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## **Guide to the New York Shakespeare Festival records, 1954-1992.**

\*T-Mss 1993-028

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                    Project Staff.

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## **Descriptive Summary**

Title: New York Shakespeare Festival Records, 1954-1992.

Creator: New York Shakespeare Festival

Creator: Papp, Joseph

Size: 851.5 linear feet

Repository: Billy Rose Theatre Division, The New York Public Library for the Performing Arts, New York, New York

Abstract: The records of the New York Shakespeare Festival document the work of the Festival and Joseph Papp, its founder, from 1954 until 1992.

## **Administrative Information**

Source: The collection was donated in 1993 by The New York Shakespeare Festival and Gail Merrifield Papp.

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

Restrictions on Use: For permission to publish, contact the Curator, Billy Rose Theatre Division.

Preferred Citation: Joseph Papp / New York Shakespeare Festival Collection, \*T-Mss 1993-028, Billy Rose Theatre Division, The New York Public Library for the Performing Arts.

## **Related Collections**

A second group of records from the New York Shakespeare Festival was donated to the New York Public Library for the Performing Arts in 2009. This accrual overlaps somewhat with the materials described in this finding aid, but also extends to 2010.

This second collection is available under the title New York Shakespeare Festival Records, Additions, 1968-2010, \*T-Mss 1993-028.

## Biography

Joseph Papp founded the New York Shakespeare Festival in 1954 in New York City. It was initially chartered as the Shakespeare Workshop, an actors' workshop presenting Shakespeare and his Elizabethan contemporaries free of charge in the basement of the Emmanuel Presbyterian Church and in the Heckscher Theater. The original aim was to cultivate and encourage interest in Shakespeare and classic drama, to present an annual Shakespeare festival, and to build an Elizabethan-style stage to present Shakespeare's works. During the fifties, Papp fought to obtain financial support from the City of New York in order to establish a subsidized, free Shakespearean theater. Eventually, Papp won a court battle with New York City Parks Commissioner Robert Moses to keep his Shakespeare productions free to the public. In 1957, the New York Shakespeare Festival flatbed truck, which toured the city parks and playgrounds with performances of Shakespeare, broke down near Belvedere Lake in Central Park. On that site they constructed the Delacorte Theater, which opened in 1962. Papp relentlessly promoted the concept of free Shakespeare. He solicited support from foundations, corporations, political officials, and individual philanthropists.

During the sixties, Papp extended the reach of the New York Shakespeare Festival by bringing Shakespeare to the outer boroughs of New York City and the tri-state area. He created the Mobile Theater, which toured the public schools, religious institutions, and civic organizations. In 1965, the New York Shakespeare Festival purchased the landmark Astor Library building on Lafayette Street, and the city funded its conversion into the new Public Theater. Papp then added to the New York Shakespeare Festival's mission a new mandate: to produce new American plays. The Public Theater was inaugurated in 1967 with the production of the musical *Hair*. The Public Theater became the administrative home of the New York Shakespeare Festival and the laboratory for many original plays and musicals by David Rabe, Elizabeth Swados, Thomas Babe, Miguel Piñero, and many others. It was also home to many actors who found recognition through their association with the Festival, such as Colleen Dewhurst, James Earl Jones, Raul Julia, Kevin Kline, and Meryl Streep.

During the seventies, the New York Shakespeare Festival's production schedule became increasingly prolific, moving many productions to Broadway, most notably *Two Gentlemen of Verona*, *A Chorus Line*, *That Championship Season*, and *For Colored Girls Who Have Considered Suicide (When the Rainbow Is Enuf)*. The New York Shakespeare Festival earned an international reputation for theatrical innovation and received numerous awards. Papp expanded the Festival into the areas of dance, music and poetry, producing new plays by young playwrights that reflected contemporary issues.

In 1974, the Festival was invited to become a constituent of Lincoln Center for the Performing Arts. During the next four years, the New York Shakespeare Festival produced *In the Boom Boom Room*, *Short Eyes*, and *The Threepenny Opera*, among others, and achieved both notoriety and acclaim for its innovative staging of classics and production of new, often controversial plays. In 1976, the Festival Latino en Nueva York

was launched through Papp's efforts and encouragement, and became an annual event. Papp was ever seeking new audiences for the theater, which he believed to be a powerful social force.

