

# **Inventory of the Porter Van Zandt Papers, 1952-1967**

**\*T-Mss 1998-021**

## **Billy Rose Theatre Division**

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

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## Descriptive Summary

<b>Title:</b>	<b>Porter Van Zandt Papers</b>
<b>Collection ID:</b>	<b>*T-Mss 1998-021</b>
<b>Creator:</b>	<b>Van Zandt, Porter</b>
<b>Extent:</b>	<b>4 linear feet (8 boxes) + 1 oversize box (24"x36"x1") and 1 tube (44"x6"x6")</b>
<b>Repository:</b>	<b>Billy Rose Theatre Division. The New York Public Library for the Performing Arts</b>

## Administrative Information

### Access

Collection is open to the public. Photocopying prohibited. Advance notice may be required.

### Publication Rights

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

### Preferred Citation

Porter Van Zandt Papers, \*T-Mss 1998-021, Billy Rose Theatre Division, The New York Public Library for the Performing Arts.

### Custodial History

The Porter Van Zandt Papers were purchased in 1998 from James R. Kaprow.

### Processing Information

The collection was processed and cataloged in 2002/2003.

## Biographical Note

Porter Van Zandt's career in the theatre encompassed a number of important backstage positions with prominent Broadway productions and Off-Broadway companies from the 1950's through the 1980's, including stage manager, production supervisor, director, producing director, executive director, and producer. He first came to attention on Broadway with *Dial M for Murder* (1952), in which he played the character of Thompson and served as assistant stage manager. Turning from acting to stage-managing, he was next on Broadway with *The Bad Seed* (1954), following its 9-1/2 month run by presiding over the national tour (1955-56). He spent the next few years stage-managing less successful Broadway productions, and then served as Production Stage Manager for the smash hit *The Miracle Worker* (1959), produced by Fred Coe.

With *The Miracle Worker*, Van Zandt began a long association with the production office of Fred Coe, and widened his duties to include the role of director. He directed numerous productions of *The Miracle Worker*, including the Theatre Guild/American Repertory Company production, sent abroad to Europe and Latin America by the State Department as a representation of American culture under President Kennedy's Special International Program for Cultural Exchanges (1960-61), and two Australian productions (1962). During the rest of the decade, he presided as production stage manager or supervisor over a number of important Broadway premieres, including *A Thousand Clowns*, *Any Wednesday*, *Gideon*, *Wait Until Dark*, and the first American production of Brecht's *Mother Courage*, translated by Eric Bentley. During the 1960's he also directed regional productions of *My Fair Lady* and *The King and I*, as well as the Broadway production of *A Warm Body*, which opened and closed on April 15, 1967. In 1967 he was also associate producer of *Daphne in Cottage D*, which ran on Broadway for a month.

After the 1960's, Van Zandt appears to have turned to the nonprofit theatre, serving as Producing Director and Executive Director for the City Center Acting Company (later, The Acting Company) under the artistic leadership of John Houseman (1973-1976) and as Producing Director for the Circle Repertory Company (1980-1982[?]). His directorial credits include productions at the Mirror Theatre Company, the Whole Theatre Company, and Westport Playhouse. This collection does not cover Van Zandt's career post-1967.

## Scope and Content Note

The Porter Van Zandt papers consist of typescripts, promptbooks, casting and production materials, set, costume and lighting design drawings and schematics, programs and touring information from Broadway, national, international and regional productions Van Zandt stage-managed and directed from 1952 through 1967. The collection includes a limited amount of production-related correspondence and ephemera, as well as several personal and production-related photographs. The papers provide an elaborately detailed backstage record of mounting, running, and touring the initial productions of such shows as *The Miracle Worker*, *A Thousand Clowns*, *The Bad Seed*, *Dial M for Murder*, and *Wait until Dark*, among others.

The papers are arranged chronologically by production, with additional series of programs and oversize materials. Papers from each production typically include scripts, promptbooks, and material from production books, usually consisting of cast contact lists, understudy lists, production schedules, cue lists, inventories, charts, and equipment diagrams documenting the scenery, properties, wardrobe, lighting and sound. Touring information for *The Bad Seed*, *The Miracle Worker*, *A Matter of Position* (Sub-series 11) and *Wait Until Dark* includes correspondence and forms arranging hotel and transportation, factsheets about the theatres in which the shows were performed, and instructions about the scenery, wardrobe, sound and lighting.

