

Guide to the Paul Cranefield Papers, 1824-2002 [bulk years 1951-2002]

***T-Mss 2006-006**

Billy Rose Theatre Division

**The New York Public Library for the Performing Arts
New York, New York**

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Descriptive Summary

Title:	Paul Cranefield Papers
Collection ID:	*T-Mss 2006-006
Creator:	Cranefield, Paul
Extent:	19.5 linear feet (25 boxes)
Repository:	Billy Rose Theatre Division. The New York Public Library for the Performing Arts

Abstract: The Paul Cranefield Papers, 1824-2002 [bulk years 1951-2002], document medical doctor and theater enthusiast Paul Cranefield's interest and contribution to New York City's theatrical world, and in particular the Off-Off Broadway movement. The collection consists of administrative files created by the La Mama Experimental Theatre Club and the Circle Repertory Theatre, in which Cranefield served as a board member for several years. They include correspondence, meeting minutes, notes and agendas, legal and financial records, grant applications, leaflets and brochures, production inventories, and Cranefield's writings on subjects related to theater and collecting. There are also scripts, photographs, clippings, and a considerable number of programs and posters from productions created by La Mama and Circle Repertory Theatre, as well as from productions of the 1800s, collected by Cranefield.

Administrative Information

Access

Collection is open to the public. Library policy on photocopying will apply. Advance notice may be required.

Publication Rights

For permission to publish, contact the Curator, Billy Rose Theatre Division.

Preferred Citation

Paul Cranefield Papers, *T-Mss 2006-006. Billy Rose Theatre Division, The New York Public Library for the Performing Arts.

Custodial History

The Paul Cranefield Papers were donated to the Billy Rose Theatre Division in 2006 by the Paul Cranefield estate.

Processing Information

The collection was processed and cataloged in 2007

Biographical Note

Paul F. Cranefield Jr., born in 1925, was a medical doctor and professor at Rockefeller University. An active and respected member of the medical community, Cranefield published extensively on cardiac electrophysiology and the history of nineteenth century physiology, while from 1966-1995 he served as the editor of the *Journal of General Physiology*.

In addition to his medical career, Paul Cranefield was a great bibliophile and collector, and an avid theater lover. His sharp intellect and administrative thoroughness that earned him great respect as medical journal editor was also applied for the benefit of the Off-Off Broadway theater since the beginnings of the movement in the 1960s. In the 1960s and 1970s Cranefield was a founding director and supporter of La Mama Experimental Theatre Club, where he served as chairman of the Board of Directors. Later he also became the first chairman of the Circle Repertory Theatre. He served in the selection committee of the Playwrights' Conference for the Eugene O'Neill Memorial Theatre Foundation, and was involved in initiatives such as The Working Theater and the New York Theatre Strategy. He also wrote articles and features on theater and collecting.

Cranefield's patronage and support for theater also had a personal dimension. Having formed close ties with many of the playwrights, actors, and directors who became an integral part of La Mama and Circle Repertory Theatre, Cranefield generously offered his support, valuable feedback and encouragement to them. Apart from financial support through sponsorship to new plays, correspondence and numerous dedications of completed scripts to Cranefield indicate his contribution as a respected critic and mentor. Notable among the playwrights who enjoyed Cranefield's friendship and support were Paul Foster and Lanford Wilson.

Paul Cranefield died at the age of 78 on May 31, 2003, after a brief illness in New York City.

Scope and Content Note

The Paul Cranefield Papers document medical doctor and theater enthusiast Paul Cranefield's interest and contribution to New York City's theatrical world, and in particular the Off-Off Broadway movement. A medical doctor and academic faculty member by profession, during the 1960s and 1970s Paul Cranefield was actively involved in several theater initiatives such as the La Mama Experimental Theatre Club and the Circle Repertory Theatre. Cranefield was also an avid collector; consequently, although the bulk years of this collection span from 1951-2002, there are several items collected by Cranefield that date from as early as 1824.