In the seventies, The New York Shakespeare Festival expanded into television production with David Rabe's *Sticks and Bones* and several Shakespeare plays, then into motion pictures with adaptations of *The Pirates of Penzance* (1983) and *Plenty* (1985). The New York Shakespeare Festival participated in a theater exchange program with the United Kingdom and the Soviet Union. In addition, the Belasco Project was created to expose high school students to Shakespeare on Broadway, while the PITS Program taught them how to write plays. Papp became ill in the late eighties, and played a less active role in Festival administration and productions. His last major theatrical work was his direction of Bill Gunn's *Forbidden City*, while his involvement in the controversy over NEA funding marked his final act of public advocacy. Joseph Papp died on October 31, 1991.

## Chronology

- 1953-1954 Joseph Papp forms Shakespeare Workshop, chartered by Board of Regents of State of New York "to encourage and cultivate interest in poetic drama with emphasis on the works of William Shakespeare and his Elizabethan contemporaries and to establish an annual Shakespeare Festival. Shakespeare Workshop presents *An Evening With Shakespeare and Marlowe* at the Emmanuel Presbyterian Church Sunday School.
- 1956-1957 First season of "Free Shakespeare in the Park" presented in cooperation with Dept. of Parks at the East River Amphitheater. Papp moves operations to Heckscher Theater. Shakespeare Workshop opens season at Belvedere Lake with a new, grant-funded truck stage, and tours the five boroughs of New York City with *Romeo and Juliet*.
- 1958-1959 Second season of Free Shakespeare at Belvedere Lake. Papp called before HUAC. Papp battles with NYC Parks Commissioner Robert Moses over Free Shakespeare in the Park. Papp goes to court to protest charging admission to public. State Appellate court rules in favor of free Shakespeare. Moses requests Board of Estimate to appropriate funds to build a Shakespeare-style amphitheater in Central Park.
- 1960-1961 New York Shakespeare Festival officially chartered. Board of Education funds "Shakespeare in the Schools" tour of *Romeo and Juliet* in city schools. Construction of Delacorte Theater begins; Festival temporarily relocates to Wollman Rink. Mayor's Committee for Free Shakespeare formed.
- 1962 The new Delacorte Theater opens with *Merchant of Venice*, starring George C. Scott; CBS-TV telecasts opening night performance.

- 1964 "Mobile Theater" program begins; five-trailer caravan tours the five boroughs.
- 1966-1967 NYSF purchases the old Astor Library building for \$575,000. The musical *Hair* inaugurates the newly created Public Theater, dedicated to presenting contemporary works.
- 1968 Vaclav Havel's *The Memorandum* opens at the Public Theater.
- 1970 *No Place to be Somebody* wins the Pulitzer Prize.
- 1971 City of New York purchases Public Theater, leases it back for \$1 a year. Galt MacDermot's musical *Two Gentlemen of Verona* opens at the Delacorte and then moves to Broadway.
- 1972 *Sticks and Bones* moves to Broadway. *That Championship Season* opens at the Public Theater. Tony Awards go to *Two Gentlemen of Verona* and *Sticks and Bones*.
- 1973 Lincoln Center for the Performing Arts invites NYSF to join its constituency; first season at LC opens with *Boom Boom Room*. NYSF contracts with CBS-TV to produce *Much Ado About Nothing*. Contract expires before *Sticks and Bones* airs. Pulitzer Prize and Tony Award for *That Championship Season*.
- 1974 *Short Eyes* opens at the Public Theater and moves to Lincoln Center. NYSF contracts with ABC-TV to produce *The Wedding Band*.
- 1975 *A Chorus Line* opens at the Public Theater and moves to Broadway.
- 1976 Festival Latino begins.
- 1978 Bernard Gersten leaves NYSF. *For Colored Girls* opens. *Runaways* opens, moves to Broadway. Poets at the Public program begins.
- 1979 Jazz at the Public program begins.
- 1980 Save our Broadway campaign begins.
- 1981 *The Pirates of Penzance* opens, moves to Broadway, and is adapted into film.
- 1982 Save our Theaters campaign aims but fails to protect the Helen Hayes and Morosco theaters from demolition.

