



The New York Public Library
Billy Rose Theatre Division

Guide to the

Jules Fisher and Peggy Eisenhower papers and designs

1960-2007 [bulk 1967-1995]

*T-Mss 1979-002

Compiled by Weatherly Stephan, 2013. Floppy disks and compact discs in the collection were forensically imaged for preservation.

Summary

Creator: Fisher, Jules

Title: Jules Fisher and Peggy Eisenhower papers and designs

Date: 1960-2007 [bulk 1967-1995]

Size: 46.57 linear feet (97 boxes, 21 tubes). 5.28 gigabytes (1013 computer files)

Source: Gift of Jules Fisher, 1979-2006.

Revision History: One component (tube) added, as well as all agents and subjects by Annemarie van Roessel.

Abstract: Jules Fisher and Peggy Eisenhower are American lighting designers, working primarily on the Broadway stage. The Jules Fisher and Peggy Eisenhower papers and designs date from 1960 to 2005 and contain the work of Fisher and Eisenhower both individually and in partnership for theatrical productions, dance performances, concerts, and other live events. Fisher's architectural lighting designs, theatre and auditorium lighting plans, and film option files are also included. The collection contains scripts; lighting plots, lighting sections, ground plans, and other technical drawings; design notes and memoranda; correspondence; and contracts.

Conditions Governing Access:

Inquiries regarding audio materials in the collection may be directed to the Billy Rose Theatre Division (theatre@nypl.org). Audio materials will be subject to preservation evaluation and migration prior to access.

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Language of the Material: English

Processing note: Compiled by Weatherly Stephan, 2013. Floppy disks and compact discs in the collection were forensically imaged for preservation.

Creator History

Jules Fisher (b. 1937) is a lighting designer and producer on Broadway. Raised in the suburbs of Philadelphia, Pennsylvania, Fisher took an early interest in stagecraft working on summer stock theatre productions in Valley Forge, Pennsylvania. After attending the Carnegie Institute of Technology (now known as Carnegie Mellon University's College of Engineering), Fisher moved to New York City and lit Off-Broadway theatre productions as well as concerts and dance performances.

Fisher started designing lighting for Broadway productions in 1963, beginning with *Spoon River Anthology*. He also continued to work Off-Broadway, with dance companies, and in limited engagement shows and concerts, sometimes lighting up to 15 productions in one year. His best-known early work on Broadway was as the lighting designer for the original productions of *Hair* (1968), *Jesus Christ Superstar* (1972), *Pippin* (1973), and *Chicago* (1975). Fisher also scaled and adapted these designs for Broadway national tours, bus and truck tours, sitting productions, and international tours and productions.

With the 1971 Broadway play *Lenny*, Fisher expanded his role in the theatre, serving as producer for the show. He produced the musical revues *Beatlemania* (which he co-conceived, 1977), *Dancin'* (1978), *Rock and Roll: The First 5,000 years* (1982), and *Elvis: A Musical Celebration* (1988), while also designing lighting for the shows. As a producer, one of Fisher's highest-profile productions was the 1984 Kander and Ebb musical *The Rink*, which starred Chita Rivera and Liza Minelli. Throughout the 1970s, he worked as a production supervisor for concert tours with major musical acts such as the Rolling Stones, David Bowie, Parliament, and KISS, as well as for a United States tour of The Who's *Tommy*. Fisher also worked in film. In addition to lighting concert scenes for Barbra Streisand in the 1976 film *A Star is Born*, he was involved in the development, sale, and production of spec scripts to film companies in the early 1980s. Though he was credited individually for his lighting work, all stage design, production, and optioning work was administered through his businesses, Jules Fisher Associates and Jules Fisher Enterprises, until his partnership with Peggy Eisenhauer.

While working steadily in theatrical lighting, Fisher founded an architectural lighting firm, Fisher Marantz Stone, in 1968. Fisher Marantz Stone's fixtures and large-scale designs are featured in commercial spaces such as the Banque National de Paris' New York branch, in concert halls like the Denver Symphony Hall, and in the homes of private clients. Fisher is also a planning consultant for theatres and other large event spaces with the firm Fisher Dachs Associates, which assisted in the lighting design and layout of venues such as the Circle in the Square Theatre in New York City and the MGM-Grand Hotel in Las Vegas. Since the 1970s, Fisher has offered Master Classes through the United States Institute for Theatre Technology, as well as in New York City-based drama programs.

