--	----

FIRST FLIGHT			NONE
--------------	--	--	------

GODS OF THE LIGHTNING

R. N. Robbins, Set Designer

Set: Supreme Court Room	Photograph	7 x 9½	BRC
-------------------------	------------	--------	-----

Set: Barroom and Cafe	Photograph	7 x 9½	BRC
-----------------------	------------	--------	-----

THE GOLDEN SIX - Boston University Production

David Mitchell, Set Designer

Set: Line Drawing of Unit Set	Photograph	9 x 13	BU
-------------------------------	------------	--------	----

Set: Interior	Photograph	10½ x 13½	BU
---------------	------------	-----------	----

Set: Interior Detail	Photograph	9 x 13½	BU
----------------------	------------	---------	----

Eleanor Groper, Costume Designer

Costume: Tiberius	Watermedia, Ink	20 x 15	EG
Costume: Livia, Act I, Scene ii; Act II	Watermedia, Ink	10 x 15	EG
Costume: Claudius (2), Physician, Olympus, Plancus and Scipio	Watermedia, Ink	20 x 15	EG
Costume: Canidia, Drusilla, Ennia, Dirce	Watermedia, Ink	20 x 15	EG
Costume: Livia, Act I, Scene ii	Watermedia, Ink	20 x 15	EG
Costume: Caligula, Act II, Scene i	Watermedia, Ink	20 x 15	EG
Costume: Ennia, Act II, Scene i	Watermedia, Ink	20 x 15	EG
Costume: Augustus, Act I, Scene i; Act II, Scene ii; Caligula, Macro	Watermedia, Ink	20 x 15	EG
Maxwell Anderson and Friend, Boston First Night	Photograph	10½ x 13½	BU
Mr. and Mrs. Maxwell Anderson and Friends, Boston First Night	Photograph	10½ x 13½	BU

GOLDEN SIX - New York Production

Robert D. Soule, Set Designer
York Playhouse

Set: Interior, Act II, Scene ii	Ink, Pastel, Tempera	9¼ x 17	RS
Poster		21 x 14	LW
Program			LW
Flyer			LW
GYPSY			NONE

HIGH TOR

Jo Mielziner, Set Designer

Set: Tall Trees	Colored Pencil	14 x 10	BRC
Set: Bucket, Crane, Trees; Figures of Men	Colored Pencil	10 x 12½	BRC
Set: Bucket; 3 Characters	Colored Pencil	11 x 8	BRC
Set: Boom, Bucket; Detail Drawing	Pencil	12 x 19½	BRC

Helene Pons, Costume Designer

Costume and Set: Indian; The Tor	Photograph	7¼ x 9½	BRC
Costume and Set: Sailors (Phantoms) Crossing the Tor	Photograph	7¼ x 9½	BRC
Costume and Set: Van, Lise; Tor and Bucket	Photograph	9½ x 7¼	BRC
Costume and Set: DeWitt and Bank Robbers; The Tor and Bucket	Photograph	9½ x 7¼	BRC
Costume and Set: Lise, Sailors; Top of Tor	Photograph	7¼ x 9½	BRC
Costume: Lise	Photograph	9½ x 7¼	BRC
Costume: DeWitt, Lise	Photograph	7¼ x 9½	BRC

Alfred Frueh, Cartoonist

Original Caricature	India Ink	21 x 24½*	BRC
---------------------	-----------	-----------	-----

JOAN OF LORRAINE

Souvenir Program			DM
------------------	--	--	----

Playbill, 12/30/46			DM
--------------------	--	--	----

JOURNEY TO JERUSALEM

Jo Mielziner, Set Designer

Set: Gate Scene	Watercolor	13 x 16½	JF
-----------------	------------	----------	----

Set: Temple, Night	Watermedia	14 x 12	BG
Set: Gate Scene	Colored Pencil	2½ x 3	BRC
Set: Caesar's Summer Palace, Roof	Colored Pencil	4 x 5	BRC
Set: Inner Temple, with Detail Drawings	Watermedia	12¼ x 8½	BRC

KEY LARGO

Jo Mielziner, Set Designer

Set: Mountain Pass (not used in production)	Watermedia	14 x 10	GJ
Set: Mountain Dugout, Spain	Photostat of Sketch	7 x 12	BRC
Set: Mountain Dugout, Spain	Pencil	8 x 10	BRC
Set: D'Alcala's house, Interior	Pencil	9 x 12	BRC
Playbill, 2/12/40			SHSW

KNICKERBOCKER HOLIDAY

Jo Mielziner, Set Designer

Set: Washington Irving's Study	Colored Pencil	4 x 5½	BRC
Set: Early Sketch Wharf	Pencil	4½ x 8¼	BRC
Set: Wharf with Gallows	Watercolor and Pencil	8½* x 19¼	BRC
Set Piece: Cannon, Detailed Drawing	Pencil	7¼ x 14	BRC
Set Piece: The Knife Sharpener, Detailed Drawing	Pencil	9 x 7½	BRC

Designer Unknown

Window Card - Two Figures	Tempera	10 x 7½	SHSW
Window Card - Two Figures Landscape		10½ x 10	SHS

Alfred Frueh, Cartoonist

Original Caricature	India Ink	18½ x 14½*	BRC
Playbill			SHSW
Program, Special			SHSW
Frank Bevan, Costume Designer			
Costume: Van Rensfeller	Watercolor	15 x 11	YU
Costume: General Poffenburgh	Watercolor	15 x 11	YU
Costume: Girl #7	Watercolor	15 x 11	YU
Costume: DeVries	Watercolor	15 x 11	YU
Costume: Ten Pin	Watercolor	15 x 11	YU
Costume: Boy #2	Watercolor	15 x 11	YU
Costume: Mrs. Schermerhorn	Watercolor	15 x 11	YU
Costume: Peter Stuyvesant	Watercolor	18 x 11	MCNY

LOST IN THE STARS

George Jenkins, Set Designer

Set: Ixopo Hills, Kumalo's Shack	Watermedia	14 x 22¼	GJ
Set: Station, Joshoto	Pencil, Charcoal	9 x 17½	GJ
Set: Kumalo's Church	Pencil, Charcoal	10½ x 22	GJ
Set: Courtroom Scene	Watermedia	10 x 20	GJ
Set: Johannesburg Drop (not used in production)	Watermedia	19½ x 29¼	GJ
Set: Johannesburg Drop (Preliminary Sketch)	Watermedia	10 x 20	GJ
Story-board Sketch: Kumalo's Shack, Ixopo Hills	Photograph	5½ x 10½	AA
Story-board Sketch: Joshoto Station	Photograph	4¼ x 10½	AA
Story-board Sketch: Johannesburg, John's Place	Photograph	5¼ x 10½	AA

Story-board Sketch: Johannesburg Lodging	Photograph	4¼ x 10½	AA
Story-board Sketch: Search Begins	Photograph	5¼ x 10½	AA
Story-board Sketch: Mill Office	Photograph	5¼ x 10½	AA
Story-board Sketch: Irina's House	Photograph	5¼ x 10½	AA
Story-board Sketch: Dance Hall	Photograph	5¼ x 10½	AA
Story-board Sketch: Lodging in Johannesburg	Photograph	5¼ x 10½	AA
Story-board Sketch: Fear Scene, Johannesburg	Photograph	5¼ x 10½	AA
Story-board Sketch: Prison, Warden's Office	Photograph	5¼ x 10½	AA
Story-board Sketch: Prison Cell	Photograph	5¼ x 10½	AA
Story-board Sketch: Courtroom	Photograph	5¼ x 10½	AA
Story-board Sketch: Arthur's Study, Interior	Photograph	5¼ x 10½	AA
Story-board Sketch: Arthur's House, Exterior	Photograph	5¼ x 10½	AA
Story-board Sketch: Kumalo's Church, Ixopo Hills	Photograph	5¼ x 10½	AA
Anna Hill Johnstone, Costume Designer			
Costume: Villagers, Two Women and One Girl	Pastel, Pencil	18 x 12	AHJ
Costume: Urina; Johannes and Rose	Pastel, Pencil	18 x 12	AHJ
Costume: Alex, Nita, Boy	Pastel, Pencil	18 x 12	AHJ
Costume: Sutti, Matthew	Pastel, Pencil	18 x 12	AHJ
Costume: Irina's Understudy (2)	Pastel, Pencil	18 x 12	AHJ
Costume: Matthew, Rose	Pastel, Pencil	18 x 7	AHJ

