



The New York Public Library
Billy Rose Theatre Division

Guide to the

Jean Cocteau Repertory Theatre records

1971-2005

*T-Mss 1997-026

Compiled by Susan Malsbury, 2011

Summary

Creator: Jean Cocteau Repertory Theatre

Title: Jean Cocteau Repertory Theatre records

Date: 1971-2005

Size: 31.09 linear feet (61 boxes)

Source: Donated by Albert Podell, 1997, Eve Adamson, 2006, and Robert Hupp, 2015.

Abstract: The Jean Cocteau Repertory Theatre company formed in 1971 in New York City by Eve Adamson that staged productions of both classic and contemporary plays, with a core of permanent, resident actors. The Jean Cocteau Repertory Theatre Records contain administrative files, publicity materials, production files, photographs, sound and video recordings, and a small amount of financial records, that document over three decades of theatrical productions performed by the Cocteau.

Access: Some collections held by the Dance, Music, Recorded Sound, and Theatre Divisions at the New York Public Library for the Performing Arts are held off-site and must be requested in advance. Please check the collection records in **the NYPL's online catalog** for detailed location information. For general guidance about requesting offsite materials, please consult:
<https://www.nypl.org/about/locations/lpa/requesting-archival-materials>

Conditions Governing Access:

Audio/visual materials may be subject to preservation evaluation and migration prior to access.

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Processing note: Compiled by Susan Malsbury, 2011 Select photographs were removed from frames. Photographic slides and prompt books were removed from binders, but remained in their original order. The addition of Robert Hupp's files was processed and described by Diana Bertolini in 2015.

Creator History

The Jean Cocteau Repertory Theatre was an Off-Off-Broadway repertory company formed in 1971 in New York City by Eve Adamson. The Cocteau produced works of world dramatic literature, staging productions of both classic and contemporary plays, with a core of permanent, resident actors. Adamson founded the Cocteau after being disappointed by the roles being offered to her as an actress, naming the company after the artist and playwright Jean Cocteau. The Cocteau's first performance was staged in a storefront on Manhattan's Lower East Side. The first season included William Shakespeare's *The Winter's Tale*, Oscar Wilde's *Salome*, and Cocteau's *Orphee*. In 1973, the fledgling company received positive reviews and critical acclaim for an adaptation of Samuel Beckett's *Waiting for Godot* and it was noted that though the company lacked money and resources, they balanced these difficulties with artistic creativity. That same year, the company started its first season of rotating repertory, performing four to seven plays per season, a structure it would maintain for the next three decades. In 1974, the Cocteau moved into the 140-seat Bouwerie Lane Theater on the Bowery, and continued to receive positive critical reviews. The Cocteau established enough acclaim to be selected by Tennessee Williams to premiere his play *Something Cloudy, Something Clear* in 1981. The Cocteau also premiered works by Edvard Radzinsky, Seamus Heaney, and Barbara Lebow. Though she continued to direct plays at the Cocteau, Adamson stepped down as artistic director in 1989. Her replacement was Robert Hupp, who held the position until 1999, when he was succeeded by David Fuller. Fuller sought to unionize the Cocteau, with health and pension benefits for the staff, and made the creative push to present musical theater productions in the hopes of increasing subscriptions. One of the first musicals staged under Fuller's direction was *The Cradle Will Rock* during the 2000-2001 Season. In addition to staging productions, the Cocteau sought to provide outreach to the greater community. In 1977, the theater developed a student matinee series for local high school students, as well as maintaining a complimentary ticket program for older New Yorkers. The Cocteau began its neighborhood outreach program in 1989, performing plays in culturally underserved neighborhoods in the Bronx, Brooklyn, and Manhattan. In 1992, the Cocteau collaborated on a residency program that held workshops and performances at Baruch College of the City University of New York that lasted until 2001 and included LaGuardia Community College. The Cocteau extended its reach internationally with a trip to Brazil in 1999 to perform Luigi Pirandello's *Six Characters in Search of an Author* at the Teatro Alfa in Sao Paulo. The Cocteau received many accolades including a 1990 Obie nomination, a 1989 Outer Critics' Circle nomination for Special Achievement, two Drama Desk nominations, Six Villager Awards, and a Citation for Excellence from the sitting Manhattan Borough President David Dinkens in 1987. In August 2004, displeased with what was seen as moving into a more commercial direction, a group of four long-time Cocteau actors, including Craig Smith and Elise Stone, and five of the theater's trustees resigned and formed the Phoenix Theater Ensemble. In 2007, due to budget issues, a shrinking subscriber base, and declining reviews, the Cocteau was renamed and restructured and now functions as The Exchange, a theater company that produces shows with a contemporary focus.