Peggy Eisenhauer, Fisher's longtime creative partner, was first introduced to his work in 1972, when as a young teenager she attended a performance of *Pippin* on Broadway. Eisenhauer, a native of the Hudson Valley in New York, followed Fisher's path, running lighting in community theatre before attending Carnegie Mellon University. Fisher helped Eisenhauer secure employment with the New York Shakespeare Festival after her move to New York City, and the two designers began collaborating in 1985 with the musical *Song and Dance*.

Fisher and Eisenhauer are partners in Third Eye Limited, providing lighting design for theatre, concerts, dance, and other special events. Throughout their collaboration, Fisher and Eisenhauer have regularly worked with director George C. Wolfe and choreographer/director Graciela Daniele, Fisher's wife, on

shows such as *Jelly's Last Jam* (1992); *Angels in America: Millennium and Perestroika* (1993); *Bring in 'da Noise, Bring in 'da Funk* (1996); *Ragtime* (1998); and the revival of *Gypsy* (2003). Together, Fisher and Eisenhauer have won three Tony Awards for Best Lighting Design. As of 2013, Fisher individually has earned 19 nominations and 9 Tony Awards, holding a record in the lighting design category.

Scope and Content Note

The Jules Fisher and Peggy Eisenhauer papers and designs date from 1960 to 2007 (bulk dates 1967 to 1995) and contain designs by Fisher and Eisenhauer individually and in partnership for theatrical productions, dance performances, concerts, and other live events. Fisher's architectural lighting designs, theatre and auditorium electrical designs, and film option files are also included. The collection contains scripts; lighting plots, lighting sections, ground plans, and other technical drawings; design notes and memoranda; correspondence; and contracts.

The bulk of the collection consists of files for theatrical productions, dance performances, films, and concerts for which Fisher and Eisenhauer worked as lighting designers. The collection covers Fisher's earliest work on Broadway, beginning in 1963, and the majority of his solo work; Fisher and Eisenhauer's designs from 1985 to 2005; and a small number of shows for which Eisenhauer was credited individually. The files are identified by show title and may document multiple productions with different iterations of the original lighting design, including Off-Broadway previews, Broadway productions, sitting productions, Broadway national tours, bus and truck tours, international productions, and international tours. Shows files documenting multiple productions include *Hair* and *Pippin*. Files for *Jesus Christ Superstar* contain both Fisher's originating designs for Broadway and international productions as well as Eisenhauer's work for a New Zealand-based revival and tour in the early 1990s.

Most theatre productions are represented by a script with follow spot cues or other notations. More complete files include programs, photographs of rehearsals and equipment, reviews and clippings, tour schedules, press information, correspondence, and royalty statements. One score, for the musical *Mayflower*, is available. Fisher's contracts are found in both individual show files as well as a chronological general file. Designs for each show typically consist of lighting plots, focus charts, board hookup charts, and equipment lists, while larger files contain electrical hanging plans, scenic ground plans and cross sections, templates for custom fixtures and projectors, and go-between optical templates.

For some shows staged after 1998, the collection contains design files in both electronic and analog form. Most of the electronic records are duplicated on paper, including lighting plots, follow spot cues, channel hookups, focus charts, spot coordinate photographs, and go-between opticals. Computer-aided design (CAD) architectural files are not currently accessible electronically, but these drawings exist in print form within show files. Files created in lighting console software such as *Obsession*, *Virtuoso*, and *Lightwright* rely on obsolete software and hardware unavailable at the Library. Disk images of lighting console disks are present in the electronic records in place of the inaccessible files.

In addition to stage lighting files, design specifications for Fisher's private clients, such as homes, businesses, and theatres for which he designed single fixtures or complete lighting systems, are also found in the collection. These files contain fixture drawings, cross sections, estimates for materials, bids, and correspondence with clients.

The most robust files originate from shows produced by Fisher, namely *The Rink*, *Dancin'*, *Rock n Roll: The First 5000 Years*, and *Lenny*. Fisher's production files document the development and opening of shows, from workshops and script revisions, the securing of rights and licensing agreements for

musical revues, to contract negotiations with the cast and the recording of cast albums. Individual performances are represented through stage manager reports and audience surveys. While most show files contain some financial discussion regarding Fisher's royalties for his lighting designs, his producers' files consist of thorough documentation of the financial state of the show, from subscriber solicitations to weekly box office reports.

