

# **Guide to the Ellis Rabb Papers, 1930 – 1995 and undated**

**\*T-Mss 1998-020**

**Billy Rose Theatre Division**

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

## Contact Information

The New York Public Library for the Performing Arts

Billy Rose Theatre Division

40 Lincoln Center Plaza

New York, New York 10023-7498

Phone: 212/870-1639

Fax: 212/870-1868

Email: [theatrediv@nypl.org](mailto:theatrediv@nypl.org)

Web address: <http://www.nypl.org/research/lpa/the/the.html>

Processed by: Camille Croce Dee

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## Descriptive Summary

<b>Title:</b>	<b>Ellis Rabb Papers</b>
<b>Collection ID:</b>	<b>*T-Mss 1998-020</b>
<b>Creator:</b>	<b>Rabb, Ellis and Association of Producing Artists</b>
<b>Extent:</b>	<b>32 linear feet (65 boxes)</b>
<b>Repository:</b>	<b>Billy Rose Theatre Division. The New York Public Library for the Performing Arts</b>

**Abstract:** The Ellis Rabb Papers document the life and career of actor, director, producer, and author Ellis Rabb and the repertory company he founded in 1960, the Association of Producing Artists (APA).

## Administrative Information

### Access

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

### Publication Rights

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### Preferred Citation

The Ellis Rabb Papers, Collection ID \*T-Mss 1998-020, Billy Rose Theatre Division, The New York Public Library for the Performing Arts.

### Source

The Ellis Rabb Papers were donated to the Billy Rose Theatre Division in 1998 and 2007 by Rosemary Harris Ehle.

### Processing Information

The collection was processed and cataloged in 2008.

## Biographical Note

Actor, director, producer, and author Ellis W. Rabb was born June 20, 1930 in Memphis, Tennessee. The only child of Clark Williamson (“Happy”) and Mary Carolyn (Ellis) Rabb, he was graduated from the Southern Arizona School for Boys in Tucson. Rabb attended the University of Arizona and received a B.F.A. from Carnegie Institute of Technology in 1953. He also did graduate work at Yale University. Although Rabb did some work for television, his prolific career was primarily in the theater.

In 1952, Rabb made his stage debut as the Dauphin in *King John* at the Antioch Area Theatre, Yellow Springs, Ohio (Shakespeare under-the-Stars), under the direction of Arthur Lithgow. Rabb performed in numerous productions of Shakespeare at the festival (sometimes directing) through 1957, also becoming artistic director that year. He made his New York debut off Broadway in Aristophanes’ *The Thesmophoriazusae* at Theatre East in 1955. After several off-Broadway appearances, Rabb received a Clarence Derwent Award in 1957 for his portrayal of Alceste in *The Misanthrope* (Theatre East, 1956). He also performed with the American Shakespeare Festival (Stratford, Conn.) in 1958, then toured in the roles of Verges and Don Pedro with ASF’s production of *Much Ado About Nothing* with Katharine Hepburn that same year.

Rabb’s first known Broadway appearance was as General Koschnadieff in Noel Coward’s *Look after Lulu!* (with Jack Gilford, Tammy Grimes, and Roddy McDowall) at Henry Miller’s Theatre, 1959. For the Group 20 Players in Wellesley, Mass. (also in 1959), Rabb acted in such works as *Man and Superman*, *Peter Pan*, and *Oedipus Rex*, also directing *Much Ado About Nothing* and *A Streetcar Named Desire*. Cast members included Rosemary Harris, George Grizzard, Cavada Humphrey, Barry Morse, Diana Muldaur, and Sam Waterston. In December 1959, Rabb returned to Broadway as Reverend Furze in *Jolly’s Progress* at the Longacre Theatre.

On December 4, 1959, Rabb married actress Rosemary Harris. They divorced in 1967, but remained friends and worked on a number of professional projects together over the next two decades. These included *The Merchant of Venice* and *A Streetcar Named Desire* (both directed by Rabb for the Repertory Theater of Lincoln Center at the Vivian Beaumont Theater, 1973) and *The Royal Family* (Rabb directed and performed at the Helen Hayes Theatre, 1976, and for television, 1977; Kirk Browning co-directed the *Great Performances* telecast). Rabb and Rosemary Harris also appeared together in *A Month in the Country* (directed by Nikos Psacharopoulos) at the Williamstown Theatre Festival in 1978.

In 1960, Rabb founded the Association of Producing Artists (APA), a company of actors and producing associates, which for almost ten years, presented classical and modern works in repertory, both on and off Broadway, establishing residencies in and touring parts of the U.S., Canada, and Bermuda. As artistic director, performer, and adaptor, Rabb established a company that came, perhaps, closest to an American national theater. (See Historical Note below for additional information on APA.)

In addition to his work for APA, Rabb directed such productions as *Caesar and Cleopatra* (starring Carrie Nye) for the American Shakespeare Festival in 1963; he also directed the 1977 Broadway production at the Palace Theatre starring Elizabeth Ashley and Rex Harrison. Other Broadway productions directed by Rabb include *The Grass Harp* with Barbara Cook (Martin Beck Theatre, 1971), *Veronica's Room*, starring Eileen Heckart (Music Box Theatre, 1973), *Who's Who in Hell*, with Peter Ustinov (the play's author), Beau Bridges, Olympia Dukakis, and Christina Pickles (Lunt-Fontanne Theatre, 1974), *The Royal Family* with Rosemary Harris, George Grizzard (replaced by Rabb), Eva Le Gallienne, and Sam Levene (Helen Hayes Theatre, 1975), and *You Can't Take It with You*, with Colleen Dewhurst and Jason Robards (Plymouth Theatre, 1983); Rabb later joined the cast.

Rabb also directed for regional theaters and other companies, including the Old Globe Theatre (San Diego, California), American Conservatory Theatre (San Francisco, California), and the Repertory Theater of Lincoln Center. For the latter, Rabb directed productions of *Twelfth Night* with Blythe Danner (1972), *Enemies* with Nancy Marchand, Philip Bosco, Barbara Cook, and Frances Sternhagen (1972), *The Merchant of Venice* with Rosemary Harris, Sydney Walker, Philip Bosco, and Christopher Walken (1973), and *A Streetcar Named Desire* with Rosemary Harris and James Farentino (1973). He also directed *Edward II* for John Houseman's Acting Company, with Patti LuPone and Kevin Kline (1975).

In 1980, Rabb was named as one of the five-person directorate for the Vivian Beaumont Theater. That same year, he directed the Lincoln Center Theater Company's opening production, *The Philadelphia Story*, with Blythe Danner, at the Beaumont.

A true Renaissance man, Rabb directed *Dido and Aeneas* (1966), *Long Hair? A Tribal Dance* (1969), and the operetta, *Orpheus in the Underworld* (1967), for the Performing Arts Foundation of Kansas City (Missouri). For the Dallas Civic Opera, Rabb also directed *Orpheus in the Underworld* (1968), as well as *Aida*, with Elena Souliotis, Shirley Verrett, and Cynthia Gregory (1969).

Throughout his career, Rabb continued to perform--from the extensive classic repertoire of the Antioch Shakespeare Festival and the APA--to Kaufman and Hart comedies. A few of his notable roles were "Robert" in David Mamet's *A Life in the Theatre* (Theatre de Lys, 1977), Sheridan Whiteside in *The Man Who Came to Dinner* for Circle in the Square (1980), and Lady Bracknell in *The Importance of Being Earnest* at San Diego's Old Globe Theatre (1982) and East Hampton's John Drew Theater (1983).

Along with performing and directing, Rabb wrote numerous scripts for theater, film, and television (mostly unproduced), as well as other works of fiction. *Clap Your Hands*, which Rabb wrote with Nicholas Martin, with music by Claibe Richardson, was directed by Rabb at the Old Globe Theatre in San Diego in 1983. Another of Rabb's works, *So Many Women* (also titled *A Life Without Illusion*), a musical written with Claibe Richardson, appears to have had a performance in 1981. The cast included Patti LuPone, Robert LuPone, Allegra Kent, Christopher Walken, Douglass Watson, Mary

Louise Wilson, and G. Wood [sic]. Rabb also drew costume and scene sketches for a number of productions, especially for Shakespeare's plays.

In addition to the 1957 Clarence Derwent Award, Rabb's numerous awards include a Tony Award in 1976 as director of *The Royal Family*. He was also nominated for a 1966 Tony Award as Best Director for *You Can't Take It with You*. Rabb was also the recipient of an Obie Award in 1962, for his work with APA, the Lola D'Annunzio Award, 1965, an Honorary Doctorate from Southwestern (College) at Memphis, 1977, a New England Theatre Conference Special Award, 1980, and the Amphion Award in 1984. (Several of these awards are represented in the papers.)

Although Rabb continued to work until the 1990s, these productions are not represented in the papers. Having returned to live in his native Memphis in the 1980s, Rabb died there of heart failure at the age of 67, on January 11, 1998.

### Historical Note

The Association of Producing Artists (APA and later APA-Phoenix) was founded on January 3, 1960 by Ellis Rabb, its artistic director, with a group of actors and producing associates. A draft of a prospectus lists a "Proposal: To build an artistically complete producing unit – dedicated to a backbone structure of classical plays, and the development and encouragement and production of new plays of classical ambition and accomplishment..."

Names on the January 1960 membership roster included Barbara Barrie, Jacqueline Brookes, Clayton Corzatte, Chase Crosley, Keene Curtis, Richard Easton, Pauline Flanagan, Bob (Robert Alan) Gold, George Grizzard, Rosemary Harris, Mariette Hartley, Hurd Hatfield, Cavada Humphrey, Tom Jones, Jerome Kilty, Jack McQuiggan, Nancy Marchand, Stephen Porter, Paul Sparer, Frances Sternhagen, and Sada Thompson.

In the subsequent years of the company's existence, such theater notables as Brian Bedford, Barry Bostwick, Anne Francine, Will Geer, Tammy Grimes, Uta Hagen, Helen Hayes, Katherine Helmond, John Houseman, Michael Learned, Eva Le Gallienne, Enid Markey, Donald Moffat, Cathleen Nesbitt, Christina Pickles, Alan Schneider, and Nancy Walker (to name but a few), would join its ranks for one or more productions. Jack O'Brien was associate director from approximately 1964 to 1969.

The company's first professional repertory engagement was in Hamilton, Bermuda (May-June 1960), where they performed *Anatol* (a musical version of Arthur Schnitzler's work by Tom Jones and Lilly Lessing), *Man and Superman*, *The Seagull*, and *The Taming of the Shrew*. Among the company members were Rosemary Harris, Richard Easton, Dee Victor, Paul Sparer, David Hooks, Olive Dunbar, Earl Montgomery, Eve Roberts, Keene Curtis, Betty Hellman, Edward Grover, Jack McQuiggan, and Rabb (who directed).

A summer tour that same year included engagements at Bucks County Playhouse (New Hope, Pa.), Theatre-by-the-Sea (Matunuck, R.I.), the John Drew Theater (East Hampton, N.Y.), and the Olney Theatre (Olney, Md.), beginning an annual series of summer bookings that would grow to include other venues, such as the Boston Arts Festival (1961, 1963, and 1964), the Highfield Theatre (Falmouth Mass., 1961), Huntington Hartford Theatre (Los Angeles, 1966 and 1967), the Royal Alexandra Theatre (Toronto, 1966, 1967), and the Stanford Summer Festival of the Arts (Palo Alto, California, 1968).

In September, 1960, the APA kicked off the McCarter Theatre's (Princeton, N.J.) inaugural season as a producing entity, with a two-month repertory season that included *Man and Superman*, *Anatol*, *The Lady's Not for Burning*, *Right You Are*, *The Tavern*, *The Seagull*, *Scapin*, *Box and Cox*, *The Cat and The Moon*, and *The Importance of Being Earnest*. The company returned to the McCarter Theatre in February 1961, presenting five Shakespeare plays. Fall 1961 saw the APA in residence at the Fred Miller Theatre (Milwaukee, Wisc.) where the company performed *A Midsummer Night's Dream*, *The Seagull*, *The Tavern*, *The School for Scandal*, and *Fashion*.

APA's first New York engagement was at the Folksbiene Playhouse on Manhattan's Lower East Side in March 1962. Also in 1962, the company began its annual fall residence at the University of Michigan - Ann Arbor, which lasted for seven seasons, until 1968. In addition to its ever-growing classical repertory, the APA also presented at Ann Arbor the world premieres of *We*, *Comrades Three*, adapted from the works of Walt Whitman by Richard Baldrige, in 1962, and Archibald MacLeish's *Herakles* (1965). Works such as Jean Giraudoux's *Judith* (1964) were also presented at Ann Arbor.

APA began its association with the Phoenix Theatre in New York in 1964 with two engagements presented by the Phoenix at their East 74<sup>th</sup> Street theater. Productions included *Right You Are*, *The Tavern*, *Scapin*, and *Impromptu at Versailles*. By the time of its November 23, 1965 successful Broadway debut in Kaufman and Hart's *You Can't Take It with You* at the Lyceum Theatre, APA had become known as APA-Phoenix, signifying the affiliation of the two groups. The alliance ended in 1969.

In August 1967, APA-Phoenix presented the American premiere of Eugene Ionesco's *Exit the King* (under the title *The King Dies*) at the Huntington Hartford Theatre (Los Angeles,), directed by Rabb, starring Richard Easton, with sets designed by Rouben Ter-Arutunian. The company was the only official representative of the U.S. at Montreal's Expo 67, where it played *You Can't Take It with You*, *Right You Are*, and *War and Peace*, Oct. 9-14, 1967, in addition to a Royal Alexandra Theatre (Toronto) engagement.

Despite critical acclaim and awards (including a 1961-1962 Vernon Rice Award, and a 1968 Special Tony Award), as well as some institutional, foundation, and government support, the high cost of doing repertory always plagued the APA. Its final

production was *Private Lives* with Tammy Grimes and Brian Bedford (Lyceum Theatre, 1969-1970).

Rabb unsuccessfully attempted to reincarnate the company around 1976. The APA, considered one of America's finest theater companies, was perhaps America's greatest hope for a national theater.

## Scope and Content Note

The Ellis Rabb papers comprise both papers documenting Rabb's life and career, as well as papers for the repertory company he founded in 1960, the Association of Producing Artists (APA). The papers contain correspondence, clippings, financial papers, contracts, programs, publicity material, scripts and manuscripts, photographs, scrapbooks, blueprints, and designs for productions relating to both Rabb and APA.

The bulk of the papers chronicle the activities of the APA (later APA-Phoenix) from just prior to its inception in 1960 to its final production, *Private Lives* (1969-1970); also included are financial papers and other materials relating to the company in subsequent years. The papers provide a valuable window into the day-to-day issues that the APA faced while trying to build and maintain a repertory company as a viable entity. There are also papers documenting Rabb's career in the theater, independent of APA.

APA's papers are filed chronologically, with correspondence and general administrative papers filed at the beginning of each year. Papers for specific engagements follow. Files for APA's earliest activities are more comprehensive than those for the company's final years. Most of the company's seven fall seasons (1962-1968) with the University of Michigan – Ann Arbor are well-documented.

Scripts for many of APA's productions, from *A Penny for a Song* (1962) to *The Cocktail Party* (1969), are contained in the papers. They are mostly blocking and stage managers' scripts. However, there are also a few of Rabb's scripts, most notably *War and Peace* (1964), which contains numerous handwritten notes and revisions.

Papers in the Ellis Rabb series pertain mostly to his career outside of APA and include a small number of general items such as biographies, clippings, and a sketch. Materials relating to his productions and professional projects range from his early days as an actor and director for the Antioch Shakespeare Festival (Yellow Springs, Ohio) in the 1950s, to his portrayal of Lady Bracknell in *The Importance of Being Earnest* at the John Drew Theater, East Hampton, N.Y. in 1983. Rabb's work for the Dallas Civic Opera and the Performing Arts Foundation of Kansas City (Missouri) is also documented. Several projects, such as *Clap Your Hands* (written with Nicholas Martin) (1983), *So Many Women* (with music by Claibe Richardson), and *Unlikely: But Not Impossible*, are included in the Productions and Professional Projects series.

Many of Rabb's unproduced and unpublished plays, screenplays, treatments, works of fiction and non-fiction, poems, and general observations are found in the Writings series. Photographs are mostly related to both APA and Rabb's professional projects, although there are also some portraits of Rabb and APA members. Additional photos are contained in the Scrapbooks and Oversized series.

The papers contain six scrapbooks that range from 1930 to 1986. Five of these appear to have been compiled by Rabb's mother; the sixth contains material for the 1952



Antioch Shakespeare Festival (Shakespeare under-the-Stars) and include handwritten commentary by Rabb. The scrapbooks include some unique material (such as correspondence, photos, and ephemera documenting Rabb's childhood and family), not otherwise found in the papers. Supplemental materials documenting Rabb's career and APA can also be found in the scrapbooks.

Oversized materials include costume and set sketches (mostly by Rabb), ground plans and blue prints, photos, publicity materials, and a few window cards. Of special interest are Oliver Smith's blueprints for the opera, *Dido and Aeneas*, directed by Rabb for the Performing Arts Foundation of Kansas City (Missouri) in 1966.

## Organization

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

Series I: APA (Association of Producing Artists) and APA-Phoenix

Sub-series 1 – Chronological Files

Sub-series 2 - Scripts

Series II: Rabb, Ellis

Sub-series 1 – General Files A-Z

Sub-series 2 – Productions and Professional Projects

Sub-series 3 – Writings

Series III: Photographs

Series IV: Scrapbooks

Series V: Oversized

## Series Descriptions

### **Series I: APA (Association of Producing Artists) and APA Phoenix, 1959 – 1982, 1992, and undated**

35 boxes

This series includes correspondence, financial papers, scripts, production and publicity materials, clippings, programs, and other ephemera documenting the repertory company founded by Ellis Rabb in 1960, the APA, until its demise in 1970.

Sub-series 1 – Chronological Files, 1959 – 1982, 1992, and undated

Sub-series 2 – Scripts, 1962 – 1987 and undated

#### **Sub-series 1 – Chronological Files, 1959 – 1982, 1992, and undated**

21.5 boxes

Arrangement: Chronological

This series consists of administrative records for APA, as well as materials documenting its decade of productions, from 1960 to 1970. Materials include correspondence, financial papers, contracts, clippings, programs, publicity materials, production materials, and ephemera. Correspondence and general administrative papers are filed at the beginning of each year. Papers for specific engagements follow. A few materials for the Portable Phoenix, the company's educational project, as well as workshops run by APA, are also included in the series.

Much of the correspondence was written by Rabb (some never sent), although a significant number of letters and memos are from Robert Alan Gold, APA's business manager. Of particular interest is a 1960 prospectus for the company, as well as membership and attendance lists. Some notables represented in the correspondence include Katharine Hepburn, Arthur Laurents, Norman Rosten, Alan Schneider, Gale Sondergaard, Thornton Wilder, and Blanche Yurka.

The company's early years through 1966, are more thoroughly documented than its later seasons, 1968-1969 and 1969-1970. Correspondence with the University of Michigan – Ann Arbor, where APA played each fall from 1962 to 1968, is extensive. There are also applications for fellowships, including one from Karen Lynne Gorney.

Productions were sometimes first presented in Ann Arbor, including one of APA's biggest successes, *You Can't Take It with You* (1965). Of note are stage

managers' humorous reports regarding the cats used for this production (September 29, 30 and October 3, 1965). The company also made its successful 1965 Broadway debut at the Lyceum Theatre with the Kaufman and Hart comedy.

APA's affiliation with the Phoenix Theatre, from its first engagement at its East 74<sup>th</sup> Street theater in 1964, to its seasons at the Lyceum Theatre (1965-1966 to 1968-1969) as the APA-Phoenix, is also well-represented in the papers. There is some overlap between the APA-Phoenix and University of Michigan correspondence.

Summer tours are also documented, including two summers at the Huntington Hartford Theatre (Los Angeles, 1966 and 1967). For APA's final production, *Private Lives*, there are only copies of a November 18, 1969 contract with producer David Merrick. Some financial papers and other materials relating to APA in the years following its dissolution can also be found in this series.

### **Sub-series 2 – Scripts, 1962 – 1987 and undated**

14.5 boxes

Arrangement: Alphabetical

This series contains scripts used for some twenty-three works performed by APA and APA-Phoenix. The scripts are primarily blocking, acting, and stage manager's scripts and often include preset and cue lists, and lists of various technical elements. There are also several scripts, including *Exit the King* (1967), *Right You Are* (ca. 1966), *War and Peace* (ca. 1964), and *We, Comrades Three* (ca. 1966), annotated by noted voice and speech coach, Edith Skinner. A few scripts with actors' names in them, such as Richard Easton's script for *Exit the King* (a.k.a. *The King Dies*), 1967, and Paul Sparer's script for *The Impromptu of Versailles* (produced under the title *Impromptu at Versailles*), 1964, are also included, although they contain few annotations. Of particular interest is Rabb's script for *War and Peace* (1964), since it contains many handwritten notes and revisions.

These scripts provide valuable insight into the evolution of the dialogue, as well as the physical production aspects, from rough blocking scripts to the scripts used for running the show by the stage managers. A 1980 script of *The Wild Duck* with Rabb's name is filed here with APA playscripts, in order to keep works of the same title together. Screenplays and film treatments by Rabb for Michel de Ghelderode's *Pantagleize* (1976 and undated) are also included here, since additional papers regarding the project are filed with APA papers.