The collection consists of administrative files created by La Mama and Circle Repertory Theatre, as well as other theatrical organizations in which Cranefield was involved. They include correspondence, board of directors' meeting minutes, notes and agendas, legal and financial records, grant applications, leaflets, brochures and programs, production inventories, and Cranefield's writings on theater and collecting. A large part of this collection consists of scripts, several of them annotated or inscribed by the authors. These inscriptions and attached correspondence indicate his support on several of the works represented here. In particular, Paul Foster's *The Madonna in the Orchard* and Lanford Wilson's *The Rimers of Eldritch* include substantial research materials or comments by Cranefield. The collection also contains photographs, clippings, and a considerable number of programs and posters from productions created by La Mama and Circle Repertory Theatre, or from their affiliated members.

Notable among the contents of the Paul Cranefield Papers are several items related to nineteenth-century theater that Cranefield collected during his life. They are mainly posters and programs of productions from the 1800s, as well as an original sketch of the mid-nineteenth-century actress Anna Cora Mowatt, which Cranefield obtained together with the first edition of Mowatt's *Autobiography of an Actress, or Eight Years on the Stage*, 1854.

A helpful and interesting feature of this collection is that Paul Cranefield prepared carefully the materials before their donation. His passion for the subject and his intellectual thoroughness are evident in several items, which include comments and notes added by him, many of them written in 1994. These comments place materials in context, and often make connections or contain descriptions of related events. Cranefield often provides the sender's full name in letters that are signed only by first name, while posters, programs and photographs are enriched by a wide range of comments, dates and other relevant information.

This collection does not contain materials related to Paul Cranefield's career as a doctor, with a few exceptions where the subjects of theater and medicine overlap.

Organization

The collection is organized into 4 series. They are:

- Series I: Professional Papers, 1843-2002, undated
- Series II: Scripts, 1964-1997, undated
- Series III: Publicity Materials, 1951-2001, undated
- Series IV: Oversized Materials, 1824-1996, undated

Series Descriptions

Series I: Professional Papers, 1843-2002, undated

5 boxes

Arrangement: Alphabetical

This series contains administrative files created by La Mama and Circle Repertory Theatre, in which Cranefield was a board member. They include correspondence, meeting minutes, notes and agendas, legal and financial records, grant applications, leaflets and brochures, production inventories, and Cranefield's writings on subjects related to theater and collecting. The correspondence files contain several letters from friends and colleagues, among them Lanford Wilson, Paul Foster, and Michael Powell. Many of these letters include lively discussions about their work and descriptions of their life at the time. Letters from La Mama's European tour in 1967, for example, contain several different perspectives over the same events during the four-month period of the tour.

Series II: Scripts, 1964-1997, undated

8 boxes

Arrangement: Alphabetical by author

This series contains scripts of plays produced at La Mama or Circle Repertory Theatre, several of them original works, or drafts. Many scripts contain annotations and authors' inscriptions to Paul Cranefield for his support and encouragement. His contribution is even more substantial in the case of certain works, such as Paul Foster's *The Madonna in the Orchard* and Lanford Wilson's *The Rimers of Eldritch*, which include research notes, photographs, and correspondence with Cranefield's suggestions and observations.

Series III: Publicity Materials, 1951-2001, undated

5 boxes

Arrangement: Alphabetical

This series contains clippings and a considerable number of programs and fliers from productions staged at La Mama and Circle Repertory Theatre, or works by their members performed in other venues.

Series IV: Oversized Materials, 1824-1996, undated

7 boxes

Arrangement: Alphabetical

This series contains oversized correspondence, collected materials, photographs and posters from productions created by La Mama and Circle Repertory Theatre, or materials collected by Cranefield of productions from the 1800s. Some materials are mounted.