Custodial History

Records were received from the Cocteau's founder, Eve Adamson, after the Cocteau was renamed and restructured. The files of former board member, Albert Podell, were maintained by Podell until his donation. The files of former artistic director, Robert Hupp, were maintained by Hupp until his donation.

Scope and Content Note

The Jean Cocteau Repertory Theatre records document over three decades of theatrical work produced by the Cocteau, as well as document the running of a small theater company, from fundraising initiatives and developing annual budgets, to generating publicity. The Cocteau's staff was small and included full-time employees generally consisting of a business manager, an artistic director, a managing director, with a part-time development director. In addition, the Board of Trustees was active in the Cocteau's administration, seeking to provide financial guidance, raise funds, provide

support to staff members, and uphold the artistic merit of the theatric performances. The bulk of the collection consists of production material such as production files, prompt books, and sound recordings and video recordings. Other than a trip to Brazil and residencies at colleges like Baruch and LaGuardia, the Cocteau outreach to other theaters, cities, and neighborhoods, is only nominally represented in this collection. Additionally, the collection contains very little correspondence or other personal information about its founder, members, directors, or actors. The audio portions of this collection are primarily sound effects, sound cues, intermission music, and entrance and exit music, as well as dialect references and notes for the actors. There is a small amount of professionally recording productions, most notably of the performance of Brecht's *A Man's a Man*. The video portions of the collection include recordings of productions, often with multiple recordings of different performances. Other video recordings include a "30th Anniversary Video Retrospective" (2001), workshops from the Baruch College and LaGuardia Community College residency programs (1996-2000), and videos created for, and shown at, presentations and tributes, such as those for long time actors Craig Smith and Harris Berlinsky. Inquiries regarding audio and video materials in the series may be directed to the Billy Rose Theatre Division (theatrediv@nypl.org). Audio/visual materials may be subject to preservation evaluation and migration prior to access.

Key Terms

Genre/Physical Characteristic

Administrative records
Awards
Photographs
Prompt books
Sound recordings
Video recordings

Subjects

Off Off-Broadway theater
Repertory theater
Theater -- New York (State) -- New York -- History

Names

Adamson, Eve, 1937-2006

Container List

Series I: Administrative Files 1971-2001

This series is arranged alphabetically and contains material in regards to the administrative and governing functions of the Cocteau. The bulk of the documents represent work done by the Board of Directors. Files include minutes, budgets, funding reports, and memoranda. Topics covered are theater staff dynamics, maintaining the artistic integrity of the Cocteau, obtaining funding for the theatre and the ongoing cash flow issues, of which the Board members often had to make personal loans to allow the theater to meet its payroll obligations. Alpert Podell, a board of director member from 1988-1997, and for many years president, maintained separate files that are a more complete representation of the Board's work for those years, and include development files, correspondence, minutes and agendas, budget and financial statements, and publicity material. Podell's correspondence includes letters documenting Eve Adamson's resignation as creative director. Robert Hupp, artistic director from 1989-1999, maintained separate files which document his role as the creative leader of the organization as well as its practical manager. These files consist of business correspondence, memos, grant applications, job descriptions, budgets, fund-raising plans, calendars, schedules, press kits, reviews, season plans, notes regarding play selection, meeting minutes, and a feasibility study prepared for the Board of Directors. Hupp's files include materials pertaining to Jean Cocteau Repertory Theatre's collaboration with Eric Bentley and to the Thetare's residency at Baruch College. Other material in this series includes letters from audience members, files on group attendance programs, files regarding the Cocteau's history and budget, and files regarding the Bouwerie Lane Theater, often highlighting plans to move to a larger theater. Correspondence with critics includes correspondence between Craig Smith, the acting publicity director, and *New York Times* editor A.M Rosenthal, regarding Smith's petition to reinstate critic Mel Gussow's Off-Off Broadway column, after the *Times* canceled it. The file on *Marie Antoinette* regards a co-production with The Independent Eye, an ensemble from Philadelphia, and the file on *Six Characters in Search of an Author* contains plans for the Cocteau's trip to Brazil. Files on Edvard Radzinsky and Tennessee Williams do not contain correspondence from the playwrights- the Radzinsky files include legal agreements and an unproduced, translation of Radzinsky's play *Sporting Scenes* (1981) and the Williams file includes clippings and publicity material.