Costume: Leader, Answerer	Pastel, Pencil	18 x 12	AHJ
Costume: Stephen's Understudy (2), William (2)	Pastel, Pencil	18 x 12	AHJ
Costume: Woman, Girl	Pastel, Pencil	18 x 12	AHJ
Costume: Linda, Absalom	Pastel, Pencil	18 x 12	AHJ
Costume: Two Women	Pastel, Pencil	18 x 12	AHJ
Costume: Two Boys, Color Chart for Jarvis Family	Pastel, Pencil	18 x 12	AHJ
Costume: Grace	Pastel, Pencil	18 x 12	AHJ
Costume: John, Jared	Pastel, Pencil	18 x 12	AHJ
Costume: Young Men (3)	Pastel, Pencil	18 x 12	AHJ
Costume: Paulus (2), Servant (2)	Pastel, Pencil	18 x 12	AHJ
Costume: Young Girl, Mrs. M'Kiza	Pastel, Pencil	18 x 12	AHJ
Designer Unknown			
Design for Window Card	Watercolor	13½ x 10½*	BRC
Design for Window Card	Watercolor	13½ x 10½*	BRC
Design for Window Card	Watercolor	13½ x 10½*	BRC
Alfred Frueh, Cartoonist			
Caricature	India Ink	13 x 12	BRC
Souvenir Program			DM
Playbill, 4/3/50			DM

MARY OF SCOTLAND

Robert Edmond Jones, Set and Costume Designer

Set: Dunbar Castle, Act II, Scene iii	Blueprint	8½ x 11	BRC
Set: Act I, Scene ii; Act II, Scene ii	Blueprint	8½ x 11	BRC
Set: Holyrood House, Act I, Scene iii; Act II, Scene i	Blueprint	8½ x 11	BRC
Set: Prison, Act III	Blueprint	8½ x 11	BRC
Costume: Morton, Act II, Scene i	Colored Pencil w/ Fabric Swatches	15 x 11	BRC
Costume: Moray, Act II, Scene iii	Colored Pencil w/ Fabric Swatches	15 x 11	BRC
Costume: Ruthven, Act II, Scene i	Colored Pencil w/ Fabric Swatches and Printed Illustrations	15 x 11	BRC
Costume: Bothwell, Act II, Scene ii	Colored Pencil w/ Fabric Swatches	15 x 11	BRC
Costume: Bothwell (Mr. Merivale), Act I, Scene i	Colored Pencil w/ Fabric Swatches	15 x 11	BRC
Costume: Mary Stuart (Miss Hayes) Act II, Scene iii	Colored Pencil w/ Fabric Swatches	15 x 11	BRC
Costume: Chastelard, Scene i	Colored Pencil w/ Fabric Swatches and Printed Illustrations	15 x 11	BRC

Costume: Mary Stuart (Miss Hayes), Act II, Scene i	Colored Pencil w/ Fabric Swatches and Printed Illustrations	15 x 11	BRC
---	--	---------	-----

Costume: Mary Fleming, Act III	Colored Pencil w/ Fabric Swatches	15 x 11	BRC
--------------------------------	--	---------	-----

MASQUE OF KINGS

Lee Simonson, Set and Costume Designer

Set: Mayerling, Interior; Actors on Stage	Photograph	7 x 9½	BRC
--	------------	--------	-----

Set: Castle Court, Interior; Actors on Stage	Photograph	7 x 9½	BRC
---	------------	--------	-----

Set: Corner of Room in Castle; Ornamental Detail w/Actor	Photograph	7 x 9½	BRC
---	------------	--------	-----

Costume: Rudolph, Aides	Photograph	7 x 9½	BRC
-------------------------	------------	--------	-----

Costume: Emperor, Military Aide	Photograph	7 x 9½	BRC
---------------------------------	------------	--------	-----

Costume: Prince Rupert in Uniform and Cape	Photograph	9½ x 7½	BRC
---	------------	---------	-----

Costume: Mary Vetsera in Ballgown	Photograph	9¼ x 7½	BRC
-----------------------------------	------------	---------	-----

Costume: Empress in Ballgown	Photograph	9¼ x 7½	BRC
------------------------------	------------	---------	-----

Costume: Franz Joseph, Prime Minister	Photograph	9¼ x 7½	BRC
--	------------	---------	-----

Costume: Empress in Cloak and Bonnet	Photograph	9¼ x 7½	BRC
---	------------	---------	-----

Costume: Emperor in Greatcoat and Hat	Photograph	9¼ x 7½	BRC
--	------------	---------	-----

Costume: Prince Rupert in Dressing Gown	Photograph	9¼ x 7½	BRC
--	------------	---------	-----

Costume: Mary Vetsera in Dressing Gown	Photograph	9¼ x 7½	BRC
---	------------	---------	-----

NIGHT OVER TAOS NONE

RAFT ON THE RIVER

Pat Clayton, Designer

Set: Hannibal, Missouri, Design for Front Drop Curtain	Offset Litho	12 x 38	MC
---	-----------------	---------	----

Glen Tingler, Draftsman

Set: Ground Plan, Unit Pieces	India Ink	14 x 16½*	MC
-------------------------------	-----------	-----------	----

Janette McMullen, Set and Costume Designer

Set: Basic Set, Levee	Watermedia	12 x 18	MC
-----------------------	------------	---------	----

Set: Scipio, Party Scene	Watermedia	12 x 9	MC
--------------------------	------------	--------	----

Costume: King	Watermedia	12 x 9	MC
---------------	------------	--------	----

Costume: Scipio Partygoer	Watermedia	12 x 9	MC
---------------------------	------------	--------	----

Costume: Huck's Disguise	Watermedia	12 x 9	MC
--------------------------	------------	--------	----

Costume: Tessie	Watermedia	10½ x 6½	MC
-----------------	------------	----------	----

Costume: Mary Jane Willis	Watermedia	12 x 9	MC
---------------------------	------------	--------	----

Costume: King and Square Dancers	Photograph	14 x 11	MC
----------------------------------	------------	---------	----

Jessie Chikalla, Designer

Commemorative Poster	Watermedia Ink	16 x 10½	MC
----------------------	-------------------	----------	----

Richard Psonak, Designer

Poster	Embroidery	8 x 9½	MC
--------	------------	--------	----

Window Card Design	India Ink	3¼ x 8½	MC
--------------------	-----------	---------	----

Program			MC
---------	--	--	----

SATURDAY'S CHILDREN NONE

SEA WIFE - University of Minnesota

Theodor Sebern, Set Designer

Set: Shore and Sea; with Actor	Photograph	7½ x 9½	UM
--------------------------------	------------	---------	----

Set: Cottage; with Actors	Photograph	6½ x 9¼	UM
Set: Church; with Actors	Photograph	7½ x 9½	UM
Ken Barr, Costume Designer			
Costume: Bidy	Photograph	9½ x 7½	UM
Costume: Mary, Dan	Photograph	9½ x 7½	UM
Costume: Peter	Photograph	9½ x 7½	UM
Costume: Bidy, McQuarrie	Photograph	9½ x 7½	UM
Costume: Bidy	Photograph	9½ x 7½	UM
Clipping: World Premiere			UM
Clipping: University Theatre Creates Own Set			UM
Clipping: University Theatre "Life is Tough . . ."			UM
News Photo: Meanest Sea Wife . . .			UM
News Photo: Capacity Audience Will Attend . . .			UM
News Photo: Fisher Folk of Maine			UM
Clipping: Outfront . . . the Search			UM
Clipping: University Theatre will . . .			UM
Broadside: Author Sees University Production			UM
SEA WIFE - Eastern Premiere - Syracuse University			
Rietta Trimm, Set and Costume Designer			
Costume, Set: Cottage; with Villagers	Photograph	8 x 10	SU
Costume, Set: Church, Detail; with Villagers	Photograph	11 x 8¼	SU
Costume, Set: Church; with Villagers	Photograph	11 x 13½	SU
Director's (Sawyer Falk) Script	Typescript		SU
Syracuse University Yearbook, Onandagan, 1936, pp. 158-9			SU
Flyer, 3/14/36			SU

Clipping - Advertisement 4/15/36				SU
Clipping - Chancellor's Costume				SU
Clipping - Announcement 4/14/36				SU
Advertisement - Broadside 4/15/36				SU

THE STAR WAGON

Jo Mielziner, Set and Costume Designer

Set: Bicycle Shop	Watercolor	9½ x 19½*	NM
Set: Kitchen Scene	Watercolor	9¼ x 18	NM
Set: 1901 Auto, Detail Drawing	Pencil	14½ x 12¼	BRC
Set: The Star Wagon, Detail Drawing	Pencil	11½ x 12	BRC
Costume: Female Bicyclist	Colored Pencil	19 x 12½	UTHC
Costume: Workman, with Apron	Colored Pencil	14 x 10	BRC
Costume: Workman, with Homespun Pants, Act II, Scene i	Colored Pencil	14 x 10	BRC
Costume: Stephen	Colored Pencil	14 x 10	BRC
Costume: Woman, Duster, 1901	Pencil	8 x 5¼	BRC

STORM OPERATION

Howard Bay, Set Designer

Set: Ravine Scene	Pencil	15 x 22	BRC
Playbill, 12/27/43 Cleveland Tryout			DM

TRUCKLINE CAFE

Boris Aronson, Set Designer

Set: Restaurant Truckstop	Photograph	7½ x 9½	BA
---------------------------	------------	---------	----

VALLEY FORGE

Kate Drain Lawson, Carroll French;
Designers

Set, Costume: Corn Scene; Enlisted Men	Photograph	7 $\frac{1}{4}$ x 9 $\frac{1}{4}$	BRC
Set, Costume: The Granary; British and American Soldiers	Photograph	7 $\frac{1}{4}$ x 9 $\frac{1}{4}$	BRC
Set, Costume: Ballroom, General Howe's Headquarters, Phila- delphia: British Soldiers	Photograph	7 $\frac{1}{4}$ x 9 $\frac{1}{4}$	BRC
Set, Costume: Washington's Office; Washington's Staff and Congressmen	Photograph	7 $\frac{1}{4}$ x 9 $\frac{1}{4}$	BRC

WHAT PRICE GLORY?