The level of detail to be found within the individual production subseries is exemplified by such items as accident reports describing injuries sustained by the cast and crew during the rehearsals and performances of *The Miracle Worker* on Broadway; correspondence booking separate hotels for company members of *The Bad Seed* who were Black; superceded pages demonstrating 17 progressive script revisions during the rehearsals of *Any Wednesday*; preparatory correspondence for the telecast of scenes from *All the Way Home* on the Ed Sullivan Show; annotated audition schedules and related material about casting the production *Gideon* that extends over several months; and agreements about dressing room amenities for Mike Nichols and other cast members during the Philadelphia tryout of *A Matter of Position*. Among the ephemera is a bumpersticker advertisement for *A Thousand Clowns* and three pair of spectacles worn by the character of Annie Sullivan in productions of *The Miracle Worker*.

Souvenir programs from the State Department-sponsored international tour of *The Miracle Worker* are included, as well as programs from shows represented in the production series and other shows Van Zandt was involved with from 1957-1967.

Oversized materials are comprised of complete reprographic sets of set design and lighting design drawings for productions of *The Bad Seed*, *The Miracle Worker*, *All the Way Home*, *Gideon*, *Wait until Dark* and *Daphne in Cottage D*, as well as partial design drawings for other shows represented in the production series. Additionally, there are charts analyzing the appearances of characters scene by scene. Particularly noteworthy are sketches and renderings for *The Bad Seed*, *The Miracle Worker*, *Wait until Dark*, and *Any Wednesday*; and costume design drawings of shoes used in *Gideon*.

Other than a few snapshots probably taken while Van Zandt was working on the Australian productions of *The Miracle Worker*, personal information about Van Zandt cannot be found

within the collection. Documentation of productions Van Zandt worked on after 1967 is also outside the scope of the collection.

## Organization

The collection is organized into three series and 17 sub-series. They are:

- Series I :       Productions, 1952-1967
- Sub-series 1     *Dial M for Murder* / Frederick Knott, 1952
  - Sub-series 2     *The Bad Seed* / Maxwell Anderson, 1954-1956
  - Sub-series 3     *Small War on Murray Hill* / Robert E. Sherwood, 1956-1957
  - Sub-series 4     *A Hole in the Head* / Arnold Schulman, 1957
  - Sub-series 5     *The Egghead* / Molly Kazan, 1957
  - Sub-series 6     *The Miracle Worker* / William Gibson, 1959-1962
  - Sub-series 7     *All the way home* / Tad Mosel, 1960-1961
  - Sub-series 8     *Journey to the Day* / Roger O. Hirson, 1961
  - Sub-series 9     *Gideon* / Paddy Chayefsky, 1961-1962
  - Sub-series 10    *A Thousand Clowns* / Herb Gardner, 1962-1963
  - Sub-series 11    *A Matter of Position* / Elaine May, 1962
  - Sub-series 12    *Mother Courage* / Bertolt Brecht, adapted by Eric Bentley, 1963
  - Sub-series 13    *Any Wednesday* / Muriel Resnick, 1963-1964
  - Sub-series 14    *My Fair Lady* (Musical) / book and lyrics by Alan Jay Lerner ;  
music by Frederick Loewe, 1964 May-1964 June
  - Sub-series 15    *X-mas in Las Vegas* / Jack Richardson and Heywood Hale Broun, 1965
  - Sub-series 16 –   *Wait until Dark* / Frederick Knott, 1965-1967
  - Sub-series 17 –   *The King and I* (Musical) / book and lyrics by Oscar Hammerstein,  
2nd; music by Richard Rodgers, 1966 Mar.-1966 May
- Series II :       Programs, 1952-1967
- Series III :      Oversized Drawings, Designs, Plans and Charts, 1954-1967

## Series Descriptions

**Series I : Productions, 1952-1967**

**[7 boxes]**

This series consists of materials relating to stage productions produced, directed or stage-managed by Porter Van Zandt from 1952 through 1967, The material includes drafts and final versions of scripts, promptbooks, audition and rehearsal schedules, contact lists, casting material, scene breakdowns, and substantial documentation of the use of sets, costumes, lighting, properties and sound in each production. Also included are small amounts of production-related correspondence, research material, photographs, out-of-town reviews, and official records, such as expense reports, riders to contracts, injury reports, and legal forms permitting the employment of children. Touring material accompanies documentation of the Broadway productions of *The Bad Seed*, *The Miracle Worker*, *A Thousand Clowns*, and *Wait Until Dark*, and includes itineraries, correspondence booking hotels and transportation, factsheets about theatres and auditoriums, and set, lighting, properties, sound and wardrobe charts and diagrams.

**Sub-series 1 - *Dial M for Murder* / Frederick Knott, 1952** [9 folders]  
Includes typescripts with pencil revisions and staging notes for Acts I, II, and III, with an alternate version of Act I, a promptbook, and a property plot and lighting equipment list.

**Sub-series 2 - *The Bad Seed* / Maxwell Anderson, 1954-1956** [8 folders]  
Consists of a typescript, production materials including schedules and running time information, technical specifications for auditoriums, contact and cast lists, hotel and housing information, music, sound and lighting cues.