General files in the collection contain material related to Fisher's solo work prior to 1985. These files do not focus on individual shows, but discuss multiple ongoing projects and productions. Reviews and Publicity provides broad and scattered documentation of Fisher's theatrical work prior to 1985. Files for Columbia Pictures, Scripts and Properties, and Weekly Reports relate to Fisher's efforts in theatrical production and motion picture development. Correspondence is primarily professional in nature, discussing ongoing projects as well as Fisher's social relationships with prominent members of the New York performing arts scene. His royalty negotiations and work terms are detailed in files for Contracts and Peter Witt, his business manager in the early 1970s. Catalog Requests and Template files detail specific equipment sought out by Fisher and designs that he kept for general reference.

The collection contains nine audio recordings, including radio interviews with British theatre practitioner Edward Gordon Craig, and promotional recordings, audio tracks, and sound effects for *Dancin'*, *Tommy*, and *Omnium Gatherum*. Inquiries regarding audio recordings in the collection may be directed to the Billy Rose Theatre Division (theatrediv@nypl.org). Audio recordings will be subject to preservation evaluation and migration prior to access.

Selected light plots, technical drawings, cue sheets, and other materials related to Fisher's lighting design for the 1968 production of *Hair* are available online via the New York Public Library and The Lighting Archive's Theatrical Lighting Database at <http://lightingdb.nypl.org>.

Arrangement: The collection is arranged into general files and files by subject or show title, with each group organized alphabetically by name.

Key Terms

Genre/Physical Characteristic

Design drawings

Subjects

Lighting, Architectural and decorative

Musical theater -- United States

Stage lighting

Stage lighting designers

Theater -- Production and direction

Theater -- United States -- 20th century

Names

Eisenhauer, Peggy

Fisher, Jules

Fisher Marantz Stone

Jules Fisher Enterprises

Jules Fisher/Joshua Dachs Associates

Third Eye Limited

Container List

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- b. 1 f. 3 Catalog Requests 1972-1979
- b. 1 f. 4 Columbia Pictures 1978-1981
- b. 1 f. 5-25 Contracts 1963-1965
- b. 2 f. 1-23 Contracts 1965-1968
- b. 3 f. 1-35 Contracts 1963-1971, undated
- b. 4 f. 1-6 Correspondence 1960-1984
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- b. 5 f. 1-2 Reviews and Publicity 1971-1981
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- b. 6 f. 1 Weekly Reports 1983-1985
- b. 6 f. 2-3 Witt, Peter 1970-1974

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- b. 6 f. 4-5 *10 Million Miles* 2007
- t. 20 *10 Million Miles* 2007
- b. 6 f. 6 Academy Awards 1977
- b. 6 f. 7-8 *Along Came a Spider* 1981-1982
- b. 7 f. 1 *Alpha Omega* 1978
- b. 7 f. 2-9 American Ballet Company 1969-1970
- b. 7 f. 10 *American Buffalo* 1976-1977
- b. 7 f. 11 American Conservatory Theatre 1978-1980
- b. 8 f. 1-4 American Conservatory Theatre 1965-1970
- b. 8 f. 5-6 *Amour* 2002
- b. 9 f. 1-3 *Amour* 2002
- er. 1 *Amour* 2002
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- b. 9 f. 4 *And Things That Go Bump in the Night* 1965
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- b. 9 f. 5-6 *Anyone Can Whistle* 1964, 1995
- b. 9 f. 7 *Appaloosa* 1979-1983
- b. 9 f. 8 *Asian Report* 1979-1982
- b. 10 f. 1-11 *Asian Report* 1973-1983
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- b. 11 f. 9 Banque Nationale de Paris 1980
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- b. 13 f. 4-6 Berkey Colortran Template Design 1972-1984
- b. 13 f. 7-8 *Best Little Whorehouse in Texas* 1978-1981
- b. 14 f. 1 *Best Little Whorehouse Goes Public* 1994
- t. 5 *Best Little Whorehouse Goes Public* 1994
- b. 14 f. 3-6 Big Apple Circus 1980-1984
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- b. 15 f. 1-6 *Big Deal* 1985-1986
- t. 18 *Big Deal* 1985-1986
- b. 15 f. 7-8 *Billy Liar* 1974
- b. 16 f. 1 *Birds of Paradise* 1987
- t. 4 *Birds of Paradise* 1987
- b. 16 f. 2-4 *Black Comedy* 1966-1967
- t. 1 Blackstone Magic Show 1978-1980
- b. 16 f. 5 *Blazes* 1967
- t. 4 *Body and Soul* 1988
- b. 16 f. 6-7 Bowie, David 1973-1974
- b. 17 f. 1 Bowie, David 1974
- b. 17 f. 2 Boys Choir of Harlem 1992-1993
- t. 3 *Bring in 'da Noise, Bring in 'da Funk* 1995-1996
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- b. 17 f. 5 *Butterflies are Free* 1970-1972
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- t. 6 *Captain Courageous* 1992
- b. 18 f. 1-5 *Caroline, or Change* 2003-2006
- b. 19 f. 1-4 *Caroline, or Change* 2003-2006
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- t. 14 *Catskills on Broadway* 1991-1993
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- b. 20 f. 1 CBS Live! 1992
- t. 15 CBS Live! 1996
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- b. 20 f. 2 Chevalier, Maurice 1963
- b. 20 f. 3 *Chiaroscuro* 1983-1985