Series I: Professional Papers, 1843-2002, undated**Box 1**

- Circle Repertory Theatre, 1970-1978, undated
- F. 1 Agreement, 1973 (Copy of agreement between C.I.R.C.L.E. and Circle Repertory Theatre. Includes drafts)
- Board of directors, 1973-1978
- F. 2 1973 (Meeting agendas, financial statements, notes, correspondence)
- F. 3-4 1974 (Meeting agendas and minutes, notes, correspondence. Includes fundraising contact lists, progress reports, and financial statements)
- F. 5 1976 (Meeting agendas, minutes, notes, correspondence. Includes financial materials, and a note by Paul Cranefield from 1994, in which he explains some of the significance of the contents in reference to a grant from the Ford Foundation. For the letter of approval for the grant, see the next folder, 1977)
- F. 6 1977
- F. 7 1978 (Meeting agendas and minutes)
- Correspondence, 1970-1976
- F. 8 A-H, 1973-1976
- F. 9 Chase Manhattan Bank, 1974-1975
- F. 10 K-U, 1970-1975, undated
- F. 11 Kramer, Terry Allen, 1976
- F. 12 Margery Vosper Ltd., 1974-1976 (Regarding permission and royalties for the production of *The Doctor and the Devils* by Dylan Thomas)
- F. 13 New York Metropolitan Area C.I.R.C.L.E., 1973
- Grant applications, 1971-1974
- F. 14 National Endowment for the Arts, 1971-1973
- New York State Council on the Arts, 1972-1974
- F. 15 1972-1973
- F. 16 1974
- Leaflets and brochures, 1973-1975
- F. 17 1973
- F. 18 1974-1975

Box 2

- Collected materials, 1843-1985
- Mowatt, Anna Cora, 1843-1985
- F. 1 *Autobiography of an Actress, or Eight Years on the Stage*, 1854
- F. 2 Correspondence, 1985
- F. 3 Pencil sketch, 1843 (Original pencil portrait found inside the first edition of Anna Cora Mowatt's *Autobiography of an Actress, or Eight Years on the Stage*, 1854)
- F. 4 Research, 1985 (Research notes by Cranefield on the life of A.C. Mowatt and the creator of the pencil sketch)
- F. 5 Programs, 1893-1929

- F. 6 Washington Square Players, 1915-1918, 1981 (A small collection of ephemera, dating from 1915-1918, purchased by Cranefield in 1981. Includes playbills, fliers and announcements by the Washington Square Players)
- Correspondence, 1965-1994, undated
- F. 7 A-S, unidentified, 1965-1994, undated (Includes copies of writings by Robert Patrick and a letter to Lanford Wilson by Harvey Perr)
- F. 8 Foster, Paul, 1972-1976, undated (Includes photographs of Ruth White and Kevin O'Konner from *Rescue Island*)
- F. 9 Gielgud, John, Sir, 1975 (This letter was framed. Paul Cranefield's inscription at the frame's verso, with a transcript of his own letter to John Gielgud, is included)
- F. 10 Powell, Michael, 1979-1985 (Includes photographs of Cranefield with Michael Powell, his wife, Thelma Shoonmaker Powell and son, Columba Powell)
- University of Texas, 1967 (Correspondence regarding the reprint of an article by Gregory I. Altschuller. Includes a copy of the article and a photograph of Anton Chekhov in his deathbed)
- F. 11
- F. 12 Weiss, Peter, 1966
- Eugene O'Neill Memorial Theatre Foundation, 1966-1974
- F. 13 Brochure, 1966
- Playwrights Conference, 1966-1974
- F. 14 Newsletters and schedules, 1966-1968
- Programs, 1966-1974
- F. 15 1966
- Box 3**
- F. 1 1968, 1974
- F. 2 Selection critiques, 1968
- La Mama, 1962-2002, undated
- F. 3 Biographical information on Lanford Wilson, undated
- Board of directors, 1965-2002, undated (Meeting announcements and minutes, notes, internal correspondence, financial materials, proxies)
- F. 4 1965-1966
- F. 5 1967
- F. 6 1968
- F. 7 1969-1970
- F. 8 1972-1978
- F. 9 1984-1986
- F. 10 1987
- F. 11 1988-1989
- F. 12 1990
- F. 13 1991-1992
- F. 14 1993
- F. 15 1994
- F. 16 1995