- 1983 NYSF begins theater exchange program with London's Royal Court Theater.
- 1984 Papp tours Europe, visits Vaclav Havel, initiates theater exchange with Russia.
- 1985 *The Normal Heart* opens.
- 1986 Belasco/Shakespeare on Broadway Project begins. Playwriting in the Schools program also begins.
- 1987 Shakespeare Marathon begins, an attempt to produce all of Shakespeare's plays.
- 1990 NEA controversy and Joseph Papp's involvement in it deepens.
- 1991 Joseph Papp dies in New York City.

### **Scope and Contents**

The New York Shakespeare Festival Collection (1954-1992) measures 851 linear feet and consists of scripts, notes, correspondence, inter-office memoranda, production materials, reports, financial records, photographs, printed matter such as programs, brochures and posters, and other memorabilia. The records reflect the origin and activities of the New York Shakespeare Festival, its general administration, and the staging of its productions, including their creation, management, booking, and promotion. Original stage and costume design materials are absent. Also absent are the files of the Casting Office, except in the form of carbon copies in other series. There are also gaps in the files of the Associate Producer. Contracts were removed and require special permission of the curator. Oral history materials and some correspondence are restricted until the year 2043 in order to protect the privacy of individual persons.

## **Organization**

- Series I. Administrative Office
- Series II. Play Department
- Series III. Scripts
- Series IV. Production Materials
- Series V. General Manager's Office
- Series VI. Development Office
- Series VII. Press Office
- Series VIII. Archives Office
- Series IX. Finance Office
- Series X. Education Department
- Series XI. New Jazz at the Public
- Series XII. Photographs
- Series XIII. Papp's Personal Papers
- Series XIV. Oversized Materials

## Series Descriptions

### Series I: Administrative Office, 1954-1992

(339 boxes)

- Sub-series 1 - Producer Joseph Papp
  - Chronological files
  - Causes
  - Morosco Theatre/Portman Hotel controversy
  - NEA controversy
  - Secretary reference files
  - Theatre Advisory Council
- Sub-series 2 - Associate Producer
  - Bernard Gersten
  - Jason Steven Cohen
- Sub-series 3 - Artistic Director
- Sub-series 4 - Community Relations Department
  - Administrative files
  - Nancy Heller
    - Community relations
    - Audience development
    - The Other Stage
- Sub-series 5 - Education programs
  - Shakespeare in the Schools
  - Esther Jackson

The Administrative Office (bulk 1954-1992) files are from the office of the producer, Joseph Papp. They contain correspondence, memoranda, meeting minutes, reports, subject files and clippings that document virtually every aspect of the New York Shakespeare Festival's operations, procedures, and programs. Certain functions within the NYSF's operations, such as fundraising (Development Office), eventually became their own departments, maintaining separate files. However, researchers will find some types of documents in this series that are also found in other series, such as Stage Manager's Reports (General Manager). The records of Papp's life before the founding of the Shakespeare Festival make up Series XIII Personal Papers. Photographs of his childhood and family were separated and form part of the Photograph series. The files contain voluminous correspondence between Papp and various city agencies, including the Dept. of Parks, the Mayor's Office, the Board of Education, and the Board of Estimate. The records also contain correspondence and information files concerning playwrights, directors, theater groups, lawyers, and unions. The records of the Administrative Office contain personnel files of administrative and production staff and communications between the producer and departmental staff within the NYSF. Virtually every issue affecting the NYSF can be found in this series, as most correspondence went first across Papp's desk. The Administrative Office files document the earliest activities of Joseph Papp including the formation of the New York Shakespeare Festival. The records document Papp's conflict with Robert Moses over the concept of free Shakespeare in the



Park, the acquisition and restoration of the Astor Library and its renovation as the Public Theater, the fiscal crisis of the 1970s and the NYSF's four seasons at Lincoln Center. The records reveal Papp's ideas for productions and seasonal planning, special programs such as the Mobile Theater and the School Tour, and his plans for the future of the Festival. The records indicate Papp's personal interests, trips taken abroad, engagements accepted and declined, and his involvement in and endorsement of various causes affecting theater, such as the NEA controversy, and other social causes. There are also files related to Papp's ideas about his successor, JoAnne Akalaitis.