Woodman Thompson, Set Designer

Set: Dugout, Act II	Watercolor	15 x 23 $\frac{1}{4}$	CU
---------------------	------------	-----------------------	----

WHITE DESERT

NONE

THE WINGLESS VICTORY

Jo Mielziner, Set and
Costume Designer

Mockup: Portrait, Stage Property	Watermedia	17 x 11	BRC
Costume: Mr. Stevens	Pencil	15 x 10	BRC
Costume: Reverend Phineas	Pencil	15 x 10	BRC
Costume: Woman with Kerchief and Apron	Pencil	15 x 10	BRC
Costume: Van Zandt	Pencil	15 x 9	BRC
Costume: Happy Penny	Pencil	15 x 8 $\frac{1}{4}$	BRC
Costume: P. Porter	Colored Pencil	18 x 12	BRC
Portrait: Katherine Cornell for magazine cover	Pastel	14 x 10	BRC

WINTERSET

Jo Mielziner, Set and
Costume Designer

Set: Bridge (Gift to Maxwell Anderson)	Watercolor Ink	7½ x 9½	DA
Set: Bridge, Preliminary Sketch	Colored Pencil	18 x 26	BRC
Set: Bridge Tower, Downstage Right	Watermedia	22 x 10½*	BRC
Set: Bridge Tower, Upstage Right	Watermedia	22 x 19¼	BRC
Set: Tenement, Interior	Photograph	7½ x 9¼	BRC
Set: Bridge and Tenement; with Actors	Photograph	7¼ x 9	BRC
Costume: Mio, Miriamne	Photograph	9¼ x 7¼	BRC

APPENDIX E. CONTRIBUTORS

Mr. Alan Anderson (AA)
Mr. Donald Anderson (DA)
Betty Coe Armstrong (BCA)
Mrs. Boris Aronson (BA)
Mr. Howard Bay (HB)
Mr. Jules Fisher (JF)
Mr. Bud Gibbs (BG)
Mr. David Holzager (DH)
Mr. George Jenkins (GJ)
Anna Hill Johnstone (AHJ)
Mr. David E. MacArthur, Theatre Arts Department, California State
University (Long Beach) (DM)
Mr. Neil Mielziner (NM)
Mr. Robert D. Soule (RDS)
Mr. Leland Watson (LW)
Boston University, Archives, Theatre Collection (BU)
Columbia University in the City of New York (CU)
Harvard University, Theatre Collection, Pusey Library (HTC)
Indiana University, Archives (IU)
Methodist College Theatre Department, Fayetteville, North Carolina (MC)
Minnesota, University of, Archives; Walter Library (UM)
Syracuse University, Archives; E.S. Bird Library (SU)
Texas, University of, Hoblitzelle Collection, Harry Ransom
Library (UTHC)

Wisconsin, University of, State Historical Society, The Playwright
Collection (SHSW)

Yale University, the Beinecke Rare Book and Manuscript Library; Collec-
tion of American Literature (YU)

Billy Rose Collection, the New York Public Library at Lincoln Center;
Astor, Lenox and Tilden Foundations (BRC)

Museum of the City of New York, Theatre Collection (MCNY)

APPENDIX F

Biographic Briefs of Artists Designing for This Exhibition

Designer: Ackerman, P. Dodd

b. Florida

Theatrical designer of significance during the twenties and thirties. Studied Art in Paris and Germany. Began designing for the Shuberts and for John Holden. Designed, among others, sets for Farewell to Arms, Frankie and Johnny, Happiest Days and Picnic. Member of United Scenic Artists.

Designer: Aldredge, Theone

b. Athens, Greece

Education: American School, Athens, Greece; attended Goodman School of the Theatre, Chicago, Illinois, 1949-1952.

Designs include those for: Tchin-Tchin, A Delicate Balance, I Never Sang for My Father, Sticks and Bones, A Chorus Line. Current credits include an Oscar (1974) for costumes designed for The Great Gatsby. Member of United Scenic Artists. Current credits include costume designs for Cage Aux Folles.

Designer: Armistead, Horace

b. Yorkshire, England, 1889.

Education: Attended London Polytechnic. Apprenticed to Helmsley's Scenic Studio, London. Through the experience at Helmsley, assisted and learned basics for designing at Covent Garden, the Old Vic, St. James and other notable theatres. Came to United States to act as Technical Advisor, Fine Arts Theatre, Boston,

Massachusetts. Later, joined Civic Repertory Theatre, New York City, under Eva LeGallienne. Taught at Boston University. Member of United Scenic Artists.

Designer: Armstrong, Betty Coe

b. Denver, Colorado

Education: B.A., University of Oklahoma; M.F.A., Yale University. Studied with Frank Bevan and Donald Oenslager, later assisted each. Taught and designed at Tanglewood, Sara Lawrence College, and Alabama College for Women. Assisted such designers as Jo Mielziner, Motley and Ben Edwards. Worked with Special Services costuming shows for the Seventh Army. Served for several years as Recording Secretary for the United Scenic Artists.

Designer: Aronson, Boris

b. Kiev, Russia, 1900.

Education: State Art School, Kiev, 1912-1918. School of Modern Painting with Ilya Mashkov, Kiev. Further study in Paris and in Germany.

Began designing in New York City in 1924. Technique of creating settings with color slides demonstrated in 1947. Received "Tony" awards in 1951, 1967, 1969, 1971, and 1982. Member of the United Scenic Artists. He was never satisfied with a mere mechanical solution to the play's needs but they always had to make his comment about the play's material.

Designer: Barr, Kenneth

Costumer, on University of Minnesota staff, 1932.

Costumer for the University Theatre, 1932-1936.

Designer: Bay, Howard

b. Centralia, Washington, 1912.

Education: Chappell School of Art, Denver; University of Colorado, Marshall College, Westminster College and Carnegie Institute of Technology, 1928-1932.

Has designed settings and lighting for an extensive number of Broadway productions, beginning in 1933. Was president of United Scenic Artists, 1940-46 and 1952-63. Designs for films and television. Recently was Professor of Theatre Arts, Alan King (Chair), Brandeis University, Waltham, Massachusetts. Design credits include Tony awards: Man of La Mancha, Toys in the Attic.

Designer: Bevan, Frank

b. Scranton, Pennsylvania, 1903.

Education: B.A., 1925; M.F.A., 1929, Yale.

Taught at Yale, first as graduate student, then continued as a member of its faculty after graduation. Also designed for professional theatre. Plays include: Greatest Show on Earth and Rhapsody, as well Knickerbocker Holiday.

Designer: Bogdanoff, Rose

b. Philadelphia, Pennsylvania, 1898.

Active in theatre throughout 1940-50. Very active in costume designing in early television. Designed, among others, sets for: Circle of Chalk, Nathan the Wise, War and Peace, and The Rose Tattoo. Member of United Scenic Artists.

Designer: Chikalla, Jessie

b. Tenefly, New Jersey, 1931.

Education: B.S., Ladycliff College; M.A., Norwich University,
Northfield, Vermont.

Studied watercolor under Zilton Zabo. Studio study in oils in
England. Has just had a one-woman show in Northfield, Vermont,
1983. Was commissioned to do Commemorative Poster--Limited Edi-
tion, for premiere, Raft on the River.

Designer: Davenport, Millia

b. Cambridge, Massachusetts, 1895.

Education: Studied at Cours Desir, Paris, France, 1910-1911;
Barnard College, 1913-1916; School of Fine and Applied Arts,
New York City.

Began designing for the Provincetown Playhouse. Published
A Book of Costume, 1948. Honored by USITT in 1975. Member of
the United Scenic Artists.

Designer: French, Carroll

Was designer-artist under the tutelage of Beulah Bondi at Little
Theatre, Chicago. Designed for puppetry and marionettes. Did
magnificent wood carvings.