I. A. Office Files 1971-2004

Correspondence

- b. 1 f. 1-2 General 1987-2000
- b. 1 f. 3 Audience Members 1976-1985
- b. 1 f. 4 Critics 1974-1978
- b. 1 f. 5-6 Auditors' Reports 1983-1992
- b. 1 f. 7 Awards 1982-2001
- b. 51 Award 1987
- Board of Trustees
- b. 1 f. 8-9 General 1985-1990
- b. 1 f. 10 Correspondence 1985-1990
- Minutes
- b. 1 f. 11 1975
- b. 1 f. 12-14 2000
- b. 2 f. 1-6 2001
- b. 2 f. 7-8 Bouwerie Lane Theater 1974-2001
- b. 2 f. 9-11 Budgets 1985-1990
- b. 2 f. 12 Coral S. Potter Memorial Program 1990
- b. 2 f. 13 Group Subscriptions undated
- b. 2 f. 14-15 History 1971-2001
- b. 3 f. 1 Hupp, Robert 1989-1992

Series I: Administrative Files (cont.)

I. A. Office Files (cont.)

- b. 3 f. 2 *Marie Antoinette Co-Production* 1993-1994
- b. 3 f. 3 Planning 1979-1982
- b. 3 f. 4 Play Selection 1989-1990
- b. 3 f. 5-7 Printed Material 1976-2004
- b. 3 f. 8 Program Mockups 1980s
- b. 4 f. 1 Publicity--General 1991-1997
 - b. 52 Publicity--Posters 1971-2001
- b. 4 f. 2 Radzinsky, Edvard--General 1984-1986
- b. 4 f. 3 *Radzinsky, Edvard-- Sporting Scenes Playscript* 1981
- b. 4 f. 4 *Six Characters in Search of an Author Co-Production* 1999
- b. 4 f. 5 Williams, Tennessee 1980-1982
- b. 4 f. 6 World Trade Center Tragedy 2001

I. B. Albert Podell Files 1976-1996

- b. 4 f. 7 Correspondence 1987-1996
- b. 4 f. 8 Baruch College Residency 1992
- b. 4 f. 9 Benefits 1991-1996, undated
- Board of Trustees
 - b. 4 f. 10 General 1990-1996
- b. 5 f. 1 By-Laws 1976-1995
- b. 5 f. 2-4 Minutes and Agendas 1988-1997
- b. 5 f. 5-6 Budgets and Financial Statements 1988-1996
- b. 6 f. 1-2 Budgets and Financial Statements 1988-1996
 - b. 6 f. 3 Fundraising 1991-1997
 - b. 6 f. 4 Planning 1993-1998
 - b. 6 f. 5 Playbills 1991-1994
 - b. 6 f. 6 Publicity--Advertising 1991-1994
- b. 7 f. 1 Reviews 1991-1996
- b. 7 f. 2 Survey 1995
- b. 7 f. 3 Theater Space 1988-1995

I. C. Robert Hupp Files 1989-1999

- b. 60 f. 1 Baruch College Residency 1992-1995
- b. 60 f. 2 National Endowment for the Arts 1990
- b. 60 f. 3 Play Selection Files 1995-1999
- Season Files
 - b. 60 f. 4 1989-1990
 - b. 60 f. 5 1992-1993
 - b. 60 f. 6 1993-1994
- b. 61 f. 1-2 1994-1995
- b. 61 f. 3-4 1995-1996
- b. 61 f. 5-6 1996-1997
- b. 61 f. 7 1997-1998

Series I: Administrative Files (cont.)

I. C. Robert Hupp Files (cont.)

Season Files (cont.)

b. 61 f. 8 1998-1999

Series II: Development Files 1971-1992

These series is arranged by funding type, and within that, alphabetically. Though a large portion of the Cocteau's revenue came from ticket sales, the Cocteau sought additional funding through corporate donors, foundation grants, and government funding. Additionally, the Cocteau would buy blocks of tickets to Broadway and Off-Broadway shows and sell them to supporters to raise funds. Corporate donor files (1976-1989) include correspondence and printed matter seeking to build relationship with donors and requesting funds. Government funding (1971-1989) includes grants to organizations like the Department of Cultural Affairs, the National Endowment for the Arts, and the New York State Council on the Arts. Foundation files (1976-1990) represent a wide variety of New York City-based and national foundations.