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- b. 21 f. 1-2 *Chicago* 1975-1978
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- t. 17 *Chronicle of a Death Foretold* 1995
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- b. 22 f. 1-2 *Cole Porter Revue* 1965-1967
- b. 52 f. 3 *Crosby, Stills, and Nash* 1990
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- b. 22 f. 3-4 *The Cuban Thing* 1968
- b. 22 f. 5-10 *Dancin'* 1978-1982
- b. 23 f. 1-9 *Dancin'* 1977-1982
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- b. 27 f. 1-8 *Dancin'* 1977-1982
- b. 28 f. 1-4 *Dancin'* 1978-1985
- t. 8 *Dancin'* 1978-1980
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- b. 28 f. 6-8 *Dangerous Games* 1989
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- t. 3 *Death and the Maiden* 1992
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- b. 33 f. 1-3 *Elvis: A Musical Celebration* 1988-1989
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- b. 33 f. 4-6 *The Engagement Baby* 1970
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- b. 34 f. 8 *Glamour Magazine--Party* 1967
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- b. 36 f. 1-6 *Gypsy* 2002-2003
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- er. 3 *Gypsy* 2003
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- b. 37 f. 5-7 *Hair* 1968-1971
- b. 38 f. 1-23 *Hair* 1968-1971
- b. 39 f. 1-19 *Hair* 1968-1972
- b. 40 f. 1-29 *Hair* 1969-1971
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- b. 42 f. 23 *Half a Sixpence* 1965-1966
- b. 42 f. 24 *Hamlet* 1990
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- t. 2 *Jelly's Last Jam* 1992-1994
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- b. 48 f. 1-2 *Jesus Christ Superstar* 1972, 1992
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- b. 48 f. 3 *KISS* 1976
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- b. 49 f. 7-10 *The Last Night* 1980-1981
- b. 56 f. 2-3 *The Last Night* 1980-1984
- b. 50 f. 1-2 *Laugh Whore* 2004
- b. 50 f. 3-4 *Legs Diamond* 1988-1989
- t. 9 *Legs Diamond* 1988
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- b. 51 f. 8 *Little Murders* 1967
- b. 51 f. 9 *The Little Tramp* 1984-1985
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- t. 1 *The Magic Show* 1980

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- b. 53 f. 1-6 *The Mambo Kings* 2004-2005
- t. 19 *The Mambo Kings* 2005
- b. 54 f. 1-3 *The Man in the Glass Booth* 1968-1969
- b. 54 f. 4 *Man on the Moon* 1974
- b. 54 f. 5 *Mary C. Brown and the Hollywood Sign* 1972
- b. 54 f. 6-10 *Mary Poppins* 1984-1986
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- b. 56 f. 1 *Mary Poppins* 1982
- b. 56 f. 4-13 *Mayflower* 1975-1976
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- b. 58 f. 1 MGM Las Vegas 1973-1974
- b. 58 f. 2 *Mind on Trial* 1985
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- b. 58 f. 6-7 *Molly* 1973
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- t. 4 *My Favorite Year* 1992
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- b. 60 f. 3-4 Negro Ensemble Company Benefit 1970
- t. 13 *New Brain* 1998
- b. 60 f. 5 The New Victory Theater Opening Night 1995
- b. 60 f. 6 New Yorker Pocket Revue--Phil Ramone Tribute 1994-1995
- t. 5 *Nick and Nora* 1991
- b. 60 f. 7 *No, No, Nanette* 1970-1971
- b. 61 f. 1-5 *No, No, Nanette* 1970-1972
- b. 61 f. 6-8 *Now You See It* 1980-1984
- b. 61 f. 9 *Nowhere To Go But Up* 1962
- b. 62 f. 1 *The Office* 1966
- b. 62 f. 2 Oldsmobile--Las Vegas Convention Center 1970
- b. 62 f. 3-5 *Omnium Gatherum* 2003
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- b. 64 f. 3 *Promenade* 1969
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- b. 64 f. 6 *Quarry* 1982
- b. 64 f. 7-8 *Rachael Lily Rosenblum (And Don't You Ever Forget It)* 1973
- b. 65 f. 1 *Rachael Lily Rosenblum (And Don't You Ever Forget It)* 1973
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- b. 68 f. 1-7 *The Rink* 1983-1984
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- b. 74 f. 1-11 *The Rink* 1983-1984
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- b. 76 f. 1-5 *The Rink* 1983
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- b. 78 f. 1-16 *The Rink* 1983-1984
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- b. 80 f. 5-10 *Rock 'n Roll: The First 5000 Years* 1982-1984