Artist: Frueh, Alfred

b. Lima, Ohio, 1880.

Education: St. Louis Post Dispatch School of Newspaper Art,
1904-1908.

Turned Pitman Shorthand into cartoons. Began contributing cartoons to the editorial page in St. Louis, 1905. Joined the New Yorker magazine, 1925. Is one of the Who's Who in cartooning, an initial member. Published collection called Stage Folks. Drew caricatures of theatrical personalities for the New York World and for the New Yorker. Had an exceptional eye for an economical line and keen knack for spacing figures within a panel.

Designer: Groper, Eleanor

Education: Boston University.

Theatre and Art majors now applied to designing for charities, hospitals, ballroom functions, program books and raising four children. Owns and designs a line of handknit sweaters which are sold in major department and specialty stores throughout the United States.

Designer: Jenkins, George

b. Baltimore, Maryland.

Education: Graduate of University of Pennsylvania.

Interior and Industrial Designer. Assisted Jo Meilziner, 1937-1941. Did first production designs in 1943. Received Donaldson Award for settings in I Remember Mama, 1945. Is a student and master of film and stage perspective. Design credits include: Bell, Book and Candle, Two for the See-Saw, Miracle Worker and A Thousand Clowns. Artistic director for film Sophie's Choice. Member of United Scenic Artists.

Designer: Johnstone, Anna Hill

b. Greenville, South Carolina, 1913.

Education: Barnard College.

Designed first for Columbia University Laboratory Players, 1935-

1936. Designed for the Clare Tree Major's Children's Theatre.

Costumes for films also created. Design credits include: The Curious Savage, Sweet Bird of Youth and The Investigation. Current credits include award for costumes, movie, Ragtime.

Designer: Jones, Robert Edmond

b. Milton, New Hampshire, 1887.

Education: Harvard, 1906-1910. As Harvard Fellow, taught painting and drafting. Was an original member of the Harvard Dramatic Club.

Exhibited at Whitney Museum, New York City, 1958 (first exhibit of stage designs in America). Internationally acclaimed designer. His innovative artistry established him as the leading designer of the American stage.

Designer: Lawson, Kate Drain

b. Spokane, Washington, 1894.

Education: The Laurels, Canterbury, England, 1910-1911. Attended Art Schools, Paris, France, 1921-1930.

Served with American Red Cross in India, 1943-1946, Entertainment Production Unit. Member of American National Theatre Association. Served on its National Board, Region One. Was a four-dimensional person in the arts: scene designer, actress, costume designer, and theatrical executive. Honored by USITT. Member of United Scenic Artists.

Designer: Leeds, Shirley

Supervised costume selections by R. H. Macy for the play, Both Your Houses.

Designer: McMullen, Janette

b. Reading, Pennsylvania, 1930.

Education: Institute of Fine Arts, Philadelphia, Pennsylvania.

E'cole des Beaus-Arts, Paris, France. Methodist College, Fayetteville, North Carolina.

Exhibited at Eagle's Eye Gallery, Culpepper, Virginia; The Methodist College Spring Art Exhibit; and at the Art Council Show, Fayetteville, North Carolina. Prefers working in oils, palette knife.

Designer: Mielziner, Jo

b. Paris, France, 1901.

Education: Pennsylvania Academy of Fine Arts. Received Cresson Traveling Scholarship. Studied contemporary theatre in Europe.

Began first professional work in the theatre, 1921; first worked with Theatre Guild, 1923. Was with Camouflage, Air Force, World War II. Worked with and under Lee Simonson who stressed the importance of lighting techniques. Mielziner was said to have painted with light as well as with a brush. Designed over three hundred Broadway shows. Awards include five Tony's, five Donaldson Medals and an Oscar Citation. Wrote authoritative book on design: Designing for the Theatre.

Designer: Mitchell, David

b. Honesdale, Pennsylvania, 1932.

Education: Boston University.

Early Broadway shows: How the Other Half Lives, 1963; Medea, 1971. Current credits include award for set design, Barnum, Annie. Is also set designer for Cage Aux Folles. Member of United Scenic Artists.

Designer: Motley [(pseudonym) Elizabeth Montgomery]

b. Oxfordshire, England, 1904.

Education: Westminster School of Art, London, England. Studied under Walter Sickert.

Designed costumes for Lawrence Olivier's Romeo and Juliet (first show in United States). Design credits include: A Bell for Adano, You Touched Me, South Pacific, Paint Your Wagon, The Crucible, A Man for All Seasons, Becket, 110 in the Shade, and Baker Street. Has triad artistry: portrait painter, a couturier, and a theatre crafts person. Member of United Scenic Artists.

Designer: Pons, Helene

b. Tiflis, Russia

First professional show, The Ivory Door, 1927. Worked with Ray Sovey. Designed for films. Has exhibited paintings at several New York galleries. Costumed an extensive number of shows.

Design credits include: Berkeley Square, Watch on the Rhine, and The Diary of Ann Frank. Member of United Scenic Artists.

Designer: Psonak, Richard

b. Chester, Pennsylvania, 1953.

Education: Methodist College. Continuing studies at University of Washington, Seattle, Washington.

Exhibited at the Methodist College Art Department's Spring Exhibit, Fayetteville, North Carolina.

Designer: Robbins, Robert N.

b. 1883

Active as a scenic designer throughout the late twenties and early thirties. Charter member, 1918, of Local 829, United Scenic Artists. Life member in 1961. Set designs include: Gentlemen of the Press, Ringside, Pappa, and Heigh-Ho, Everybody.

Designer: Rudofsky, Bernard

b. Austria

Education: Has been a Ford, Fulbright and Guggenheim Fellow.

Since 1935 has been a New Yorker, New York City. Held professorships at Yale, New Haven, Connecticut and at Waseda University, Tokyo, Japan.

Designed exhibits for the Museum of Modern Art in New York. Was chief architect of the exhibits in the American pavilion at the Brussel World's Fair. Member of United Scenic Artists.

Designer: Sebern, Theodor

b. Marion, Iowa

Education: University of Iowa; Art Institute of Chicago.

Worked as assistant instructor in Drama while studying in Chicago.

Was assistant professor of Speech, set designer for the University Theatre and assisted with technical work in production designs at the University of Minnesota.

Designer: Segal, Arthur P.

b. 1903

Active on Broadway in early nineteen-thirties. Initiated into United Scenic Artists in 1930. Designed, among others: Three-Cornered Moon, The First Apple, But Not for Love, and Sky's the Limit.

Designer: Simonson, Lee

b. New York City, 1888.

Education: Harvard College; Academe Julien, Paris, France. Studied with George Pierce Baker at Harvard. Helped found the Harvard Dramatic Club. Had great mechanical ingenuity. Aply provided solutions to design problems. Possessed ability to successfully work from floor plans and painter elevations. Began concentration on scene design in early 'twenties. Was one of the founders of the Theatre Guild, Editor of Creative Art, and a lecturer of note. Design credits include: The Insect Comedy, The Adding Machine, Marco Millions, The Good Earth, Idiot's Delight and Liliom.

Designer: Smith, V. A.

b. 1900

Education: Indiana State University, Terre Haute, Indiana; M.A., University of Iowa.

Outstanding instructor in Speech and Theatre. Assistant Professor, University of Indiana, 1941-1947. Director of Exhibitions, Indiana State Fair, 1940-1962. A Certified Adjudicator, a leading authority on antiques in the Middle West. "Used 'splinters' and 'patches' with great ability--a creative genius" (Lee Norvell [Obit. V. A. Smith, 1970]).

Designer: Soule, Robert D.

b. Bushnell, Illinois, 1926.

Education: Western University, and Pasadena Playhouse College of Theatre Arts.

Served in the United States Navy, 1945-46. Designed sets for Equity Playhouses throughout the United States. Set designs also seen on television, films and for industrial shows. Is now Director of the Trinity Square Theatre, Providence, Rhode Island.

Designer: Sovey, Ray

b. Torrington, Connecticut, 1897.

Education: Columbia University.

Taught art at Maryland Institute, Baltimore, Maryland. Created scenic designs for pageants. First of more than seventy-eight designs were costumes for play George Washington, 1920. Selection of stage properties for Our Town still guide current stagings. A memorable set design was for the Mesa Bar-B-Q, Petrified Forest; another was the meticulous staging for Gigi. Was Assistant Professor of Design, Boston University, 1955-1964, and artist-in-residence at Dennison University, Granville, Ohio, until his death in 1966. Member of United Scenic Artists. "He

was a friend, a great designer and teacher . . . his warmth lingers like the sound of applause in the theatre . . ." (Samuel Hirsh, Boston Globe, June 1969).

Designer: Thompson, Woodman

b. Pittsburgh, Pennsylvania, 1889.

Education: Carnegie Institute of Technology.