**Series II: Rabb, Ellis, 1952 – 1995 and undated**

16.5 boxes

This series is comprised of papers relating mostly to Rabb's professional work outside of APA and includes correspondence, scripts and manuscripts, clippings, production materials, programs, and other ephemera.

Sub-series 1 – General Files A-Z

Sub-series 2 – Productions and Professional Projects

Sub-series 3 – Writings

**Sub-series 1 – General Files A-Z, 1962 – ca. 1992 and undated**

1 box

Arrangement: Alphabetical by Topic

This series includes correspondence (mostly business related), and papers relating to three of Rabb's numerous awards, biographies, contracts with the William Morris Agency, a few financial papers, several clippings, handwritten notes, and one program for *Old Times* (Billy Rose Theatre, 1971), starring Rosemary Harris, Robert Shaw, and Mary Ure. Of particular note is a sketch of Rabb, possibly by Rabb (undated) and hand-drawn diagrams of a weekend house (1979).

**Sub-series 2 – Productions and Professional Projects, 1952 – 1985 and undated**

10 boxes

Arrangement: Alphabetical

This series contains correspondence, scripts, programs, production materials, clippings, notes, and other ephemera, documenting many of the productions Rabb worked on, either as actor or director, that were not connected to APA.

Most of the productions were for the theater, but there are also materials for several opera, dance, and television productions. Among these productions directed by Rabb are the Dallas Civic Opera productions of *Aida* (with Elena Souliotis, Shirley Verrett, and Cynthia Gregory, 1969), and *Orpheus in the Underworld* (1968); for the Performing Arts Foundation of Kansas City, *Dido and Aeneas* (1966), and *Long Hair? A Tribal Dance* (1969); papers for these productions are filed under the company names. Materials documenting Rabb's acting work for television include a script for *Bartleby the Scrivener* with Clarence Derwent for *Camera Three* (1959).

Rabb's earliest productions are often represented by programs and correspondence, including those for the Antioch Shakespeare Festival (1952 – 1957) and the Group 20 Players (Wellesley, Mass., 1959); Group 20 casts included George Grizzard, Rosemary Harris, Barry Morse, Diana Muldaur, Gus Solomons, Jr., and Sam Waterston. There are also materials for such early New York appearances by Rabb as *The Thesmophoriazusaë* (Rooftop Theatre, 1955), *Mary Stuart* (Phoenix Theatre, 1957), and *Look after Lulu!* with Jack Gilford, Tammy Grimes, and Roddy McDowall (Henry Miller's Theatre, 1959).

Additionally, Rabb's own acting work is documented with materials for a number of productions in which he appeared, including *Mary Stuart* (Phoenix Theatre, 1957), *The Breath of Kings: A Program of the Chronicle Plays of William Shakespeare*, a one-man show adapted and performed for the Antioch Summer Festival of the Performing Arts, ca. 1959, *Oedipus Rex* for American Conservatory Theatre (San Francisco, 1970), *A Life in the Theatre* (Theatre de Lys, 1977), *A Month in the Country* with Rosemary Harris (Williamstown Theatre Festival, 1978), *The Man Who Came to Dinner* (Circle in the Square, 1980), and *The Importance of Being Earnest* at both San Diego's Old Globe Theatre (1982) and East Hampton's John Drew Theater (1983).

Several of Rabb's best-known productions (directed by him) are well-documented, such as *The Royal Family* (which Rabb directed and in which he later performed), starring Rosemary Harris, Eva Le Gallienne, Sam Levene, and George Grizzard (pre-Broadway productions, Helen Hayes Theatre, and tour, 1976), and the revival of *You Can't Take It with You*, starring Jason Robards and Colleen Dewhurst (Paper Mill Playhouse, Kennedy Center, Plymouth Theatre, and television, 1983 -1985). Of particular note are Rabb's writings for *You Can't Take It with You*, including a play for the company, *The Audition*.

Correspondence, scripts, casting materials, programs, and notes document productions Rabb directed for the Repertory Theater of Lincoln Center at the Vivian Beaumont Theater, including *Enemies* directed by Rabb, with Philip Bosco, Barbara Cook, Nancy Marchand, Frances Sternhagen, and Christopher Walken (Vivian Beaumont Theater, 1972 and television, 1973), a modern-dress version of *The Merchant of Venice*, with Rosemary Harris, Philip Bosco, Sydney Walker, and Christopher Walken (1973), and *A Streetcar Named Desire*, starring Rosemary Harris and James Farentino (1973). There is also a script for Christopher Marlowe's *Edward II* which Rabb directed for the Acting Company (Harkness Theatre, 1975).

Other Broadway directing ventures represented in this series include *The Grass Harp*, with Barbara Cook (Martin Beck Theatre, 1971), *Veronica's Room*, starring Eileen Heckart (Music Box Theatre, 1973), *Who's Who in Hell*, with Peter Ustinov (the play's author), Beau Bridges, Olympia Dukakis, and Christina Pickles (Lunt-Fontanne Theatre, 1974), and *Caesar and Cleopatra*, starring Elizabeth Ashley and Rex Harrison (Palace Theatre, 1977).

There are also materials covering Rabb's prolific directing work for regional theaters, such as American Conservatory Theatre (San Francisco), the Mark Taper Forum (Los Angeles), Missouri Repertory Theatre (Kansas City), and the Old Globe Theatre (San Diego). *The Selling of the President*, a musical by Bob James and Jack O'Brien, directed by Rabb for American Conservatory Theatre in 1971, starring Michael Learned, Peter Donat, and Josef Sommer, is well-documented. Two other well-documented regional productions include *The Tempest* at the Old Globe Theatre, with Marian Mercer and Patrick Duffy (1975), and a proposed production at the Missouri Repertory Theatre (Kansas City, ca. 1979).

Also in this series are a number of Rabb's own works, that had (or appear to have had) productions or readings. Among these are *Clap Your Hands* by Rabb with Nicholas Martin (Old Globe Theatre, 1983), and *So Many Women* (also titled *A Life Without Illusion*), a proposed musical by Rabb and Claibe Richardson, that appears to have had a reading in 1981, with Patti LuPone, Robert LuPone, Allegra Kent, Christopher Walken, Douglass Watson, Mary Louise Wilson in the cast. *Mysteries and Transitions* (1981) and *Unlikely: But Not Impossible* (1975) also were presented (probably as readings) at Playwrights Horizons. Materials relating to Rabb's tenure as a member of the Vivian Beaumont's directorate are also included.

Materials for projects Rabb was slated to work on but did not, such as *Come Back to the Five & Dime*, *Jimmy Dean*, *Jimmy Dean* (1981), *The Women* (1972), and the 1979 television production of *You Can't Take It with You*, are also included. Additional materials relating to Rabb's productions (other than APA) can be found in the Scrapbooks and Oversized series.

### **Sub-series 3 – Writings, 1959 – 1995 and undated**

5.5 boxes

Arrangement: Alphabetical

This series contains scripts for plays, dance, films, and television, treatments, poems, short stories, works of fiction, and general musings by Rabb. Some of the works were not completed, such as the plays *Alike in Dignity* (1975) and *Another Design for Living* (undated), while others underwent several revisions and title changes. For example, *Benefit (A Life Without Illusion)* (1981 – 1992), a musical (music by Claibe Richardson), appears to be a reworking of *So Many Women* (a.k.a. *A Life Without Illusion*) filed in the Productions and Professional Projects series. Other titles were *Benefit (A Musical Review)* (1984) and *Benefit: A Comedy of Manners with Music* (1992). Additionally, there is a 1990 play titled *Benefit: A Theatrical Duet* (1990) that appears to be a different work using a similar title.

There are also several drafts of scripts for stage, television, and film versions of *Heart's Desire*, the first play written by Rabb (1973). Rabb used a pseudonym, Charlotte Wilburn, for *Heart's Desire* and for his play *Unlikely: But Not Impossible*. (See Productions and Professional Projects.) A number of the plays are dedicated to friends and colleagues, including Rosemary Harris and Michael Learned.

One dance work includes scenarios and outlines for a ballet and movie ballet of *The Seagull* (undated). Fiction works include the novella, *Confessional and Dispensation: A Satirical Fantasy* (1985 and undated), *A Grateful Nation (Confessional – Expiation)* by “Rt. Hon. Wm. G. Whimsey” (pseudonym) (1995), *Partial Knowledge* (1984 and undated), and *Proof Positive* (1981). Among Rabb’s poems are “The Birth of Wo” (1973), and “Crossing the Street” (undated). The earliest piece is “On Being Home for a Visit” (1959), one of a number of contemplative pieces.

There is also a notebook, as well as several folders of brief pieces. Of particular note is *Subject to Change: Some Events Devised by Ellis Rabb*, dated Mar. 3, 1969 (the night the APA-Phoenix production of *Hamlet* opened at the Lyceum Theatre).

### **Series III: Photographs, 1946 – 1983 and undated**

5.5 boxes

Arrangement: By Topic, Then Alphabetical

This series comprises both photos for Ellis Rabb’s career, as well as photos specifically related to the APA and APA-Phoenix. There are also contact sheets, a number of negatives, and a few slides.

The APA photos span almost the entire decade of the company’s existence (1960-1970) and consist mostly of studio and production photos, but also include some publicity and rehearsal photos. For example, there are numerous publicity photos for the APA’s first professional engagement in Bermuda, as well as for the APA-Phoenix’s trip to Montreal in 1967. A number of head shots for individuals, (such as Keene Curtis and Rosemary Harris), and “members and friends” (such as Barry Bostwick, Morris Carnovsky, Eva Le Gallienne, Will Geer, and Cathleen Nesbitt) can also be found in this series. Of particular note are several photos of Princess Grace and Prince Ranier of Monaco visiting after a performance of *The Show-Off* (Huntington Hartford Theatre, Los Angeles, 1967).

The Ellis Rabb photos include portraits from the 1950s to the 1980s, and photos documenting his theater work both as director and performer, from the Wellesley Summer Theatre and School (1946-1947), to his portrayal of Lady Bracknell in *The Importance of Being Earnest* at the Old Globe Theatre (1982) and at the John Drew Theater (1983). Portraits include a photo of a sketch of Rabb by Russel [sic] Redmond. There are also several photos of Rabb receiving awards, such the Clarence Derwent

Award in 1957, and an Honorary Doctorate from Southwestern (College) at Memphis in 1977.

**Series IV: Scrapbooks, 1930 - 1986**

3 boxes

Arrangement: Numerical

This series consists of six scrapbooks, five of which appear to have been compiled by Rabb's mother; the sixth is coverless and chronicles the 1952 season for the Antioch Shakespeare Festival (Shakespeare-under-the-Stars). It also contains handwritten comments by Rabb.

The five numbered scrapbooks contain mostly clippings, but also photos, correspondence, programs, publicity material, and other ephemera relating to Rabb's life and career. Often, materials are not in exact chronological order, although the scrapbooks are organized by year. Moreover, the dates listed on the front covers do not always correspond exactly to the dates of the materials in the scrapbook, especially in scrapbook "#V – 1978 - 1986" which has some material (on the last pages) dating back to 1945. Materials found in these scrapbooks provide a valuable supplement to the other papers in the collection, especially for several of Rabb's productions including *Jolly's Progress* (1959) and *The Dain Curse* (television, 1978).

The first scrapbook, "#I: 1930 – 1963," contains the only materials in the collection documenting Rabb's early years, education, and some materials relating to his family life. For example, it includes some childhood and family photos, notes from family and friends, and certificates for activities such as horsemanship. Of particular note are the invitation to, clippings about, and photo of Rabb's wedding to Rosemary Harris, December 4, 1959, at the Church of the Ascension in New York City. Also of interest in Scrapbook #II is a typed short note from Katharine Hepburn re: unnamed production, Dec. 30, 1976, as well as a note from Kirk Douglas congratulating Rabb on his Tony Award, Apr. 20, 1976. Scrapbook #V includes a 1984 obituary for Rabb's father. The unnumbered scrapbook documenting the Antioch Shakespeare Festival's 1952 season is in fragile condition and includes a number of photos that have become detached from the scrapbook pages.



**Series V: Oversized, 1952 – 1983 and undated**

5 boxes

Arrangement: By Format

This series contains photos and contact sheets, costume and set sketches (many by Rabb), ground plans and blueprints, a few publicity materials, and window cards relating to both Rabb and APA. There are also music scores for *The Hostage* (probably for the APA production at University of Michigan – Ann Arbor, 1964), a print of a Russel [sic] Redmond drawing of Rabb in the Old Globe Theatre production of *The Tempest*, 1982, and a hand-printed humorous “definition” of “The Rabb” (undated).

Photos include productions in which Rabb acted or directed, such as *Hamlet* (ca. 1956), *The Misanthrope* (Theatre East, 1956), *The Philadelphia Story* (contact sheets) (Vivian Beaumont Theater, 1980), *King Lear* (Antioch Shakespeare Festival, 1956), and contact sheets for *The Importance of Being Earnest* (Old Globe Theatre, 1982). Many of the costume and set sketches found in Scrapbook #IV were done by Rabb for Antioch Shakespeare Festival productions, including *A Midsummer Night’s Dream* (1956), *Othello*, and *Romeo and Juliet*. However, other productions such as *Philoctetes* (Theatre de Lys, 1959) and a proposed production of *The Tempest* (for Missouri Repertory Theatre, 1979) are also represented. Of particular note is a costume design possibly by Nancy Potts, possibly for *The Philadelphia Story* at the Vivian Beaumont Theater, 1980.

Ground plans and blueprints include those for Hamilton City Hall (1959); APA’s first repertory engagement was in Hamilton, Bermuda in 1960. Other ground plans and blueprints for APA and APA-Phoenix include two for the Phoenix Theatre (one by Esther Scott, ca. 1964, and James Tilton’s blueprints for *The Cherry Orchard* (1967), *Three Mysteries for Two Clowns* (1966), and *Right You Are* (1966 and 1967). Ground plans and blueprints for Rabb’s productions outside of APA include Douglas W. Schmidt’s blueprint for *Veronica’s Room* (1973), and Oliver Smith’s blueprints for the Performing Arts Foundation of Kansas City, Missouri production of the opera *Dido and Aeneas* (1966). There are posters for *Enemies* (Vivian Beaumont Theater, 1972) and *The Merchant of Venice* (Vivian Beaumont Theater, 1973), and window cards for the APA-Phoenix productions of *Exit the King* and *The Show-Off* (Lyceum Theatre, 1968).

**Series I: Association of Producing Artists (APA), 1959 – 1982, 1992,  
and undated**

**Sub-series 1 – Chronological Files, 1959 – 1982, 1992, and undated**

1959 - 1960

Correspondence, 1959 - 1960

**Box 1**

- F. 1 General, 1959 – 1960 (Includes several letters.)
- F. 2 Szogyi, Alex, 1960
- F. 3 Form Letters and Progress Reports, 1959 – 1960 (Includes form letter for initial meeting, Jan. 3, 1960, to form what became APA.)
- Financial, 1960
- F. 4-5 Invoices Paid
- F. 6-8 Payroll
- Reimbursements
- F. 9 Apr.
- F. 10 May - June
- F. 11 Aug.
- F. 12 Sept.
- F. 13 Oct.
- F. 14 Nov. – Dec.
- F. 15 Taxes
- F. 16 Litigation – Taylor, Helen Marie, 1960 – 1964 (Includes correspondence and documents re: Helen Taylor, who was Promotions Director; also includes letter re: Certificate of Incorporation from Arthur Frommer, Apr. 14, 1960.)

**Box 2**

- F. 1 Meetings and Attendance, 1960 (Includes postcard notice, sign-in sheets, membership lists with attendees checked off, and notes.)
- F. 2 Membership Lists, 1960 (See also Meetings and Attendance; list included Barbara Barrie, George Grizzard, Mariette Hartley, Hurd Hatfield, Tom Jones, Jerome Kilty, Nancy Marchand, Stephen Porter, Paul Sparer, Frances Sternhagen, and Sada Thompson.)
- F. 3-4 Prospectus and Related Material, 1960 (Includes drafts.)
- F. 5 Summer Workshop, 1960
- F. 6 Workshop Projects – Member Reactions, 1960
- Bermuda Festival, 1960 Mar. – 1960 Aug. and undated 1960  
(Company performed *Anatol* (musical version of Arthur Schnitzler's *Anatol*, adapted by Tom Jones and Lilly Lessing, with incidental music by Offenbach), *Man and Superman*, *The Seagull*, and *The Taming of the Shrew*.)
- Correspondence, 1960 Mar. – 1960 Aug. and undated 1960
- General
- F. 7 Mar.
- F. 8 Apr. - May
- F. 9 June – Aug. and undated 1960

- F. 10 Opening Night Wishes, 1960 May
- F. 11 Actors' Equity Association Reports, 1960
- F. 12 *Anatol* Rights, 1960 (Includes correspondence from Arthur Frommer (attorney).)
- F. 13-15 Clippings, 1960
- F. 16 Contact Sheets, 1960
- F. 17 Contracts, 1960
- F. 18 Financial, 1960
- F. 19 Programs and Press Quotes, 1960
- Summer Tour, 1960
- Correspondence, 1960 May – 1960 Dec.
- F. 20 General, 1960 (Includes correspondence between Rabb and Janet Roberts of MCA Artists, Ltd.)
- F. 21 Opening Night Wishes, 1960 Jul. 31 – 1960 Aug. 1 (Includes four telegrams; three for Bucks County Playhouse, one for unidentified production of *The Seagull*.)
- F. 22 Clippings, 1960 (Includes two clippings on entire summer tour; clippings re: specific productions are filed with the venue.)
- F. 23 Bucks County Playhouse (New Hope, Pa.), 1960 Aug. 1 – 1960 Aug. 13 (Includes program, flyer, and clippings for *Man and Superman*, *The Seagull*, and *Anatol* (musical).)
- F. 24 Theatre-by-the-Sea (Matunuck, R.I.), 1960 Aug. 22 – 1960 Aug. 27 (Includes contract, box office statements, schedule, program, publicity material, and clippings for *Man and Superman*, *The Seagull*, and *Anatol* (musical).)
- F. 25 John Drew Theatre (East Hampton, N.Y.), 1960 Aug. 30 – 1960 Sept. 4 (Includes financial papers, publicity material, company information, and clippings for *Man and Superman*, *The Seagull*, and *Anatol* (musical).)
- F. 26 Year's Activities – Fragment of Report, 1960 (Includes most of p. 2 only.)
- McCarter Theatre Season (Princeton, N.J.), 1960 Aug. – 1960 Dec. and undated 1960 (Company played *Man and Superman*, *Anatol* (musical), *The Lady's Not for Burning*, *Right You Are*, *The Tavern*, *The Seagull*, *Scapin*, *Box and Cox*, *The Cat and the Moon*, and *The Importance of Being Earnest*.)
- Box 3**
- F. 1 Correspondence, 1960 Aug. – 1960 Nov. and undated 1960 (Includes transcript of letter from Lucile Watson to Margaret McAneny praising APA, Oct. 10, 1960.)
- F. 2-3 Clippings, 1960 Sept. – 1960 Dec.
- F. 4 Legal and Financial, 1960
- F. 5 Programs, 1960
- F. 6 Publicity Material, 1960

- F. 7 Miscellaneous, 1960 (Includes handwritten schedule, resumé of potential staff member, program for Aubrey and Archer production of *Man and Superman*, Eleanor Gould Theatre.)
- 1961
- Correspondence, 1961
- F. 8 Rockefeller Foundation, 1961
- F. 9 Szogyi, Alex, 1961 and undated (Includes two letters; one is photocopy of letter from Rabb.)
- F. 10 Theatre Communications Group (TCG), 1961 (Includes minutes and bulletin.)
- Financial, 1960 - 1961
- F. 11 Invoices Paid, 1961
- F. 12-13 Koehlinger Receipts, 1961
- F. 14 Loans, 1960 - 1961
- F. 15 Payroll Book, 1961
- F. 16 Insurance, 1961
- F. 17 Mailing Lists, 1961 (Includes press list with notes and mailing list soliciting honorary board members.)
- F. 18 Publicity Brochure, 1961
- F. 19 Scripts – Correspondence, 1960 - 1961
- F. 20 Studio (17 West 24<sup>th</sup> St., N.Y., N.Y.), 1961
- F. 21 Workshop Attendance List, 1961 (Includes Oct. 1960 membership list with check-offs for attendees.)
- F. 22 Workshop Membership List, 1961  
 McCarter Theatre Season (Second Season) (Princeton, N.J.), 1960 - 1962 (Shakespeare Festival included *King Lear*, *A Midsummer Night's Dream*, *Twelfth Night*, *As You Like It*, and *Hamlet*; festival ran Feb. 3-Mar. 25, 1961.)
- Correspondence, 1960 - 1961
- Box 4**
- F. 1 General, 1960 – 1961 (Includes handwritten letter from Inga Swenson, Jan. 21, 1961.)
- F. 2 Opening Night Wishes, 1961 Feb. – 1961 Mar. (Includes wishes from Bill Ball, Hugh Hardy, Jack Landau, Julie [Andrews] and Tony Walton, and *Under Milk Wood* cast.)
- F. 3 Cast Lists and Production Staff, 1961
- F. 4 Clippings, 1961 – 1962 (Includes June 10, 1962 clipping re: APA at McCarter Theatre.)
- F. 5 Financial, 1960 – 1961 (Includes paid invoices, notes, and ledger sheet for costume expenses.)
- F. 6 Program, 1961 (Includes program and handwritten notes re: ideas for format.)
- F. 7 Publicity Material, 1961
- F. 8 Schedules, 1961
- Summer Tour, 1960 - 1961
- F. 9 Correspondence – Samuel French, 1961
- F. 10 Actors' Equity Association, 1961 (Includes two letters and forms.)

