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Billy Rose Theatre Division

Guide to the

Eunice Stoddard papers

1913-1938

*T-Mss 1995-002

Processed by Susan Chute.

Summary

Creator: Stoddard, Eunice

Title: Eunice Stoddard papers

Date: 1913-1938

Source: Gift, Whittelsey, Peregrine, 1995

Abstract: Eunice Stoddard was a stage actress and a member of the Group Theatre. The papers consist of correspondence, opening night messages, photographs, programs, scripts, sides, and clippings from productions in which she participated.

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Processing note: Processed by Susan Chute.

Creator History

An actress and dancer, Eunice Stoddard was an original member of the Group Theatre, a company formed in 1931 by Harold Clurman, Lee Strasberg and Cheryl Crawford, and dedicated to producing Broadway plays exploring social and moral issues, and to developing acting techniques that emphasized emotional realism and psychological depth.

Stoddard came from an affluent and culturally connected New York family. After graduating from the Brearly School in 1925, she was sent to Europe for several years, where she studied acting, dancing and music, and met Stanislavsky. Stoddard considered a career in dance, and staged a number of

dance pageants upon returning to the States, but soon enrolled in the American Laboratory Theatre, an innovative acting school based on the principles of the Moscow Art Theatre and led by Richard Boleslavsky and Maria Ouspenskya. There Eunice met Clurman and Strasberg, who had enrolled in the directing program, and Stella Adler, who was an acting student.

The American Laboratory Theatre foundered in 1928, but Stoddard was already winning parts in Broadway productions, as a result of her solid training and her classic blonde ingenue looks. She then appeared in *Red Rust*, produced by the Theatre Guild Studio, which was led by Clurman and Strasberg. During the 1930 season, she was cast in a major Guild production of *A Month in the Country*, and appeared in the Broadway productions of Samuel Ruskin Golden's *Puppet Show* and Gretchen Damrosch's *The Life Line*. In the summer of 1931, she was invited to join the newly formed Group Theatre in Connecticut to rehearse and prepare their first production, Paul Green's *The House of Connelly*.

Stoddard had roles in all of the Group's productions from 1931-1933, and most of them in 1934 and 1935, appearing in such seminal works as *Men in White*, *Waiting for Lefty* and *Till the Day I Die*. By this time she had married the architect Julian Whittlesey, and was developing a life outside the Group Theatre. She also was becoming unhappy that she was consigned to lesser parts. Yet she was devoted to the ideals of the Group, and kept an association with the Company as late as 1938, when she appeared in *Casey Jones*. When the Group Theatre disbanded, Stoddard left the theater, going on to work in radio and to collaborate with her husband in underwater and aerial photography. In 1972, she published her first book, *Symbols and Legends in Western Art: A Museum Guide* (New York: Scribner, 1972).

In an interview with for her book about the Group Theatre, *Real Life Drama* (New York: Knopf, 1990)/span>, Stoddard explained her devotion to the Group: "Everybody had their frustrations. I stayed because it was more interesting theatre than anywhere else. Rehearsals were always so exciting: the whole analysis of the play, of the parts, of what the play was saying in terms of our era, was just so much more stimulating than anything you'd ever get on Broadway. You didn't want to leave that for what you knew you'd be getting outside, which might satisfy your ego as an actress but not necessarily create very interesting theatre."

Custodial History

The collection was donated to the Billy Rose Theatre Division by Peregrine Whittlesey, the daughter of Eunice Stoddard, in 1995.

Scope and Content Note

The Eunice Stoddard Papers document her brief career in dance from 1926 to 1928 and her longer career in the theater from 1926 to 1938. The papers consist of correspondence, opening night messages, programs, clippings, a small number of photographs, and playscripts and sides marked in her own hand with acting and staging notes. There are also examples of various research sources and several styles of choreographic notation that Stoddard studied and used to stage dance pageants.