First designs include: Beggar on Horseback, 1924. Designed for Broadway, the Ballet Theatre and the Metropolitan Opera. Taught Art and Design at Columbia University. Was an exceptional painter as well as scenic designer. Other designs included: The Magnificent Yankee, The Desert Song, and The Bishop Misbehaves.

Designer: Throckmorton, Cleon

b. Atlantic City, New Jersey, 1897.

Education: Carnegie Institute of Technology, and George Washington University.

Worked with Robert Edmond Jones at the Provincetown Playhouse. Became a member of its Board of Directors. Combined two major interests, architecture and painting, in a third, scene design. Was a major contributor to the increased importance of scenic design in the American Theatre. An early key to his outstanding place among American designers was his design for Emperor Jones. Taught at Howard University and at New York University. From his studio office, organized and created designs for the government during World War II. Designed more than sixty plays. Among these were: All God's Children Got Wings, Porgy, Shoestring

Review, The Trojan Horse, The Hairy Ape, The House of Connelly,
and Alien Corn.

Designer: Tingler, Glen

b. Wytheville, Virginia, 1951.

Education: Methodist College, 1980.

Majored in Business Administration. Has Associates Degree in Design and Drafting. Has exhibited at Methodist College Art Department's Spring Exhibit.

Designer: Valentina (W. N. Schlee)

b. Kiev, Russia, 1904.

Education: Dramatic Arts, Ballet.

Russian Revolution caused her to leave Russia. Organized theatrical activity, Paris, France. Theatrical activities, organized with her husband as in France, were not sufficiently successful. Opened her own dressmaking establishment in New York, 1928. Became a dominant voice in American fashion. Known for simple, architecturally classic lines. Designs conform to the character and the wearer's personality. Retired in mid-1960s.

Designer: Trimm, Rietta (Mrs. Raymond Gantter)

b. Jamestown, New York

Education: Syracuse University, 1932; M.A., 1935.

As Graduate Fellow, was Scene Designer for Theatre Arts Department, 1936-1938. Served as Art Director for magazine Conservation. Member, Board of Directors, New York State League of Women Voters. Received design award, New York State Fair: Weaving to Design, 1983. Calls self an "obsessed weaver."

Designer: Volland, Virginia

b. Chicago, Illinois, 1909.

Education: Stanford University.

Began as a dress designer. Designed costumes for The Infernal Machine, Sunrise at Campobello, and A Raisin in the Sun. Member United Scenic Artists. On Executive Board, 1955.

Designer: Ward, Toni (Holszager)

b. Philadelphia, Pennsylvania, 1907.

Education: Barnes Foundation, and University of Pennsylvania, School of Fine Arts, Philadelphia.

Married Lem Ward. Worked as puppeteer and costume designer.

After Lem Ward's death, married T. G. Holszager, M.D., 11/25/44.

Was legitimate theatre agent for the William Morris Agency, 1943-1951. Designed for interior decorating, 1958-1972. Two children, twins Lisa and David, born 1945.

APPENDIX G

BROCHURE MOCK-UP

BIBLIOGRAPHY

Personal and Telephone Interviews

[* telephone interview only]

- Alexandries, Rita. Clues, Winterset. Registrar, Everson Museum of Art. 401 Harrison Street, Syracuse, New York.
- Anderson, Alan. Clues, Procedures. 170 South Mountain Road, New City, New York.
- Anderson, Donald. Winterset Design. Smithsonian, Washington, D.C.*
- Anderson, Gilda (Mrs. Maxwell Anderson). Clues, Procedures. 141 Downes Avenue, Stamford, Connecticut.
- Anderson, Hesper. Winterset Design. 1103 Rosetta Drive, Topanga, California.*
- Anderson, Mr. and Mrs. Kenneth John. Clues, Procedures. 827 King Street, Olean, New York.
- Anderson, Quentin. Clues. 29 Claremont Avenue, New York City, New York.*
- Anderson, Ross. Clues, Winterset. Curator, Everson Museum of Art. 401 Harrison Street, Syracuse, New York.
- Armstrong, Betty Coe. Costume Designs, The Day the Money Stopped. 25 E. 186th Street, New York City, New York.*
- Aronson, Lisa (Mrs. Boris Aronson). Barefoot in Athens and Truckline Cafe Designs. 729 Route 9, West Grandview, New York.*
- Arrington, Alice Fay. Clues, Raft on the River. 829 West Rowan Street, Fayetteville, North Carolina.
- Ashton, Jon. Clues, Early M.A. Scripts. 147 George Orr Road, El Paso, Texas.*
- Avery, Laurence G. Clues, Procedures. Department of English, University of North Carolina, Chapel Hill, North Carolina.
- Ballard, Frank. Clues. Theatre Department, University of Connecticut, Storrs, Connecticut.

- Barnhill, James O. Clues, Sea Wife. Theatre Arts Department. Brown University, Providence, Rhode Island.
- Barr, Margaret Libby (Mrs. Paul Barr). Clues, Masque of the Pedagogues. 2908 University Avenue, Grand Forks, North Dakota.
- Batchelder, Joseph D. Clues, Designs of Robert Edmond Jones. Department of Drama, University of New Hampshire, Durham, New Hampshire.
- Bay, Howard. Clues, Eve of St. Mark and Storm Operation Designs. 159 W. 53rd Street, New York City, New York.
- Beal, Fred. General Information. Membership Secretary, Theatre History Society, Box 1416, Alameda, California.*
- Bladel, Dr. Clues, Procedures, Mielziner Files. Performing Arts Research Center, 111 Amsterdam Avenue, New York City, New York.
- Boddie, William. Photo Copies, Premieres. New York Public Library at 42nd Street, New York City, New York.
- Bostram, Dr. Procedures, Fashion Institute. Department of Home Economics. University of North Dakota, University Station, Grand Forks, North Dakota.
- Brasmer, William. Clues, Ray Sovey. Department of Theatre and Cinema, Dennison University, Grandville, Ohio.
- Breidenbaugh, J. Information Sea Wife. Department of Drama, Syracuse University, Syracuse, New York.*
- Brinfield, Dr. Clues, Cleon Throckmorton. School of Theatre, Kent State University, Kent, Ohio.*
- Brookbank, Marcia. Clues, P. D. Ackerman. Belknap Collection. Performing Arts, University Library, University of Florida, Gainesville, Florida.*
- Buck, Dr. Clues, Boris Aronson. Performing Arts Research Center, New York Public Library at Lincoln Center. 111 Amsterdam Ave., New York City, New York.
- Burdick, Marjorie. Clues, P. Dodd Ackerman. University Gallery, University of Florida, Gainesville, Florida.*
- Cagle, William. Clues, Eve of St. Mark. Curator, Fine Arts Library. Indiana University, Bloomington, Indiana.
- Calvano, Michael. Photo Copies, Premieres. Director, Photo Service. New York Public Library, 42nd Street, New York City, New York.
- Cardigan, Amy Mauro. Clues, Woodman Thompson. Administrative Assistant, Columbia University. West 116th Broadway, New York City, New York.

- Carra, Lawrence. Clues, Procedures, Theatre Guild. 439 South Dallas, Pittsburgh, Pennsylvania.*
- Carton, Gary. Clues, Robert Edmond Jones. Technical Director, Chester Fritz Auditorium. University of North Dakota, Grand Forks, North Dakota.
- Chikalla, Jessie. Raft on the River. Publicity Designs. Northfield, Vermont.
- Clapp, Maxine. Sea Wife Memorabilia. Archivist, Walter Library, University of Minnesota. 117 Pleasant Street Southeast, Minneapolis, Minnesota.
- Cobin, Martin. Clues, Mielziner. Theatre Department, University of Colorado, Boulder, Colorado.*
- Coco, William. Clues, Woodman Thompson. Theatre Department, Dodge Hall, Columbia University. West 116 Broadway, New York City, New York.
- Connelly, Dawn. Clues, P. Dodd Ackerman. Art Department. University of Florida, Gainesville, Florida.*
- Copelas, Suzanne. Clues, Procedures. Public Relations, Museum City of New York. Fifth Avenue at 103rd Street, New York City, New York.
- Cowie, Wendy. Clues, Procedures, Robert Edmond Jones. Staff, Wesleyan University. 87 Hamlin Center, Middletown, Connecticut.
- Crain, William. Information Texas Collection and Mielziner Design. Curator, Hoblitzelle Collection, Harry Ransom Library, University of Texas, Austin, Texas.
- Craven, Roy. Clues, P. Dodd Ackerman. Curator, University Gallery, University of Florida, Gainesville, Florida.*
- Crickard, Lewis. Clues, Mielziner. Theatre Department, University of Denver, Denver, Colorado.*
- Crider, James. Clues, Robert Edmond Jones. Theatre Department, University of Washington, Seattle, Washington.*
- Crystal, Bernard. Clues, Woodman Thompson and Ray Sovey. Archivist, Rare Books, Columbia University, West 116 Broadway, New York City, New York.
- Davey, Barbara. Clues, Robert Edmond Jones and Frank Bevan. Registrar, Museum City of New York. Museum Mile, Fifth Avenue at 103rd Street, New York City, New York.
- Davis, Carolyn. Clues, Sea Wife. Librarian, Special Collections, Arents Research Library, Syracuse University, Syracuse, New York.