- F. 11 Contracts, 1961 (See also individual venues.)
- F. 12 Program Copy, 1961
- F. 13 Schedule, 1961 (Includes one sheet with dates for Bucks County Playhouse, John Drew Theater, and Olney Theatre.)
- F. 14 Sets and Lighting, 1961
- F. 15 Transportation, 1961
- F. 16 Miscellaneous, 1961 (Includes company list and receipt from Lloyd Burlingame.)  
 Boston Arts Festival, 1961 (Company performed *Twelfth Night* and *The Tavern*, June 21-24.)
- F. 17 Correspondence, 1961
- F. 18 Clippings, 1961
- F. 19 Lighting, 1961 (Includes lists and notes.)
- F. 20 Notes, 1961 (Includes Robert Alan Gold's notes, probably.)
- F. 21 Program and Publicity, 1961 (Includes program pages for *The Prodigal* (not APA production).)  
 Highfield Theatre (Falmouth, Mass.), 1961 (Company performed *Twelfth Night* and *The School for Scandal*, July 3-8.)
- F. 22 Correspondence, 1961 (Includes note from Letitia Baldrige for Jacqueline Kennedy declining invitation, July 7, 1961, and note declining from Dore Schary's secretary, Aug. 1, 1961.)
- F. 23 Clippings, 1961
- F. 24 Company Roster, 1961
- F. 25 Housing, 1961
- F. 26 Notes and Travel Information, 1961
- F. 27 Production Questionnaire, 1961
- F. 28 Program and Publicity, 1961  
 Bucks County Playhouse (New Hope, Pa.), 1961 (Company performed *The School for Scandal*, *The Tavern*, and *Twelfth Night*, July 24-Aug. 6.)
- F. 29 Clippings, 1961
- F. 30 Company List, 1961
- F. 31 Lighting Notes and Production Questionnaire, 1961
- F. 32 Programs and Publicity, 1961  
 John Drew Theater (East Hampton, N.Y.), 1960 - 1961 (Company performed *The School for Scandal*, *The Tavern*, *Twelfth Night*, and *The Seagull*, Aug. 7-26.)
- F. 33 Correspondence, 1960 - 1961
- F. 34 Clippings, 1961
- F. 35 Contracts, 1961
- F. 36 Financial, 1961
- F. 37 Housing Notes and Travel Information, 1961
- F. 38 Production Questionnaire, 1961
- F. 39 Publicity, 1961  
 Olney Theatre (Olney, Md.), 1961 (Company performed *The Tavern* and *The Seagull*, Aug. 24-Sept. 3.)

**Box 5**

- F. 1 Correspondence, 1961
- F. 2 Clippings, 1961
- F. 3 Financial, 1961 (Includes settlement, notes, and box office statements.)
- F. 4 Housing and Travel, 1961
- F. 5 Program and Note, 1961  
Fred Miller Theatre (Milwaukee, Wisc.), 1959 – 1962 (Company performed *A Midsummer Night's Dream*, *The Seagull*, *The Tavern*, *The School for Scandal*, and *Fashion*, Oct. 17-Dec. 23.)
- F. 6 Correspondence, 1961 (Includes letters from Michael Langham, Sept. 20, 1961 and Day Tuttle, undated 1961.)
- F. 7 Casting, 1959 and 1961 (Includes notebook, list with names for "Fairies," Royal Playhouse (N.Y., N.Y.) flyer, 1959, and program for *Fashion*, Little Opera House (Boston), with Enid Markey and Will Geer, 1959.)
- F. 8-9 Clippings, 1961 Aug. – 1962 Feb.
- F. 10 Contracts, 1961
- F. 11 Financial, 1961 (Includes receipts, lists of expenses, notes, and ledger sheet.)
- F. 12 Notes, 1961
- F. 13 Programs, 1961
- F. 14 Publicity Material, 1961 (Includes flyer, brochures, press releases, and appointment notes.)
- F. 15 Schedule and Company Roster, 1961
- F. 16 *The School for Scandal* Illustration, undated (Includes print, possibly from book, ca. 1892.)
- F. 17 Travel, 1961  
University of Michigan – Ann Arbor, 1961
- F. 18-19 Correspondence, 1961 (Includes some publicity material for Robert Schnitzer and Marcella Cisney.)
- F. 20 Contracts (1962–1963 Season), 1961
- F. 21 Vernon Rice Award, 1961 – 1962 (Includes photocopies.)
- 1962
- F. 22 Company Roster, 1962  
Financial, 1962
- F. 23 Designers' Fees, 1962 (Includes lists of expenses and payments.)  
Invoices Paid, 1962
- F. 24 A – D
- F. 25-26 Arnold, Steve
- F. 27 E - N
- F. 28 N- Z

**Box 6**

- F. 1 Payroll, 1962 (Includes ledger book.)
- F. 2-4 Reimbursements, 1962 (Includes reimbursements for babysitters for Sparer children, and food orders for company.)

- F. 5 Statements, 1962 Dec. 31
- F. 6-7 Taxes, 1962
- F. 8 Information Lists, 1962 (Includes information sheets for company, Summer and Fall 1962.)
- F. 9 Insurance, 1962
- F. 10 Notes, 1962 (Includes one sheet of handwritten notes, probably by Robert Alan Gold.)
- F. 11 Scripts – Correspondence, 1962
- F. 12 Theatre Communications Group (TCG), 1962 (Includes several pieces of correspondence, questionnaires, minutes, and Oct. 1962 bulletin.)  
Folksbiene Playhouse (New York, N.Y.), 1962 - 1963 (Company performed *The School for Scandal*, *The Seagull*, and *The Tavern*, Mar. 13-Apr. 29, 1962 (APA New York debut..))
- F. 13 Correspondence, 1962
- F. 14 Advertising, 1962
- F. 15 Cast Lists, 1962
- F. 16 Clippings, 1962 – 1963 (Includes two clippings re: *The School for Scandal*, Majestic Theatre production, Jan. 28, 1963, mentioning APA 1962 production.)  
Financial, 1962  
Box Office
- F. 17 Forms and Lists (Includes comp lists, schedules, mailing lists, and sample form letter.)
- F. 18-19 Statements, Mar. – Apr.
- F. 20 Ticket Sale Breakdown, Mar. – Apr.
- F. 21 Press Lists, 1962
- F. 22 Publicity and Promotion, 1962 (Includes brochures and form letter.)
- F. 23 Publicity Reviews (Photocopies), 1962
- F. 24 Schedules, 1962 (Includes partial schedules.)
- F. 25 Tickets, 1962 (Includes correspondence, notes, and seating charts.)  
Summer Tour, 1962
- Box 7**
- F. 1-2 Financial, 1962 (Includes correspondence receipts, lists of expenses and ledger sheet.)  
Bucks County Playhouse (New Hope, Pa.), 1962 (Company performed *A Penny for a Song*, Aug. 6-18.)
- F. 3 Correspondence, 1962 (Includes one letter and handwritten note on index card.)
- F. 4 Financial, 1962 (See also Summer Tour general Financial.)
- F. 5 Programs and Clippings, 1962  
John Drew Theater (East Hampton, N.Y.), 1962 (Company performed *A Penny for a Song*, Aug. 20-25.)
- F. 6 Correspondence, 1962
- F. 7 Financial, 1962 (See also Summer Tour general Financial.)
- F. 8 Housing and Local Information, 1962

- F. 9 Program and Clipping, 1962  
 University of Michigan – Ann Arbor, 1962 – 1963 (Company performed *The School for Scandal*, *We*, *Comrades Three*, *The Tavern*, *Ghosts* (with Eva Le Gallienne, who also directed), and *A Penny for a Song* at Lydia Mendelssohn Theatre; also toured with *The School for Scandal* and *The Tavern*.)  
 Correspondence, 1962 (Includes correspondence relating to APA season there.)
- F. 10 Jan.  
 F. 11 Feb. – Mar.  
 F. 12 Apr.  
 F. 13 May  
 F. 14 June  
 F. 15 July – Aug.  
 F. 16 Sept. – Oct. (Includes letter from Daniel Selznick, Oct. 6, 1962.)  
 F. 17 Nov. – Dec.  
 Casting, 1962
- F. 18 Extras  
 F. 19 Casting and Company Roster (Includes handwritten notes and company list for winter 1962-1963 season.)
- F. 20 Clippings, 1962  
 F. 21 Contracts, 1962 (Includes contracts and related correspondence for Fall 1962 season.)
- Financial, 1962 - 1963  
 F. 22 General, 1962 (Includes lists of expenses, handwritten notes, a paid invoice, and copy of application for reimbursement.)
- Box 8**
- F. 1 Reports, 1962 - 1963 (Includes handwritten figures and one-page photocopy of Interim Financial Report, Nov. 16, 1962.)  
 F. 2 Housing, 1962 (See also Correspondence.)  
 F. 3 Notes, 1962 (Includes two handwritten notes.)  
 F. 4 Personnel and Procedures, 1962 (Includes correspondence and handwritten notes.)  
 F. 5 Publicity Material, 1962 (Includes list of plays for Fall and Winter (1963) Festivals, brochures, press release, and press copies of clippings.)  
 F. 6-7 Tour, 1962 Nov. 7 – 1962 Nov. 15 (Includes two contracts, schedules, information sheets, hand-drawn diagram of tour route, lists of technical equipment, and venue data sheets for Michigan state tour of *The School for Scandal* and *The Tavern*.)  
 F. 8 University of Michigan Players, 1962 – 1963 (Includes two brochures for 1962-1963 season.)
- 1963
- Correspondence, 1963  
 F. 9 General (Includes correspondence from Daniel Selznick, undated 1963, and Morton Gottlieb, Nov. 14, 1963.)  
 F. 10 Theatre Communications Group (TCG), 1963 (Includes mostly correspondence, but also minutes.)



- F. 11 Company Rosters, 1963 (Includes two lists: winter and fall.)  
 Financial, 1963
- F. 12 Invoices Paid, 1963
- F. 13-15 Payroll, 1963
- F. 16 Statements, 1963 Dec. 31
- F. 17 Tax Exemption, 1963
- F. 18 Taxes, 1963
- F. 19 Insurance, 1963  
 Potential Engagements, 1963
- F. 20 Broadway
- F. 21 Summer
- F. 22 Proposed Engagement (1963 Season) – Century 21 Center  
 (Seattle, Wash.), 1962 – 1963 (Includes several letters and  
 handwritten list of expenses.)
- F. 23 Scripts – Correspondence and Readers’ Reports, 1963 (Includes  
 handwritten letter from Thornton Wilder re: *The Bashful Genius* by  
 Harold Callen, dated Jan. 3, 1962, but possibly 1963.)
- F. 24 Studio (17 West 24<sup>th</sup> St., N.Y., N.Y.), 1963 (Includes  
 correspondence and lease agreement.)  
 University of Michigan – Ann Arbor, 1963 (Company performed *A  
 Midsummer Night’s Dream*, *The Merchant of Venice*, and *Richard II*  
 at the Trueblood Theatre; also toured with *A Midsummer Night’s  
 Dream*.)  
 Correspondence, 1963 (Includes correspondence re: winter and fall  
 1963 University of Michigan – Ann Arbor APA productions.)  
 General
- Box 9**
- F. 1 Jan.
- F. 2 Feb.
- F. 3-4 Mar. (Includes note from Alan [Schneider], Apr. 6, 1963.)
- F. 5 Apr.
- F. 6 May - June
- F. 7 July
- F. 8 Aug.
- F. 9 Sept.
- F. 10 Oct.
- F. 11 Nov.
- F. 12 Dec.
- F. 13 Fan Mail  
 Winter – Spring Season
- F. 14 Clippings, 1963 (Includes clippings for Winter Shakespeare  
 Festival, Feb. 13-Mar. 3, some clippings mentioning tour, Mar.  
 6-16, and several clippings on University of Michigan – Ann  
 Arbor production of *The Fantasticks*.)
- F. 15 Company Rosters, 1963

- F. 16 Costumes, 1963 (Includes correspondence, notes, invoices, and lists of expenses.)
- F. 17 Financial, 1962 - 1963 (Includes invoice from Century Lighting, Dec. 27, 1962, and note with Magnum invoice from Inge Morath, Mar. 22, 1963.)
- F. 18 Program and Publicity Material, 1963 (Includes program for Winter Shakespeare Festival, Trueblood Theatre, Feb. 13-Mar. 3, 1963, and brochures for University of Michigan – Ann Arbor performance series.)
- F. 19 Rehearsal Schedules, 1963
- F. 20 Transportation and Hauling, 1963 (Includes two items; see also 1964.)
- Tour, 1963 Mar. 6 – 1963 Mar. 16 (Tour played *A Midsummer Night's Dream* at seven cities in Michigan.)
- F. 21 Correspondence
- F. 22 Company Roster and Itineraries
- F. 23 Financial (Includes handwritten list of expenses.)
- F. 24 Programs and Clippings (See also University of Michigan – Ann Arbor general clippings, Winter 1963.)
- F. 25 Theater Specifications and Lighting
- Summer Season - Boston Arts Festival, 1963 (Company performed *A Midsummer Night's Dream*, July 8-14, 1963; Keene Curtis supervised production originally directed by Rabb; Diana Muldaur and Will Geer were in cast.)
- Box 10**
- F. 1 Correspondence
- F. 2 Clippings
- F. 3 Contracts
- F. 4-5 Financial (Includes receipts, lists of expenses, correspondence, and ledger sheets.)
- F. 6 Program
- F. 7 Schedules and Contact Sheet
- Fall – Winter Season – University of Michigan – Ann Arbor, 1963 (Company performed *Much Ado About Nothing*, *A Phoenix Too Frequent*, *Scapin*, *Right You Are*, and *The Lower Depths* at the Trueblood Theatre, Oct. 8-Dec. 15; also toured Michigan with *Much Ado About Nothing*.)
- F. 8 Advertising, 1963
- Casting, 1963
- F. 9 Cards and General (Includes *Oh Men! Oh Women!*, Canal Fulton Summer Arena program, summer 1963.)
- F. 10 Extras
- F. 11-16 Clippings
- F. 17 Company Roster, 1963
- F. 18 Contracts, 1963
- F. 19 Costumes, 1963 (Includes photocopies of costume plots, lists of expenses, and handwritten notes.)

- F. 20 Fellowship Students, 1963 (1963-1964 Fellows, probably; see also University of Michigan – Ann Arbor general Correspondence, 1963.)
- Financial, 1963
- F. 21 General (Includes budgets, lists of expenses, and two letters.)
- F. 22-23 Box Office Statements (Photocopies) (Includes statements for Trueblood Theatre, Oct. 10-Dec. 14, 1963, and ticket sales breakdown.)
- Box 11**
- F. 1-2 Invoices - Paid  
Telephone, Scenery, and Miscellaneous Expenses  
(Includes handwritten lists.)
- F. 3 Housing, 1963 (See also Correspondence.)
- F. 4 Inventories, 1963
- F. 6 Lighting, 1963 (Includes invoices and equipment brochure).
- F. 7 *The Lower Depths* – Essay by Ellis Rabb, ca. 1963
- F. 8 Notes, 1963 (Includes notes re: University of Michigan – Ann Arbor issues.)
- F. 9 Personnel, 1963 (Includes two resumés, university procedures re: cars, and sign-up sheet.)
- F. 10 Prop Sources, 1963 (See also Financial and Correspondence.)
- Publicity, 1963
- F. 11 APA (Includes press releases, brochure, and brochure mockup.)
- F. 12 University of Michigan – Ann Arbor Professional Theatre Program, 1963 (Includes press releases, program, and brochures.)
- Schedules, 1963
- F. 13 Drafts
- F. 14 Typed  
Tour, 1963 Nov. 25 – 1963 Dec. 17 (Company played *Much Ado About Nothing* in a state tour of Michigan; Rabb and Nancy Marchand starred; Richard Baldrige directed.)
- F. 15 Correspondence
- F. 16 Clippings
- F. 17 Individual Stops (Includes theater specifications, hotel and dining information, contacts, by city; also included Muskegon program for *Much Ado About Nothing*.)
- F. 18 Itineraries and Schedules
- F. 19 Personnel and Financial
- F. 20 Publicity (Includes instructions for press kit.)
- 1964
- Correspondence
- F. 21 Jan. – Feb. (Includes Phoenix Theatre and University of Michigan – Ann Arbor correspondence.)
- F. 22 Mar. – Apr. (Includes correspondence from Mary Cohan Ronkin re: her score for *The Tavern*, (Mar. 3, 1964) attached to reply, Mar. 10, 1964.)

- F. 23 May - July  
 F. 24 Aug.  
 F. 25 Sept. (Includes letter from Alex Szogyi, Sept. 21, 1964.)  
 F. 26 Oct.  
 F. 27 Nov.  
 F. 28 Dec.
- Box 12**
- F. 1-2 Actors' Equity Association – Forms and Handbook, 1964  
 F. 3 Anniversary, 1964 (Includes invitation, congratulatory telegrams, and correspondence.)  
 F. 4 Associated Musicians of Greater New York, Local 802, 1964 (Includes union contract with League of New York Theatres, Inc.)  
 F. 5 Company and Staff Lists, 1964 (Includes list with “Winter 1963-1964” written on one list.)
- Financial, 1964
- Costume Shop
- F. 6-10 Labor (Includes time sheet summaries.)  
 F. 11-12 Running Expenses (Includes ledger sheets, receipts, and several swatches.)  
 F. 13 Equity–League Pension Trust Fund (Includes correspondence and remittance reports.)
- Invoices Paid
- F. 14 A - H  
 F. 15 L - U  
 F. 16-17 Payroll (Includes ledger sheets.)
- Box 13**
- F. 1-2 Reimbursements (Includes receipts and ledger sheets for Robert Alan Gold reimbursement.)  
 F. 3 Statement, Dec. 31  
 F. 4 Insurance, 1964 (Includes correspondence, renewal agreements, and N.Y. State Disability Insurance forms.)  
 F. 5 Scripts – Correspondence and Readers' Reports, 1964 (Includes note from Ettore Rella, June 18, 1964.)  
 F. 6 Theatre Communications Group (TCG), 1964 (Includes correspondence, invoices re: script reading service, casting information fact sheet, and press release.)
- Spring Season – APA at the Phoenix Theatre, 1964
- F. 7-8 Clippings, 1964  
 F. 9 Contact Sheet, 1964  
 F. 10 Contracts, 1964
- Financial, 1964
- F. 11-12 Invoices Paid and Reimbursements  
 F. 13 Production Expenses  
 F. 14 Notes (Includes handwritten and typed notes probably re: Phoenix Theatre and company repertory.)  
 F. 15 Personnel

- F. 16 Programs, 1964
- F. 17 Publicity and Promotion, 1964 (Includes brochure, schedules, form letters to schools and theatergoers, Feb. 1964 issue of *Invitations* (Board of Education newsletter), excerpts and press copies of reviews, and Phoenix Theatre flyer for *Too Much Johnson*; also of note is a flyer for Mar. 9, 1964 Drama Desk meeting with panel on repertory; Rabb, Jean-Louis Barrault, Madeleine Renaud, A. Ninio, and Shimon Finkel spoke.)
- F. 18 Schedules, 1964
- F. 19 Television Productions (Proposed), 1964 (Includes correspondence, list of personnel, and contracts re: possible subscription television and WNBC broadcasts of *The Lower Depths*, *Scapin*, and *Impromptu at Versailles* [sic].)
- Summer Season, 1964
- F. 20 Proposed Engagements, 1964 (Includes two letters and notes re: possible engagements.)
- Boston Arts Festival, 1964 (Company performed *The Follies of Scapin* and *Impromptu at Versailles*, directed by Stephen Porter, June 22-23, 1964; Rabb, Nancy Marchand, Paul Sparer, and Keene Curtis were in cast.)
- F. 21 Correspondence
- F. 22 Contracts
- F. 23 Financial (Includes receipts and handwritten lists of expenses.)
- F. 24 Housing (Includes several letters and handwritten notes.)
- F. 25 Notes (Includes one page of handwritten notes and drawing of stage.)
- F. 26 Schedule and Clippings
- F. 27-28 Fall-Winter Season, 1964
- Schedules (1964-1965), 1964 (Includes University of Michigan – Ann Arbor fall season and tour, as well as Phoenix Theatre season which ran from Dec. 4, 1964-Sept. 1965, since schedules encompass both.)
- University of Michigan – Ann Arbor, 1964 (Company performed fall season Sept. 23-Nov. 28, 1964 and toured Michigan Nov. 16-25, 1964.)
- Correspondence, 1964
- Box 14**
- F. 1 Jan. – Mar.
- F. 2 Aug. – Nov.
- F. 3 Cast Lists, 1964 (Includes cast lists for *Judith*, *War and Peace*, and *The Hostage*; also includes one page of typed performance notes for *Judith*.)
- F. 4-5 Clippings, 1964
- F. 6 Contracts, 1964
- F. 7 Costumes, 1964 (Includes two letters, inventories, and forms.)
- F. 8 Discrimination Complaint, 1964 (Includes correspondence and documents; complaint was dismissed.)
- Fellowship Students, 1963 - 1964

- F. 9 Correspondence, 1964
- F. 10-12 Auditions, 1964 (Includes Jusef Bulos application.)
- F. 13 Accepted, 1964
- Financial, 1964
- F. 14 General (Includes correspondence, unemployment documents, tax forms, and handwritten lists of expenses.)
- F. 15 Business Manager Expenses (Includes ledger sheet, notes, and paid invoice.)
- F. 16 Transportation, 1964 (Includes handwritten lists.)
- F. 17 Housing, 1964 (Includes handwritten notes, typed memo, and classified ad.)
- F. 18 Notes, 1964 (Includes handwritten notes, probably by Robert Alan Gold, re: Ann Arbor fall season.)
- F. 19 Personnel and Services, 1964 (Includes lists of faculty and staff, production crews, and notes with names and contact information.)
- F. 20 Program, 1964
- F. 21 Props, 1964 (Includes photocopied list, handwritten list of expenses, and invoices.)
- F. 22 Publicity, 1964 (Includes APA brochure, press release, and schedules, and University of Michigan – Ann Arbor *Culture on Campus* booklet.)
- F. 23 Sets and Lighting, 1964 (Includes correspondence, invoices, and lists.)
- F. 24 Sound, 1964 (Includes correspondence, some to and from Conrad Susa, invoices, and lists.)
- F. 25 Transportation and Hauling, 1964 (Includes invoices and handwritten expense lists.)
- F. 26-27 Tour, 1964 Nov. 16 - 1964 Nov. 25 (Includes correspondence, schedules, invoices, lists, notes, publicity material, and one clipping for Michigan state tour of *Man and Superman*.)