The papers are divided into series representing the years before and during her membership in the Group Theatre, and into sub-series documenting individual productions. Productions from 1928 to 1934, comprising the three years before and the three years after she joined the Group Theatre, form the bulk of the collection. Each production sub-series typically includes a script or side, opening night

telegrams and messages from fellow cast members, family members, and acting teachers, a program, and a generous selection of reviews from New York and out-of town newspapers. Among the clippings are newspaper photographs of Stoddard in productions in which she had major roles: *Revolt* (Box 2, Folders 9-10), *Meet the Prince* (Box 2, Folder 14), *Re-Born* (Box 2, Folder 20), *A Month in the Country* (Box 2, Folders 36-37), *The Life Line* (Box 3, Folders 11-12) and *The House of Connelly* (Box 3, Folder 20).

Although there is but one letter from each, notable correspondents include Richard Boleslavsky (Box 1, Folder 32), and Group Theatre members Cheryl Crawford, Bobby Lewis, and Harold Clurman (Box 1, Folders 2-4). Founding members of the Group Theatre can be identified in a photograph depicting the company seated on the grounds of Brookfield Center in Connecticut during the summer of 1931, with each person identified on the back of the photograph (Box 1, Folder 8).

Several playscripts of productions not seen on Broadway, mostly with the playwright unidentified, form the last series of papers.

Arrangement: The collection is organized into 6 series and 19 sub-series. They are: Series I : Personal Papers, 1913-1938 Series II : Choreographic Work, 1926-1928 Series III : American Laboratory Theatre, ca. 1926-1928 Series IV : Miscellaneous Productions, 1928-1933 Sub-series 1 - The Phantom Lover / George Kaiser, Sept. 1928 Sub-series 2 - Revolt / Harry Wagstaff Gribble, Sept.-Oct. 1928 Sub-series 3 - Meet the Prince / A.A. Milne, Feb. 1929 Sub-series 4 - Re-Born / Irma Kraft, Sept. 1929 Sub-series 5 - Red Rust / V. Kirchon and A. Ouspensky, Nov.-Dec. 1929 Sub-series 6 - A Month in the Country / Ivan Turgenev, Mar.-Apr. 1930 Sub-series 7 - Puppet Show, a.k.a. That's Life / Samuel Ruskin Golden, Oct. 1930 Sub-series 8 - The Life Line / Gretchen Damrosch, Dec. 1930-Jan. 1931 Sub-series 9 - Three-Cornered Moon / Gertrude Tonkonogy, Mar. 1933 Series V : Group Theatre Productions Sub-series 1 - House of Connelly / Paul Green, Sept. 1931 Sub-series 2 - 1931 / Claire Sifton and Paul Sifton, Dec. 1931 Sub-series 3 - Night over Taos / Maxwell Anderson, Mar. 1932 Sub-series 4 - Success Story / John Howard Lawson, Sept. 1932 Sub-series 5 - Big Night / Dawn Powell, Jan. 1933 Sub-series 6 - Men in White / Sidney Kingsley, 1933-1934 Sub-series 7 - Gold Eagle Guy / Melvin Levy, Nov. 1934 Sub-series 8 - Till the Day I Die and Waiting for Lefty / Clifford Odets, Mar. 1935 Sub-series 9 - Weep for the Virgins / Nellise Child, Nov. 1935 Sub-series 10 - Paradise Lost / Clifford Odets and The Case of Clyde Griffiths / Theodore Dreiser, 1935-1936 Series VI : Miscellaneous Scripts and Sides

Key Terms

Genre/Physical Characteristic

Clippings
Photographs
Programs
Scripts

Subjects

Dance -- New York (State) -- New York
Theater -- New York (State) -- New York

Names

Stoddard, Eunice
American Laboratory Theatre (New York, N.Y.)
Group Theatre (U.S.)