- Dodge, Gordon. Clues, Ray Sovey. Director, Building and Grounds, Pace University. Park Plaza, New York City, New York.
- Doherty, Amy. Sawyer Falk Papers. Archivist, Art Library, George Arents Research Library Building. Syracuse University, Syracuse, New York.
- Dumais, Alfred. Clues, Ray Sovey. Drama Department, Pace University. Pace Plaza, New York City, New York.*
- Dykes, Tanda. Clues and Eve of St. Mark Photographs. Archivist, Drama Department. Indiana University, Bloomington, Indiana.
- Fallon, Richard. Clues, P. Dodd Ackerman. Special Collections. Florida State University, Tallahassee, Florida.*
- Fisher, Jules. Mielziner Designs. Jules Fisher Enterprises. 126 Fifth Avenue, New York City, New York.
- Flynn, Judith. Clues, Ray Sovey, David Mitchell, Ellen Groper. Executive Secretary, Department of Theatre Arts, School of the Arts, Boston University. 264 Huntington Avenue, Boston Massachusetts.
- Frein, Bill. Clues, Procedures. United States Institute of Theatre Technology. Suite 1702, 330 West 42nd Street, New York City, New York (attention: Dr. Ron Olson).
- French, Padraic. Clues, Carroll French. South Mountain Road, New City, New York.*
- Gantter, Rietta Trimm (Mrs. Raymond). Clues, Sea Wife. Alumnae Rec. Off. 820 Comstock Avenue, Syracuse University, New York.*
- Geiger, Louis. Clues, Lost Labor's Love and Masque of the Pedagogues. 975 Terrace Circle, Colorado Springs, Colorado.
- Gibbs, Bud. Mielziner Designs. 1995 Broadway, New York City, New York.*
- Glassman, Marilyn. Clues, Ray Sovey. Administration, National Theatre Institute, Eugene O'Neil Theatre Center, Waterford, Connecticut.*
- Graves, Robert. Clues, Motley Collection. Historian, Department of Theatre, University of Illinois. 500 South Goodwin Street, Urbana, Illinois.*
- Glerum, Jay. Clues, Mielziner Files. Peter Albrecht Corporation, 325 S.W. Chicago Street, Milwaukee, Wisconsin.*
- Goldberg, Michael. Clues, Playwright Collection. Director, Wisconsin Union Theatre, University of Wisconsin, Madison, Wisconsin.
- Gordon, Victor. Procedure. Executive Secretary, Business Office. Theatre Department, Carnegie Institute of Technology, Pittsburgh, Pennsylvania.

- Grossman, Lauran. Clues, Robert Edmond Jones, Designs. Costume and Textile Study Center. University of Washington, Seattle, Washington.*
- Gustafson, R. Eric. Information, Mielziner Inventory. 344 East 63rd Street, Apartment 8A, New York City, New York.*
- Gustke, Nancy. Clues, P. Dodd Ackerman. Graduate Assistant, University Gallery. University of Florida, Gainesville, Florida.*
- Hall, Eloise. Information. Desk, Beinecke Rare Book and Manuscript Library. Yale University, New Haven, Connecticut.
- Harper, Josephine L. Procedure, Information, Playwright's Collection. Archivist, Reference, State Historical Society of Wisconsin. 816 State Street, Madison, Wisconsin.
- Harris, Andrew B. Procedure, Information, Woodman Thompson. Department of Theatre, Dodge Hall, Columbia University. West 116 Broadway, New York City, New York.
- Harris, James Burton. Clues, Motley Collection. Department of Theatre Arts, Krannert Centre of Performing Arts. 500 South Goodwin Street, Urbana, Illinois.*
- Hayes, David. Clues, Ray Sovey. Suite 601, Eugene O'Neil Centre, New York City, New York.*
- Haynes, Donald (Mr. and Mrs.). Clues, Ray Sovey. 14 Elizabeth Street, Granby, Connecticut.*
- Hemingway, Laurie. Clues, Robert Edmond Jones. Henry Art Gallery. University of Washington, Seattle, Washington.*
- Henderson, Mary. Robert Edmond Jones and Frank Bevan Designs. Director Theatre Collection, Museum City of New York. On Museum Mile, Fifth Avenue at 103rd Street, New York City, New York.
- Hendrickson, Lois. Clues, Sea Wife. University Archives, Room 10, Walter Library, University of Minnesota. 117 Pleasant Street Southeast, Minneapolis, Minnesota.
- Henzle, Linda. Clues, Playwright Collection. Secretary, Dr. Merritt. Director, Film and Theatre Department, University of Wisconsin, Madison, Wisconsin.
- Hinkle, Cecil. Clues, Procedures. Box 398 Orchard Drive, Storrs, Connecticut.*
- Holszager, David. Howard Bay Designs. 184 Pride's Crossing Road, Sudbury, Massachusetts.*

- Howell, Patricia. Clues, Theatre Guild Collection. Beinecke Rare Books and Manuscripts. Yale University, New Haven, Connecticut.
- Iacono, Dominic. Clues, Sea Wife and Winterset. Curator, Art Collection, Syracuse University, Syracuse, New York.
- Jacob, Candy. Clues, Procedures. United States Institute of Theatre Technology. Suite 1702, 330 West 42nd Street, New York City, New York (attention: Dr. Ronald Olson).
- Jenkins, George (Mr. and Mrs.). Lost in the Stars and Bad Seed Designs. 740 Kingman Avenue, Santa Monica, California.
- Jensen, John. Clues, Mielziner. 51 Fifth Avenue, New York City, New York.*
- Johnston, Sheila. Clues, P. Dodd Ackerman. Alumni Affairs, University of Florida, Gainesville, Florida.*
- Johnstone, Anna Hill. Lost in the Stars Costume Designs. 2501 Palisade Avenue, Bronx, New York.*
- Josal, Wendall. Clues, Sea Wife. Chairman, University Theatre, University of Minnesota. 330 South 21st Avenue, Minneapolis, Minnesota.
- Kaiser, Barbara. Clues, Playwright Collection. Director of Field Services, Historical Society. University of Wisconsin, Madison, Wisconsin.
- Kelley, Peggy Clark. Clues, United Scenic Artists. 36 Cranberry Street, Brooklyn, New York.*
- Kimball, Sue. Clues, Raft on the River. Chairman, Department of English, Methodist College, Fayetteville, North Carolina.
- Kloch, Penny. Sea Wife Memorabilia. Archivist, Walter Library, University of Minnesota. 117 Pleasant Street Southeast, Minneapolis, Minnesota.
- Kluga, Ray. Information, David Mitchell. 153 West 88th Street, New York City, New York.
- Knuth, Nancy. Mielziner Design. Jules Fisher Enterprises. 126 Fifth Avenue, New York City, New York.
- Kook, Edward F. Clues, Mielziner. Imagineering Inc. 234 West 44th Street, New York City, New York.
- Koppleman, William. Clues, Theatre Guild. Dramatic Department. Brandt and Brandt Theatrical Agency. 101 Park Avenue, New York City, New York.
- Kramer, Lisa (Holszager). Information, Howard Bay Designs. 1625 Woodland Road, Rydal, Pennsylvania.*

- Kreiner, Marlene. Clues, High Tor. Director, Rockland Centre for the Arts. 27 South Greenbush Road, West Nyack, New York.
- Lahrman, Dolores. Eve of St. Mark Memorabilia. Archivist, Indiana University. 201 Bryan Hall, Indiana University, Bloomington, Indiana.
- Langenburger, Barbara. Clues, Alfred Frueh. Art Department, New York Times. 229 West 43rd Street, New York City, New York.
- Larson, Orville. Clues, Lee Simonson. School of Theatre, Cowper Theatre, Kent State University, Kent, Ohio.
- Lee, Ming Cho (Mr. and Mrs.). Clues, Mielziner. 120 87th Street, New York City, New York.*
- Lenthal, Franklyn. Clues, Procedures. Director, Boothbay Theatre Museum, Nicholas Knight Corey Seventeen-Eighty-Four House, Corey Lane, Boothbay, Maine.
- Levchenko, Elizabeth. Clues, High Tor and Knickerbocker Holiday. Assistant Director, Rockland Center for the Arts. 27 South Greenbush Road, West Nyack, New York.
- Lundall, Gary. Clues, Robert Edmond Jones Designs. Director, University Archives, University Library. University of Washington, Seattle, Washington.*
- Luttinger, Thelma. Information, Theatre Guild. Brandt and Brandt Theatrical Agency. 101 Park Avenue, New York City, New York.
- MacArthur, David E. Programs from Premieres. Theatre Arts Department, California State University, Long Beach, California.*
- McCaw, Robert. Clues, Procedures. Theatre Design, Theatre Department, University of Connecticut, Storrs, Connecticut.
- McKinley, Susie. Clues, Robert Edmond Jones Designs. Administrative Assistant, Farm Museum Inc., Milton, New Hampshire.
- McMullen, Jeanette. Raft on the River Designs. Drama Department, Methodist College. Ramsey Street, Fayetteville, North Carolina.
- McSpiritt, Gertrude. Clues, Early Designers. Pension and Welfare Office, United Scenic Artists. 1540 Broadway, New York City, New York.
- Mahard, Martha. Information, Lee Simonson's and Robert Edmond Jones' Designs. Assistant Curator, Houghton Library, Pusey Museum, Harvard College, Cambridge, Massachusetts.
- Marshall, Armina (Langner). Special Permissions, Theatre Guild Material. Theatre Guild Offices. 226 West 47th Street, New York City, New York.*