Benefit Shows

- b. 7 f. 4 *Double Bill-- The Importance of Being Earnest and Travesties* 1989-1990
- b. 7 f. 5 *Born Yesterday* 1988-1989
- b. 7 f. 6 *Les Misérables* 1986-1987
- b. 7 f. 7 *Little Shop of Horrors* 1984-1985
- b. 7 f. 8 *The Mystery of Edwin Drood* 1985-1986
- b. 7 f. 9 *Phantom of the Opera* 1987-1988
- b. 7 f. 10 *Sweet Charity* 1985-1986

Corporate Donors

- b. 8 f. 1-11 American Broadcasting Corporation (ABC) 1977-1989
- b. 8 f. 12-15 American Express 1980-1989
 - b. 8 f. 16 AT&T 1983-1984
 - b. 8 f. 17 Bank of New York 1988-1989
- b. 8 f. 18-23 Bell Atlantic/New York Telephone Company 1980-1989
- b. 8 f. 24-28 Columbia Broadcasting System (CBS) 1980-1989
- b. 8 f. 29-33 Chase Manhattan Bank 1981-1988
- b. 8 f. 34-42 Citibank 1979-1990
- b. 8 f. 43-47 Con Edison 1979-1989
- b. 8 f. 48-50 Fleet 1986-1989
 - b. 8 f. 51 Houghton Mifflin Company 1988-1989
- b. 8 f. 52-54 International Business Machines (IBM) 1984-1989
- b. 8 f. 55-59 J. P. Morgan 1980-1989
- b. 8 f. 60-63 Mercedes-Benz 1983-1988
- b. 8 f. 64-65 Merrill Lynch 1981-1984
- b. 8 f. 66-89 Met Life 1976-1989
 - b. 9 f. 1-6 National Broadcasting Company (NBC) 1979-1985
 - b. 9 f. 7-11 New York Times Foundation 1980-1989
- b. 9 f. 12-17 Philip Morris 1980-1989
- b. 9 f. 18-24 Time Warner 1982-1989
 - b. 9 f. 25 United States Trust Company of New York 1988-1989

Foundations

- b. 9 f. 26-27 Andrew W. Mellon Foundation 1981-1983
- b. 9 f. 28 Axe-Houghton Foundation 1981-1982

Series II: Development Files (cont.)
Foundations (cont.)

- b. 9 f. 29-32 The Birsch Foundation 1983-1987
- b. 9 f. 33-36 Dorothy Jordan Chadwick Fund 1981-1989
- b. 9 f. 37-38 Ford Foundation 1983-1985
 - b. 9 f. 39 Goethe House 1988-1989
- b. 9 f. 40-41 Goldsmith Foundation 1984-1986
- b. 9 f. 42-52 Gutman Foundation 1976-1988
 - b. 9 f. 53 Helena Rubinstein Foundation 1985-1986
- b. 9 f. 54-55 Herman Goldman Foundation 1982-1986
- b. 9 f. 56-57 Jerome Foundation 1981-1983
- b. 9 f. 58-63 Joyce Mertz -Gilmore Foundation 1984-1990
- b. 9 f. 64-68 Meet the Composer 1981-1990
- b. 9 f. 69-70 The New York Community Trust 1980-1983
 - b. 9 f. 71 Princess Grace Foundation 1985-1986
- b. 10 f. 1-3 R. S. Clark 1979-1984
- b. 10 f. 4-5 Reader's Digest/DeWitt Wallace 1984-1987
- b. 10 f. 6-7 Salomon Foundation 1985-1989
- b. 10 f. 8-13 Shubert Foundation 1982-1986
- b. 10 f. 14-15 Silverman Charitable Trust 1988-1990
 - b. 10 f. 16 The Starr Foundation 1988-1989
- b. 10 f. 17-19 Tony Randall Theatrical Fund 1987-1990
- b. 10 f. 20-23 William and Mary Greve Foundation 1983-1989

Government Grants

- b. 10 f. 24-29 Department of Cultural Affairs 1986-1992
 - b. 11 f. 1 Department of Cultural Affairs 1986-1992
 - b. 11 f. 2-12 National Endowment for the Arts 1974-1989
- b. 12 f. 1-10 New York State Council on the Arts 1971-1989
- b. 13 f. 1-4 New York State Council on the Arts 1971-1989

Series III: Production Material 1971-2005

These series is divided into production files and prompt books. Production files are arranged in chronological order by season, with the productions listed alphabetically within each season, often proceeded with a general file that contains printed material, publicity material, and/or correspondence. Productions from the 1970s to the early-1980s contain one or two files, usually consisting solely of publicity photographs. Later files are more robust, and include programs, press releases, reviews, and files on marketing. Occasionally files contain research material, such as scholarly articles regarding the play or other such relevant material. For instance, the files regarding the *Cure at Troy* contain a photocopy of a fax from Seamus Heaney with his notes regarding the play. For additional photographs of productions, events, and actors, see Series V. Photographs. Prompt books are arranged alphabetically by show. The prompt books were maintained by the stage managers and contain rehearsal and performance schedules, scene breakdowns, performance reports, and annotated scripts.