**Sub-series 3 - *Small War on Murray Hill* / Robert E. Sherwood, 1956-1957** [3 folders]  
Includes annotated typescript, cast lists, contact lists, production schedules, and technical documents regarding blocking, sound, lighting, costume and hair.

**Sub-series 4 - *Hole in the Head* / Arnold Schulman, 1957** [2 folders]  
Includes an annotated prompt script, contact list, and properties list.

**Sub-series 5 - *The Egghead* / Molly Kazan, 1957** [3 folders]  
Includes an annotated typescript, contact lists, schedules, cue lists, and reviews.

**Sub-series 6 - *The Miracle Worker* / William Gibson, 1959-1962** [13 folders]  
Includes correspondence from the Theatre Guild American Repertory Company and Agnes Doyle, J.C. Williamson Theatres Ltd., production and personal photographs from the Australian tour, injury reports, alternate script pages, wardrobe inventory, soft goods list, technical documents regarding costume, sound, lighting, and properties, technical plots, diagrams and charts for the New York production, lighting diagrams and charts for the Australian production, handwritten lighting charts, contact notes, and calendar.

**Sub-series 7 - *All the way home* / Tad Mosel, 1960-1961** [16 folders]  
Includes typescript of *A Death in the Family*, promptbooks, program covers and staff credits page, contact lists and casting documents, tracings of set design drawings, lighting, property and costume charts, productions notes, weekly production expense reports, closing night telegrams, closing instructions for disposal of properties, legal documents regarding the employment of children, stage manager's correspondence, and production documents for *The Ed Sullivan Show* telecast.

**Sub-series 8 - *Journey to the Day* / Roger O. Hirson, 1961** [10 folders]  
Includes typescript, revised typescript, time schedules, rehearsal documents, preparatory notes and research, casting notes, correspondence with casting agents, annotated audition lists, technical notes, charts and diagrams, and a galley proof of program billing page.

**Sub-series 9 - *Gideon* / Paddy Chayefsky, 1961-1962** [12 folders]

Includes a typescript autographed by Porter Van Zandt, promptbooks, personnel lists, schedules, expense reports, casting documents, casting notes to Porter Van Zandt, contact list of costume designers, audition and cast lists, audition reading and interview schedules, stage manager's production book, technical plots and charts for the New York performance, and a lighting instrument schedule.

**Sub-series 10 - *A Thousand Clowns* / Herb Gardner, 1962-1963 [9 folders]**

Includes clean and annotated scripts, productions documents for the Wilbur Theater in Boston, holographic directorial notes, cast biographies, technical charts and diagrams for the New York production, a bumper sticker with a Walter Winchell quotation, and an information packet, technical charts, and diagrams for the National Company tour.

**Sub-series 11 - *A Matter of Position* / Elaine May, 1962 [8 folders]**

Includes promptbooks, cast lists, documents regarding hotel arrangements, production calendars, legal papers pertaining to cast members, set, costume, sound, and lighting charts and diagrams, and lyrics.

**Sub-series 12 - *Mother Courage* / Bertolt Brecht, adapted by Eric Bentley, 1962 [5 folders]**

Includes annotated typescripts, contact lists, calendars, casting papers, production research notes, script documentation, technical charts and diagrams for set, costume, lighting, sound, properties and cues, and closing inventories.

**Sub-series 13 - *Any Wednesday* / Muriel Resnick, 1963-1964 [14 folders]**

Includes typescripts, promptbook, script revision pages, prompt copy of script, rehearsal calendar for New York production, technical notes, schedules, production notes, expense reports, contact lists, costume, property and lighting specifications, scene change documentation, wardrobe presets, actor entrances, telephone cues, line sets, and a light hanging plot.

**Sub-series 14 - *My Fair Lady* (Musical) / book and lyrics by Alan Jay Lerne, music by Frederick Loewe, 1964 May-1964 June [3 folders]**

Includes correspondence concerning productions Van Zandt directed, rehearsal documents such as cast lists, scene breakdowns, and productions schedules, diagrams and charts for lighting and costumes.

**Sub-series 15 - *X-mas in Las Vegas* / Jack Richardson and Heywood Hale Broun, 1965**

Includes contact lists, calendars, sign-in sheets and health forms (1 folder.)

**Sub-series 16 - *Wait until Dark* / Frederick Knott, 1965-1967 [13 folders]**

Includes typescript, promptbook, reviews, set photographs, technical charts, diagrams and notes describing scenery, electrics, props and wardrobe, casting files, cast lists, itineraries, audition notes, transportation, theater, and housing information.

**Sub-series 17 - *The King and I* (Musical) / book and lyrics by Oscar Hammerstein, 2nd; music by Richard Rodgers, 1966 Mar.-1966 May [3 folders]**

Includes audition and casting charts, handwritten scene-by-scene script analysis and character charts.