- F. 17 1996 (Includes schedule of European tour)
 F. 18 1997-2002, undated
- F. 19 Booking lists, 1968 (For *Futz* by Rochelle Owens, and perhaps another, unspecified production)
 By-laws, 1967-2001, undated
- F. 20 1967-1968
 F. 21 2001 (Partial copy)
 F. 22 Undated (Annotated)
- F. 23 Certificate of incorporation, 1965
 Correspondence, 1966-1968, undated
- F. 24 A-E, 1966-1968, undated
 Actor's Equity Association, 1966-1968 (Letters to and from various organizations and individuals regarding a dispute over violation of Showcase Code. Includes notes and drafts of letters)
- F. 25
 F. 26 F-Z and unidentified, 1966-1968, undated
 F. 27 European tour, 1967 (June-Sept. 1967. Includes itinerary, and a letter by Lanford Wilson with a sketch of Stockholm)
- F. 28 F.J. Turner Associates, 1966-1967
 F. 29 Foster, Paul, 1967 (Contains letters from the La Mama Troupe's tour in Europe, and Foster's subsequent trip to Turkey, India, Thailand and Japan)
- F. 30 Gruning, Joseph, 1967
 New York city agencies, 1965 (Regarding licensing controversy for La Mama. Includes clippings)
- F. 31
 F. 32 Rockefeller Foundation, 1967-1968
- Box 4**
- F. 1 Inventory of La Mama materials, 1977 (Inventory, notes and a letter by Paul Cranefield that accompanied a gift of La Mama materials to The Players, donated in 1977)
- F. 2 Leaflets and brochures, 1965-1968, undated
 Management assessment, 1993 (Prepared for the Andrew W. Mellon Foundation)
- F. 3
 F. 4 Press releases, 1967-1981
 Production inventory, 1962-1977
- F. 5 1962-1963
 F. 6 1964-1966
 F. 7 1976-1977
- F. 8 Reservation lists, 1969
 F. 9 Statement of purpose, possibly 1967 (Annotated)
 F. 10 30th Anniversary materials, 1992-1993
 F. 11 New York Theatre Strategy, 1972 (Project proposal)
 Partnership agreements, 1967-1968
- F. 12 *Muzeeka / Red Cross*, 1968 (Two plays, by John Guare and Sam Shepard)
 F. 13 *Tom Paine*, 1967-1968 (Play by Paul Foster)

Pre-publication copies, 1966-1974

- F. 14 *Eight Plays from Off-Off Broadway*, 1966 (Edited by Michael Orzel and Michael Smith)
 F. 15 *The House of the Solitary Maggot*, 1974 (Book by James Purdy. Includes a letter from the author to Paul Cranefield)

The Working Theater, 1975-1978

- F. 16 1975
 F. 17 1976
 F. 18 1978 (Includes Paul Cranefield's letter of resignation as its director)

Writings, 1965-1990, undated

Below 14th Street, 1965-1967

Box 5

- F. 1 Correspondence, 1966-1967
 F. 2-4 Drafts, 1965-1966
 F. 5 *When Does an Accumulation of Souvenirs Become a Collection?*
 ca. 1983 (Includes a letter from Herbert Cahoon, curator at the Morgan Library, whom Cranefield quotes)
 F. 6 Notes, 1966-1990, undated (Cranefield's notes and outlines for several pieces of work. Some of the sections include *Blue is Wrong for Roses*, *Sad Songs Around the Campfire*, and *East of Third Avenue*. Includes a notebook, and a letter to Lanford Wilson)