1965

Correspondence, 1965

**Box 15**

- F. 1 General (Includes letter and reply to and from Gale Sondergaard, Mar. 20, 1965, correspondence re: *We, Comrades Three*, and letter from Alan Schneider, Feb. 6, 1965.)
- F. 2 Theatre Communications Group (TCG)
- F. 3 Board Meeting Notes, 1965 May 8 (Includes one page of handwritten notes by Robert Alan Gold.)
- Financial, 1965
- F. 4-5 Invoices Paid
- F. 6 Reimbursements
- F. 7 Taxes (Includes correspondence, forms, and memorandum for calendar year 1965.)
- F. 8 Ticket Sales Regulations (Includes City of New York Dept. of Licenses document re: reselling tickets and proposed amendment.)
- F. 9 Insurance, 1965 (Includes invoices, renewal agreement, and ledger sheet.)



- F. 10 Notebook and Productions under Consideration, 1965 (Includes Rabb's notebook and loose sheets of notes re: possible repertoire and one typewritten sheet of productions considered.)
- Scripts – Correspondence, 1965
- F. 11 A – C (Includes letter from Norman Bein with flyer for *Let Freedom Ring*, Dec. 21, 1965.)
- F. 12 D – G (Includes letter from Rolf Fjelde, Apr. 21, 1965.)
- F. 13 H – K
- F. 14 L – R (Includes correspondence from Arthur Laurents, Dec. 22, 1965, and Norman Rosten, Aug. 9 and 21, 1965.)
- F. 15 S – Z (Includes note from Martin Sherman, Feb. 25, 1965, and handwritten page of loose notes.)
- F. 16 Studio 17 West 24<sup>th</sup> St., N.Y., N.Y.), 1965 (Includes papers re: removal of electrical violations.)
- Phoenix Theatre, (N.Y., N.Y.)
- Correspondence, 1965
- F. 17 General
- F. 18 Fan Mail, Jan. – Sept. (Includes notes from Dick Hepburn, Jan. 12, 1965; Alan Schneider, Jan. 14, 1965; Blanche Yurka, ca. Sept. 1965; Katharine Hepburn, ca. 1965.)
- F. 19 Opening Night Wishes, Mar. (Includes telegram from Paddy [Chayefsky?], Mar. 24, 1965.)
- F. 20 Solicitation Letter
- F. 21 Business Services, 1965 (Includes company brochures, rate lists, etc.; one Hertz brochure is dated 1963; also includes Van Williams' business card.)
- F. 22 Cast and Staff Lists, 1964 – 1965
- F. 23 Clippings, 1964 Dec. – 1965 June
- F. 24 Contracts, 1964 (Includes Actors' Equity Association contract and letter of agreement for Rabb.)
- Esso Repertory Theatre* (Television), 1964 – 1965 (APA performed "Don Juan in Hell" sequence from *Man and Superman* starring Nancy Marchand, Paul Sparer, and Rabb; Stephen Porter directed; program aired Apr. 14, 1965.)

**Box 16**

- F. 1 Correspondence, 1964 – 1965
- F. 2 Contract, 1965
- F. 3 Financial, 1964 - 1965
- F. 4 Notes, 1964 – 1965 (Includes handwritten notes and John Desmond resumé.)
- F. 5 Publicity, 1964 – 1965 (Includes broadcast schedules, press releases, and clippings.)
- Financial, 1964 - 1965
- Accounts – General, 1964 – 1965
- F. 6 1964 July – 1964 Dec. (Includes invoices and lists of production expenses.)
- F. 7 1965 (Includes letter, memo re: expenses, and invoices.)
- Statements, 1964 - 1965



- F. 8 Fees, 1964 – 1965 (Includes statements re: Phoenix Theatre payments to APA.)
- F. 9 Theatre Incorporated, 1965 June 30 (Includes related correspondence.)
- F. 10 Harris, Rosemary – Awards and Appearances, 1965 (Includes invitation and program for appearance at Drama League Delia Austrian Award; also includes program for Whitbread Anglo-American Theatre Awards: Harris received Outstanding Award for her APA performances at the Phoenix Theatre.)
- F. 11 Notes – *War and Peace*, 1964 (Includes typed note from Gordon [Davidson], probably, and Rabb's handwritten notes.)
- F. 12 Programs, 1964 – 1965 (Includes three programs for *Man and Superman*, *War and Peace*, and *Judith*.)
- F. 13 Publicity Material, 1964 – 1965 (Includes brochures, schedules, press copies of clippings, draft, and final version of press release re: APA and Phoenix Theatre ending their union after Fall Ann Arbor season, Sept. 14 and 16, 1965.)
- F. 14 Schedules, 1964 – 1965 (Includes schedules for Dec. 1964 through May 1965.)
- F. 15 Theatre Incorporated Board Minutes and Agenda, 1965 (Includes agenda for Jan. 27, 1965 meeting and short, handwritten notes for Apr. 1, Apr. 11, Apr. 20, and Apr. 29, 1965 meetings.)
- F. 16 Workshop Training Program – Report to Rockefeller Foundation, 1965 Mar. 17 (Includes carbon copy of typed report.)
- University of Michigan – Ann Arbor, 1965 (Company performed *You Can't Take It with You*, *The Wild Duck*, *Herakles* (directed by Alan Schneider), and *Krapp's Last Tape*, Sept. – Nov. 1965.)
- Correspondence, 1965
- F. 17 Jan. – Feb.
- F. 18 Mar. – Sept.
- F. 19 Oct. – Dec. and undated 1965
- F. 20 Cast Lists and Billing, 1965 (Also includes audition list.)
- F. 21 Catalog – Dept. of Speech, 1965
- F. 22-23 Clippings, 1965 – 1966 (Includes several clippings re: American Conservatory Theater production of *Tiny Alice* at University of Michigan – Ann Arbor, Nov. 10, 1965 and undated 1966, and Walter Kerr article on funding, Oct. 1, 1965.)
- F. 24 Contract, 1965 Sept. 3 (Includes carbon copy of agreement with Paulette Walters, Sept. 3, 1965.)
- Fellowships, 1964 and 1965 (Includes material re: 1965-1966 season.)

**Box 17**

- F. 1 Correspondence, 1964 and 1965
- F. 2 Applications, 1965
- F. 3 Students Accepted, 1965 (Includes correspondence and applications.)
- F. 4 Financial, 1965 and 1966 (Includes invoices, statements, lists of expenses, and agreement for rehearsal space rental, Oct. 8, 1965.)

- Housing, 1964 and 1965
- F. 5 Correspondence, 1964 and 1965
- F. 6 Leases, Forms, and Local Information, 1965
- F. 7 Notes, 1965 (Includes several sheets of handwritten notes, probably by Robert Alan Gold.)
- F. 8 Program and Schedules, 1965
- F. 9 Prop and Furniture Lists, 1965
- F. 10 Publicity, 1965 (Includes schedules, brochure for symposium on APA season, and University of Michigan – Ann Arbor Professional Theatre Program materials.)
- F. 11-12 Stage Managers' Reports, 1965 (Includes amusing notes, several re: Hart (stage kitten); Robert Moss was a stage manager.)
- Lyceum Theatre (N.Y., N.Y.) (Company performed *You Can't Take It with You*, Nov. 23, 1965 – June 18, 1966; APA-Phoenix was inaugurated, Nov. 23, 1965.)
- F. 13 Correspondence – Fan Mail, 1965 Nov. – 1966 Jan. (Includes fan mail from Ludi Claire and Lawrence Hugo, Nov. 24, 1965; Alex [Szogyi], Dec. 4, 1965; Joseph Verner Reed, Dec. 7, 1965; and Blanche Yurka, Jan. 13, 1966.)
- F. 14 Notes, ca. 1965 – 1966 (Includes several sheets of handwritten notes, probably by Robert Alan Gold.)
- F. 15 Potential Repertory Lists with Casts, 1965
- F. 16 Stage Manager Booth Requirements, ca. 1965 (Includes three-page typed list of requirements from stage managers.)
- You Can't Take It with You*, 1965 – 1966 (Rabb directed; cast included Rosemary Harris, Clayton Corzatte, Keene Curtis, and Donald Moffat.)
- F. 17 Clippings, 1965 - 1966
- F. 18 Financial – Box Office, 1965 – 1966 (Includes ticket request form and handwritten lists of totals, Nov. 4, 1965 – June 4, 1966.)
- F. 19 Program and Program Copy, 1965 - 1966
- F. 20 Publicity, 1965 – 1966 (Includes press releases, discount ticket, schedules, and press packet of reviews.)
- F. 21 Music Research, ca. 1965 (Includes one sheet of music for possible use.)
- F. 22 Schedules, 1965 (Includes two pages with drawings on verso of one.)
- F. 23 Workshop Training Program – Notes, 1965 (Includes handwritten and typed notes re: proposed workshop during 1965-1966 season.)
- 1966
- Correspondence, 1966
- F. 24 Jan. – Aug.
- F. 25 Sept. – Nov. and undated 1966
- F. 26 Biographies, ca. 1961 - 1966
- Box 18**
- F. 1 Board of Directors – Solicitation Letters and Memo, 1966 (Includes letter from August Heckscher, Jan. 26, 1966.)

- Casting, 1966 - 1967
- F. 2                   General, 1966 – 1967 (Includes photocopies of individual plays with cast lists, handwritten notes, and memo re: alternate casting principle, Mar. 22, 1966.)
- F. 3                   Casting Index and Acting File, 1966 (Includes typed prospecti for various actors, typed lists of plays with cast names, and handwritten notes.)
- F. 4                   Clippings, 1966 (Includes *Christian Science Monitor* article on Rosemary Harris, and *SSDC Newsletter* Number 8.)
- F. 5-6                Costume Lists, 1966 (Includes inventories for *The School for Scandal*, *Right You Are*, *The Wild Duck*, *We*, *Comrades Three*, *You Can't Take It with You*, *War and Peace*, and three one-act plays: *The Cat and the Moon*, *Sweet of You to Say So*, and *Escurial*.)
- Financial, 1966
- F. 7                   General (Includes correspondence, photocopies of part of Dec. 31, 1966 statement.)
- F. 8                   Budgets, 1966 (Includes carbon of estimated 1966-1967 budget and handwritten notes.)
- F. 9                   Invoices Paid, 1966
- F. 10                 Telephone Bill – Harris, Rosemary, 1966 (Includes correspondence and notes re: disputed charges.)
- F. 11                 Insurance, 1966 (Includes one letter, premium reports, and handwritten notes.)
- F. 12                 Potential Repertory, ca. 1966 (Includes one typed sheet of play titles, directors, and actors.)
- F. 13                 Research Material – “London’s Subsidized Companies” by Irving Wardle, 1966 (Includes photocopies of *Tulane Drama Review* article, Winter 1966.)
- Scripts, 1966
- Correspondence, 1966
- F. 14                 B – H (Includes correspondence from Morton Gottlieb, Jan. 14, 1966.)
- F. 15                 L – Z (Includes correspondence from Arthur Laurents, Mar. 8, 1966, Maria Piscator, ca. Feb. 1966, and Norman Rosten, May 17 and June 22, 1966.)
- F. 16                 Readers’ Reports, ca. 1963 – 1966
- F. 17                 Workshop, 1966 (Includes memo and postcard re: Mar. 13, 1966 workshop.)
- California Tour, 1966 Summer (Company played *The School for Scandal*, *Right You Are*, and *You Can’t Take It with You* at Huntington Hartford Theatre July 11-Aug. 27, 1966, and *War and Peace* at the outdoor Greek Theatre, Los Angeles, Aug. 31-Sept. 10, 1966.)
- F. 18                 Correspondence, 1966 (Includes correspondence with Greek Theatre Association.)
- F. 19                 Financial – Budgets, 1965 – 1966
- F. 20                 Notes, Theater Specifications, and Clippings, 1966 (Includes handwritten list of questions for Greek Theatre, Huntington Hartford Theatre specifications, and two clippings.)

- F. 21 Programs and Copy, 1966 (Includes programs for *You Can't Take It with You*, *The School for Scandal*, *Right You Are*, and *War and Peace*; also includes program for *How to Succeed in Business without Really Trying* (not APA).)
- F. 22 Schedules, 1966 (Includes projected and tentative schedules for company.)  
 University of Michigan – Ann Arbor, 1966 – 1967 (Includes materials re: 1966-1967 season; company performed *The School for Scandal*, *Three Mysteries with* [sic] *Two Clowns: The Cat and the Moon*, *Sweet of You to Say So*, and *Escorial*, *Right You Are*, and *We, Comrades Three*, Sept. 20-Nov. 6, 1966; cast included Anne Francine, Will Geer, Helen Hayes, Rosemary Harris, Donald Moffat, and Ellis Rabb; *The Flies* is listed on 1966-1967 schedule, but is not in program.)
- Correspondence, 1966
- Box 19**
- F. 1 Jan. – Feb.
- F. 2 Mar. – Apr.
- F. 3 Clippings, 1966
- F. 4 Contracts, 1965 – 1966 (Includes contracts for 1966-1967 and 1967-1968 seasons.)
- F. 5-6 Fellowships, 1965 – 1966 (Includes applications from Fred Coffin, Karen Lynne Gorney, and Arnold Mittelman for 1966-1967 season.)
- F. 7 Financial, 1966 – 1967 (Includes two pages of handwritten notes.)
- F. 8 Housing, 1966 (Includes two letters and local map.)
- F. 9 Program and Schedule, 1966 – 1967 (Also includes University of Michigan – Ann Arbor Professional Theatre Program schedule.)  
 Lyceum Theatre, 1966 – 1967 (Company played *The School for Scandal*, *Right You Are*, *War and Peace*, *We, Comrades Three*, *The Wild Duck* (directed by Eva Le Gallienne), and *You Can't Take It with You*; cast included Will Geer, Rosemary Harris, Helen Hayes, Donald Moffat, Christina (Christine) Pickles, and Ellis Rabb.)
- F. 10 Correspondence, 1966
- F. 11 Clippings, 1966 (Includes two clippings.)
- F. 12 Notes – *War and Peace*, 1966 (Includes photocopied notes from stage managers and two pages of handwritten notes.)
- F. 13 Program and Notes, 1966 and ca. 1966 (Includes programs and photocopies of notes.)
- F. 14 Publicity, 1967 (Includes invitation to fundraising party, June 8, 1967, flyers, and brochures.)
- F. 15 Schedule, 1966 (Includes photocopy of revised performance calendar; see also 1966-1967 general Schedules file.)
- Stage Managers' Reports, 1966 - 1967
- F. 16 1966 Nov. – 1966 Dec.  
 1967
- F. 17 Jan. – Feb.
- F. 18 Mar. – Apr.
- F. 19 May - June

1967

Correspondence

- F. 20 Jan. – Feb. (Includes correspondence re: scripts.)
  - F. 21 Mar. – Apr.
  - F. 22 May – Dec.
  - F. 23 Administrative Agenda, 1965 and ca. 1967 (Includes unsent memo re: APA and Phoenix 1967-1968 season.)
  - F. 24 Audition (Second) Reports, 1967 (Also includes list of actors auditioning and form letter.)
  - F. 25 Casting, 1967 (Includes potential roles for company members.)
  - F. 26 Development Proposal, ca. 1966 – 1967 (Includes three typed sheets and one handwritten sheet re: residencies, training, repertory, etc.)
- Financial, 1965 - 1967

**Box 20**

- F. 1 Budgets, Expenses, and Fundraising, 1967
- F. 2 Ford Foundation Grant, 1967 (Includes correspondence and financial documentation for potential support.)
- F. 3 Potential Sponsors, 1965 – 1966 (Includes potential sponsors for 1966-1967 season.)
- F. 4 Portable Phoenix, 1967 (Includes educational project description and material for *Vive La Comedie!* (scenes from four plays), directed by Michael Kahn, with Kay Carney, Etain O'Malley, Dean Santoro, and Terry Schreiber, presented at The Roberson [sic] Center for the Arts and Sciences (Binghamton, N.Y.).)
- F. 5 Production Information, 1966 (Includes casting, set, and costume materials, prop lists and notes re: 1966-1967 season.)
- F. 6 Report by Artistic Director, 1966 – 1967 (Includes four-page carbon copy of typed report, as well as handwritten draft by Rabb.)
- F. 7 Schedules – Projected and Revised, 1966 – 1967 (Includes rehearsal and performance schedules.)

1967 - 1968 Season

- F. 8 Audition Form Letters, ca. 1967 - 1968
- F. 9 Casting, 1968 (Includes one-page memo.)
- F. 10 Contracts, 1967 (Includes photocopies of APA-Theatre Incorporated, Inc. contracts.)
- F. 11 Financial, 1967 (Includes list of estimated expenses, and list of checks payable to Theatre Incorporated, Inc.)
- F. 12 Schedules, 1967 - 1968
- F. 13 Huntington Hartford Theatre - (Los Angeles, Calif.), 1967  
(Company performed *The Wild Duck*, *Right You Are*, *The Show-Off*, *Pantagleize*, and the American premiere of Ionesco's *Exit the King* (under the title *The King Dies*), July 10-Sept. 23, 1967; cast included Richard Easton, Rosemary Harris, Helen Hayes, Donald Moffat, Pamela Payton-Wright, Christina (Christine) Pickles, and Rabb; includes programs, clippings, contract, stage managers' reports, and schedule.)