III. A. Production Files 1971-2004

1971-1972 Season

- b. 13 f. 5 *Coriolanus* 1971-1972
- b. 13 f. 6 *The Eagle With Two Heads* 1971-1972
- b. 13 f. 7 *Orphee* 1971

Series III: Production Material (cont.)

III. A. Production Files (cont.)

1973-1974 Season

- b. 13 f. 8 *Astonishments* 1973-1974
- b. 13 f. 9 *The Man Who Married a Dumb Wife* 1973-1974
- b. 13 f. 10 *Medea* 1973

1974-1975 Season

- b. 13 f. 11 *The Doctor in Spite of Himself* 1974-1975
- b. 13 f. 12 *Firebugs* 1974
- b. 13 f. 13 *Ghost* 1974
- b. 13 f. 14 *A Midsummer Night's Dream* 1974
- b. 13 f. 15 *Romeo and Juliet* 1974-1975

1975-1976 Season

- b. 13 f. 16 *Desire Under the Elms* 1975
- b. 13 f. 17 *Twelfth Night* 1975
- b. 13 f. 18 *Vera; or, The Nihilists* 1975-1976

1976-1977 Season

- b. 13 f. 19 *The Cenci* 1976-1977
- b. 13 f. 20 *The Lesson* 1976-1977
- b. 13 f. 21 *Salome* 1976-1977
- b. 13 f. 22 *She Stoops to Conquer* 1976-1977

1977-1978 Season

- b. 14 f. 1 *The Caretaker* 1977
- b. 14 f. 2-3 *The Cocktail Party* 1977
- b. 14 f. 10 *Hamlet* 1977
- b. 14 f. 4 *Love's Comedy* 1978
- b. 14 f. 5 *A New Way to Pay Old Debts* 1977
- b. 14 f. 6 *'Tis a Pity She's a Whore* 1978

1978-1979 Season

- b. 14 f. 7 *As You Like It* 1979
- b. 14 f. 8 *The Cid* 1978
- b. 14 f. 9 *Exit the King* 1978
- b. 14 f. 11 *A Mad World, My Masters* 1978
- b. 14 f. 12 *The Scarecrow* 1978
- b. 14 f. 13 *Volpone* 1978

1979-1980 Season

- b. 14 f. 14 *He Who Gets Slapped* 1979
- b. 14 f. 15 *In the Bar of the Tokyo Hotel* 1979
- b. 14 f. 16 *Kirche, Kuche, and Kinder* 1979
- b. 14 f. 17 *The Roman Actor* 1980
- b. 14 f. 18 *Ruy Blas* 1979
- b. 14 f. 19 *The Tempest* 1980

1980-1981 Season

Series III: Production Material (cont.)

III. A. Production Files (cont.)

1980-1981 Season (cont.)

- b. 14 f. 20 *The Alchemist* 1981
- b. 14 f. 21-22 *The Dybbuk* 1980-1981
- b. 14 f. 23 *Life is a Dream* 1981
- b. 14 f. 24 *Pericles* 1980-1981
- 1981-1982 Season
- b. 14 f. 25 General 1981-1982
- b. 14 f. 26-27 *The Count of Monte Cristo* 1981-1982
- b. 14 f. 28-29 *The Golem* 1981-1982
- b. 14 f. 30 *The Revengers Tragedy* 1981
- b. 14 f. 31 *Two Noble Kinmen* 1981
- 1982-1983 Season
- b. 15 f. 1 General 1982-1983
- b. 15 f. 2-4 *The Condemned of Altona* 1982-1983
- b. 15 f. 5 *Don Carlos* 1982-1983
- b. 15 f. 6-8 *Saint Joan* 1982
- b. 15 f. 9-10 *Swan Lake* 1982-1983
- 1983-1984 Season
- b. 15 f. 11 General 1983-1984
- b. 15 f. 12 *Antiquities* 1983-1984
- b. 15 f. 13-14 *The Beaux Stratagem* 1983-1984
- b. 15 f. 15-17 *Epicoene, or The Silent Woman* 1983-1984
- b. 15 f. 18-19 *Judas* 1983-1984
- b. 15 f. 20-22 *King John* 1983-1984
- b. 15 f. 23-25 *The Oresteia* 1983-1984
- 1984-1985 Season
- b. 15 f. 26 General 1984-1985
- b. 15 f. 27-28 *Cymbeline* 1984
- b. 15 f. 29 *Goat Song* 1984-1985
- b. 15 f. 30-32 *Importance of Being Earnest* 1984-1985
- b. 15 f. 33 *L'Aiglon* 1984-1985
- 1985-1986 Season
- b. 15 f. 34 General 1985-1986
- b. 15 f. 35 *Nero and Seneca* 1984-1985
- b. 16 f. 1-2 *Nero and Seneca* 1984-1985
- b. 16 f. 3 *King Lear* 1985-1986
- b. 16 f. 4-6 *Lunin: Theatre of Death* 1985-1986
- b. 16 f. 7 *Rosencrantz and Guildenstern are Dead* 1985-1986
- b. 16 f. 8-10 *Six Characters in Search of an Author* 1985-1986
- 1986-1987 Season
- b. 16 f. 11 General 1986-1987
- b. 16 f. 12-13 *The Duchess of Malfi* 1986