- Moscatello, Tom. Golden Six Photographs. Photo Services, Boston University. 270 Bay State Road, Boston University, Massachusetts.*
- Mattern, Carolyn. Clues, P. Dodd Ackerman. Archivist, Library, University of Florida, Gainesville, Florida.*
- Merritt, Russell L. Clues, Playwright Collection. Chairman, Film and Theatre Department. Room 6050, University of Wisconsin, Madison, Wisconsin.
- Mielziner, Michael. Mielziner Designs. Whitby Apartments, 325 West 45th Street, New York City, New York.*
- Mielziner, Neil J. Mielziner Designs. 447 West 21st Street (Apartment Three), New York City, New York.*
- Miller, Marjorie. Clues, Costume Designs. Librarian, Fashion Institute of Technology. 277 West 27th Street, New York City, New York.
- Mitchell, David. Golden Six Designs. 153 West 88th Street, New York City, New York.*
- Moulton, Robert. Clues, Sea Wife. University Theatre, University of Minnesota. 330 South 21st Avenue, Minneapolis, Minnesota.
- Moy, James S. Publicity, Educational Theatre Journal. Theatre Department, University of Wisconsin, Madison, Wisconsin.*
- Neeley, Kent. Clues, Sea Wife. Managing Director, University Theatre, University of Minnesota. 330 South 21st Avenue, Minneapolis, Minnesota.
- Newlin, Jeanne. Lee Simonson's Designs. Curator, Houghton Library, Pusey Museum. Harvard College, Cambridge, Massachusetts.
- Nolan, Tim. Clues, Robert Edmond Jones. Whitney Museum of American Art. Madison Avenue at 75th Street, New York City, New York.
- Norvelle, Lee. Clues, Eve of St. Mark. University Theatre, Indiana University, Bloomington, Indiana.
- O'Connell, Janice. Playwrights Collection Memorabilia, State Historical Society, University of Wisconsin. 816 State Street, Madison, Wisconsin.
- Olian, Joanne. Clues, Designs. Curator, Historical Costumes, Museum City of New York. Museum Mile, Fifth Avenue at 103rd Street, New York City, New York.
- Olson, Ronald. Clues, Procedures. (President, United States Institute of Theatre Technology.) Director of Marketing, Kleigle Brothers. 32-32 Forty-eight Avenue, Long Island, New York.

- Orcutt, Lydia. Procedures. Houghton Library, Pusey Museum. Harvard College, Cambridge, Massachusetts.
- Paddock, Robert R. Clues, Woodman Thompson. Mavis Glen, Greenwich, Connecticut.*
- Palmer, Paul. Clues, Woodman Thompson. Curator, Columbiana Archives, King's College. Columbia University, New York City, New York.
- Patrie, Dan. Clues, Mielziner Files. Performing Arts Research Center, New York Public Library at Lincoln Center. 111 Amsterdam Avenue, New York City, New York.
- Pavietta, Sally. Clues, Ray Sovey. Curator, Theatre Collection, Eugene O'Neil Theatre. Waterford, Connecticut.*
- Pecktal, Lynn. Clues, Mielziner. 100 West 92nd Street, New York City, New York.*
- Peyrouse, Jack. Raft on the River Designs. Director, Theatre Department, Methodist College. Ramsey Street, Fayetteville, North Carolina.
- Polakov, Lester. Clues, Woodman Thompson. Studio Stage Design. 72 Washington Street, New York City, New York.*
- Powell, Patty. Clues, Robert Edmond Jones. Costume and Textile Study Centre. University of Washington, Seattle, Washington.*
- Psonak, Richard. Raft on the River Design. Engineering Department, University of Washington, Seattle, Washington.
- Rachow, Louis. Clues, Ray Sovey and Cleon Throckmorton. Curator-Librarian, Player's Club. 16 Gramacy Park, New York City, New York.*
- Ravelo, Ana C. Golden Six Photos. Photo Service, Boston University, Boston, Massachusetts.*
- Reggan, Delene Ann. Clues, V. A. Smith. 1503 Poplar Street, Huntington, Indiana.*
- Reid, Jean Elizebeth. Woodman Thompson Design. Curator of Art Properties, Columbia University. 763 Schermerhorn Extension (Columbia University), West 116 Broadway, New York City, New York.
- Reppa, David. Clues, Valentina. Metropolitan Opera Guild, Metropolitan Opera Company, New York City, New York.*
- Roach, Emeline. Clues, Designers. Pension and Welfare Office, United Scenic Artists. 1540 Broadway, New York City, New York.

- Rosenburger, Stephen. Clues, Procedures. Library Media, Fashion Institute of Technology. 277 West 27th Street, New York City, New York.
- Ross, Elizebeth. Clues, Procedures. Mielziner Files. Performing Arts Research Center. The New York Public Library at Lincoln Center. 111 Amsterdam Avenue, New York City, New York.
- Rothgeb, John. Clues, Procedures. Theatre Design, Department of Drama, University of Texas, Austin, Texas.
- Rylance, Dan. Clues, Maxwell Anderson Files, University of North Dakota. Historical Archivist, Special Collections, Chester Fritz Library, University of North Dakota, Grand Forks, North Dakota.
- Sargent, Peter. Clues, Mielziner. Conservatory of Theatre Arts, Webster College. 470 East Lakewood Street, St. Louis, Missouri.*
- Schecter, Barbie. Clues, Robert Edmond Jones. Whitney Museum of American Art. 945 Madison Avenue, New York City, New York.
- Schoonover, David. Theatre Guild Materials. Beinecke Rare Books and Manuscript Library. Yale University, New Haven, Connecticut.
- Schrader, David P. Clues, Sea Wife. Theatre Department, Brown University, Providence, Rhode Island.
- Shanker, Eleanor (Groper). Golden Six Designs. 222 Baltpate Hill Road, Newton Centre, Massachusetts.*
- Sharaf, Irene. Clues, Candle in the Wind. Attention: Gloria Safiere Agency, 667 Madison Avenue, New York City, New York.*
- Sharpe, Margarete. Mielziner Designs. Hoblitzelle Theatre Arts Library, Humanities and Research Center, Harry Ransom Building, University of Texas, Austin, Texas.
- Shivers, Alfred (Dr. and Mrs.). Clues, Procedures. 2400 Dogwood Drive, Nacogdoches, Texas.
- Siegfried, David. Clues, Cleon Throckmorton. Theatre Department, Stockton State College, Pomona, New Jersey.*
- Sinn, Cleo. Clues, V. A. Smith. 401 South Pleasant Ridge Road, Bloomington, Indiana.
- Sinn, John. Clues, V. A. Smith. 180 University Avenue, Grand Forks, North Dakota.
- Smeal, Joe. Clues, Procedures, Maxwell Anderson Collection. University of North Dakota. 819 North Twenty-fourth Street, Grand Forks, North Dakota.