- F. 14 University of Michigan – Ann Arbor, 1967 (Company performed *Pantagleize*, *You Can't Take It with You*, *Right You Are*, *Exit the King*, and *The Show-Off*, Sept. 19-Oct. 29, 1967; cast included Richard Easton, Will Geer, Rosemary Harris, Helen Hayes, Donald Moffat, Pamela Payton-Wright, Christina (Christine) Pickles, and Rabb; includes program, one letter, and one clipping.)
- F. 15 Expo 67 (Montreal) and Royal Alexandra Theatre (Toronto), 1967 (Includes brochure and press release for Expo 67, where company played *You Can't Take It with You*, *Right You Are*, and *War and Peace*, Oct. 9-14, 1967; also includes programs for Royal Alexandra Theatre, where company played *You Can't Take It with You*, *Right You Are*, *Pantagleize*, *The Show-Off*, and *Exit the King*, Oct. 17-Nov. 26, 1967.)
- F. 16 Lyceum Theatre (N.Y., N.Y.) Programs and Brochure, 1967 - 1968  
Stanford University (Stanford Summer Festival of the Arts) (Palo Alto, Calif.) 1968 (Schedule included *Pantagleize*, *Exit the King*, *The Show-Off*, and *The Cocktail Party*, July 8-Aug. 4, 1968.)
- F. 17 Schedule, 1968
- F. 18 Stage Managers' Reports, 1968 July – 1968 Aug.  
1968 – 1969 Season
- F. 19 Correspondence, 1968
- F. 20 Casting, 1968 – 1969 (Includes correspondence and *Hamlet* cast list discussed.)
- F. 21 Royal Alexandra Theatre (Toronto) – Stage Managers' Reports, 1968 Aug. (Includes reports for *The Cocktail Party*, Aug. 19-24, 1968.)  
University of Michigan, 1968 (Company performed *The Misanthrope*, *Hamlet*, and *Cock-a-Doodle Dandy*, Sept. 17-Oct. 27, 1968; cast included Brian Bedford, Barry Bostwick, Richard Easton, Katherine Helmond, Donald Moffat, Christina (Christine) Pickles, and Rabb.)
- F. 22 Correspondence, 1968
- F. 23 Programs and Schedule, 1968  
Stage Managers' Reports, 1968
- F. 24 Sept.
- F. 25 Oct.  
Lyceum Theatre, 1968 – 1969 (Company performed *The Misanthrope*, *The Cocktail Party*, *The Cherry Orchard*, *Hamlet*, and *Cock-a-Doodle Dandy*, with return engagements of *Pantagleize* and *The Show Off*; cast included Brian Bedford, Richard Easton, Helen Hayes, Katherine Helmond, Donald Moffat, Christina (Christine) Pickles, Rabb, Frances Sternhagen, and Nancy Walker; see also Rabb's writings for short "play," *Subject to Change: Some Events Devised by Ellis Rabb* dated Mar. 3, 1969 (the night *Hamlet* opened).)
- F. 26 Contract, 1968 (Includes Actors' Equity Association contract and riders.)
- F. 27 Program and Clipping, 1968 and 1969 (Includes program for *The Cocktail Party* and *The Misanthrope*, also includes *Hamlet* clipping.)
- F. 28 Schedule, 1969

F. 29-30

Stage Managers' Reports, 1968 Sept. – 1968 Nov.  
1969 – 1970 Season

**Box 21**

- F. 1 Correspondence, 1969 (Includes correspondence re: dissolution of APA alliance with Phoenix Theatre.)
- F. 2 Casting, 1969 (Includes typed notes re “company disposition and considerations.”)
- F. 3 Chronology, 1960 - 1969
- F. 4 Contracts, 1968 - 1969 (Includes carbon copy of unsigned contract with William Morris Agency for proposed college tour, 1969-1970 season, letter of agreement with Theatre Incorporated, Inc. re: disposition of company costumes, scenery, props, scripts, tapes, etc.)
- F. 5 Financial, 1969 (Includes photocopies of ledger sheets listing expenses and income, and projected budget.)
- F. 6 Proposed Repertory, 1969 (Includes two-page photocopied list proposed by Rabb.)
- F. 7 Script Inventory, 1969
- F. 8 *Macbeth* - Old Globe Theatre (San Diego, Calif.), 1969 (Includes program and schedules; Rabb directed and cast included Richard Easton, Laurence Guittard, Sada Thompson, and Christopher Walken.)
- F. 9 *The Misanthrope* (Recording), 1969 (Includes Rabb contract with Caedmon Records for role of Alceste, Apr. 17, 1969.)
- F. 10 *Private Lives*, 1969 (Includes includes photocopy of *Private Lives* contract with David Merrick, Nov. 18, 1969.)
- F. 11 University of Michigan – Ann Arbor – Fellowship Students, 1969 (Includes correspondence and several applications.)
- F. 12 Correspondence, ca. 1960s (Includes mostly unsent correspondence by Rabb.)
- F. 13-15 Financial – IRS Debt, 1970 (Includes correspondence and related documents; also includes some material re: *Private Lives*.)
- F. 16 Financial - IRS Debt, 1971
- F. 17 Financial – Attorney General Investigation and Dissolution of APA, 1972 – 1973 (Includes correspondence re: failure to file reports with Attorney General’s office and need to dissolve organization.)
- F. 18 *Pantagleize* (Proposed Film), 1973 and undated (Includes correspondence, lists, notes, undated progress report, research material, and photocopies of press quotes for APA production.)
- F. 19 Correspondence, 1976 Mar. 3 (Includes note from Ted Thompson re: APA programs.)
- F. 20 APA Founders’ Club, ca. 1976 (Includes solicitation note.)
- F. 21 Phoenix Theatre Thirtieth Season Program, 1982 (Includes *On Stage* program.)
- F. 22 Clipping, 1992 (Includes Edith Oliver’s *New Yorker* review of *The Master Builder* recalling APA, Apr. 6, 1992. )
- Sub-series 2 – Scripts, 1962 – 1987 and undated**
- F. 23 *The Cat and the Moon*, 1966 – 1967 (Includes clean copy of script for production directed by Donald Moffat, 1966 – 1967 season.)  
*The Cherry Orchard*, 1967 - 1968  
Blocking Scripts, 1967 Nov.

- F. 24-25                      Rough Blocking Scripts (Includes two scripts found in same folder; one has “Bly Rough Blocking” written on title page and includes blocking, loose pages of revisions, notes, presets, and schedules; the other has “Hackett 17” written on title page and includes handwritten cast list and blocking notes.)

**Box 22**

- F. 1-2                              Blocking Script and Binder  
F. 3                              First Working Acting Script, 1967 Nov. (“14 Darveris” written on title page; Darveris was a stage manager.)  
                                    Stage Managers’ Scripts, 1967 Nov. - 1968  
F. 4                              New York, 1967 Nov. (“43 N.Y. Perfs. – George Darveris, P.S.M.” written on title page; includes two loose pages of cues.)  
F. 5                              1967 – 1968 (“Hackett” and “Bobby swept backstage, 4/30/1968 at 8:24 P.M.” written on first page of presets; script is dated Nov. 1967.)

**Box 23**

- F. 1                              Possibly Stage Manager’s Script, 1967 Nov. (Includes some cues.)  
                                    *Cock-a-Doodle Dandy*, ca. 1968  
F. 2-3                              Blocking Script  
F. 4                              Possibly Stage Manager’s Script (Includes some handwritten cues.)  
                                    *The Cocktail Party*, ca. 1967 - 1969  
F. 5-6                              First Blocking Script, ca. 1967 (Includes three loose pages of notes.)

**Box 24**

- F. 1                              Production Running Script, 1968 – 1969 (Includes loose notes, cues, props, etc.; George Darveris’ script.)  
F. 2-3                              Running and Blocking Script, ca. 1968 (Includes photocopy of set diagrams.)  
                                    *Escorial*, 1966  
F. 4                              “Stephen Peters” Script  
F. 5                              Working Script (Includes loose pages of notes, cues, properties, etc.)  
                                    *Exit the King* (a.k.a. *The King Dies*), 1967  
                                    Blocking Scripts, 1967  
F. 6                              “First Mimeo,” June 28 (Includes cue sheets.)

**Box 25**

- F. 1-3                              “R. Derek Swire” Script, (Includes prop list, pages of blocking notes, and Aug. 21, 1967 revision; “First Mimeo” also written on title page.)  
F. 4                              Easton, Richard Script, 1967 June 28 (Includes some annotations.)  
F. 5-6                              Running Script, 1967 July 14 (Includes loose sheets of Lyceum Theatre cues, presets, revisions, etc.)  
F. 7                              Skinner, Edith Voice Script, 1967 July 14 (“Second Mimeo” written on title page.)  
                                    *The Flies*, ca. 1966  
                                    Production Scripts, ca. 1966

**Box 26**



- F. 1 “#17” (Includes cues.)  
 F. 2 “BAH” (Includes blocking notes.)  
*Hamlet* – Old Globe Theatre (San Diego, Calif.), 1968  
 F. 3 Rabb, Ellis Script, 1968 (Includes some handwritten notes.)  
 F. 4 Running Script (?), 1968 (Includes two loose pages of cues.)  
 F. 5 “II-7” on Title Page, 1968 Aug. (Includes two loose pages of Prologue;  
 clean script.)  
 F. 6 “Hackett – II-12” Blocking Script (?), 1968 Aug. (Includes two  
 loose pages of notes.)

**Box 27**

- F. 1-2 Stage Manager’s Script, Parts I and II, 1968 (Includes photocopied  
 script.)  
*Herakles*, ca. 1965  
 F. 3 Blocking Script (?), ca. 1965  
 F. 4 Stage Manager’s Script, 1965 (Includes copies of notes for N.Y.  
 rehearsals and copies of letters to Alan Schneider from Archibald  
 MacLeish; Alan Schneider directed.)  
*The Hostage*, ca. 1964  
 F. 5 Gregory, Evelyn Script

**Box 28**

- F. 1 Old Running Script  
 F. 2-3 Stage Manager’s Script (Probably) (Includes cues; see also Oversized  
 series for music.)  
 F. 4 *The Impromptu of Versailles* [sic], 1964 (“Paul Sparer” written on title  
 page; includes some markings; title of APA-Phoenix production was  
*Impromptu at Versailles*.)  
*The Lower Depths*, 1963 and ca. 1963  
 F. 5-8 Blocking Script, ca. 1963

**Box 29**

- F. 1 “#29 Rabb,” 1963 (Includes almost clean script with one pencil drawing  
 of stage; also includes one handwritten sheet of lighting ideas.)  
 F. 2 *Macbeth*, 1969 (Includes stage manager’s script (probably); Rabb directed at  
 Old Globe Theatre (San Diego) and University of Michigan – Ann  
 Arbor; also includes loose cue sheets.)  
*The Misanthrope*, 1968  
 F. 3-4 Blocking Script (Includes several cue sheets, lists of actors covering roles,  
 and scene breakdowns.)

**Box 30**

- F. 1-2 Deck Script  
 F. 3-4 Stage Manager’s Script (Probably) (Includes light cue sheets.)  
*Pantagleize*, 1967 - 1976 and undated (Includes script, screenplays, and  
 treatment )  
 F. 5 Playscript, 1967 (Includes APA-Phoenix script (“Miss Conolly” on title  
 page) with some markings, list of locations, and sheets of lyrics.)  
 Screenplays, 1976 and undated  
 F. 6 *A Farce to Make You Sad*, 1976 (Includes photocopy of film script  
 based on *Pantagleize*; title page on APA stationery.)



**Box 31**

- Pantagleize – A Farce to Make You Sad*, undated
- F. 1 Film Script (Includes numerous attached revisions.)
- F. 2 Film Treatment
- F. 3 *A Penny for a Song – Stage Manager’s Script*, 1962 (“Brown” written on front of binder; Geoffrey Brown was production stage manager for several 1962 productions.)
- F. 4 (*The Tragical History of King*) *Richard II*, 1963 (“Walker 17” written on title page; includes a few annotations and revisions.)
- Right You Are*, ca. 1964 and 1966
- F. 5 Skinner, Edith Voice Script, ca. 1966  
Working Scripts, ca. 1964 and ca. 1966
- F. 6 “#1 Darveris,” ca. 1964

**Box 32**

- F. 1 Bly, Dan (Possibly), ca. 1966 (Includes loose pages of furniture, props, notes, etc.)
- F. 2 Unidentified, ca. 1966 (Includes loose sheets of presets and cast lists.)
- Scapin*, 1964 and undated
- F. 3 Mimeo, 1964 (“Adapted by Ellis Rabb and Stephen Porter for APA at the Phoenix Theatre” on title page.)
- F. 4 Typescript, undated (Includes some handwritten notes and revisions.)
- F. 5 *The School for Scandal* “Deck Script,” 1966 - 1967
- War and Peace*, 1964 and ca. 1964
- F. 6-7 Rabb, Ellis Script, 1964 (Includes handwritten notes and revisions.)
- F. 8 Skinner, Edith Voice Script, ca. 1964 (“New Edith Feb. 17<sup>th</sup>” on title page.)
- We, Comrades Three*, 1962 – 1967 and 1980

**Box 33**

- F. 1 1962 (“#4” written on title page; includes carbon copy.)  
1966
- F. 2 Blocking Script (“12-29-66 WC# Clear – Thurs. Eve. 8:39” written on last page; probably from Lyceum Theatre run.)
- F. 3-4 Stage Manager’s Script (Includes loose pages with timings and typed memo from Rabb to company, Feb. 11, 1966.)
- ca. 1966
- F. 5 Mimeo (Possibly Blocking Script) (Includes handwritten blocking, notes, revisions, sketches, and one loose page of handwritten costume notes.)
- F. 6 Skinner, Edith Voice Script (Includes handwritten notes.)
- F. 7 Working Copy (Includes photocopies of prop and wardrobe preset (“Royal Alex.” written in pencil on preset), and master costume change lists.)
- F. 8 “#12,” 1966 – 1967 (Possibly Lyceum Theatre stage manager’s script.)

**Box 34**

- F. 1 Rabb, Ellis Script, 1980 (Includes a few handwritten notes on title page, otherwise clean script.)

*The Wild Duck*, 1965 – 1967 and 1987

- F. 2-3 Acting Script, 1965 and 1987 (Includes loose sheets of presets, schedule, etc.; also includes gag letter from Werle (character) to Miss Ekdal (character), Jan. 15, 1987.)
- F. 4-5 Blocking – Ann Arbor, 1965 (Includes loose sheets of sound cues, presets, blue sheets of production information, and stage manager's notes for Los Angeles and New York.)

**Box 35**

- F. 1 O'Brien, Jack Script, ca. 1967  
Running Scripts, 1967 and ca. 1967
- F. 2 Lyceum Theatre, 1967 ("Darveris #1" written on title page.)
- F. 3 Unidentified (Possibly Lyceum Theatre), ca. 1967
- F. 4 Stage Manager's Script (Possibly), ca. 1967

**Series II: Ellis Rabb Papers, 1952 – 1995 and undated**

**Sub-series 1 – General Files A- Z, 1962 – ca. 1992 and undated**

Correspondence, 1962 – 1985 and undated (Includes correspondence to and from Rabb.)

**Box 36**

- F. 1 A – F, 1966 – 1985 and undated (Includes letter from Rudolf Bing, Aug. 18, 1966 and reply, and Dallas Civic Opera, June 13, 1966.)
- F. 2 G – H, 1965 – 1974 and undated (Includes mostly correspondence from Rabb.)
- F. 3 I – P, 1962 – 1983 and undated (Includes correspondence from Laurier Lister, Sept. 21, 1963, Arthur Lithgow, Jan. 26, 1979, and Maria Piscator, July 3, 1968.)
- F. 4 *New York Times*, 1980 – 1984 (Includes Rabb's letters and drafts to *The New York Times*; also includes one reply from Frank Rich, Feb. 24, 1981.)
- F. 5 S – W, First Name Only, and Unidentified, 1963 – 1985 and undated (Includes correspondence from Edwin Sherin, May 19, 1983, and Roger L. Stevens, Aug. 13, 1983.)
- Awards, 1977 - 1984
- F. 6 Amphion Award, 1984 (Includes program fragment.)
- F. 7 New England Theatre Conference (NETC) Special Award, 1980 (Includes photocopy of thank you letter from Rabb.)
- F. 8-9 Southwestern at Memphis – Honorary Doctorate, 1977 (Includes correspondence, invitation, program, and clippings.)
- F. 10 Biographies, ca. 1959 – 1985 and undated (Includes typed and handwritten biographies; also includes printed copy of photo composite.)
- F. 11 Carnegie Institute of Technology Alumni Newsletter, 1962 Summer
- F. 12 Clippings, 1949 – 1985 (Includes several clippings, with two re: Rabb.)
- F. 13-14 Contracts - Management, 1966 – 1970 (Includes contracts with William Morris Agency.)
- F. 15 Financial, 1963 – 1980 and ca. 1992? (Includes one invoice, a financial report, ca. 1966, photocopy of Rabco, Inc. statement of income and expense, 1980, and handwritten budget, possibly ca. 1992.)
- Homes, 1973 and 1979

- F. 16 General, 1973 and 1979 (Includes letter from C.W. Rabb (father) re: 60 Riverside Drive apartment, Mar. 8, 1973 and letter from Rabb to maintenance services re: 1 Lincoln Plaza apartment, Apr. 1, 1979.)
- F. 17 Weekend House – Diagrams, 1979 Jan. 14 (Includes hand-drawn diagrams of house; house location is unknown.)
- F. 18 Notes, ca. 1963, 1975 – 1976, and undated (Includes handwritten notes, and quotation.)
- F. 19 Program – *Old Times*, Billy Rose Theatre, 1971 (Rosemary Harris starred with Robert Shaw and Mary Ure.)
- F. 20 Sketch, undated (Includes pencil sketch of Rabb, possibly by Rabb.)

**Sub-series 2 – Productions and Professional Projects, 1952 – 1985 and undated**

Antioch Shakespeare Festival (a.k.a. Shakespeare under-the-Stars), Antioch Area Theatre, (Yellow Springs, Ohio), 1952 – 1957 (Rabb became festival’s artistic director in 1957; see also Scrapbooks for additional material.)

**Box 37**

- F. 1 1952 - Correspondence (Includes mostly “fan” mail.)
- F. 2 1953 (Includes programs for *Antony and Cleopatra*, *Coriolanus*, *Julius Caesar*, *Pericles*, *Timon of Athens*, *Titus Andronicus*, *Troilus and Cressida*, and schedule; ANTA sponsored the season.)
- F. 3 1954 (Includes clippings only; some clippings are re: musical version of *The Tempest*, music by Jan Sibelius, joint production of Antioch Area Theater and Cincinnati Symphony at Cincinnati’s Music Hall, Nov. 1954; Rabb played Ariel.)
- F. 4 1955 (Includes programs for *As You Like It*, *Cymbeline*, *The Merry Wives of Windsor*, *Macbeth*, *Twelfth Night*, *The Two Noble Kinsmen*, and *The Winter’s Tale*; also includes clippings re: festival.)
- 1956
- F. 5 General (Includes correspondence, with copy of “fan” letter from Raymond Massey, Sept. 1, 1956, schedule, publicity caricatures, and clippings; company also performed at Toledo Zoo amphitheatre.)
- F. 6 *King Lear* (Includes program, publicity caricature, and clippings; Rabb played Lear.)
- F. 7 1957 (Includes mimeo of Rabb’s essay as Artistic Director, “A Resilient Optimism.”)
- F. 8 *Bartleby the Scrivener*, *A Tale of Wall Street* Script (Television), 1959 Apr. 5 (Includes mimeo script with loose pages of revisions; Rabb co-starred with Clarence Derwent in *Camera Three* production.)  
*The Breath of Kings: A Program of the Chronicle Plays of William Shakespeare* (One-man show), ca. 1959, 1975, and 1979 (Rabb performed in and adapted this work for the Antioch Summer Festival of the Performing Arts, Yellow Springs, Ohio; notes and sketches are probably for potential production at Old Globe Theatre, San Diego, Calif.)
- F. 9 Notes, 1976 and 1979 (Includes handwritten notes, including budget and schedule, probably for possible production at Old Globe Theatre.)
- F. 10 Script, ca. 1959, 1976, and 1979
- F. 11 Sketches, ca. 1976 and 1979 (Includes pencil sketches of set and costumes by Rabb.)

- Caesar and Cleopatra*, 1963, 1977, and ca. 1977 (Includes papers for American Shakespeare Festival and Broadway productions directed by Rabb.)
- F. 12 American Shakespeare Festival (Stratford, Conn.), 1963 (Includes clippings for production directed by Rabb; Carrie Nye and George Voskovec starred.)
- Palace Theatre, 1977 (Includes materials for Broadway production at Palace Theatre, with pre-Broadway engagement at Kennedy Center, starring Rex Harrison and Elizabeth Ashley.)
- F. 13 Contract, 1977
- F. 14 Costume Sketches, ca. 1977 (Includes pen sketches by Rabb on paper napkin and legal pad sheets.)
- F. 15 Notes, ca. 1977 (Includes Rabb's handwritten notes.)
- F. 16 Script Fragments, ca. 1977 (Includes prologue with handwritten revisions and photocopied Act II.)
- F. 17 Set Sketches, ca. 1977 (Includes rough pencil sketches with some notes by Rabb.)
- F. 18 *Chekhov in Yalta* Script, Mark Taper Forum (Los Angeles, Calif.), 1981 Mar. 6 (Includes prologue; Rabb's script (clean); Rabb co-directed with Gordon Davidson; Keene Curtis, Marian Mercer, Penny Fuller, and Rene Auberjonois were in cast.)
- F. 19 *Clap Your Hands* by Ellis Rabb with Nicholas Martin – Old Globe Theatre (San Diego, Calif.), 1983 (Includes one letter, handwritten notes, and flyers for production directed by Rabb; Patricia Conolly, Ralph Williams, and G. [sic] Wood starred.)
- F. 20 *Come Back to the Five & Dime, Jimmy Dean, Jimmy Dean*, 1981 (Includes several letters and casting notes; Rabb was in negotiations to direct.)
- Dallas Civic Opera, 1968 – 1969 (See also Performing Arts Foundation of Kansas City (Mo.) productions.)
- F. 21 *Aida* (Opera), 1969 (Includes three letters and contract; Rabb was stage director; Peter Hall was scenic and costume director; Donald Saddler choreographed; Elena Souliotis and Shirley Verrett sang; Cynthia Gregory danced, Nov. 1969.)
- F. 22 *Orpheus in the Underworld* (Operetta), 1968 (Includes correspondence; Rabb was stage director; Peter Hall was scenic and co-costume director; Melissa Hayden and Jacques D'Amboise danced.)
- Box 38**
- F. 1 *Edward II*, Acting Company, Harkness Theatre (N.Y., N.Y.), 1974 (Includes script with revisions, company list, and schedule; materials are dated 1974, but Harkness Theatre production opened Oct. 21, 1975; Rabb directed; Patti LuPone and Kevin Kline were in cast.)
- Enemies*, 1972 - 1973
- Repertory Theater of Lincoln Center – Vivian Beaumont Theater, 1972 and ca. 1972 (Rabb directed; cast included Philip Bosco, Barbara Cook, Nancy Marchand, Frances Sternhagen, and Christopher Walken.)
- F. 2 Correspondence, ca. 1972 (Includes one note and clipping with handwritten note.)