Series III: Production Material (cont.)

III. A. Production Files (cont.)

1986-1987 Season (cont.)

- b. 16 f. 14-15 *Of Mice and Men* 1986-1987
- b. 16 f. 16 *Rivals* 1987
- b. 16 f. 17-19 *Shoemakers* 1987
 - b. 17 f. 1 *Shoemakers* 1987
- b. 17 f. 2-4 *Socrates* 1986-1987
- 1987-1988 Season
 - b. 17 f. 5 *General* 1987-1988
 - b. 17 f. 6-9 *Antigone* 1987-1988
 - b. 17 f. 10-12 *The Cocktail Party* 1988
 - b. 17 f. 13-15 *No Exit* 1987-1988
 - b. 17 f. 16-18 *The Trial* 1987-1988
 - b. 17 f. 19-21 *The Winters Tale* 1987-1988
- 1988-1989 Season
 - b. 17 f. 22 *General* 1988-1989
 - b. 17 f. 23 *Break of Noon* 1988
 - b. 17 f. 24-29 *Good* 1988-1989
 - b. 17 f. 30-32 *MacBeth* 1989
 - b. 17 f. 33 *On the Verge* 1988-1989
 - b. 17 f. 34-37 *Three Sisters* 1989
 - b. 18 f. 1-3 *Venice Preserved* 1988-1989
- 1989-1990 Season
 - b. 18 f. 4 *General* 1989-1990
 - b. 18 f. 5-8 *The Importance of Being Earnest* 1989-1980
 - b. 18 f. 9-12 *Life is a Dream* 1989-1990
 - b. 18 f. 13-16 *A Man's a Man* 1989-1990
 - b. 18 f. 17-20 *Prince of Hamburg* 1989-1990
 - b. 18 f. 21-23 *The Stronger and The Night of the Tribades* 1989-1990
 - b. 18 f. 24-27 *Trevesties* 1989-1990
- 1990-1991 Season
 - b. 18 f. 28 *General* 1990-1991
 - b. 18 f. 29-30 *The Emigrants* 1990-1991
 - b. 19 f. 1-4 *Infernal Machine* 1990
 - b. 19 f. 5-7 *Julius Ceasar* 1991
 - b. 19 f. 8-11 *Misalliance* 1990-1991
 - b. 19 f. 12-15 *When We Dead Awaken* 1990-1991
 - b. 19 f. 16-19 *Leonce and Lena/ Woyzeck* 1991
- 1991-1992 Season
 - b. 19 f. 20 *General* 1991-1992
 - b. 19 f. 21-24 *Endgame* 1991-1992
 - b. 20 f. 1-4 *Galileo* 1991-1992
 - b. 20 f. 5-8 *Geneva* 1991-1992

Series III: Production Material (cont.)

III. A. Production Files (cont.)

1991-1992 Season (cont.)