Series II: Scripts, 1964-1997, undated

Box 6

- F. 1 Audry, Colette, *Les Soeurs (Soledad)*, undated (In French)
 F. 2 Baley, Debbie, *The Last Frontier Club*, undated
 F. 3 Carroll, Paul Vincent, *The Devil Came from Dublin*, undated
 F. 4 Carson, Jo, *Daytrips*, 1988
 F. 5 Corrin, Dean, *Expectations*, 1988
 F. 6 Dietz, Stephen, *More Fun Than Bowling*, 1986 (Third draft)
 Foster, Paul, 1964-1974, undated
 F. 7 *Balls*, 1964
 F. 8 *Breakfast Play*, undated
 F. 9 *The Case of the Recombinant Gene*, 1985 (Part 1 of a mystery trilogy, *The Dark and Mr. Stone*. Includes some handwritten notes)
 F. 10 *Elizabeth Ist*, 1971 (Inscribed)
The Hessian Corporal, 1966

Box 7

- F. 1 Acting script (Annotated)
 F. 2 Earlier copy
 F. 3 Later copy
 F. 4 Stage manager's script (Annotated)
The Madonna in the Orchard, 1965-1966
 F. 5 Annotated script, 1965

- F. 6-7 Notes and revisions, 1965-1966 (Several revised versions of a long message by Paul Cranefield about the script, dating from December 1965 to at least June 1966. Includes notes, outline revisions, character analysis and correspondence between Foster and Cranefield)
- F. 8 *Marcus Brutus*, 1974 (Inscribed)
- F. 9 *Silver Queen Saloon*, 1973 (Revised Aug. 1, 1973)
- F. 10 *Tom Paine*, undated (Incomplete. Miscellaneous pages from an early version of Act I)
- F. 11 Gagliano, Frank, *Night of the Dunces*, undated
Gordon, Fred, undated
- F. 12 *Billy Bailey*, undated
- F. 13 *The Great American Refrigerator*, undated
- F. 14 Green, Graham, *The Complaisant Lover*, 1970 (Annotated)
Gress, Elsa, 1974, undated

Box 8

- F. 1 *M.I.M.I.R.*, undated
- F. 2 *Scapegoat*, 1974
Guare, John, 1967, undated
- F. 3 *The House of Blue Leaves*, 1967
Muzeeka, 1967, undated
- F. 4 Possibly earlier version, 1967
- F. 5 Possibly later version, undated
- F. 6 Hansen, Ulf Steen, 1974-1975, undated
Black Mass, 1974 (Translated by Patricia Close Hansen. Includes some corrections)
- F. 7 *The Green Planet*, undated (Translated by Patricia Close Hansen)
- F. 8-9 *Kosmik*, 1974 (Inscribed. Translated by Patricia Close Hansen)
- F. 10 *The Miracle*, 1975 (Inscribed. Translated by John F. McEwan)
- F. 11 Hogan, Frank, *Koozy's Piece*, 1987
- F. 12 Houston, Velina Hasu, *Tea*, 1988
- F. 13 Inge, William, *Bus Stop*, 1970

Box 9

- F. 1 Kling, Kevin, *Lloyd's Prayer*, 1988 (Post-production draft)
Kushner, Tony, *Angels in America*, 1991 (Note on original folder: "Part I: As submitted to Kesselring, Part II: As sent by Joyce Ketay")
Part I
- F. 2 Act I
- F. 3 Act II
- F. 4-6 Part II
London, Roy, 1971-1974
- F. 7 *In Vienna*, 1974
- F. 8 *The Unusual Activity of Charley Contrare and the Ninety Eighth*

Street Gang, 1971 (Inscribed)