[View Detailed Container List](#)

## **Series II: Play Department, 1962-1992**

(236 boxes)

- Sub-series 1 - Administrative files
- Sub-series 2 - Associate Producer
- Sub-series 3 - Playwrights
  - Production files
  - General correspondence
  - Other submitted scripts
- Sub-series 4 - Music Theater
- Sub-series 5 - Special Programs
  - Playwriting in the Schools
  - Poets at the Public
  - Ten-Minute Musicals

The records of the Play Department (1962-1992) document the origins, establishment and activities of the department. The files contain annotated scripts and rewrites, correspondence, play reports, contracts, casting notes, press releases, press lists, production summaries, budget worksheets, personnel files, programming notes, subject files, and clippings. Photographs and oversized materials were removed and comprise separate series. The staff of the Play Department routed and prioritized hundreds of scripts sent to the Festival every month. Gail Merrifield Papp reported to Joseph Papp about promising projects and worked closely with playwrights or composers to develop productions. It is common to find scripts heavily annotated by both Joseph Papp and Gail Merrifield Papp.

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### **Series III: Scripts, 1972-1992**

(296 boxes)

- Sub-series 1 - Shakespeare
- Sub-series 2 - Classics
- Sub-series 3 - Other scripts
- Sub-series 4 - Versions
- Sub-series 5 - Readings
- Sub-series 6 - Mabou Mines
- Sub-series 7 - Festival Latino en Nueva York
- Sub-series 8 - Young Playwright's Festival

The Scripts series (1972-1992) consists primarily of photocopies of scripts for the plays and musicals and other works produced, co-produced, or sponsored by the New York Shakespeare Festival. The series also contains copies of published books and scripts, as well as historical research material. The scripts were maintained by the NYSF as "clean copies" for reference purposes and were prepared by the staff of the Scripts/Archives Office. There are often multiple versions of a script as it evolved from workshop to reading and finally to a full performance. It is common to see post-production versions of a script. There are only a few examples of original typescripts or scripts with light annotations or revisions. For original versions of scripts with revisions and inserts, see the Play Department series. For scripts used for staging, see the Production Materials series.

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### **Series IV: Production Materials, 1959-1992**

(399 boxes)

- Sub-series 1 - Stage Manager's production files
- Sub-series 2 - Costume Bibles
- Sub-series 3 - Prop Department
- Sub-series 4 - Electrics Department

The records of the Production Materials series (1959-1992) contain prompt books, lighting plots, ground plans, costume plots, set designs, electrics, prop running sheets, prop preset sheets, prop inventories, light cue sheets, and electrical layouts. Oversized materials were removed to the Oversized Materials series. The records reflect all physical aspects of the staging of a production. These materials should allow a researcher to properly reproduce a director's interpretation. The central functional item for each production in this series is the prompt book. The prompt book contains light cues, sound cues, and stage directions. Changes in script or a player's actions are written in the margins of a page or added as attachments to the script. A play that requires a lot of movement or contains a large cast will usually have a separate blocking script. A musical

with dancing or fight sequences, such as *A Chorus Line* or *The Mystery of Edwin Drood*, may have several annotated scripts to complete the director's vision of the production. Other materials most often found represent the purely technical aspects of a production, such as lighting plots, costume plots, property information, floor plans, electrics and set designs. Related documents include prop running sheets, prop preset sheets, prop inventory, light cue sheets, and electrical layouts. The records range from *Julius Caesar* (1959) to *Fires in the Mirror* (1992). Some productions were meticulously documented such as *The Mystery of Edwin Drood* and *Fires in the Mirror*, while *Fishing* by Michael Weller contains only a script. The plays done before the mid-1970s are in general poorly documented. Success and scale may have been a factor in the preservation of production materials. Long-running or successful shows, such as *Runaways* and *For Colored Girls* have copious memoranda and production notes. Large productions, such as *Pirates of Penzance*, and other multi-venue productions (road companies, Broadway, and Mobile Theater) tend to be well documented.