**Series II : Programs, 1952-1967 [8 folders]**

Includes programs for *A Hole in the Head*, *The Miracle Worker*, *Gideon*, *A Matter of Position*, *Wait Until Dark*, and several miscellaneous programs crediting Porter Van Zandt.

**Series III : Oversized Drawings, Designs, Plans & Charts, 1954-1967 [12 folders]**

Includes set design for *The Bad Seed*, *The Egghead*, *All the Way Home*, *Journey to Day*, *A Matter of Position*, *Any Wednesday*, *Wait Until Dark*, *Daphne in Cottage D*, floor plans for, *Journey to Day*, *My Fair Lady*, *The King and I*, *Gideon*, *Any Wednesday*, lighting schematics, plans or diagrams for *The Miracle Worker*, *A Matter of Position*, *Any Wednesday*, and *Daphne in Cottage D*, costume designs for *Gideon*, sketch and perspective rendering of basement apartment for *Wait Until Dark*, scene breakdown chart for *My Fair Lady*, and a color-coded diagram of character breakdown and rehearsal schedule chart for *The King and I*.



**Series I: Productions, 1952-1967**

*Dial M for Murder* / Frederick Knott, 1952

**Box 1**

- Folder 1                   Typescript for Act I, with revisions and staging notes in pencil
- Folder 2                   Typescript for Act I [alternate version], with revisions and staging notes in pencil
- Folder 3                   Typescript for Act II, scenes 1, 2, and 3, with revisions and staging notes in pencil
- Folder 4                   Typescript for Act III, with revisions and staging notes in pencil
- Folder 5                   Alternate script pages for Act I, scene 1
- Folder 6                   Promptbook, Act I
- Folder 7                   Promptbook, Act II
- Folder 8                   Promptbook, Act III
- Folder 9                   Property plot and lighting equipment list
- The Bad Seed* / Maxwell Anderson, 1954-1956
- Folder 10                  Clean mimeographed typescript
- Folder 11                  Production schedule and charts of running times, Pre-Broadway tryout to Broadway opening, 1955.
- Folder 12                  Road tour documents, 1955-1956 (Includes schedule of playing dates and factsheets with technical specifications for each auditorium.)
- Folder 13                  Contact lists and cast lists for pre-Broadway, Broadway and Road Tour productions
- Folder 14                  Housing information for Broadway tryouts, Springfield, Mass; Wash. D.C.; Baltimore, Md.
- Folder 15                  Correspondence and documents detailing hotel booking for Road Tour, 1955-1956.
- Folder 16                  Music cues and excerpt of sheet music from "Au Clair de la lune" / Anonymous
- Folder 17                  Sound and lighting cue sheets and plots
- Small War on Murray Hill* / Maxwell Anderson, 1956-1957
- Folder 18                  Typescript with revisions and staging notes in pencil
- Folder 19                  Cast lists, contact lists, and production schedules
- Folder 20                  Production technical documents (Includes blocking notes, and sound, lighting, costume and hair plots and lists.)
- A Hole In the Head* / Arnold Schulman, 1957
- Folder 21                  Prompt script, with handwritten revisions and sound and lighting cues
- Folder 22                  Contact list and properties list

**Box 2**

- The Egghead* / Molly Kazan, 1957
- Folder 1                   Typescript, with revisions and staging notes in pencil
- Folder 2                   Contact lists, schedules, and cue lists (Cue lists include props, electrics and costumes.)
- Folder 3                   Clippings of reviews, Cleveland and Boston [dates?]
- The Miracle Worker* / William Gibson, 1959-1962
- Folder 4                   Correspondence, June 20, 1961 – Theatre Guild American Repertory Company (Presidential message of thanks from John F. Kennedy.)
- Folder 5                   Correspondence, July 1961 – Theatre Guild American Repertory Company (Contractual arrangements with Van Zandt about Latin American Tour.)
- Folder 6                   Correspondence, July 14, 1961 / Agnes Doyle, J.C. Williamsson Theatres Ltd.
- Folder 7                   Photographs – Australian production, 1962
- Folder 8                   Personal photographs, 1962 – Australian Tour [?]
- Folder 9                   Injury reports and correspondence, New York production, Aug. 18, 1959 – May 19, 1961
- Folder 10                  Alternate pages of script, handwritten and typed, South American tour
- Folder 11                  Wardrobe inventory and softgoods list, July 1961
- Folder 12                  Technical documents, New York production (Includes costume, sound, lighting and properties lists and charts.)
- Folder 13                  Technical plots, diagrams and charts, New York production
- Folder 14                  Lighting diagrams and charts, Australian production

**Series I: Productions, 1952-1967 (cont.)**

*The Miracle Worker* / William Gibson, 1959-1962 (cont.)