F. 9 Lortz, Richard, *Prodigal*, undated

Box 10

F. 1 Lutz, Lisa, *Plan B*, 2000

Melfi, Leonard, undated

F. 2 *Jack and Jill* (Annotated. Last page is missing)

F. 3 *The Raven Rock*

F. 4 Mitchell, Reverent Ian Douglas, *An American Folk Song Mass*,
undated (Lead sheet)

Nelson, Claris, undated

F. 5 *A Road Where the Wolves Run* (Includes cast list)

F. 6 *To the Land* (Includes duplicate pages with changes)

F. 7 Ney, Diane, *The Jeremiah*, 1988

F. 8 Owens, Rochelle, *He Wants Shih*, undated

F. 9 Pagane, *Cockroaches*, 1972 (Two inscribed copies, one for Paul Cranefield
and one for Paul Foster)

Patrick, Robert, 1974-1981

Judas, 1974-1978

Box 11

F. 1 1974 (Inscribed)

F. 2 1978

F. 3 *Michelangelo's Models*, 1981 (Includes costume sketches at the end)

F. 4 Porat, Yoram, *Fischer*, 1966 (Translated from Hebrew by Hillel Halkin)

F. 5 Rivera, José, *The Promise*, 1988

Sanchez-Scott, Milcha, undated

F. 6 *The Cuban Swimmer*

F. 7 *Dog Lady*

Schisgal, Murray, undated

F. 8 *Ducks and Lovers*

F. 9 *The Tiger*

F. 10 *The Typists*

Shepard, Sam, 1967-1969, undated

F. 11 *Chicago*, undated

F. 12 *Melodrama Play*, 1967

F. 13 *Operation Sidewinder*, 1969

F. 14 *Red Cross*, undated

Box 12

F. 1 Strellich, Thomas, *Dog Logic*, 1988

F. 2 Terry, Megan, *Changes*, undated

Thomas, Dylan, *The Doctors and the Devils*, 1970, undated

F. 3 Film script, 1970 (Two copies. Includes invitation to an open rehearsal and
staged reading at the Circle Repertory Theatre Company, with cast list)

- Working copy, undated (Pages of a published version of the script, 1966, cut and heavily modified in a somewhat new order. Original book cover can be found stapled on working pages 73-74)
- F. 4 Pages 1-50
- F. 5 Pages 51-97
- F. 6 Van Itallie, Jean Claude, *Mystery Play*, 1972
Wilson, Lanford, 1964-1997, undated
The Hot L Baltimore, 1972, undated
- F. 7 Early draft, 1972
- F. 8 Later copy, undated
Lemon Sky, 1968, undated
- F. 9 1968 (Inscribed and annotated)
- F. 10 Undated (Annotated)
- F. 11 *The Madness of Lady Bright*, 1965, undated (At the end of the script can be found the following writings: *The Beautiful Children*, *The Train to Washington*, *Uptown in the Snow*; and poems: *On a Day of Crisis*, *Spring*, *Lullaby*, *Lullaby 2*, *Ante Meridiem*, *The Street Artist*, *Noel*, *Dance of Somnambulence* by Lanford Wilson)
The Migrants, by Tennessee Williams, 1972 (Teleplay by Lanford Wilson. Second draft. Annotated)
- F. 12

Box 13

- The Mound Builders*, 1975 (Annotated. Includes production notes, "property lists" and staging notes)
- F. 1
- F. 2 *No Trespassing*, 1965 (Annotated)
The Rimers of Eldritch, 1966, undated
- F. 3 Notes by Paul Cranefield, 1966
- F. 4 Possible earlier version, undated (Inscribed)
- F. 5 Possible later version, undated (Annotated)
Photographs, 1966 (Black and white photographs of Mystic, Iowa, which served as the basis for *Eldritch*. Includes a brochure from Riverside Inn at Ozark, Missouri)
- F. 6. 8x10 inches
- F. 7 Various sizes (Includes negatives and contact sheets)
- F. 8 *The Sand Castle*, 1964 (Annotated)
Summer and Smoke, 1968-1972 (Libretto by Lanford Wilson, based on the play by Tennessee Williams)
- F. 9 Published version, 1972 (Inscribed)
- F. 10 Unfinished version, 1968
Sympathetic Magic, 1997 (Includes a letter from Lanford Wilson to Paul Cranefield)
- F. 11
- F. 12 *Taxi*, 1976 (First draft)