- F. 3 Casting, 1972 (Includes photocopies of casting possibilities, audition appointments, meetings, etc., and blank audition lists for other RTALC productions.)
- F. 4 Notes, ca. 1972 (Includes handwritten notes by Rabb and Jules [Irving].)
- F. 5 Script, ca. 1972 (Includes Rabb's script with a few handwritten notes and revisions.)
- Television, 1973 and ca. 1973 (Rabb adapted and directed (with Kirk Browning) for WNET.)
- F. 6 Notes, ca. 1973 (Includes handwritten note and hotel room list.)
- F. 7 Schedules, 1973
- Scripts, 1973 and ca. 1973
- F. 8 "First Draft," ca. 1973 (Includes Rabb's handwritten notes and revisions.)
- F. 9 "Revision," 1973 May 14 – 1973 May 18 (Includes Rabb's handwritten notes and revisions.)
- F. 10-11 Rabb, Ellis Script, ca. 1973 (Includes some handwritten revisions and blocking notes.)
- Box 39**
- F. 1 Script Segments, ca. 1973 (Includes several portions of revisions and Repertory Theater of Lincoln Center script with revisions.)
- F. 2 *Fontana de la Montana*, 1980 Dec. 20 (Includes letter of agreement for one-year option on Christopher Foster's play by Rabb.)  
*The Grass Harp* (Earlier Title *Yellow Drum*) (Musical), Martin Beck Theatre, 1970 – ca. 1971
- F. 3 Correspondence, 1970 and ca. 1970 (Includes several letters to and from Rabb.)
- Scripts, ca. 1971
- F. 4 "#1" (Includes some handwritten notes and revisions.)
- F. 5 "139" (Includes revised loose pages and notes.)
- Group 20 Players (Wellesley, Mass.), 1959
- F. 6 *Much Ado About Nothing* (Includes program; Rabb directed; George Grizzard, Rosemary Harris, and Barry Morse starred; and Sam Waterston was also in cast.)
- F. 7 *Peter Pan* (Includes program; Rosemary Harris starred; Rabb, Diana Muldaur, Gus Solomons, Jr., and Sam Waterston were also in cast.)
- F. 8 *A Streetcar Named Desire* (Includes program; Rabb directed; Cavada Humphrey and Robert Blackburn starred.)
- F. 9 *Hamlet*, Missouri Repertory Theatre (Kansas City, Mo.), 1979 (Includes script revised from APA-Phoenix script, 1960 and 1968; script contains a few handwritten notes.)
- F. 10 *The Heiress of Washington Square* (Ballet and Opera), 1968 and 1975 (Includes two letters: carbon copy of one from Conrad Susa to Lawrence Kelly, Aug. 19, 1968, the other to "Dearest Larry" from Rabb, June 23, 1968; also includes Rabb's script for ballet, with envelope postmarked Mar. 19, 1975.)
- F. 11 *Henry VIII*, undated (Includes one sheet of Rabb's handwritten notes for possible production.)  
*The Importance of Being Earnest*, 1982 – 1983 (Rabb starred as Lady Bracknell.)





**Box 40**

- F. 1 Old Globe Theatre (San Diego, Calif.), 1982 (Includes two clippings.)  
John Drew Theater (East Hampton, N.Y.), 1983 (Cast included Dick Cavett, Victor Garber, and Frances Sternhagen.)
- F. 2 Correspondence, 1983 (Includes letter from Rabb to management re: poor audiences.)
- F. 3 *Aunt Augusta's Newsletter*, 1983 (Includes two "issues" of satirical newsletter.)
- F. 4 Casting, 1983 (Includes correspondence and several items re: possible actors.)
- F. 5 Contact Sheets, 1983
- F. 6 Production Material, 1983 (Includes schedules, notes, and set diagrams.)
- F. 7 Publicity and Clippings, 1983 (Includes handbill and two clippings.)
- F. 8 *A Life in the Theatre*, Theatre de Lys, 1977 (Includes program.)
- F. 9 *Look after Lulu!*, Henry Miller's Theatre, 1959 (Includes postcard and Rabb's script; script has a few notes and revisions; Rabb played General Koschnadieff; Jack Gilford, Tammy Grimes, and Roddy McDowall were also in cast; Cyril Ritchard directed.)
- F. 10 *Macbeth*, Old Globe Theatre (San Diego, Calif.), 1985 (Includes one clipping with photo of 1969 production directed by Rabb.)
- F. 11 *The Madwoman of New Orleans (The Madwoman)* (Ballet), undated (Includes Rabb's script outlines and notes for possible production.)  
*Man and Superman* (Motion picture) (Potential Project), 1976 and undated
- F. 12 Notes, undated  
Scripts, 1976 and undated
- F. 13 First Draft, 1976 Feb. 8 (Includes some handwritten revisions.)
- F. 14 undated (John A. McQuiggan is listed on title page as producer; includes some handwritten revisions.)
- F. 15 *The Man Who Came to Dinner*, Circle in the Square, 1980 (Includes flyers; Rabb starred; Maureen Anderman, Leonard Frey, and Carrie Nye were also in cast.)
- F. 16 *Mary Stuart*, Phoenix Theatre, 1957 (Includes program; Rabb was in cast; Eva Le Gallienne and Irene Worth starred; Tyrone Guthrie directed.)  
*The Merchant of Venice*, 1971 and 1973
- F. 17 American Conservatory Theatre (A.C.T.) (San Francisco, Calif.), 1971 (Includes program; Rabb directed and Michael Learned and Peter Donat starred; "After the 1963 APA Repertory Company presentation staged by Richard Baldrige...")
- F. 18 Repertory Theater of Lincoln Center – Vivian Beaumont Theater, 1973 (Includes program; Rabb directed; cast included Rosemary Harris, Sydney Walker, Christopher Walken, and Philip Bosco.)  
*A Midsummer Night's Dream*, Theatre Memphis (Tenn.), 1977 (Rabb directed.)
- F. 19 Contract, 1977

- F. 20 Notes, 1977 (Includes handwritten lists of cast members and characters.)  
 F. 21 Program and Clippings, 1977  
 F. 22 *A Month in the Country*, Williamstown Theatre Festival  
 (Williamstown, Mass.), 1978 (Includes Rabb's script with some  
 handwritten notes; Rabb played Rakitin; Rosemary Harris, Blythe  
 Danner, Peter Evans, and Zeljko Ivanek were also in cast and Nikos  
 Psacharopoulos directed.)  
*Mysteries and Transitions* by Ellis Rabb and Christopher Foster,  
 1981 - 1983 (Play appears to have been performed (probably as a  
 workshop) at Playwrights Horizons, Feb. 1981.)  
 Scripts, 1981 - 1983

**Box 41**

- F. 1 "Ellis Rabb – His Copy" (Photocopy), 1981 (Includes some  
 handwritten revisions by unknown person.)  
 F. 2 Typescript, ca. 1981 (Includes several pages of Rabb's handwritten  
 notes; also includes some handwritten revisions and set diagrams.)  
 F. 3-4 Script Segments, 1981 (Includes Toby Simpkins' copy (with  
 Playwrights Horizons staff list and contact sheets, schedules, and  
 set diagram) and others.)  
 F. 5 "Scene 6 - Playback," 1981 Aug. 25 (Includes handwritten and  
 typed scripts.)  
 F. 6 *Victor Victorious* (One-act play), 1982 June 17 (Includes  
 typescript mostly on legal sheets.)  
 F. 7 Draft #3 (Incomplete Photocopy), 1983 Aug. ("Two final duets  
 missing – Psychiatrist & Patient – Two actors (Rehearsing  
 Previous Plays);" includes some loose sheets of revisions.)  
 F. 8 *Oedipus Rex*, Geary Theatre (San Francisco, Calif.), 1970 (Includes  
 clippings for American Conservatory Theater production; Rabb  
 performed.)  
 Performing Arts Foundation of Kansas City (Mo.), 1966 - 1969  
*Dido and Aeneas* (Opera), 1966 (Rabb directed.)  
 Correspondence, 1966  
 F. 9 General, 1966  
 F. 10 Opening Night Wishes, 1966 May 27  
 F. 11 Production Material, 1966 (Includes projected costume chart and  
 copies of prop sketches.)  
 F. 12 Program, 1966 May  
 F. 13 Scene Breakdown, 1966  
 F. 14 Schedules and Contact Sheet, 1966  
 F. 15 Script and Music, 1966 (Includes copy of libretto and photocopies of  
 dance music.)

**Box 42**

- F. 1 *Long Hair?: A Tribal Dance* (Arranged from the Music of  
 Handel by Conrad Susa, Created by Ellis Rabb with  
 Zachary Solov), 1968 – 1969 (Includes correspondence, copy of  
 stage plan for Kansas City Music Hall, copy of payment made to  
 Nicholas Martin, scene lists, schedule, and copy of tribute to Jean  
 Rosenthal; Rabb directed.)  
*Orpheus in the Underworld* (Operetta), 1967 – 1969 (Rabb

directed.)

- F. 2 Correspondence, 1967
- F. 3 Clipping, 1967 Sept. 1 (Includes one clipping from *Vogue*.)
- F. 4 Typescript (Clean)  
Scripts, 1967 (Includes script adapted into English by Jack G. O'Brien from a translation by O'Brien and Joan Houseman.)
- F. 5 "Ellis Rabb – His Copy" (Includes handwritten notes and revisions; inscribed "For Ellis, who makes all things possible – Love, Jack" [O'Brien].)
- F. 6 Proposed City Center (N.Y.) Production, 1969 (Includes correspondence with financial breakdown of costs, personnel, etc.)  
*The Philadelphia Story*, Vivian Beaumont Theater, 1980 (Rabb directed and cast included Blythe Danner, Edward Herrmann, Frank Converse, Mary Louise Wilson, Cynthia Nixon, and Douglass Watson; see also Vivian Beaumont Theater Correspondence, etc. also in this series.)
- Correspondence, 1980
- F. 7 General
- F. 8 Opening Night Wishes (Includes wishes from Elizabeth McCann and Nelle Nugent, Bill Ball, and John Mazzola.)
- F. 9 Financial (Includes correspondence, copies of invoices, and payments.)
- F. 10 Programs and Clipping, 1980 (Includes two programs and one clipping.)  
*The Royal Family*, 1975 – 1976 and 1981 (Rabb directed and sometimes performed; productions played at Kennedy Center, Brooklyn Academy of Music, McCarter Theatre, on Broadway at the Helen Hayes Theatre, and toured afterwards; Rosemary Harris, Eva Le Gallienne, Sam Levene, and George Grizzard starred.)
- F. 11 Correspondence, 1976 and 1981 (Includes two letters; one is re: possible musicalization, Jan. 15, 1981.)
- F. 12 Pre-Broadway Engagements, 1975 – 1976 (Includes booklet on play and letter of agreement with Kennedy Center (Washington, D.C.) re: Brooklyn Academy of Music engagement.)
- F. 13 Script, ca. 1975 (Includes some annotations by Rabb.)  
Helen Hayes Theatre, 1976
- F. 14 Program, Postcard, and Clipping
- F. 15 Tony Award Program (Rabb received Tony Award as Best Director of a Play.)
- F. 16 Tour, 1976 (Includes one photocopy of Boston review; tour opened at Wilbur Theatre, Boston, and closed at Curran Theatre, San Francisco.)
- F. 17 *Saint Joan*, Geary Theatre (San Francisco, Calif.), 1970 (Includes several clippings for American Conservatory Theater production; Rabb performed.)  
*The Selling of the President* (Musical) Suggested by Joe McGinniss' book, music and lyrics by Bob James and Jack O'Brien, American Conservatory Theatre - Geary Theatre (San Francisco, Calif.), 1970 – 1971 and undated (Rabb directed; Michael Learned, Peter Donat, and Josef Sommer starred.)
- F. 18 Correspondence, 1970 – 1971

- F. 19 Casting Notes, ca. 1971 (Includes one sheet with handwritten names.)
- F. 20 Clippings, 1971
- F. 21 Contract, 1971
- F. 22 Costumes and Props, 1971 (Includes costume plots, and handwritten prop lists.)

**Box 43**

- F. 1 Music and Sound, 1971 (Includes list of singing assignments, sound cues, and diagram.)
- F. 2 Program Segment, 1971 (Includes one page with a few handwritten notes by Rabb.)
- F. 3 Schedules, 1970 - 1971
- F. 4 Scripts, 1970 – 1971 and undated  
 “#19,” 1970 Oct. 15 (“Script cut and latest lyrics inserted for A.C.T. reproduction” written on title page; includes some handwritten revisions by unknown person.)
- F. 5 Hample Script, 1971 Feb. 14 (Includes loose pages of revisions, and handwritten notes and revisions by Rabb and unknown person.)
- F. 6 Script Changes, 1971 (Includes loose pages of revisions.)
- F. 7 Slides and Flim Projections, ca. 1971 (Includes one note, cue and slide lists, and schedules.)
- F. 8 *Sleuth*, 1972, 1977, and undated  
 American Conservatory Theater (San Francisco, Calif.), 1972 (Includes one letter and contract; Rabb directed.)  
 Proposed Musical Version, 1977 and undated (Idea devised by Rabb, based on Anthony Shaffer play.)
- F. 9 Correspondence, 1977 (Includes photocopies of two letters from Rabb.)
- F. 10 *A Certain Age* (Working Title) Script, undated (Includes typescript with some handwritten revisions by Rabb; *A Certain Age* is handwritten over original working title, *A Game of Murder*, “Suggested by and in part based on *Sleuth* by Tony Shaeffer [sic], production devised by and in part written by Ellis Rabb.”)
- F. 11 *So Many Women* (Proposed Musical) (a.k.a. *A Life Without Illusion*) conceived and devised by Ellis Rabb, music by Claibe Richardson, lyrics by Claibe Richardson and Ellis Rabb, original book by Ellis Rabb with apologies to Coward, Chekov [sic], Shakespeare, Wilde, and Williams, 1977 – 1981 (See also Writings – *Benefit* (*A Life Without Illusion*).)
- F. 12 Correspondence, 1980 - 1981 (Includes several letters.)
- F. 13 Contracts (Drafts), 1977 – 1981 (Includes drafts for permission to use excerpts from *The Vortex*, collaboration agreement, and letter re: settlement between Rabb and Richardson.)
- F. 14-18 Scenic Moves, ca. 1979 – 1980 (Includes Rabb’s sketches with handwritten notes.)  
 Scripts, 1978 – 1981 and undated  
 1978 Dec. 26 (Includes twenty-two sections with some handwritten revisions.)

**Box 44**

- F. 1-2 1981 Jan. 14 and 1981 Jan. 15 (Script is dated Nov. 18, 1980;

## Ellis Rabb Papers

several versions of Prologue dated Jan. 14 and Jan. 15, 1981;  
Rabb thanks cast (of unidentified reading) which included Patti  
LuPone, Robert LuPone, Allegra Kent, Christopher Walken,  
Douglass Watson, Mary Louise Wilson, and G. Wood [sic].)

- F. 3 *A Life Without Illusion* "Fourth Draft," 1981 Feb. 18 (Includes a few handwritten revisions.)
- F. 4-5 Script Segments, 1978 - 1980
- F. 6 Staged Reading Notes, 1980 and undated (Includes handwritten and typed notes by Rabb re: casting, possible future productions, etc.)
- F. 7 *A Streetcar Named Desire*, Repertory Theater of Lincoln Center - Vivian Beaumont Theater, 1973 (Includes correspondence, program, and casting list for Repertory Theater of Lincoln Center production; Rabb directed; cast included Rosemary Harris and James Farentino.)
- The Tempest*, 1975 - 1979
- Old Globe Theatre (San Diego, Calif.), 1975 (Rabb directed and performed; cast included Tom DeMastri, Patrick Duffy, and Marian Mercer.)
- F. 8 Correspondence, 1975 (Includes memo and drafts to company from Rabb.)
- F. 9 Clipping, 1975
- F. 10 Contact Sheets, 1975
- F. 11 Costumes, 1975 (Includes Rabb's sketches and notes.)
- F. 12 Music and Sound, 1975 (Includes cues and copy of letter re: production music requirements.)
- F. 13 Notebook, 1975 (Includes Rabb's handwritten notes and sketches for production.)
- F. 14 Notes, 1975 (Includes two pages of handwritten notes by Rabb; one pertains to food; the other is an incomplete list of blocking notes for curtain call.)
- F. 15 Schedules, 1975
- F. 16 Script Pages, 1975 (Includes eight loose pages of typed script.)
- Missouri Repertory Theatre (Proposed Production) (Kansas City, Mo.), 1976 and 1979 (Rabb was to direct.)

**Box 45**

- F. 1 Correspondence, 1979
- F. 2 Costumes, 1979 (Includes Rabb's pencil sketches and notes; may date from 1975 production; see also Oversized notebook.)
- F. 3 Notes and Sketches, 1979 (Some materials may date from 1975 Old Globe Theatre production.)
- F. 4-5 Research, 1976 and 1979 (Includes clippings of photos from magazines on different topics.)
- F. 6 *The Thesmophoriazusae*, Rooftop Theatre (N.Y., N.Y.), 1955 (Includes one opening night telegram from "Bill.")
- F. 7 *TV Library* (Television Program Proposal), 1953
- F. 8 *Twelfth Night*, Vivian Beaumont Theater, 1972 (Includes program; Rabb directed; cast included Blythe Danner, Philip Bosco, Stephen McHattie, Leonard Frey, and Rene Auberjonois.)
- Unlikely: But Not Impossible* by Ellis Rabb, 1973 - 1980 and undated
- F. 9 Outline and Notes, 1973 and undated (Includes two typed pages; title is *Unlikely, But Not Impossible*; also includes Rabb's typed notes re: Charlotte Wilburn, July 8, 1973.)
- Scripts, 1973, 1975, and 1980

- F. 10 "First Draft Completed," 1973 July 22 (Written under pseudonym Charlotte Wilburn; includes handwritten "biography" of Wilburn and loose pages of revisions.)
- F. 11 "First Draft," 1975 Mar. 2 (Includes "Apologia," Mar. 2, 1975 and photocopy of schedule, probably for Playwrights Horizons staging; play is dedicated to Joan Houseman and Jack O'Brien.)
- F. 12 Typescript, 1975 Mar.
- F. 13 "Ellis Rabb – His Copy," 1980 (Includes some handwritten notes by Rabb on title page.)  
*Veronica's Room*, Music Box Theatre, 1973 and 1974 (Rabb directed; Eileen Heckart starred.)
- F. 14 Correspondence, 1973 and 1974 (Includes several letters; one has "June 8 '74" written on it but possibly was 1973.)
- F. 15 Clippings, 1973
- F. 16 Schedule, 1973 June 6
- F. 17 Script, 1973 (Includes Rabb's script with a few handwritten revisions, loose pages of revisions, and color snapshot of Victorian house.)  
 Vivian Beaumont Theater, 1978 – 1981 and ca. 1980s

**Box 46**

- F. 1 Correspondence, 1978 - 1981
- F. 2 Renovation Proposal, 1980 (Includes photocopied pages of Lett/Smith (architects) proposal.)
- F. 3 Report and Draft, 1980 – 1981 (Includes Rabb's report and draft.)  
 Writings, 1979 and ca. 1980s
- F. 4 Essay on Being Appointed to New Directorate, 1979 (Includes Rabb's manuscript (carbon) and handwritten draft.)
- F. 5 Other Writings, ca. 1980s (Includes Rabb's typed letter to "Dear Whoever" and handwritten notes re: problems.)  
*Who's Who in Hell*, Lunt-Fontanne Theatre, 1974 (Rabb directed; cast included Beau Bridges, Olympia Dukakis, Christina Pickles, and Peter Ustinov.)
- F. 6 Correspondence, 1974
- F. 7 Biography and Contact Sheet, 1974 (Includes copy of Rabb's bio.)
- F. 8 Casting, 1974 (Includes lists of suggested actors; also includes cast list.)
- F. 9 Notes, 1974 (Includes Rabb's handwritten and typed notes.)
- F. 10 Schedules and Scene Breakdown, 1974
- F. 11 Script, 1974 (Includes Rabb's rehearsal script with some handwritten notes and revisions.)
- F. 12 *The Women*, 1972 (Includes carbon copy of contract with producers; Rabb withdrew from production; see also Scrapbooks.)  
*You Can't Take It with You*, 1978 – 1985 and undated  
 Television, 1978 – 1979 and undated (Rabb was to direct 1979 television production but withdrew; Rabb did direct (with Kirk Browning) the 1984 PBS telecast of the 1983 stage production; see also *You Can't Take It with You* Stage Production General Correspondence.)
- F. 13 Correspondence, 1979 and undated
- F. 14 Casting, 1978 – 1979 (Includes lists of casting ideas.)