Container List

Series I : Personal Papers 1913-1938 (16 folders)

Arranged by format, this series contains a small amount of personal correspondence, personal and production photographs arranged by date, a childhood drawing, and programs and clippings reflecting Stoddard's interests in dance and theater. Correspondence includes notes from Cheryl Crawford and Harold Clurman of the Group Theatre, and an exchange with Bobby Lewis about ideas for teaching acting in the Group Theatre Studio school. Photos from several dance and theatrical productions, as well as a group portrait of the Group Theatre, are included. Notable among the clippings are articles documenting the philosophy and projects of the Theatre Guild and the Group Theatre. Among the dance clippings are photographic reproductions of the dancers Anna and Lisa Duncan and of Ruth St. Denis and Ted Shawn, and a series of costume and set renderings by the dance designer Pavel Tchelitchew.

By format, then by date.

- b. 1 f. 1 Correspondence 1928-1934 (1 Folder)
- b. 1 f. 2 Correspondence, n.d. / Cheryl Crawford (1 Folder)
- b. 1 f. 3 Correspondence, / Bobby Lewis ca. 1937 (1 Folder)
- b. 1 f. 4 Correspondence, / Harold Clurman Sept. 16, 1938 (1 Folder)
- b. 1 f. 5 Unidentified photographs (1 Folder)
- b. 1 f. 6 *Photographs - The Golden Cage* 1926 (1 Folder)
- b. 1 f. 7 Photographs - backstage at the Lyceum Theatre, New York, N.Y., ca. 1929 (1 Folder)
- b. 1 f. 8 Photographs - Group Theatre members, Summer 1931 (1 Folder)
- b. 1 f. 9 *Photograph - Three-Cornered Moon, Vandamm Studio* 1933 (1 Folder)
- b. 1 f. 10 Childhood drawing / Eunice Stoddard (1 Folder)
- b. 1 f. 11 *Clippings of dancers - Theatre Magazine* Aug. 1925 (1 Folder)
- b. 1 f. 12 Clippings - Group Theatre 1931-1933 (1 Folder)
- b. 1 f. 13 Clippings - Miscellaneous (1 Folder)
- b. 1 f. 14 B+W reproductions of dance costumes and sets, / Pavel Tchelitchew 1922-1941 (1 Folder)
- b. 1 f. 15 Program - Mei Lan-Fang, 49th St. Theatre, N.Y. Feb. 17, 1930 (1 Folder)
- b. 1 f. 16 Program and associated clipping - Der Tanz, Berlin June 1930 (1 Folder)
- b. 1 f. 17 Program - "A Short Survey of Film in America," / Museum of Modern Art Film Library, [1935] (1 Folder)

Series II : Choreographic Work 1926-1928 (14 folders)

This series is a chronological arrangement of Stoddard's early career in dance. It contains instruction booklets and examples of "Script Dancing," a system of choreographic notation that Stoddard learned in Germany, a written description of a dance piece set to Beethoven's *Sonata in D Minor*, and a draft proposal for a summer dance pageant in Richmond, Massachusetts. Also included are production materials for three dance pageants in which Stoddard served as choreographer: *The Golden Cage*, arranged from the poems of William Blake; *The Image of Artemis* from *Iphigenia in Tauris* by Euripides; and *The Birth of Christ* by Ludwig Weber. Among the production materials are choreographic descriptions and notations, typescripts, programs, and several clippings with sources unidentified. Of particular interest is a draft of a letter expressing Stoddard's dissatisfaction with rehearsals of *The Image of Artemis* and asking that her name be removed from the program.

Chronological, and by production.

Series II : Choreographic Work (cont.)