- b. 20 f. 9-12 *Mary Stuart* 1991-1992
- b. 20 f. 13-15 *Skin Of Our Teeth* 1991-1992
- b. 20 f. 16-19 *The Vanek Plays* 1991-1992
- 1992-1993 Season
 - b. 21 f. 1 General 1992-1993
 - b. 21 f. 2-5 *The Caretaker* 1992-1993
 - b. 21 f. 6-9 *The Cenci* 1993
 - b. 21 f. 10-13 *The Idiot* 1992-1993
 - b. 21 f. 14-17 *Much Ado About Nothing* 1992-1993
 - b. 21 f. 18-19 *Old Actress* 1992
 - b. 22 f. 1 *Old Actress* 1992-1993
 - b. 22 f. 2-5 *Under Milkwood* 1992-1993
- 1993-1994 Season
 - b. 22 f. 6 General 1993-1994
 - b. 22 f. 7-9 *Brothers Karamazov* 1993-1994
 - b. 22 f. 10-13 *Enrico IV* 1993-1994
 - b. 22 f. 14-15 *The First Lulu* 1993
 - b. 23 f. 1-2 *The First Lulu* 1993-1994
 - b. 23 f. 3-6 *Heartbreak House* 1993-1994
 - b. 23 f. 7-10 *Iphigenia* 1993-1994
 - b. 23 f. 11-14 *Marie Antoinette* 1993-1994
- 1994-1995 Season
 - b. 23 f. 15 General 1994-1995
 - b. 23 f. 16-19 *Cherry Orchard* 1994-1995
 - b. 24 f. 1 *Cherry Orchard* 1994-1995
 - b. 24 f. 2-6 *Country Wife* 1994-1995
 - b. 24 f. 7-11 *Hamlet* 1994-1995
 - b. 24 f. 12-15 *The Keepers* 1994-1995
 - b. 24 f. 16-20 *Napoli Millionaria* 1994-1995
 - b. 25 f. 1-4 *A Phoenix Too Frequent* 1994-1995
- 1995-1996 Season
 - b. 25 f. 5 General 1995-1996
 - b. 25 f. 6-8 *Lady From the Sea* 1995-1996
 - b. 25 f. 9-13 *Major Barbara* 1995-1996
 - b. 25 f. 14-17 *Nathan the Wise* 1995-1996
 - b. 25 f. 18-21 *Orphee* 1995-1996
 - b. 26 f. 1-4 *Tartuffe* 1995-1996
 - b. 26 f. 5-10 *Waiting for Godot* 1995-1996
- 1996-1997 Season
 - b. 26 f. 11 General 1996-1997
 - b. 26 f. 12-15 *The Lucky Chance* 1996-1997

Series III: Production Material (cont.)

III. A. Production Files (cont.)

1996-1997 Season (cont.)

- b. 26 f. 16 *Mother Courage* 1996-1997
- b. 26 f. 17-20 *Othello* 1996-1997
- b. 26 f. 21-22 *Six Characters in Search of an Author* 1996-1997
- b. 26 f. 23-26 *What the Butler Saw* 1996-1997

1997-1998 Season

- b. 27 f. 1 General 1997-1998
- b. 27 f. 2-5 *The Cure At Troy* 1997-1998
- b. 27 f. 6-9 *Hedda Gabler* 1997
- b. 27 f. 10-13 *Imaginary Invalid* 1998
- b. 27 f. 14-17 *Man in the Glass Booth* 1998
- b. 27 f. 18-19 *Rough Crossing* 1997
- b. 28 f. 1-2 *Rough Crossing* 1997
- b. 28 f. 3-4 *Talley and Son* 1997-1998

1998-1999 Season

- b. 28 f. 5 General 1998-1999
- b. 28 f. 6-9 *Cesar and Cleopatra* 1999
- b. 28 f. 10 *Happy Days* 1999
- b. 28 f. 11-15 *Loot* 1998-1999
- b. 28 f. 16-17 *No Exit* 1998
- b. 29 f. 1-2 *No Exit* 1998
- b. 29 f. 3-5 *Rhinoceros* 1998
- b. 29 f. 6-10 *Six Characters in Search of an Author* 1996-1999
- b. 29 f. 11-13 *Winterset* 1999

1999-2000 Season

- b. 30 f. 1 General 1999-2000
- b. 30 f. 2-4 *The Balcony* 1999
- b. 30 f. 5-7 *Edward II* 2000
- b. 30 f. 8-10 *Medea* 2000
- b. 31 f. 1-3 *On the Razzle* 1999
- b. 31 f. 4-6 *The Servant of Two Masters* 1999-2000

2000-2001 Season

- b. 31 f. 7 General 2000-2001
- b. 31 f. 8-10 *The Cradle Will Rock* 2000
- b. 31 f. 11 *Merchant of Venice* 2000
- b. 32 f. 1-3 *Merchant of Venice* 2000
- b. 32 f. 4-6 *The Misanthrope* 2001
- b. 32 f. 7-10 *Night and Day* 2000-2001
- b. 32 f. 11-13 *The Subject Was Roses* 2001
- b. 32 f. 14-15 *Sus* 2000-2001
- b. 33 f. 1-2 *Sus* 2000-2001

2001-2002 Season

Series III: Production Material (cont.)

III. A. Production Files (cont.)

2001-2002 Season (cont.)