- F. 15 Contracts, 1978 - 1979
- F. 16 Notes, ca. 1978 – 1979 (Includes Rabb’s handwritten notes.)
- F. 17 Scene Breakdowns, 1978 - 1979  
 Stage Productions, 1982 – 1985 (Includes papers for Paper Mill Playhouse, Kennedy Center, and Plymouth Theatre; Rabb directed and cast included Jason Robards, Colleen Dewhurst, Elizabeth Wilson, and Maureen Anderman; James Coco replaced George Rose during Kennedy Center engagement.)
- Correspondence, 1982 - 1984
- F. 18 General, 1982 – 1984 (Includes correspondence for Paper Mill Playhouse, Kennedy Center, and Plymouth Theatre; also includes some correspondence re: 1984 PBS telecast.)
- F. 19 Floral Cards, 1983 (It is unclear if cards are for Kennedy Center or Plymouth theatre opening.)
- F. 20 Writings by Ellis Rabb, ca. 1983 (Includes five pieces (two of which are letters) by Rabb, probably during Paper Mill Playhouse and Kennedy Center runs, re: casting, creativity, and future life of the production.)
- F. 21 Kennedy Center (Washington, D.C.), 1983 (Includes opening night note, ticket, poem to George Rose on his having to leave the show, program, and clippings for Feb. 22-Mar. 26, 1983 engagement.)
- Plymouth Theatre, 1983 - 1985
- F. 22-23 Correspondence – Opening Night Wishes, 1983 Apr. (Includes wishes from Maureen [Anderman], probably, Gordon Davidson, Helen Hayes, Meg [Mundy], probably, Jason Robards, and Jule Styne.)
- F. 24 Play and Speeches to Company by Ellis Rabb, 1983 Mar.  
 Play for Company – *The Audition* by Ellis Rabb, 1983 Mar. (Includes photocopy of manuscript and draft.)
- F. 25 Speeches to Company, 1983 (Includes two speeches for Plymouth Theatre company.)
- F. 26 Clippings, 1983
- F. 27 Financial, 1985 (Includes one form from limited partnership.)
- F. 28 Program, 1983
- F. 29 Unidentified Production – Set Diagrams, undated (Includes pencil sketches and diagrams by Rabb.)

**Sub-series 3 – Writings, 1959 – 1995 and undated**

**Box 47**

- F. 1 *An Actor in Retirement* (Television Play), undated
- F. 2 *Alike in Dignity* (Unfinished Play), 1975
- F. 3 *The Amazing Glenn Simpleton* (Television Play) by Ellis Rabb and [Christopher] Foster, 1982 Nov. 11
- F. 4 *Another Design for Living* (Unfinished Play), undated
- F. 5 *The Beast in the Jungle* (Television Adaptation of Henry James’ Novella), 1973 July 24

*Benefit (A Life Without Illusion)* (Draft of Musical) by Ellis Rabb and Claibe Richardson, 1981 – 1992 (Includes various pages, some handwritten; appears to be a reworking of *So Many Women* (a.k.a. *A Life Without Illusion*) filed in Productions and Professional Projects series.)

- F. 6 Draft, 1981 and undated
- F. 7 *Benefit (A Musical Review)* Draft, 1984 Nov. 9 (Includes numerous loose pages and revisions.)
- F. 8-9 *Benefit: A Comedy of Manners with Music* by Ellis Rabb, 1992 (“Fifth Draft December 1984” on title pages.)
- F. 10 *Benefit: A Theatrical Duet* by Ellis Rabb and the Masters, 1990 Mar. 14 (Includes handwritten notes on loose pages; “For ER and Carrie Nye” written in pencil on first page; this script appears to be a different work using a similar title.)

**Box 48**

- F. 1 *A Certain Way of Life* (Play-in-Progress), undated (Includes loose pages of revisions.)  
*Confessional and Dispensation: A Satirical Fantasy* (Novella), 1985 and undated
- F. 2 First Draft, 1985 Apr.
- F. 3 Handwritten Manuscript, undated
- F. 4 *Diary of Death* (Television Script), ca. 1950s (?)  
*Edith Piaf Is Mad; She Thinks She’s Edith Piaf*, 1971 and undated
- F. 5 Script, undated
- F. 6 Script Revisions, 1971 May
- F. 7 Notes, Research, and Script, undated (Includes material from Jack O’Brien.)
- F. 8 *Emporium* (One-act play), undated
- F. 9 *The Extraordinary Events of April (the) 23<sup>rd</sup>* (First Draft), 1995 Summer (Includes typed manuscript with handwritten revisions; possibly unfinished work.)
- F. 10 *Family Matters: A Trilogy of Full-Length Plays*, 1988 and 1989  
First Draft, 1988 Nov. 20 (Includes some handwritten notes and revisions.)  
*Marriage and Divorce*, 1989  
Part 3 (Draft), 1989 Jan. 8 (Includes handwritten notes and revisions and loose sheets of notes.)

**Box 49**

- F. 1 Drafts, 1989 Feb. (Includes handwritten revisions.)
- F. 2 *Flyers* (Film Treatment?), undated
- F. 3 *The Frog Prince* (Silent Film Treatment), undated (Includes handwritten manuscript.)
- F. 4 *A Grateful Nation (Confessional – Expiation)* (Fiction) (First Draft) by Rt. Hon. Wm. G. Whimsey (Pseudonym), 1995 (Includes typed manuscript with handwritten revisions.)

*Heart's Desire* (Proposed Play and Motion picture) by Charlotte Wilburn (Pseudonym), 1973 – 1977 (Includes drafts of playscripts, film treatment, and notes; also includes record of scripts sent to others, including Gerald Gutierrez, Felicia and Leonard Bernstein, Lauren Bacall, and, “RH” (Rosemary Harris); play is first ever written by Rabb.)

Plays, 1973

- F. 5 Play-in-Progress, 1973 Apr. – 1973 May (Includes introduction dated May 1, 1973, First Draft begun Apr. 19, 1973, and completed Apr. 27, 1973.)
- F. 6 First Draft, 1973 May 27 – 1973 May 28 (Includes handwritten script with several sheets of revisions.)
- F. 7-8 Motion picture and Television Film, 1973 - 1977  
Television Film (Incomplete Draft) by Charlotte Wilburn (Pseudonym), 1973 May 1 (Includes “biography” of Charlotte Wilburn.)
- F. 9 Notes and Film Treatment, 1973 Apr. and undated
- F. 10-11 Film Treatment (Drafts), 1977 (Includes notes by Rabb on development of the work and record of scripts sent.)

**Box 50**

- F. 1 *Help Wanted* (Unfinished Play), undated (Includes typescript for play.)
- F. 2 *Home Again* (Unfinished), undated (Includes typescript for play.)
- F. 3 *A Human Condition*, 1984 Feb. (?) (Includes typescript for play.)
- F. 4 *A Leading Man* (Play-in-Progress), undated
- F. 5-6 *Lear's Wife*, 1992 and ca. 1992 (Includes pages from script dated Nov. 2, 1982; scripts are typed and handwritten.)
- F. 7 *Lisistratum* (One-act play), undated
- F. 8 *Madness in Great Ones* (Television), undated (Includes typescript.)
- F. 9 *A Marriage of Convenience* (Unfinished Script), 1975 Mar. 13 (Includes two loose pages of notes; play “for Miss Michael Learned” on title page.)
- F. 10 *MM Meet [sic] the King* (Unfinished Script), undated
- F. 11 *Partial Knowledge* (Fiction), 1984 and undated  
Notebook, 1984 (Includes handwritten manuscript in notebook; also includes handwritten manuscript for *High Time for High Tea for Two* in back of notebook; see also *Proof Positive*.)
- F. 12 Typed Manuscript, undated  
*A Perfect Murder* (a.k.a. *The Perfect Murder*), 1987 Oct. and undated

**Box 51**

- F. 1 First Draft, 1987 Oct.
- F. 2 Synopsis, undated
- F. 3 *Playback*, 1978 and undated
- F. 4 Typescript, 1978 (“First draft begun T’giving eve 1978” on first page.)
- F. 4 Draft # 2 (Handwritten Scripts), undated (Includes two legal pads with handwritten playscripts.)

- F. 5 *Proof Positive* (Fiction Work-in-Progress), 1981 (Includes handwritten manuscript in notebook; also includes handwritten manuscript in back of notebook for *Poems of the Cudzi* [sic] *Vine*; see also *Partial Knowledge*.)
- The Seagull* (Ballet and Movie Ballet), undated
- F. 6 Ballet Scenarios, undated (Includes typed manuscript on looseleaf paper and pad with small sketch of stage and handwritten manuscript.)
- F. 7 Movie – Ballet Outlines, undated (Includes handwritten outlines; one is titled *A Seagull* and another is titled *On Love*.)
- F. 8 *The Snobish* [sic] *Young Lady*, based on Moliere’s *Les Précieuses Ridicules* (Television), undated (Includes typescript.)
- F. 9 *The Terrific and Terrifying Duo* (Unfinished Script), undated (Includes typed manuscript of one scene.)
- The Terrifying Addiction of Holmes and Hyde* (a.k.a. *I Have Discovered the Morning*), 1984 Dec. 23 and undated
- F. 10 Handwritten Script, 1984 Dec. 23 (Includes handwritten script on loose sheets of paper and legal pads; “A Play for Jason Robards and Ellis Rabb” written on first page.)
- F. 11 Typescript, 1984 Dec. 13 (“A Play for Jason Robards and Ellis Rabb” and “...Begun Dec. 23, 1984” on title page.)
- F. 12 *I Have Discovered the Morning*, undated (Includes typescript with some handwritten revisions.)
- This Is Daphne Barrett Speaking* (Motion picture Script and Draft), 1981 and undated

**Box 52**

- F. 1 Script, 1981 Sept. (Includes typed script with handwritten revisions.)
- F. 2 *This Is Daphne Barrette* [sic] *Speaking* (Draft ?), undated (Includes typed script on legal pad sheets.)
- F. 3 *Uncle Wiggily in Connecticut* (Television Scenario), undated (Includes typescript for Part I.)
- F. 4 *A Very Human Condition* (Unfinished Draft), undated (Includes typed scene and one handwritten page.)
- F. 5 *The Whole Truth* (Typescript), undated
- F. 6 *You Should Have Been There: A Piece of Reportage* by E.W. Rabb, 1975 (Includes typed manuscript for piece relating an evening with Ruth [Ford], Dotson [Rader], Charles Henri Ford, and others.)
- F. 7 Untitled Script Fragment, undated (Includes photocopied segment of script; Tennessee Williams appears to be the subject of the play.)
- F. 8 Notebook, 1980 (Includes handwritten draft of letter to Richmond Crinkley, drafts of stories, and musings.)
- F. 9 Play, Dance, Film Ideas, and Outlines, 1977 and undated (Includes short “play,” *Subject to Change: Some Events Devised by Ellis Rabb*, Mar. 3, 1969; the APA-Phoenix production of *Hamlet* opened at the Lyceum Theatre, Mar. 3, 1969.)
- F. 10-11 Poems, Short Stories, and Musings, 1959 – 1977 and undated (Includes numerous typed and handwritten pieces by Rabb.)

**Series III: Photographs, 1946 – 1983 and undated**

Association of Producing Artists (APA), 1948 – 1977 and undated  
General, 1960 - 1967

Bermuda Engagement, 1960 May – 1960 July

- F. 12 Brochure Photos (To Be Selected From) (Includes Bermuda News Bureau publicity photos and contact sheets; Rabb, Rosemary Harris, Richard Easton, Keene Curtis, and Paul Sparer are among those in photos.)
- F. 13-14 Rehearsal and Travel Photos and Negatives (Includes two prints labeled *Man and Superman* rehearsal and "First APA rehearsal;" also includes photos and negatives of company traveling.)
- F. 15 Composite, 1961 Summer
- F. 16 Expo 67 (Montreal, Canada), 1967 (Includes contact sheets of company performing, backstage, load-in, and party.)
- F. 17 Fundraiser, ca. 1967 (Includes Wide World Photos contact sheet with Helen Hayes and Mayor John V. Lindsay and Mary Lindsay.)
- F. 18 Lyceum Theatre Exteriors and Truck, 1966 - 1967
- F. 19 Publicity Photos, 1967 (Includes Robert Alan Gold photos of Rabb, John Houseman, T. Edward Hambleton, Patricia Conolly, and Gwyda Donhowe.)
- F. 20 Recording Session and Loading Sets, 1967 Aug. 18 and 1967 Aug. 20 (Includes contact sheets by Van Williams of Conrad Susa and others at recording session, Aug. 18, 1967; also includes contact sheet of loading of *The Show-Off* sets, Aug. 20, 1967.)
- Productions, 1960 - 1969
- F. 21 *Anatol* (Musical), City Hall Theatre (Hamilton, Bermuda) Festival 1960 Summer (Includes Avery Willard photos and contact sheets.)
- F. 22 *As You Like It*, McCarter Theatre (Princeton, N.J.), 1960 (Includes photos and contact sheets.)
- F. 23 *Box and Cox*, McCarter Theatre (Princeton, N.J.), 1960 Fall (Includes one photo.)
- Box 53**
- F. 1 *The Cherry Orchard*, Lyceum Theatre, 1968 (Includes two photos with Uta Hagen, Nancy Walker, Betty Miller, and Donald Moffat.)
- F. 2 *Cock-a-Doodle Dandy*, 1968 – 1969 (Includes J. Edward Bailey photos and contact sheets (possibly University of Michigan – Ann Arbor) with Barry Bostwick, Katherine Helmond, Donald Moffat; also includes two prints with Frances Sternhagen and Donald Moffat (probably Lyceum Theatre.)
- F. 3 *The Cocktail Party*, 1968 – 1969 (Includes Van Williams photos of Brian Bedford, Frances Sternhagen, and Nancy Walker.)
- F. 4 *Escorial*, 1966 – 1967 (Includes one photo from University of Michigan – Ann Arbor production.)
- F. 5 *Esso Repertory Theatre* (Television), 1965 (Includes photos for series, including one for "Don Juan in Hell" sequence from *Man and Superman*.)
- F. 6-8 *Exit the King* (a.k.a. *The King Dies*), 1967 – 1968 (Includes Van Williams and Rothschild photos and contact sheets of several productions, including Huntington Hartford Theatre and Lyceum Theatre.)
- F. 9-10 *Fashion*, Fred Miller Theatre (Milwaukee, Wisc.), 1961 Fall (Includes photos by Gene of Aida.)
- F. 11 *Ghosts*, University of Michigan – Ann Arbor, 1962 Fall (Includes two photos.)
- Hamlet*, 1961 and 1968 - 1969

- F. 12-15 McCarter Theatre (Princeton, N.J.), 1961 Spring (Includes photos and contact sheets of Richard Easton, Jacqueline Brookes, and Edward Asner; some photos and contact sheets by Moser.)
- F. 16-17 Miscellaneous Productions, 1968 – 1969 (Includes several photos with handwritten notes by Rabb, photos and contact sheets, some by Bill Pierce, J. Edward Bailey, and one by Dave Grube; productions include Lyceum Theatre and probably University of Michigan – Ann Arbor.)
- F. 18 *The Importance of Being Earnest*, McCarter Theatre (Princeton, N.J.), 1960 Fall (Includes contact sheets and two prints.)
- F. 19 *Judith*, Phoenix Theatre (New York, N.Y.), 1964 Dec. (Includes one print and several negative prints.)
- Box 54**
- F. 1 *King Lear*, McCarter Theatre (Princeton, N.J.), 1961 Spring (Includes prints and contact sheet; also includes one rehearsal photo by Bill Pierce.)
- F. 2 *The Lady's Not for Burning*, McCarter Theatre (Princeton, N.J.), 1960 Fall (Includes rehearsal and production photos by Peter R. Hale; photos include Jack Dodson and Eve Roberts.)
- F. 3 *The Lower Depths*, Phoenix Theatre (New York, N.Y.), 1964 Spring (Includes several prints with Rabb, Keene Curtis, Nancy Marchand, and Paul Sparer.)
- F. 4 *Man and Superman*, 1960 and 1964  
City Hall Theatre (Hamilton, Bermuda), 1960 Summer (Includes Avery Willard photos and contact sheets.)
- F. 5 Phoenix Theatre (New York, N.Y.), 1964 Dec. (Includes proofs and contact sheets.)
- F. 6 *A Midsummer Night's Dream*, 1961  
McCarter Theatre (Princeton, N.J.), 1961 Spring (Includes prints and contact sheets; also includes two photos by Will Rapport.)
- F. 7 Fred Miller Theatre (Milwaukee, Wisc.), 1961 Fall (Includes photos by Gene of Aida; also includes two Milwaukee photos stamped "University of Michigan News Service" and "Professional Theatre program – Mendelssohn Theatre – Ann Arbor, Michigan.")
- F. 8 *The Misanthrope*, (Possibly Lyceum Theatre), 1968 – 1969 (Includes photos and contact sheets, some by Wagner International Photos; also includes photo of Rabb and Christina (Christine) Pickles with Mayor John V. Lindsay at post-matinee fundraiser.)
- Pantagleize*, 1967 - 1968  
Lyceum Theatre (New York, N.Y.), 1967 - 1968
- F. 9 Eileen Darby–Graphic House Photos, 1967 (Includes prints and contact sheets.)
- F. 10 Opening Night and Christmas Party, 1967 (Includes Van Williams contact sheets; Water Winchell is in one photo.)
- F. 11-12 Pierce, Bill Photos, 1968 (Includes photos of set.)
- F. 13 Rehearsal Photos, 1967 (Includes three rehearsal photos by Robert Alan Gold, probably in New York; photos include John Houseman, Rabb, and company.)

- F. 14-15 Williams, Van Photos, 1967 (Includes prints and contact sheets; some may be for other venues, since one contact print appears to be a marquee for a theater outside of New York.)
- F. 16 Unknown Venue, 1967 – 1968 (Includes one photo of Rabb by Robert Alan Gold.)
- F. 17 *A Penny for a Song*, Summer Tour (Possibly), 1962 (Includes Van Williams photos.)
- F. 18 *Richard II*, McCarter Theatre (Princeton, N.J.), 1961 (Includes one production photo with Rabb.)  
*Right You Are*, 1960 - 1967
- F. 19 McCarter Theatre (Princeton, N.J.), 1960 (Includes one photo.)
- F. 20 Phoenix Theatre, 1964 Spring (Includes two photos.)
- F. 21-22 Lyceum Theatre, 1966 - 1967 (Includes Van Williams photos and contact sheets.)
- F. 23 Huntington Hartford Theatre (Los Angeles, Calif.) (Probably), 1967 (Includes Bill Bridges contact sheets.)  
*Scapin*, 1960 and 1964
- F. 24 McCarter Theatre (Princeton, N.J.), 1960 Fall (Includes production photos.)
- F. 25 Phoenix Theatre (New York, N.Y.), 1964 Spring (Includes photos with Rabb, Jacqueline Brookes, Keene Curtis, and Rex Robbins.)  
*The School for Scandal*, 1961 - 1967
- F. 26 Summer Tour (Unidentified Venue) (Probably), 1961 (Includes Will Rapport photos.)
- F. 27-28 Fred Miller Theatre (Milwaukee, Wisc.), 1961 Fall (Includes some Gene of Aida photos.)
- Box 55**
- F. 1-2 Folksbiene Playhouse (New York, N.Y.), 1962 (Includes Henry Grossman photos.)
- F. 3 University of Michigan – Ann Arbor, 1962 Fall (Includes some James Keson, *Michigan Daily* photos and *Ann Arbor News* photos.)
- F. 4-5 Huntington Hartford Theatre (Los Angeles, Calif.), 1966 Summer (Includes contact sheets and prints of Bill Bridges and Rothschild photos; Anne Francine in some photos; also includes contact sheets by Maurice Manson for studio shots with Helen Hayes, Rosemary Harris, Rae Allen, Rabb, and others, probably for this production.)  
*The Seagull*, 1960 - 1962
- F. 6 City Hall Theatre (Hamilton, Bermuda), 1960 (Includes Avery Willard photos and contact sheets.)
- F. 7 McCarter Theatre (Princeton, N.J.), 1960 Fall (Includes photos by Bill Pierce and Lee Johnson.)
- F. 8 Fred Miller Theatre (Milwaukee, Wisc.), 1961 (Includes Gene of Aida photos of Ellen Geer, Keene Curtis, Page Johnson, Christina (Christine) Pickles, and others.)
- F. 9 Folksbiene Playhouse (New York, N.Y.), 1962 (Includes Lee Johnson photos and contact sheets of Rosemary Harris, Nancy Marchand, Paul Sparer, Clayton Corzatte, and Earl Montgomery.)

*The Show-Off, 1967 - 1968*

- F. 10                   Huntington Hartford Theatre (Los Angeles, Calif.), 1967  
                           General (Includes photos and contact sheets by Van Williams and  
                           Rothschild photo.)
- F. 11                   Princess Grace and Prince Ranier Post-Performance Visit  
                           (Includes Delmar Watson photos and contact sheet.)
- Unidentified Venues, 1967 - 1968
- F. 12                   Hayes, Helen Photos (Includes Van Williams cast photos with  
                           Helen Hayes as Mrs. Fisher; possibly Lyceum Theatre; see  
                           also contact sheets.)
- F. 13                   Walker, Nancy Photos (Includes Van Williams cast photos with  
                           Nancy Walker as Mrs. Fisher; probably Lyceum Theatre; also  
                           includes one color transparency.)
- F. 14                   Contact Sheets (Includes Van Williams contact sheets, one dated  
                           June 14, 1967 (possibly Lyceum Theatre) and others with  
                           unidentified photographer.)