Series III: Publicity materials, 1951-2001, undated

Clippings, 1966-1995, undated

Box 14

- F. 1 1966

- F. 2 1967
- F. 3 1969-1995, undated
Programs, 1951-1996, undated
- F. 4 *Absolute Power Over Movie Stars to Affectionate Cannibals*, 1968-1969, undated
- F. 5 *After Closing to America Hurrah*, 1966-1996, undated
- F. 6 *American Gothic to Arenas of Lutetia*, 1953-1969, undated
- F. 7 *Arms and the Man to Bag Lady*, 1954-1976, undated
- F. 8 *Balm in Gilead to Battle of Angels*, 1965-1984, undated
- F. 9 *BbAaNnGg to Behavior Tableaux*, 1965-1972, undated
- F. 10 *Behind, Below, Which Way Should I Go? – Black Traveler*, 1957-1975, undated
- F. 11 *Blue Bitch to The Business of Good Government*, 1969-1980, undated (Includes a program for Sam Shepard's *Buried Child* with an extensive note by Paul Cranefield, written in Jan. 1994)
- F. 12 *Butterfaces to Chola*, 1952-1985, undated (Includes clippings about the production of *Café Cino and its Legacy*, 1985, and some press releases)
- F. 13 *A Chorus Line to The Concept*, 1967-1984, undated
- F. 14 *The Conjuror to The Criminals*, 1954-1975, undated

Box 15

- F. 1 *The Crows to Deep Sleep*, 1965-1986, undated
- F. 2 *Degrees to Dynel*, 1951-1976, undated
- F. 3 *East Bleecker to Elizabeth I*, 1967-1978, undated
- F. 4 *Emperor and Galilean to Feedlot*, 1953-1981, undated
- F. 5 *Ferguson to Fog*, 1965-1978, undated
- F. 6 *Fool for Love to Futz*, 1967-1995, undated
- F. 7 *Gabriel to Gloria and Esperanza*, 1965-1977, undated
- F. 8 *Glorious Morning to The Haunted Host*, 1960-1978, undated
- F. 9 *Having Fun in the Bathroom to Homo*, 1968-1979, undated

Box 16

- F. 1 *Hot L Baltimore to Hurrah for the Bridge*, 1965-1979, undated
- F. 2 *I Am Not The Eiffel Tower to I Went With Him And She Came With Me*, 1953-1984, undated
- F. 3 *Jack and Jill to La Justice*, 1966-1995, undated
- F. 4 *The Kelevala to Krapp's Last Tape*, 1972-1982, undated
- F. 5 *Labyrinthe to Let There Be Light*, 1964-1973, undated
- F. 6 *The Liars to Luther*, 1952-1982, undated
- F. 7 *MacBird to The Memorandum*, 1952-1982, undated
- F. 8 *Men to A Moon for the Misbegotten*, 1957-1981, undated
- F. 9 *Moon Mysteries to Mythos Oedipus*, 1967-1988, undated
- F. 10 *Niagara Falls to Nuts*, 1964-1980, undated

Box 17

- F. 1 *The Object of the Game to Overture*, 1966-1981, undated (Includes clippings and a press release)
- F. 2 *Papers to P.S. 193*, 1956-1979, undated
- F. 3 *The Queen of Greece to Rosebloom*, 1968-1988, undated
- F. 4 *Saint Freud to Sea Horse*, 1954-1981, undated
- F. 5 *Selma to Small Craft Warnings*, 1965-1996, undated
- F. 6 *So Who's Afraid of Edward Albee? to Sweet Eros*, 1956-1978, undated
- F. 7 *A Tale Told to The Time of Your Life*, 1966-1985, undated
- F. 8 *Time Shadows to Two Gentlemen of Verona*, 1968-1978, undated