**Box 2**

- Folder 15 Handwritten lighting charts and notes, n.d.  
 Folder 16 Contact notes and calendar written on manila folder  
*All the Way Home / Tad Mosel, 1960-1961*  
 Folder 17 Typescript – “A Death in the Family”  
 Folder 18 Stage manager’s promptbook, Oct 10, 1960  
 Folder 19 Promptbook, Sept. 4, 1961  
 Folder 20 Program cover and staff credits page (Found in looseleaf production book binder.)  
 Folder 21 Contact lists and casting papers (Found in looseleaf production book binder.)  
 Folder 22 Tracings of set design drawings (Found in looseleaf production book binder.)  
 Folder 23 Lighting charts (Found in looseleaf production book binder.)  
 Folder 24 Property and costume charts (Found in looseleaf production book binder.)  
 Folder 25 Miscellaneous production documents from looseleaf binder (Includes schedules, casting documents, excerpts of actor’s contract clauses, draft program copy, and closing notice dated Dec. 1, 1960.)  
 Folder 26 Property and costume charts  
 Folder 27 Weekly production expense reports  
 Folder 28 Closing night telegrams, Dec. 1960 [The production remained open until Sept. 16, 1961]  
 Folder 29 Typed closing instructions for disposal of properties  
 Folder 30 Legal code and form for the employment, exhibition and use of children  
 Folder 31 Stage managers’ correspondence, June – Sept. 1961 (Includes inventories and closing notice dated Sept. 11, 1961.)  
 Folder 32 Production documents – Ed Sullivan Show telecast, June 1961 (Includes script excerpts, contact list, and technical charts.)  
*Journey To the Day / Roger O. Hirson, 1961*

**Box 3**

- Folder 1 Clean mimeographed typescript  
 Folder 2 Typescript incorporating revisions dated June 27, 1962 and Dec. 12, 1962  
 Folder 3 Time schedules for Fred Coe, Arthur Cantor and Porter Van Zandt, July 21, 1961 and Aug 22-28, 1961  
 Folder 4 Miscellaneous rehearsal documents (Includes cast lists, calendars, travel directions.)  
 Folder 5 Preparatory notes and research (Includes scene/character breakdowns, mental health newsletter, and list of mental health terms.)  
 Folder 6 Casting notes  
 Folder 7 Correspondence with casting agents  
 Folder 8 Annotated audition lists  
 Folder 9 Technical notes, charts and diagrams  
 Folder 10 Galley proof of program billing page, Westport County Playhouse, Aug. 28-Sept. 2  
*Gideon / Paddy Chayefsky, 1961-1962*  
 Folder 11 Typescript autographed by Porter Van Zandt  
 Folder 12 Promptbook – “Acting version, New York Production, 1962 Feb 13”  
 Folder 13 Promptbook with annotations and revisions  
 Folder 14 Personnel lists, schedules and expense reports  
 Folder 15 Casting documents (Includes character notations and doubling suggestions from Tyrone Guthrie.)  
 Folder 16 Typed casting notes to Porter Van Zandt, and contact list of costume designers, June 1961

**Series I: Productions, 1952-1967 (cont.)**

*Gideon* / Paddy Chayefsky, 1961-1962 (cont.)

**Box 3**

- Folder 17 Audition and casting lists (Arranged by date, 1961 May 18-1961 Aug. 21.)
- Folder 18 Audition reading and interview time schedules (Arranged by date, 1961 May 25-1961 Aug. 30.)

**Box 4**

- Folder 1 Stage manager's production book [First part] (Includes schedules, production contact lists, scene breakdown charts, and a staging diagram for the curtain call.)
- Folder 2 Stage manager's production book [Second part] (Includes charts, diagrams and notes detailing scenery, costume, properties and lighting.)
- Folder 3 Technical charts and plots describing the New York production
- Folder 4 Lighting instrument schedule
- A Thousand Clowns* / Herb Gardener, 1962-1963
- Folder 5 Clean mimeographed typescript
- Folder 6 Mimeographed script annotated with cues in colored pencil
- Folder 7 Mimeographed script with deleted pages and pencil revisions
- Folder 8 Production documents, Wilbur Theatre, Boston, Mass. (Includes casting and staff lists and backstage orientation.)
- Folder 9 Holographic directorial notes and reprographic copies of cast biographies
- Folder 10 Technical charts and diagrams, New York Production (Provides precise details about lighting, sound, scenery, costume, and properties.)
- Folder 11 Bumpersticker with Walter Winchell quotation
- Folder 12 Information packet for National Company tour
- Folder 13 Technical charts and diagrams, National tour
- A Matter of Position* / Elaine May, 1962