- b. 33 f. 3-7 *Arms and the Man* 2001-2002
- b. 33 f. 8-18 *Dance of Death* 2001-2002
- b. 33 f. 19-22 *The Marriage of Figaro* 2002
- b. 34 f. 1-5 *Oedipus* 2001
- b. 34 f. 6-9 *Small Craft Warnings* 2001
- 2002-2003 Season
- b. 34 f. 10 General 2002-2003
- b. 34 f. 11-22 *The Effect of Gamma Rays on Man-in-the-Moon Marigolds* 2002
- b. 35 f. 1-5 *The Importance of Being Earnest* 2002-2003
- b. 35 f. 6-13 *The Triumph of Love* 2003
- b. 35 f. 14-20 *Uncle Vanya* 2002-2003
- 2003-2004 Season
- b. 35 f. 21 General 2003-2004
- b. 36 f. 1-3 *Bourgeois Gentleman* 2004
- b. 36 f. 4-9 *Dona Rosita* 2004
- b. 36 f. 10-15 *Lysistrata* 2003-2004
- b. 36 f. 16-20 *The Threepenny Opera* 2003
- b. 36 f. 21-25 *Wild Duck* 2004

III. B. Prompt Books 1996-2005

- b. 37 f. 1 *Arms and the Man* undated
- b. 37 f. 2 *The Balcony* 1999-2000
- b. 37 f. 3-4 *The Cradle Will Rock* 2000
- b. 37 f. 5 *Dance of Death* 2002
- b. 37 f. 6 *Dona Rosita* 2003-2004
- b. 37 f. 7 *The Effect of Gamma Rays on Man-in-the-Moon Marigolds* 2003
- b. 38 f. 1-2 *The Effect of Gamma Rays on Man-in-the-Moon Marigolds* 2003
- b. 38 f. 3 *The Imaginary Invalid* 1998
- b. 38 f. 4-5 *The Importance of Being Earnest* 2001-2002
- b. 38 f. 6 *Intrigue and Love* 2004-2005
- b. 39 f. 1-3 *The Keepers* undated
- b. 39 f. 4 *The Life of Henry the Fifth* 2002
- b. 39 f. 5 *Lysistrata* 2003
- b. 40 f. 1 *Lysistrata* 2003
- b. 40 f. 2 *Man in the Glass Booth* undated
- b. 40 f. 3 *Nathan the Wise* undated
- b. 40 f. 4-5 *Night and Day* 1999-2000
- b. 40 f. 6 *On the Razzle* 1999
- b. 40 f. 7 *Pygmalion* 2004-2005
Includes an Employee Handbook, 2004.
- b. 41 f. 1 *Rough Crossing* 1997
- b. 41 f. 2 *Servant of Two Masters* 1999

Series III: Production Material (cont.)
III. B. Prompt Books (cont.)

- b. 41 f. 3 *Small Craft Warnings* 2001
- b. 41 f. 4 *Sus* 2001
- b. 41 f. 5-6 *Three Penny Opera* 2004
- b. 42 f. 1 *The Triumph of Love* 2003
- b. 42 f. 2-3 *Uncle Vanya* 2001-2002
- b. 42 f. 4 *What the Butler Saw* 1996
- b. 42 f. 5-6 *Wild Duck* undated
- b. 42 f. 7 *Zoo Story* 1998

Series IV: Photographs 1971-2004

Photographs are divided by prints and slides, and include publicity photographs of plays and cast members, staff portraits, photographs of productions, and snapshots of events commemorating the Cocteau's 30th anniversary. Many prints were originally framed, indicating that they were on display at the theater. Slides are arranged alphabetically by production. Often the shows are arranged by nickname of the production rather than the full name. For example, *On the Razzle* is under R for *Razzle*. The slides span productions from 1971-2004. For additional photographs of productions see Series III. Production Material.

IV. A. Prints

- b. 43 f. 1-4 1973-1974 Season- 2003-2004 Season
 - b. 51 1971-1992 Season- 2000s
- b. 43 f. 5 1979-1984
 - Photographs are affixed to glass
- b. 43 f. 6 30th Anniversary Events 2001
- b. 44 f. 1 Bouwerie Lane Theater undated
 - b. 52 Photocopies undated
 - b. 52 Posters undated
- b. 44 f. 2-3 Staff Portraits undated
 - b. 51 Unidentified 1970s-1990s

IV. B. Slides

- b. 44 f. 4-7 A-C
- b. 45 f. 1-2 D-G
- b. 45 f. 3-4 H-I
- b. 46 f. 1-2 H-I
- b. 46 f. 3-4 J-M
- b. 47 f. 1-2 J-M
- b. 47 f. 3-4 N-Q
 - b. 48 f. 1 N-Q
- b. 48 f. 2-4 R-S
- b. 49 f. 1-4 T-Z
- b. 50 f. 1-2 T-Z