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**Series V: General Manager's Office, 1960-1991**  
(189 boxes)

- Sub-series 1 - Broadway / Extended run files
- Sub-series 2 - Non-Broadway files
  - Production files
  - Dropped projects
  - Expired options
  - Administrative files
    - General
    - Lincoln Center

The records of the General Manager's Office are divided into two parts representing the regular programming (Public Theater and Delacorte) and extended programming (Broadway, tours, theater exchanges, etc). The records contain files for each show of every season between 1968 and 1991.

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## **Series VI: Development Office, 1955-1989**

(55 boxes)

- Sub-series 1 - Fundraising
  - General correspondence
  - Special events / Benefits
- Sub-series 2 - Donors
  - Foundations
  - Corporations
  - Individuals
- Sub-series 3 - Government files
  - National Endowment for the Arts
  - New York State Council for the Arts
  - New York City Department of Cultural Affairs
- Sub-series 4 - Mayor's Committee for Free Shakespeare
- Sub-series 5 - Special programs
  - Audience development (Subscribers)
  - Audience Sponsor Program
  - Abby's Group (Sales)

The records of the Development Office of the New York Shakespeare Festival reflect the origins, establishment and fundraising activities of the office between 1955 and 1989. The records include correspondence, memoranda, donor dossiers, meeting agendas, form letters, mailing lists, press releases, guest lists, attendance lists, invitation lists, seating charts, form letters, grant files, budgets, and clippings. The earliest records are solicitation letters by Papp to various political officials, executives, society people, and theater and movie professionals. There are many letters of support to Papp regarding free Shakespeare and a permanent home in Central Park. Notable correspondents include John Gielgud, Laurence Olivier, Tony Randall, and Julie Harris. NYSF actively coordinated fundraising events to promote the Festival's activities, to win financial support from donors, and to recruit new ones. The opening of an NYSF show or an emergency fundraising campaign, such as those that accompanied New York City fiscal crises, often occasioned fundraising events. Papp received much support from the New York City Mayors Wagner and Lindsay. Papp formed the Mayor's Committee for Free Shakespeare in 1960. The Committee, which met regularly to plan fundraising events, was composed of and chaired by members of the Board of Trustees. Members, their wives, and other society people helped to bring in new donors. They hosted receptions in their homes, in restaurants, and even in Gracie Mansion to plan for fundraising campaigns and arrange NYSF events. During the late 1950s and early 1960s Joseph Papp, with the help of Herta Danis, developed a donor base of foundations, corporations, and individuals. In the 1970s a more systematic approach was taken in maintaining and monitoring donations. The Development Office was established to organize and facilitate communication with patrons, founders, benefactors, and other members of the "honor roll." There was a dedicated effort to win pledges from individuals attending performances and to sign up subscribers and sponsors. An increase in grant writing is evident during the 1970s. The grant files show how, each year, the NYSF described its own mission and role in society.

The files also reveal the NYSF's increasing interest in producing original musical theater, especially during the eighties. There are voluminous files of correspondence, grant files and proposals to foundations, corporations, and government sources. The files even contain personal appeals from Papp to individuals, such as LuEsther Mertz.

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### **Series VII: Press Office, 1957-1991**

(10 boxes)

- Sub-series 1 - General Press Representative
- Sub-series 2 - Productions
- Sub-series 3 - Lincoln Center
- Sub-series 4 - Festival Latino
- Sub-series 5 - Press releases

The records of the Press Office (1957-1991) consist of correspondence, memoranda, press lists, invitations, promotional materials (printed matter), program copy, advertising copy, press releases, and clippings. All photographs, primarily production stills and cast head shots, were removed to the Photographs series.