- Smith, Mary Ann. Robert Edmond Jones and Frank Bevan Designs. Curator, Costumes, Museum City of New York. On Museum Mile, Fifth Avenue at 103rd Street, New York City, New York.
- Soule, Robert D. Golden Six Designs. Trinity Repertory Theatre. 46 Pitman Street, Providence, Rhode Island.*
- Souraki, Judy. Clues, Robert Edmond Jones. Registrar, Costume and Textile Design Center. University of Washington, Seattle, Washington.*
- Sparks, Helen. Clues, V. A. Smith. Monroe County Probate Court, Bloomington, Indiana.
- Stein, Kay. Clues, Gods of the Lightning and What Price Glory. Brooks, Van Horn Costume Company. 117 West 17th Street, New York City, New York.
- Stewart, Charlotte (Mrs. Glen). Information, Designs, Robert Edmond Jones. Farm Museum Inc., Milton, New Hampshire.
- Stiga, Paul. Clues, Museum City of New York. 62 Montague Street, Eight C, Brooklyn Heights, New York.*
- Stock, Heidi. Clues, Mielziner. Performing Arts Research Center. The New York Public Library at Lincoln Center. 111 Amsterdam Avenue, New York City, New York.
- Stoddard, Richard. Clues, Mielziner. Performing Arts Books. 90 East 10th Street, New York City, New York.
- Stone, Gordon. Clues, Valentina. Librarian, Costume Institute, Metropolitan Museum, New York City, New York.
- Striber, Dr. Clues. Theatre Department, University of Connecticut, Storrs, Connecticut.
- Stowell, Donald Charles. Clues, Procedures. School of Theatre, Florida State University, Tallahassee, Florida.*
- Sully, Tom. Clues, V. A. Smith. Archivist, Art Museum. University of Indiana, Bloomington, Indiana.
- Swerdlove, Dorothy. Information, Procedures, Clues. Jo Mielziner, Robert Edmond Jones, George Jenkins, Alfred Frueh Designs; also Vandamm Photographs and Memorabilia of Premieres. Director-Curator, Performing Arts Research Center, New York Public Library at Lincoln Center. 111 Amsterdam Avenue, New York City, New York.
- Symons, James. Clues. Theatre Department, Trinity University, 715 Stadium Drive, San Antonio, Texas.

- Taylor, Fannie. Information. Consortium for the Arts, University of Wisconsin. 5525 Humanities Building, University of Wisconsin, Madison, Wisconsin.
- Tharp, Henry E. Clues, Cleon Throckmorton. University Theatre, 129 Fine Arts Building, University of Missouri, Columbia, Missouri.*
- Tingler, Glen. Raft on the River Design. Theatre Department, Methodist College, Fayetteville, North Carolina.
- Tucker, Christian. Clues, Designs. Theatre Department, Trinity University. Stadium Drive, San Antonio, Texas.
- Turnball, Christa. Clues, Robert Edmond Jones. Curator, Costume and Textile Study Center. University of Washington, Seattle, Washington.*
- Ullman, Robin. Mielziner Designs. Jules Fisher Enterprises. 126 Fifth Avenue, New York City, New York.
- Wallach, Susan. Publicity, Theatre Crafts. Suite 312, 250 West 57th Street, New York City, New York.
- Ward, Carlton. Clues, Mielziner. Drama Department, Jacksonville State University, Jacksonville, Alabama.*
- Ward, William R. Clues, Robert Edmond Jones. Theatre Department, Wesleyan University, Middletown, Connecticut.
- Watson, Leland H. Clues, Mielziner. Golden Six Memorabilia. 48 River-view Apartments, 2501 Soldiers Home Road, West Lafayette, Indiana.
- Weiss, David W. Clues, Mielziner. Drama Building, University of Virginia, Charlottesville, Virginia.*
- West, Harvey. Clues, Robert Edmond Jones. Henry Street Gallery, University of Washington, Seattle, Washington.*
- Westin, Robert. Clues, P. Dodd Ackerman. Art Department, University of Florida, Gainesville, Florida.*
- Whitehead, Jack (Mr. and Mrs.). Clues, V. A. Smith. 513 Academy Drive, Austin, Texas.*
- Wilmuth, Don B. Clues, Sea Wife. Department of Theatre Arts, Brown University, Providence, Rhode Island.
- Wolfe, Fred. Clues, Mielziner. 50 Myrtle Street, Upper Montclair, New Jersey.*
- Wood, Thor. Clues, Boris Aronson. Performing Arts Research Center, the New York Public Library at Lincoln Center. 111 Amsterdam Avenue, New York City, New York.

- Woods, Matthew. Clues. United Scenic Artists Union. 1540 Broadway, New York City, New York.
- Works, Bernard R. Clues, Motley Collection. 1905 Maynard Drive, Champagne, Illinois.*
- Wynne, Marjorie. Clues, Theatre Guild. Beinecke Rare Books and Manuscripts Library, Yale University. 121 Wall Street, New Haven, Connecticut.
- Youens, Fred. Clues, Procedures. Theatre Department, Carnegie Institute of Technology, Pittsburgh, Pennsylvania.
- Zimmerman, L. L. Clues, P. Dodd Ackerman. Speech and Theatre Department, Florida State University, Tallahassee, Florida.*

Books

- Anderson, Maxwell. Essence of Tragedy and Other Footnotes and Papers. Washington, D.C.: Anderson House Publishers, 1939.
- Avery, Laurence G. A Catalogue of the Maxwell Anderson Collection at the University of Texas, Austin. Austin: University of Texas Press, 1958.
- Avery, Laurence G. Maxwell Anderson (1888-1958) Dramatist in America: Letters of Maxwell Anderson 1912-1958. Chapel Hill: University of North Carolina Press, 1977.
- Bay, Howard. Stage Design. New York: Drama Book Publishing Company, 1978.
- Burris-Meyer, Harold. Scenery for the Theatre, ed. E. C. Cole. Boston: Little, Brown and Company, 1938.
- Clark, B. H. Maxwell Anderson, the Man and His Plays. Folcroft, Penn.: Folcroft Press, 1969.
- Eaton, Walter P. The Theatre Guild, The First Ten Years. Salem, New York: Ayer Company, 1971.
- Gillette, Arnold S. Stage Scenery. New York: Harper and Row, 1967.
- Hatcher, Harlan Henthorne, ed. Modern American Dramas. New York: Harcourt, Brace and Jovanovich, 1941.
- Jones, R. E. Drawings for the Theatre. New York: Theatre Arts Books, 1970.
- Langner, Lawrence. The Play's the Thing. New York: Putman Company, 1961.

- Larson, Orville Keith. Scene Design for Stage and Screen. East Lansing, Mich.: Michigan [East Lansing] University Press, 1961.
- Mersay, Joseph, ed. (and Introduction). Three Dramas of American Individualism. New York: Washington Square Press, 1961.
- Mielziner, Jo. Designing for the Theatre. New York: Atheneum Press, 1965.
- Oenslager, Donald. Scenery Then and Now. New York: Russell and Russell Publishers, 1936; 1966.
- Pendleton, Ralph, ed. The Theatre of Robert Edmond Jones. Middletown, Conn.: Wesley University Press, 1958.
- Shivers, Alfred S. Maxwell Anderson. Boston: Twayne Publishing Company, 1976.
- Shivers, Alfred S. The Life of Maxwell Anderson. Briarcliff Manor, New York: Stein and Day Publishing Company, 1983.
- Simonson, Lee. The Stage is Set. New York: Theatre Arts Books, 1932; 1963.
- Wharton, John F. Life Among the Playwrights. New York: Quadrangle / New York Times Book Company, 1974.

Plays

- Anderson, Maxwell. Anne of the Thousand Days. New York: William Sloan Associates, 1948.
- _____. Barefoot in Athens. New York: William Sloan Associates, 1951.
- _____. Both Your Houses. New York: Samuel French, 1933.
- _____. Elizabeth the Queen. Acting Edition. New York: Samuel French, 1957.
- _____. The Eve of St. Mark. London, England: John Lane the Bodley Head, 1942.
- _____. Gods of the Lightning and Outside Looking In. New York: Longman, Green Company, 1928.
- _____. High Tor. New York: Dramatists Play Service, 1937.
- _____. Joan of Lorraine. Acting Edition. New York: Dramatists Play Service, 1946.

- _____. Journey to Jerusalem. Menasha, Wisc.: George Banta Publishing Company, 1940.
- _____. Key Largo. Washington, D.C.: Anderson House, 1939.
- _____. Knickerbocker Holiday. Washington, D.C.: Anderson House, 1938.
- _____. Lost in the Stars. Music: Kurt Weill. New York: Sloan Associates, 1950.
- _____. Mary of Scotland. New York: Samuel French, 1933.
- _____. Masque of Kings. Washington, D.C.: Anderson House, 1936.
- _____. Masque of the Pedagogues (Being a Dream of President McVey's). Typewritten Manuscript. Special Collections, Chester Fritz Library, University of North Dakota.
- _____. Night Over Taos. New York: Samuel French, 1932.
- _____. Saturday's Children. Acting Copy. New York: Longmans, Green and Company, 1927.
- _____. The Star Wagon. Washington, D.C.: Anderson House, 1937.
- _____. Storm Operation. Washington, D.C.: Anderson House, 1944.
- _____. Three American Plays: What Price Glory, First Flight, The Buccaneer. New York: Harcourt, Brace and Company, 1926.
- _____. Valley Forge. Washington, D.C.: Anderson House, 1934.
- _____. The Wingless Victory. Washington, D.C.: Anderson House, 1936.
- _____. Winterset. Washington, D.C.: Anderson House, 1935.