**Box 5**

- Folder 1 Promptbook for Act I
- Folder 2 Promptbook for Act II
- Folder 3 Promptbook for Act III
- Folder 4 Company lists and charts, June 12, 1962-Sept 24, 1962 (Documents provide details about cast address, travel and hotel arrangements.)
- Folder 5 Production calendars (Coverage: From First day of rehearsal through tryouts in Philadelphia and New Haven to New York opening.)
- Folder 6 Legal papers and agreements pertaining to cast members
- Folder 7 Technical papers (Includes set and lighting charts, diagrams and notes, and typed lyrics for "Nobody knows the trouble I've seen" and "Short'nin Bread.")
- Folder 8 Properties, costume and sound charts and diagrams
- Folder 9 *Mother Courage and Her Children* / Bertolt Brecht, adapted by Eric Bentley, 1963
- Folder 10 Typescript with handwritten corrections
- Folder 11 Typescript with handwritten corrections and blocking notes (Divided into scenes. Includes additional pages of technical notes, scene charts and song lyrics. Cheryl Crawford's name and address is stamped on the cover page.)
- Folder 12 Contact lists, calendars, and casting papers, Jan-Mar. 1963 (Found in looseleaf production book binder.)
- Folder 13 Production research notes and script documentation, 1963 Jan. (Includes script changes, historical and geographical descriptions, scene captions and headnotes, and songs.)

**Series I: Productions, 1952-1967 (cont.)**

*Mother Courage and Her Children* / Bertolt Brecht, adapted by Eric Bentley, 1963  
(cont.)

**Box 5**

- Folder 14 Technical charts and diagrams (Includes set, costume, lighting, sound and properties specifications and cues.)
- Folder 15 Closing inventories, 1963 May 13  
*Any Wednesday* / Muriel Resnick, 1963-1964

**Box 6**

- Folder 1 Clean mimeographed typescript (Inscribed "Revision as of 1963 July 12.")
- Folder 2 Clean mimeographed typescript (Inscribed "Acting Version #193.")
- Folder 3 Promptbook (Inscribed "Revised as of Oct. 22, 1963" on title page.)
- Folder 4 Superseded script pages (Pages were replaced with pages from Revision A [Dec. 26].)
- Folder 5 Superseded script pages (Pages were replaced with pages from Revisions A [Dec. 26], B [Jan. 3], C [Jan 7], D [Jan 8] and E[n.d.].)
- Folder 6 Superseded script pages (Pages were replaced with pages from Revision F [Jan 13] and G [Jan 15].)
- Folder 7 Superseded script pages (Pages were replaced with pages from Revision H [Jan 24], J [n.d.], K [Jan 30], M[n.d.], N and O [Feb 2], and P and Q [n.d.]. Pages from Revisions I and L, which were never used, can also be found in this folder.)
- Folder 8 Typed script pages (Found in envelope marked "Duplicate Pages.")
- Folder 9 Prompt copy of script (Inscribed "Acting Version #150.")
- Folder 10 Rehearsal calendars for New York production, 1963 Dec. 27-1964 Feb. 18 (Handwritten on cardboard)
- Folder 11 Technical notes, charts and diagrams, 1963 Dec.-1964 Feb. (Includes schedules, production notes, expense reports, contact lists, and costume, property, and lighting specifications.)
- Folder 12 Technical notes, charts and diagrams, 1964 May (Includes script alterations and documentation of scene changes, properties, wardrobe presets, actor entrances, telephone cues, linesets, and light hanging plot.)
- Folder 13 Technical diagrams, drawings, charts, and photos (Materials were removed from looseleaf binder, and include cue lists, technical notes and snapshots of properties preset positions.)  
*My Fair Lady* (Musical) / book and lyrics by Alan Jay Lerne, music by Frederick Loewe, 1964 May-1964 June
- Folder 15 Correspondence (Concerning productions Van Zandt directed at the Pocono Playhouse and St. Louis Municipal opera, 1964 May-1964 June.)
- Folder 16 Rehearsal documents (Cast lists, scene breakdowns and production schedules.)
- Folder 17 Lighting and costume diagrams and charts  
*Xmas in Las Vegas* / Jack Richardson and Heywood Hale Broun, 1965

**Box 7**

- Folder 1 Rehearsal documents (Contact lists, calendars, sign-in sheets and health forms.)  
*Wait Until Dark* / Frederick Knott, 1965-1967
- Folder 2 Mimeographed typescript: third draft
- Folder 3 Promptbook: fourth draft
- Folder 4 Newspaper clippings of reviews, 1966 Feb. 3-1967 Feb. 9
- Folder 5 Photographs of set, New York and Florida productions
- Folder 6 Technical charts, diagrams and notes, 1966 Feb. 28-1967 Jan. 29 (Describing scenery, electrics, props and wardrobe.)
- Folder 7 Technical charts, diagrams and notes, 1966 June 28- 1967 June 12 (Describing scenery, electrics, props and wardrobe.)