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### **Series VIII: Archives Office, 1954-1992**

(34 boxes)

- Sub-series 1 - Office files
- Sub-series 2 - History files
- Sub-series 3 - Dance, film, music and special events
- Sub-series 4 - Miscellaneous events
- Sub-series 5 - Awards

The Archives Office (1954-1992) was meant to function as a repository of master copies of information for quick reference about the NYSF's activities, and was maintained by Archives Director Serge Mogilat. Papp often used this information for fund-raising purposes. Staff and production lists, logs, and inventories in the Archives Office files document the history of the Festival. Programs, flyers, brochures, clippings and, in some cases, scripts, are included among the printed matter. Miscellaneous events refer to guest performances, benefits, celebrations, political forums, memorial services, and the early Latin American Theatre Festivals.

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## **Series IX: Finance Office, 1955-1991**

(96 boxes)

- Sub-series 1 - General ledgers
  - New York Shakespeare Festival
  - Productions
- Sub-series 2 - Financial statements
  - New York Shakespeare Festival
  - Productions
- Sub-series 3 - Auditor's reports
- Sub-series 4 - Board of Trustees
- Sub-series 5 - Administrative files
- Sub-series 6 - Miscellaneous financial records

The records of the Finance Office of the New York Shakespeare Festival span the years 1955-1991, and document the fiscal situation of the NYSF as a whole and of particular productions. The files include general ledgers for the NYSF's regular and extended programming, financial statements, auditor's reports, minutes of the Board of Trustees, administrative files, and miscellaneous financial records. The financial history of the New York Shakespeare Festival is recorded from the first hand-written ledger which spans the years 1955 to 1958, through 1991, when the ledgers run to hundreds of computer generated pages. The budget of the Festival grew over the years as they expanded their programming and increased their fund raising efforts. Perhaps the greatest change in their financial situation was the incredible success of *A Chorus Line*. The Festival used the profits from that play to finance many other less popular programs. The records also reflect the ways in which *A Chorus Line* profits were disbursed and some of the marketing efforts made to sell show-related memorabilia. In addition to the records of the Finance Office, financial information can be found in several other series, especially the records of the General Manager and the Development Office. General Manager's files may include production budgets and the Development Office series includes budgets and financial data collected for grant applications.

## **Series X: Education Department, 1980-1989**

(13 boxes)

- Sub-series 1 - Pilot Project
- Sub-series 2 - Shakespeare on Broadway
- Sub-series 3 - Education Programs
- Sub-series 4 - Departmental files

The records of the Education Department for 1980 to 1989 document the Pilot Project, Shakespeare on Broadway, as well as educational programs for teachers, correspondence of the Education Project Coordinators: Mary T. Kelly and Michelle Macau, and a group of general files for the Education Department. The records include correspondence, memoranda, scheduling and attendance records, budget and fundraising files, clippings, press releases, curriculum guides, stage and house manager's reports, transcripts of discussions with teachers, letters from teachers and students regarding performances, student and teacher questionnaires, and miscellaneous departmental files. The files reflect the Festival's relations with both City Hall and the Board of Education in organizing its programs for school children. Correspondence from teachers and students, transcripts of teacher discussions, questionnaire responses, and reports of actors giving school workshops provide information on New York City and some of its students, and English programs in this period.

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## **Series XI: New Jazz at the Public, 1978-1986**

(6 boxes)

- Sub-series 1 - Correspondence
- Sub-series 2 - Programs / Projects
- Sub-series 3 - Funding
- Sub-series 4 - Publicity
- Sub-series 5 - Business / Finance

The records of New Jazz at the Public span the years 1978 to 1986 and include correspondence, program files, press releases, flyers, fundraising files, clippings, box office reports, financial information and contracts. The records reflect the efforts of both Andrew Plessner and Nancy Weiss to bring the best of the contemporary or "new music" to the Public, in a time when jazz performance space was limited in New York City. Their correspondence with funders and musicians and their memos to Joseph Papp reflect some of the decisions involved in selecting artists, raising funds and keeping a sense of purpose in the programming.