Box 18

- F. 1 *Ulysses to You May Go Home Again*, 1953-1975, undated
Publications, 1966-2001
- F. 2 *In New York*, 2001
- F. 3 *Off-Off*, 1969
- F. 4 *Off-Off Broadway Theatre Choice*, 1978-1979
Other Stages, 1979-1981
- F. 5 1979
- F. 6 1981
- F. 7 *Ramparts*, 1966
- F. 8 *Sequoia*, 1968
- F. 9 *Yale Alumni Magazine*, 1967

Series IV: Oversized Materials, 1824-1996, undated

Collected materials, 1824-1911 (Programs and posters from 19th-early20th century shows)

Box 19

- F. 1 *Harper's Weekly*, 1889 (Pages 44-45 of *Harper's Weekly*, vol. XXXIII, no. 1674. Mounted)
- F. 2 *Lady of Lyons*, 1824 (Includes inscription by Paul Cranefield from verso of the original frame)
- F. 3 *Lady of Lyons*, 1824 (Includes inscription by Paul Cranefield from verso of the original frame)
- F. 4 *Poor Gentleman*, 1824 (Includes inscription by Paul Cranefield from verso of the original frame)
- F. 5 *Sweethearts and Wives*, 1824 (Includes inscription by Paul Cranefield from verso of the original frame)
- F. 6 *Undine*, 1832 (Includes photocopy of a label, written by Paul Cranefield, that was attached on the original frame)
- F. 7 University Circus, 1911
- F. 8 *Young Quaker*, 1824 (Includes photocopy of a label, written by Paul Cranefield, that was attached on the original frame)
- F. 9 Correspondence, 1972, undated (Notes and greeting cards. Includes an outline from *Summer and Smoke* project, signed by Lanford Wilson and Tennessee Williams)

Box 20

- F. 1 Photographs of Michael Powell with his wife, Thelma Schoonmaker, Paul Cranefield, and friends, 1982 (Mounted)

Posters, 1965-1996, undated

Loose, 1965-1996, undated

- F. 2 *America Plays New York to Bang Bang*, 1987, undated (Includes signed poster)
- F. 3 *Battle of Angels*, 1974 (Program of first preview, signed for Paul Cranefield by cast members, including Tennessee Williams. Includes Cranefield's inscription from verso of original frame)
- F. 4 *Butterfly Encounter to Home Free*, 1966-1976, undated
- F. 5 *Hot L Baltimore*, undated (Includes signed poster)
- F. 6 International Festival of Puppet Theater to *Muzeeka*, 1988-1996, undated (Includes signed posters)
- F. 7 *Not To Worry to Silver Queen*, 1975, undated
- F. 8 *This is the Rill Speaking*, 1965
Drawing (Drawing made by Lanford Wilson in preparation of the poster made for the play's first production at Café Cino. Includes inscription by Paul Cranefield from verso of the original frame)
- F. 9-10 Poster (Original poster made by Lanford Wilson. Includes inscription by Paul Cranefield from verso of the original frame)
- F. 11 *Tom Paine to Woza Albert!* 1975-1978, undated

Mounted, 1966-1973, undated

Battle of Angels, undated

Box 21

- F. 1 New York premiere, undated
- F. 2 Undated
- F. 3 *Chicago*, 1966

Box 22

- F. 1 *Home Free!* and *The Madness of Lady Bright*, undated
Hot L Baltimore, undated
- F. 2 Circle In The Square production
- F. 3 Circle Repertory Theatre production

Box 23

- F. 1 *The Kids at Four*, 1973
- F. 2 *The Little Matchgirl Makes it Big*, undated

Box 24

- F. 1 *Red Cross* and *Muzeeka*, undated
- F. 2 *Sea Horse*, undated
- F. 3 *Silver Queen*, undated
Tom Paine, undated

Box 25

- F. 1 Spoleto, undated
- F. 2 Vaudeville Theatre, undated
- F. 3 *The Trust* and *To Love Us is to Pay Us*, 1972
- F. 4 *When You Comin' Back, Red Ryder?*, undated