*The Tavern, 1960 - 1962*

- F. 15-17               McCarter Theatre (Princeton, N.J.), 1960 Fall (Includes some  
                           photos by William C. Pierce and Peter R. Hale.)
- F. 18                   Fred Miller Theatre (Milwaukee, Wisc.), 1961 (Includes photos  
                           by Gene of Aida and negatives of Fred Miller Theatre marquee,  
                           backstage, etc.; also includes two prints stamped "University of  
                           Michigan News Service," but both are probably from Fred Miller  
                           Theatre production.)
- F. 19                   Folksbiene Playhouse (New York, N.Y.), 1962 (Includes Lee  
                           Johnson photos and contact sheets.)
- F. 20                   Unidentified Venues, ca. 1960 – 1962 (Includes four photos, two  
                           possibly from 1961 Summer Tour.)

*Twelfth Night, 1961*

- F. 21                   McCarter Theatre (Princeton, N.J.), 1961 Feb. – 1961 Mar.  
                           (Includes photos and contact sheets; one photo is by Bill Pierce.)
- F. 22                   Highfield Theatre (Falmouth, Mass.), 1961 Summer (Includes  
                           Avery Willard photos.)
- F. 23                   Unidentified Summer Tour Production, 1961 Summer  
                           (Includes Will Rapport photos, possibly Boston Arts Festival or  
                           John Drew Theater.)
- University of Michigan, 1964 – 1969 (Includes photos for fellowship  
                           applicants and auditioners.)
- F. 24                   Auditions, 1964 (Includes head shots; one is Josef Bulos.)
- Fellowship Students, 1966 - 1969
- F. 25                   1966 – 1967 (Includes photos of Fred Coffin and Karen Lynne  
                           Gorney.)
- F. 26                   1969

*War and Peace, 1964 and 1966*

- F. 27                   Lyceum Theatre (New York, N.Y.), 1964 Dec. (Includes three  
                           proofs of production photos and two publicity photos of Rosemary  
                           Harris and Donald Moffat with Mayor John V. Lindsay and Mary  
                           Lindsay.)
- F. 28                   Greek Theatre (Los Angeles, Calif.), 1966 (Includes one photo  
                           with Patricia Conolly, Anita Dangler, Marco St. John, and Joel  
                           Stuart.)



- F. 29 *We, Comrades Three*, 1962 and ca. 1966  
University of Michigan – Ann Arbor, 1962 Fall (Includes ten contact prints.)
- F. 30 Publicity Photos (Unidentified Production), ca. 1966 (Includes two photos in cemetery with Helen Hayes, Patricia Conolly, Will Geer, Marco St. John, and Sydney Walker.)

**Box 56**

- F. 1-2 *The Wild Duck*, Lyceum Theatre (New York, N.Y.), 1967  
(Includes Van Williams photos and contact sheets, snapshots (some color) of set and presets marked “G. Darveris – Stage Managers [sic] Duck photos.”)
- F. 3 *You Can’t Take It with You*, ca. 1965 – 1967 (Includes photos and contact sheets for several productions, including Expo 67 (Montreal); also includes some Van Williams photos and contact sheets.)

Individuals, 1948 – 1977 and undated

- F. 4 Curtis, Keene, 1948 – 1960s (Includes head shots (one by Van Williams) and Roman Freulich for Republic Studios photo of Curtis as Lennox in Orson Welles’ film, *Macbeth*.)
- F. 5 Harris, Rosemary, ca. 1961 and 1968 (Includes two photos, one with Rex Harrison in the film *A Flea in Her Ear*, 1968 and one portrait by Aida , Milwaukee, ca. 1961.)
- F. 6 Kean, Norman, ca. 1966 (Includes one photo autographed for Rabb; photo is by Rothschild Photo.)
- F. 7 Laming, Dorothy, ca. 1950s (Includes head shot by Charles Caron and production photos, possibly from Antioch Shakespeare Festival.)
- F. 8 Sternhagen, Frances, ca. 1960s (Includes several head shots.)
- F. 9 Szogyi, Alex, 1960 (Includes portraits and Bermuda News Bureau photo during APA’s Bermuda engagement.)
- F. 10-11 Members and Friends, 1961 – 1977 and undated (Includes photos of Richard Baldrige, Bill Ball, Barry Bostwick, Morris Carnovsky, Peter Donat, Mary Duff, Ellen Geer, Kate Geer, Will Geer, Gerry Jedd, Eva Le Gallienne, Nicholas Martin, Donald Moffat, Cathleen Nesbitt, Stephen Porter, Claibe Richardson (autographed), Peter Shaffer, Paul Sparer, Dee Victor, Sydney Walker, and one unidentified man.)

Rabb, Ellis, 1946 – 1983 and undated

- F. 12-14 Portraits, ca. 1950s – ca. 1980s (Includes photos by Charles Caron, Avery Willard, Aida Portraits, and Dennis Cooney, and some negatives; also includes photo of portrait by Russel [sic] Redmond.)
- Productions and Professional Projects, 1946 – 1983 and undated
- Antioch Shakespeare Festival (Shakespeare under-the-Stars) (Yellow Springs, Ohio), 1952 – 1957 (Includes production and publicity photos by Axel Bahnsen Studio and Dave Grube; also includes two photos and one contact sheet by Daniel Bernstein for unidentified program with Antioch Festival actors (Rabb, Jane Groves, and Pauline Flanagan).)
- F. 15-18 General, 1952 – 1957 (Includes production and publicity photos, and negatives by Bahnsen Studio, Dave Grube, Marvin Blosser for Bahnsen Studio, Donald A. Hutslar, and Bill Hartough.)
- F. 19 *King Lear*, 1956 (Includes production photos by Bill Hartough, Jon E. Ott, Marvin Blosser for Bahnsen Studio, and Abodeely Photographs.)

- F. 20 *Blithe Spirit*, Playhouse at McCormick Place (Chicago, Il.), 1980 (Includes two photos; Rabb directed and starred with Jean Marsh, Rosemary Murphy, and Mary Louise Wilson.)  
Carnegie Tech, 1953 (Includes production photos, some by Bill Biggart for *The Chief Thing*, *Hamlet*, *Pygmalion*, and unidentified productions.)
- F. 21-22 General
- F. 23 *Saint Joan* (Includes slides; Rabb played The Dauphin.)
- Box 57**
- F. 1 Clarence Derwent Award, 1957 (Includes two photos of receiving award on *Toast of the Town* (a.k.a. *The Ed Sullivan Show*.)
- F. 2 *Enemies*, Repertory Theater of Lincoln Center – Vivian Beaumont Theater (New York, N.Y.), 1972 (Includes Martha Swope photos of Nancy Marchand, Barbara Cook, Frances Sternhagen, Christopher Walken, Joseph Wiseman, and cast.)  
Group 20 Players (Wellesley, Mass.), 1959
- F. 3 *Much Ado About Nothing* (Includes production photos; Rabb directed; Rosemary Harris, Barry Morse, and George Grizzard were in cast.)
- F. 4 *Oedipus Rex* (Includes one color photo of Rabb as Tireias.)
- F. 5-6 *A Streetcar Named Desire* (Includes production photos (some by Philip Lieberman); Rabb directed; Cavada Humphrey, Chase Crosley, Robert Blackburn, and William Swetland were in cast.)  
*The Importance of Being Earnest*, 1982 – 1983 (Rabb starred as Lady Bracknell.)
- F. 7 Old Globe Theatre (San Diego, Calif.) (Probably), 1982 (Includes two photos and negatives found with clipping for production.)
- F. 8 John Drew Theater (East Hampton, N.Y.), 1983 (Includes head shots of possible cast members and Polaroids of set and slides by James Tilton.)
- F. 9 *A Life in the Theatre* (Television), 1979 (Includes one publicity photo for *Great Performances* PBS telecast, Oct. 3, 1979.)
- F. 10 *Look after Lulu!*, Henry Miller's Theatre (New York, N.Y.), 1959 (Includes Fred Fehl production photos; Rabb, Tammy Grimes, Jack Gilford, and Roddy McDowall were in cast.)
- F. 11 *The Man Who Came to Dinner*, Circle in the Square (New York, N.Y.), 1980 (Includes contact sheets by Laura Levine; Rabb starred.)  
*The Merchant of Venice*, 1971 and 1973
- F. 12-13 American Conservatory Theatre (San Francisco, Calif.), 1971 (Includes Hank Kranzler production photos; Rabb directed; Michael Learned and Peter Donat were in cast.)
- F. 14 Repertory Theater of Lincoln Center – Vivian Beaumont Theater, 1973 (Includes Martha Swope production photos of Rosemary Harris, Olivia Cole, and others; also includes backstage photos of Rosemary Harris, Josef Sommer, Christopher Walken, and others; Rabb directed.)
- F. 15-16 *A Month in the Country*, Williamstown Theatre Festival (Williamstown, Mass.), 1978 (Includes photos and contact sheets; Rabb, Rosemary Harris, and Peter Evans were in cast. )

- F. 17 Performing Arts Foundation of Kansas City (Mo.) - *Dido and Aeneas* (Opera), 1966 (Includes photos of costume sketches; Rabb directed.)
- F. 18 *The Royal Family*, 1975 – 1976 (Includes photos for McCarter Theatre production (Cliff Moore photos), several proofs, and one photo of Sam Levene autographed by his character “Oscar Wolfe,” and other unidentified productions.)
- F. 19 Southwestern at Memphis Honorary Doctorate, 1977
- F. 20 *A Streetcar Named Desire*, Repertory Theater of Lincoln Center – Vivian Beaumont Theater, 1973 (Includes Martha Swope photos; Rabb directed and Rosemary Harris, Philip Bosco, Patricia Conolly, and James Farentino starred.)
- F. 21 *The Thesmophoriazusaie*, Rooftop Theatre (New York, N.Y.), 1955 (Includes three production photos of Rabb by Margo Kassimer.)
- F. 22 *Twelfth Night*, 1972 and 1978  
Repertory Theater of Lincoln Center – Vivian Beaumont Theater, 1972 (Includes Martha Swope photos; Rabb directed and Blythe Danner, Rene Auberjunois, Philip Bosco, Stephen McHattie, and Leonard Frey starred.)
- F. 23 Tour, 1978 (Includes two Lisa Ebright photos of Rabb and Jean Marsh.)
- F. 24 Wellesley Summer Theatre and School, 1946 – 1947 (Includes photos by Bill Biggart and Lenscraft Photos; mostly production photos.)
- F. 25 *You Can't Take It with You*, 1983 (Includes two Polaroids possibly of opening night gifts for Rabb, one slide for Kennedy Center engagement, and slides by James Tilton found with note sent on Plymouth Theatre opening.)
- F. 26 Unidentified Productions, ca. 1958 (?) and undated  
Possibly American Shakespeare Festival, ca. 1958 (?)  
(Includes two Fred Fehl photos; Jerry Stiller and Rabb were in cast.)
- F. 27 Possibly *Our Town*, undated (Includes one photo.)

**Series IV: Scrapbooks, 1930 - 1986**

**Box 58**

- F. 1 “Ellis’ Scrapbook - I: 1930 – 1963,” 1930 - 1965 (Includes correspondence to and from Rabb and family, Rabb’s and Rosemary Harris’ wedding invitation, and photos, clippings, certificates, and awards from Rabb’s early life, education, and career; probably kept by Rabb’s mother.)
- F. 2 “Ellis’ Scrapbook - II: 1967 – 1977,” 1964 – 1978 (Includes clippings, programs, flyers, for APA activities until its demise, Rabb’s other projects across the U.S. including *Orpheus in the Underworld*, *The Grass Harp*, *Long Hair?*, *Aida*, Repertory Theater of Lincoln Center productions, *Veronica’s Room*, *Who’s Who in Hell*, *The Royal Family*, *A Midsummer Night’s Dream* (Theatre Memphis, 1977), *The Dain Curse* (Television, 1978), and *A Life in the Theatre*; includes typed short note from Katharine Hepburn re: unnamed production, Dec. 30 1976.)

**Box 59**

- F. 1 “Ellis’ Scrapbook - III: 1962 – 1965,” 1962 – 1965 (Includes correspondence, flyers, programs, clippings, and photos for APA (and later APA-Phoenix) activities, including a White House performance of a scene from *The School for Scandal*, Dec. 1966; also includes invitation to 40<sup>th</sup> birthday party given by Rabb for Carrie Nye, and clippings re: Rosemary Harris and her professional engagements outside of APA, such as the Chichester Festival production of *Uncle Vanya*, 1963, *Hamlet* with Peter O’Toole (the National Theatre’s inaugural production, 1963), and *The Lion in Winter* on Broadway, 1966.)
- F. 2 “IV: Photos, Costume Sketches – Ellis Rabb - 1954 – 1957,” 1954 – 1957 (Includes 1955 and 1956 schedules for Antioch Shakespeare Festival (a.k.a. Shakespeare under-the-Stars) Antioch, Ohio, photos (some color), and clippings; number “IV” is crossed out on cover; loose costume sketches may be found in the Oversized series.)

**Box 60**

- F. 1 “Ellis’ Scrapbook #V – 1978 – 1986,” 1945 – 1966 and 1976 – 1986 (Includes correspondence, clippings, photos, programs, and other ephemera relating to Rabb’s life, family, and career; productions include *A Life in the Theatre* (stage and television), *A Month in the Country* (Williamstown Theatre Festival), *Blithe Spirit* and *Twelfth Night* with Jean Marsh, *You Can’t Take It with You* (television production from which Rabb withdrew, and stage production), *The Man Who Came to Dinner* (Circle in the Square), *The Philadelphia Story* (Vivian Beaumont Theater), *Chekhov in Yalta* (Mark Taper Forum), *As You Like It* (Old Globe Theatre reopening), *The Importance of Being Earnest*, and others; there are also two articles written by Rabb in 1945 and 1949, and clippings dated 1956 and 1966.)
- F. 2 Unnumbered Scrapbook, 1952 (Includes coverless scrapbook with clippings, photos, programs, and handwritten notes by Rabb for Antioch Shakespeare festival (a.k.a. Shakespeare under-the-Stars 1952 season; extremely fragile condition.)

**Series V: Oversized, 1952 – 1983 and undated**

Photos, 1956 - 1980

**Box 61**

- F. 1 *Hamlet*, ca.1956 (Includes Daniel Bernstein photo of Rabb for unidentified production; see also Antioch Shakespeare Festival in Photos series.)
- F. 2 *The Misanthrope*, Theatre East (New York, N.Y.), 1956 (Includes Avery Willard photo of Rabb.)
- F. 3 *The Philadelphia Story*, Repertory Theater of Lincoln Center – Vivian Beaumont Theater, 1980 (Includes contact sheets)
- F. 4 *The Hostage Music*, 1960 – 1967 (Includes published sheet music and holograph of music arranged by Bill John, probably for APA production at University of Michigan – Ann Arbor, 1964; also includes photocopy of note re: music sent to Don Harms, Feb. 28, 1967.)
- Costume Sketches by Ellis Rabb, ca. 1950s – 1979 and undated  
Antioch Shakespeare Festival (a.k.a. Shakespeare under-the-Stars), 1955 – ca. 1950s
- F. 5-12 *Hamlet*, 1956 (Includes watercolor with pencil sketches.)

**Box 62**

- F. 1 *Othello*, ca. 1950s (Includes watercolor with pencil sketches.)
- F. 2-3 *Richard II*, 1955 (Includes watercolor with pencil sketches.)
- F. 4 *Troilus and Cressida*, ca. 1953 (Includes watercolor with pencil sketches.)
- F. 5-6 Sketches of Ellis Rabb's Head, 1956 (Includes pastel sketches of Rabb's head, some possibly as Hamlet.)  
Other or Unknown Venues, ca. 1950s – 1979 and undated (Includes watercolor with pencil sketches.)
- F. 7 "Antony," *The Jest*, and *The Relapse*, ca. 1950s (Found in Scrapbook #IV.)
- F. 8 *David*, ca. 1950s (Found in Scrapbook #IV.)
- F. 9 *Oedipus Rex*, ca. 1950s (?) (Found in Scrapbook #IV.)
- F. 10 *Philoctetes*, Theatre de Lys, 1959 (Found in Scrapbook #IV.)
- F. 11 *Salomé*, undated (Found in Scrapbook #IV.)
- F. 12 *The Tempest* (Proposed Missouri Repertory Theatre Production), 1979 (Includes Rabb's sketchpad with drawings of set, costume sketches (pencil and pastel), and notes.)
- F. 13 Untitled, ca. 1950s (Includes watercolor with pencil sketches of matador and possibly king.)
- F. 14-15 Ballet, ca. 1950s (Includes watercolor with pencil sketches; "*Le Mort* [sic] *d'Amour*" is written on many of the sketches.)
- Set Sketches by Ellis Rabb, undated
- F. 16 *Le Precieuses Ridicule* and *Oedipus & Harlequin* (Ballet), undated
- F. 17-18 Unidentified, undated (Includes watercolor sketches, pencil sketches and watercolor with pencil sketches; ink drawing of Orestes on verso of one sketch.)
- F. 19 "The Rabb," undated (Includes hand-printed humorous "definition;" also includes color photocopy.)
- Photos, 1956 and 1982

**Box 63**

- F. 1-2 Antioch Shakespeare Festival – *King Lear*, 1956 (Includes two mounted photos of Rabb as Lear.)
- F. 3 *The Importance of Being Earnest*, Old Globe Theatre (San Diego, Calif.), 1982 (Includes contact sheets.)
- Costume Sketches, 1952 – 1980 and undated
- F. 4 Antioch Shakespeare Festival, 1956 and ca. 1950s (Includes watercolor with pencil sketches by Rabb for *A Midsummer Night's Dream*, 1956, *Othello*, and *Romeo and Juliet*; sketches were found in Scrapbook #IV.)
- F. 5 *Mary of Scots*, "*Pink Lady*," and *Tosca*, 1952 and undated (Includes watercolor with pencil sketches by Rabb; "*Pink Lady*" is 1952; sketches found in Scrapbook #IV.)
- F. 6 *The Philadelphia Story*, Vivian Beaumont Theater (Possibly), 1980 (Includes sketch possibly by Nancy Potts with two fabric swatches; top of sketch is torn.)
- F. 7 Unidentified Costume and Set Sketches, undated (Includes watercolor with pencil sketches by Rabb; one costume sketch is possibly dance; sketches were found in Scrapbook #IV.)

Set Sketches and Blueprints, 1959 – 1974 and undated

- F. 8 *Oedipus Rex*, undated (Includes watercolor with pencil sketches by Rabb; sketches were found in Scrapbook #IV.)
- Blueprints, 1959 - 1974
- F. 9 APA – Bermuda Festival – Hamilton City Hall Blueprint, 1959  
May
- F. 10 *Dido and Aeneas* (Opera) and *Who's Who in Hell*, 1966 and  
1974 (Includes two blueprints by Oliver Smith for *Dido and Aeneas*,  
1966, and two copies of preliminary sketches for *Who's Who in Hell*,  
1974.)
- F. 11 *The Women*, 1973 (Includes numerous blueprints; Rabb was to direct, but  
did not.)
- Repertory Theater of Lincoln Center, 1972 and 1973
- F. 12 Posters – *Enemies* and *The Merchant of Venice*, 1972 and 1973
- F. 13 Publicity Material – *Twelfth Night* and *The Merchant of Venice*,  
1972 and 1973 (Includes handbills for the two plays glued together  
and small poster for *Twelfth Night*.)
- F. 14 *Clap Your Hands*, (San Diego, Calif.), 1983 (Includes publicity mockup for  
flyer or poster.)
- F. 15 “Shakespeare and Friends: A Folio of Drawings by Russel [sic]  
Redmond,” 1982 (Includes one print of Rabb in *The Tempest*, Old Globe  
Theatre, 1982.)

Costume Sketches by Ellis Rabb, undated

**Box 64**

- F. 1 *Hamlet*, *A Midsummer Night's Dream*, and *Much Ado About  
Nothing*, undated (Includes sketches found in Scrapbook #IV;  
possibly from Antioch Shakespeare Festival.)
- F. 2 *Oedipus Rex*, undated (Includes sketch for Jocasta.)
- F. 3 *The Taming of the Shrew* and Unidentified, undated (Includes sketches  
found in Scrapbook #IV; possibly from Antioch Shakespeare Festival.)
- Ground Plans and Blueprints, 1964 – 1979 and undated
- F. 4 APA at the Phoenix Theatre, 1964 and ca. 1964 (Includes two ground  
plans, one by Esther Scott, ca. 1964.)
- F. 5 *The Cherry Orchard*, 1967 Dec. 21 (Includes James Tilton's ground  
plans for Acts I–IV.)
- F. 6 *Three Mysteries for Two Clowns: The Cat and the Moon, Escurial,  
and Sweet of You to Say So*, 1966 Sept. 2 (Includes James  
Tilton's ground plan for APA-Phoenix at University of Michigan – Ann  
Arbor.)
- F. 7 *Veronica's Room*, 1973 Aug. 14 (Revised) (Includes blueprint of  
general plan by Douglas W. Schmidt; also includes handwritten notes  
(unrelated to production) on verso by Rabb.)
- F. 8 *You Can't Take It with You* (Television), 1979 (Includes ground plan  
for ABC Television; sketches are by Rabb.)
- F. 9 Window Cards – *Exit the King* and *The Show-Off* – APA-Phoenix,  
Lyceum Theatre, 1968

**Box 65**

- F. 1 *Right You Are* Blueprints, 1966 – 1967 (Includes James Tilton elevation,  
ground plan and section, and soft goods elevation, 1966; also includes Tilton  
ground plan for Théâtre Maissoneuve, Montreal, 1967.)