**Series I: Productions, 1952-1967 (cont.)**

*Wait Until Dark* / Frederick Knott, 1965-1967 (cont.)

**Box 7**

- Folder 8 Casting files

Folder 9	Cast lists, itineraries, and audition notes for Summer Tour Package, 1967
Folder 10	Typed script pages from Summer Tour package, 1967
Folder 11	Cast and staff contact lists and billing sheets, Summer Tour, 1967
Folder 12	Carpentry, electrics and wardrobe specifications, diagrams and charts for Summer Tour, 1967
Folder 13	Miscellaneous technical documents, Summer Tour 1967
Folder 14	Transportation, theatre and housing information, Summer Tour 1967 <i>The King and I</i> (Musical) / Book and Lyrics by Oscar Hammerstein, Music by Richard Rodgers, March-May, 1966
Folder 15	Audition and casting charts
Folder 16	Handwritten scene-by-scene script analysis
Folder 17	Character charts, scene-by-scene

## Series II: Programs, 1952-1967

### Box 8

Folder 1	Program – <i>A Hole in the Head</i> , Plymouth Theatre, 1957 July
Folder 2	Souvenir programs – <i>The Miracle Worker</i> , Theatre Guild American Repertory Company European tour, 1961
Folder 3	Souvenir programs – <i>The Miracle Worker</i> , Theatre Guild American Repertory Company Latin American tour, 1961
Folder 4	Programs – <i>The Miracle Worker</i> , Comedy Theatre, Melbourne, Australia; Mineola Playhouse, L.I., N.Y.; Elizabethan Theatre, Sidney, Australia, 1962
Folder 5	Opening night program – <i>Gideon</i> , Plymouth Theatre, 1961 Nov. 9
Folder 6	Program – <i>A Matter of Position</i> , Walnut St. Theatre, Philadelphia, 1962
Folder 7	Program – <i>Wait Until Dark</i> , Brooks Atkinson Theatre, 1998
Folder 8	Miscellaneous programs crediting Porter Van Zandt (Productions include <i>Two for the Seesaw</i> , <i>All the Way Home</i> , <i>Journey to the Day</i> , <i>Gideon</i> , <i>Small War on Murray Hill</i> , <i>A Hole in the Head</i> , <i>A Matter of Position</i> , <i>The Miracle Worker</i> .)

## Series III: Oversized Drawings, Designs, Plans & Charts

### Box 9

Folder 1	<i>The Bad Seed</i> / Maxwell Anderson, 1954 Oct. (Perspective rendering of set design.)
Folder 2	<i>The Miracle Worker</i> / William Gibson, 1960 Dec. 8 (Set rendering and reduced reproduction of floorplan.)
Folder 3	<i>Gideon</i> / Paddy Chayefsky, 1961 (Diazotype costume design drawings of shoes.)
Folder 4	<i>Wait Until Dark</i> / Frederick Knott, 1965 Oct. 23-1965 Oct 25 (Diazotype sketch and perspective rendering of basement apartment.)
Folder 5-6	<i>My Fair Lady</i> / book and lyrics by Alan Jay Lerner ; music by Frederick Loewe, 1964 (Diazotype floorplans and renderings and scene breakdown chart.)
Folder 8-9	<i>The Miracle Worker</i> / William Gibson – Comedy Theatre, Melbourne, Australia, 1962 May (Original set design drawings and diazotype lighting schematic)
Folder 10	<i>The Miracle Worker</i> / William Gibson – Westport County Playhouse, 1962 June 19 (Set design drawings)
Folder 11	<i>All the Way Home</i> / Tad Mosel – Ed Sullivan Show Telecast, air date June 4, 1961 (Set design drawings.)

## Series III: Oversized Drawings, Designs, Plans &amp; Charts (cont.)

## Box 9

- Folder 12 *Journey to the Day* / Roger O. Hirson, Westport County Playhouse, 1961 (Original set design drawings and diazotype floorplan of stage.)
- Folder 13 *A Matter of Position* / Elaine May, 1962 Aug.-1962 Sept. (Diazotype set design drawings)
- Folder 14 *Any Wednesday* / Muriel Resnick; December 15, 1963 (Diazotype set design drawings and rendering.)
- Folder 15 *Wait Until Dark* / Frederick Knott, Summer tour, 1967 (Set design drawings.)
- Folder 16 *The King and I* / book and lyrics by Oscar Hammerstein, 2nd; music by Richard Rodgers – Coconut Grove Playhouse, Florida, 1966 (Color-coded diagram of character breakdown and rehearsal schedule chart.)
- Folder 17 *The King and I* / book and lyrics by Oscar Hammerstein, 2nd; music by Richard Rodgers – Coconut Grove Playhouse, Florida, 1966 (Unfinished floor plan tracing and diazotype floorplans.)