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- t. 3 *Rock 'n Roll: The First 5000 Years* 1982
- b. 81 f. 4 *Rockabye Hamlet* 1975
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- b. 81 f. 6 *Ronstadt, Linda* 1988
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- b. 81 f. 9 *Saint Louis Woman* 2003
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- b. 82 f. 3 *Same Time, Next Year* 1976-1977
- b. 82 f. 4 "Saturday Night Goes to School" 1976
- b. 82 f. 5 *Scuba Duba* 1967
- b. 82 f. 6-10 *Seesaw* 1972-1973
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- b. 83 f. 6 *Sheep on the Runway* 1969-1970
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- b. 87 f. 2-4 *Street Corner Symphony* 1996-1997
- t. 10 *Street Corner Symphony* 1997
- b. 87 f. 5-7 *The Subject Was Roses* 1964-1966
- b. 88 f. 1-2 *The Subject Was Roses* 1964-1965
- b. 88 f. 3 *Sunshine Superman* 1976
- b. 88 f. 4 *Sweet Charity: The Concert* 1998
- t. 10 *Sweet Charity: The Concert* 1998
- b. 88 f. 5-6 *Tango Apasionado* 1987-1989
- t. 13 *Tango Apasionado* 1987

By Title (cont.)

- b. 88 f. 7 "Tales of New York" 1979
- b. 87 f. 1 *The Threepenny Opera* 1966
- b. 89 f. 1-11 *Tommy* 1973
- b. 90 f. 1-7 *Tommy* 1973
- b. 91 f. 1-2 *Tommy* 1973
- b. 91 f. 3-4 *The Trial of Lee Harvey Oswald* 1967
- b. 91 f. 5 *Trumpets of the Lord* 1969
- b. 91 f. 6-7 Tune, *Tommy* 1990-1993
- t. 13 Tune, *Tommy* 1990
- t. 17 Tune, *Tommy* 1992-1993
- b. 92 f. 1 *Two Gentlemen of Verona* 1987
- t. 5 *Two Gentlemen of Verona* 1987
- b. 92 f. 2 *Two Shakespearean Actors* 1990
- t. 4 *Two Shakespearean Actors* 1991
- b. 92 f. 3 *Ulysses in Nighttown* 1973-1974
- b. 92 f. 4-5 *Uncle Vanya* 1973
- b. 92 f. 6 *The Unknown Soldier and His Wife* 1967
- b. 93 f. 1-2 *The Unknown Soldier and His Wife* 1967
- b. 93 f. 3 *Via Galactica* 1970-1971
- b. 93 f. 4-5 *Victor/Victoria* 1995
- t. 10 *Victor/Victoria* 1995
- b. 93 f. 6 *The Watering Place* 1968-1969
- b. 93 f. 7 *The White House* 1964
- b. 93 f. 8 *The Wild Party* 2000
- b. 94 f. 1-7 *The Wild Party* 1999-2000
- t. 9 *Will Roger's Follies* 1991-1992
- b. 95 f. 1 *The Yearling* 1965
- b. 95 f. 2-4 *You Know I Can't Hear You When the Water's Running* 1967-1968
- t. 15 Young, Neil 1992
- b. 95 f. 5-7 *You're a Good Man, Charlie Brown* 1967-1971
- b. 96 f. 1-6 *You're a Good Man, Charlie Brown* 1967-1971
- b. 96 f. 7 *Zorba* 1969-1970