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## Series XII: Photographs

(63 boxes)

- Sub-series 1 - Productions
  - Broadway
  - Non-Broadway
  - Lincoln Center
  - Technical
  - Miscellaneous Events
- Sub-series 2 - Venues
- Sub-series 3 - Individuals
  - Joseph Papp
  - New York Shakespeare Festival Staff
  - Personalities
- Sub-series 4 - Special Events / Fundraising
- Sub-series 5 - Administrative Office
- Sub-series 6 - New Jazz at the Public
- Sub-series 7 - Slides
  - Broadway
  - Non-Broadway
  - Lincoln Center
  - Venues
  - Large format / Glass slides
- Sub-series 8 - Oversized
- Sub-series 9 - Negatives

The Photograph series contains black and white gelatin prints, contact sheets, color prints, 35mm slides, master and copy negatives, glass slides, color transparencies, and Polaroid snapshots in a variety of sizes. 8x10 glossy black and white prints are the predominant format in this series. The photographs represent production stills, publicity photographs, cast head shots, rehearsal shots, candid shots of actors during make-up, prop and set design studies, and productions. There are many photographs of Joseph Papp and of other administrative and production NYSF staff, as well as interior and exterior views of the NYSF's various venues. The photographs also depict special events such as opening nights, benefit performances, and other publicity functions. The majority of the photographs are by Martha Swope (production stills), Friedman/Abeles (publicity stills of scenes performed in full dress), and George Joseph, the NYSF's official photographer (production stills, taken at the Delacorte Theatre). Other photographers include Frederic Ohringer, Ken Regan, Gerry Goodstein, Joan Marcus, Carol Rosegg, Eugene Spatz, Herbert Migdoll, and Alix Jeffry.

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**Series XIII: Papp's Personal Papers, 1949-1992**  
(14 boxes)

- Sub-series 1 - Financial and Legal Records
- Sub-series 2 - Early Productions
- Sub-series 3 - Notes on Shakespeare
- Sub-series 4 - Speeches
- Sub-series 5 - Interviews
- Sub-series 6 - Articles and Essays
- Sub-series 7 - Awards and Degrees
- Sub-series 8 - "New York's Biggest Surprise! Party : A Celebration of Joe Papp"
- Sub-series 9 - Joe Papp Sings / Papp in Performance
- Sub-series 10 - Condolences

Sub-series 1 and 2 document, primarily, Papp's theatrical activity before the founding of the Shakespeare Festival. Sub-series 3 contains Papp's extensive hand-written notes on *Hamlet* (which he directed in 1968 and 1982) as well as several heavily annotated Shakespeare volumes from his personal bookshelf. Much of the material in Sub-series 4 through 9 was assembled by Serge Mogilat, director of the NYSF Archives Office, who was asked by Papp in 1977 to document his thinking and decision-making process. The Archives Office kept "clean copies" of Papp's writings for his personal reference. Sub-series 10 includes correspondence sent to Joseph Papp upon the death of his son Tony and good wishes following Papp's own diagnosis of cancer. There are get-well cards from many notable figures in theatre and film. The bulk of the condolences are notes to Gail Merrifield Papp following her husband's death in October, 1991. This grouping of personal papers represents but a small portion of the information about Joseph Papp that can be found in the Collection. It should be examined alongside Series I for insight into Papp's life and working process. Series I contains 304 boxes originating from Papp's office, and should be consulted for such items as memoranda, meeting minutes, correspondence, and Papp's writing in general.

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## **Series XIV: Oversized Materials**

- Sub-series 1 - Administrative Office
- Sub-series 2 - Play Department
- Sub-series 3 - Production Materials
- Sub-series 4 - Posters
- Sub-series 5 - Loose rolls

Oversized materials include light plots, set designs and elevations, ground plans, blueprints and various construction designs for Festival productions, as well as theater renovations and bus and truck tours. Posters are included as well.

These materials have not been fully catalogued. For more information, please contact the Curator, Billy Rose Theatre Division, Library for the Performing Arts.

## **Separated Materials**

Selected materials have been transferred to other divisions at the Library for the Performing Arts. Sound recordings have been transferred to the Rodgers and Hammerstein Archives of Recorded Sound, music materials have been transferred to the Music Division, and film and video materials have been sent to the Theatre on Film and Tape Archive (TOFT). Audiovisual materials separated from archival collections are cataloged individually and can be found in the Library catalog.