## Box 10

- Folder 1 *The Bad Seed* / Maxwell Anderson; 1954 Oct (Set design drawings and lighting layout.)
- Folder 2 *The Miracle Worker* / William Gibson; 1959 Aug. (Fourteen plates of set design drawings and 5 plates of lighting diagrams.)
- Folder 3 *The Miracle Worker* / William Gibson – Mineola Playhouse, 1962 June (Set design drawings.)
- Folder 4 *All the Way Home* / Tad Mosel, 1960 Oct. (Set design drawings.)
- Folder 5 *Gideon* / Paddy Chayefsky, 1961 June-1961 Sept. (Diazotype set design drawings with schedule of drawings and revised floor plan, lighting plan, and section.)
- Folder 6 *A Matter of Position* / Elaine May, 1962 Aug. 20 (Diazotype lighting instrument layout.)
- Folder 7 *Any Wednesday* / Muriel Resnick – New York production (Diazotype lighting plots dated 1964 Jan. 2, with pencil revisions dated 1966 Feb. 3.)
- Folder 8 *Any Wednesday* / Muriel Resnick (Diazotype floor plan with attached paint swatches.)
- Folder 9 *Wait Until Dark* / Frederick Knott; 1965 Oct. (Diazotype set design drawings.)
- Folder 10 *Daphne in Cottage D* / Stephen Levi; 1966 June-1966 July, 1967 July (Diazotype set design drawings and revisions by Jo Mielziner.)
- Folder 11 *Daphne in Cottage D* / Stephen Levi, 1966 May-1966 June, 1967 July-1967 Aug. (Diazotype set design details by Jo Mielziner.)
- Folder 12 *Daphne in Cottage D* / Stephen Levi; 1967 July 14 (Diazotype light plot by Jo Mielziner.)

## Separated Materials

### Rodgers and Hammerstein Archives of Recorded Sound

- 1 reel-to-reel audiotape – Show tape for A Thousand Clowns
- 1 reel-to-reel audiotape – contents unidentified [My Fair Lady? The King and I?]

### Billy Rose Theatre Division

#### \*T-Cabinet

- 3 pair of spectacles used by the character Annie Sullivan in Broadway or Touring productions of The Miracle Worker, 1961-1962.

#### Photograph Files

- 3 production photographs – A Thousand Clowns
- 3 production photographs – Any Wednesday
- 2 headshots – Tom Brooke and Frank Poje, The King and I
- 3 headshots – Brad Herrman, Jenny Egan, and Barry Primas, Journey to the Day

#### Program Files

- 41 Broadway playbills, 1957-1962
- The Pirates of Penzance – Phoenix Theatre, 9/18/61
- The Captains and the Kings – The Playhouse, 1/1/62
- Big Fish, Little Fish – ANTA Theatre, 6/5/61
- The Waltz of the Toreadors – The Coronet Theatre, 4/29/57
- Caligula – 54<sup>th</sup> Street Theatre, 3/7/60
- 13 Daughters – 54<sup>th</sup> Street Theatre, 3/27/61
- Ross – Hudson Theatre, 4/30/62
- Becket – Hudson Theatre, 5/15/61
- The Threepenny Opera (Musical) – Theater de Lys [Two programs with differing casts]
- Under Milk Wood – Circle in the Square, May 1961
- The Iceman Cometh – Circle in the Square, [n.d.]
- Under the Yum-Yum Tree – Mineola Playhouse, June 1962
- Lute Song (Musical) – New York City Center of Music and Drama, 3/9/59
- Little Me (Musical) – Erlanger Theatre, Philadelphia, [1962]

- Nowhere to Go But Up (Musical) – Shubert Theatre, Philadelphia, [n.d.]
- Hedda Gabler – Fourth Street Theatre, June 1961
- Diff'rent – Hyde Park Playhouse, [n.d.]
- Henry IV, Part 1 – American Shakespeare Festival Theatre, 1962
- Rosmersholm – Fourth Street Theatre, July 1962
- The Premise – 154 Bleeker Street, May 1961
- Actor's Fund of America programs for The Most Happy Fella and My Fair Lady, 1957
- King Lear – New York Shakespeare Festival at the Delacorte Theatre, Summer 1962
- Much Ado about Nothing – New York Shakespeare Festival at the Delacorte Theatre, Summer 1961
- The Tempest – New York Shakespeare Festival at the Delacorte Theatre, Summer 1962
- The King and I (Musical) – Coconut Grove Playhouse, Florida, Apr-May 1966 (duplicate of program kept with collection).