- b. 1 f. 18 Script Dancing [system of choreographic notation] - Instruction booklet and exercise booklets (1 Folder)
- b. 1 f. 19 Choreographic description [handwritten], n.d. (1 Folder)
- b. 1 f. 20 *The Golden Cage [arranged from the poems of William Blake] / Catherine Cook Smith - Choreographic diagrams and description* (1 Folder)
- b. 1 f. 21 *The Golden Cage - Clippings* 1926 (1 Folder)
- b. 1 f. 22 *The Image of Artemis [from Iphigenia in Tauris / Euripides] - Translated by Gilbert Murray. Typescript with handwritten staging notes.* (1 Folder)
- b. 1 f. 23 *The Image of Artemis - Choreographic diagrams and notes.* (1 Folder)
- b. 1 f. 24 *The Image of Artemis - Draft correspondence [partial] / Eunice Stoddard* (1 Folder)
- b. 1 f. 25 *The Image of Artemis - Programs* (1 Folder)
- b. 1 f. 26 *The Image of Artemis - Clippings* 1927 (1 Folder)
- b. 1 f. 27 *The Birth of Christ / Ludwig Weber - Choreographic diagrams and description* (1 Folder)
- b. 1 f. 28 *The Birth of Christ / Ludwig Weber - Rehearsal notes* (1 Folder)
- b. 1 f. 29 *The Birth of Christ / Ludwig Weber - Program* (1 Folder)
- b. 1 f. 30 *The Birth of Christ / Ludwig Weber - Clippings* 1927 (1 Folder)
- b. 1 f. 31 Draft proposal for summer dance pageant, Richmond, Mass. 1928? (1 Folder)

Series III: American Laboratory Theatre ca. 1926-1928 (5 folders)

This series consists of correspondence and ephemera relating to Stoddard's training with the American Laboratory Theatre. The correspondence consists of two letters: the first from Richard Boleslavsky outlining the financial difficulties of the Company and releasing Stoddard to look for other work, and the second from Elizabeth Bigelow inviting Stoddard to continue to rehearse with the company and inquiring about the dance pageant in Richmond. Included in the ephemera are programs and clippings of American Laboratory Theatre productions in which Stoddard does not appear to have been involved; *The Pit*, a periodical published by the American Laboratory Theatre on each of their opening nights; and a brochure about the Dramatic School, which lists the faculty, among them John Mason Brown, a critic, Richard Boleslavsky, the director and acting teacher, and Maria Ouspenskaya. Stella Adler was a member of the company.

By format.

- b. 1 f. 32 Correspondence, / Richard Boleslavsky and Elizabeth Bigelow Sept.-Oct. (1 Folder)
- b. 1 f. 33 Dramatic School brochure 1926-1927 (1 Folder)
- b. 1 f. 34 *The Pit [periodical] / American Laboratory Theatre* April 1928 (1 Folder)
- b. 1 f. 35 *Big Lake / Lynn Riggs - Program* (1 Folder)
- b. 1 f. 36 Clippings (1 Folder)
Includes clippings on productions of *The Bridal Veil* by Arthur Schnitzler and *Martine* by Jean-Jacques Bernard.

Series IV : Miscellaneous Productions, primarily 1928-1931, 1931, 1933 (58 folders)

Arranged chronologically, this series consists of materials relating to productions in which Stoddard had roles before she began her association with the Group Theatre in 1931. The exception is *Three-Cornered Moon*, in which she was engaged in 1933, between productions with the Group Theatre. The series contains correspondence, programs, opening night messages and other ephemera, scripts, clippings and reviews. Among the clippings are several large newspaper photographs of Stoddard in various parts. Particularly notable are the Theatre Guild production of Turgenev's *A Month in the Country*, and the Theatre Guild Studio production of *Red Rust* by V. Kirchon and A. Ouspensky, produced by Harold Clurman and Cheryl Crawford, whose cast members included Lee Strasberg, Luther Adler, Franchot Tone and Ruth Nelson, all of whom joined the Group Theatre.

By production, chronologically.

Sub-series 1 - The Phantom Lover / Georg Kaiser 1928, Tuesday Sept. 4, 1928 (4 folders)

Produced and directed by Gustav Blum, setting by Jones and Erwin. Opened Tuesday Sept. 4, 1928 at the Forty-Ninth Street Theatre. This series contains a script, program, clippings and correspondence. The correspondence reveals that Stoddard was to have replaced Edith Barrett in the role of Mademoiselle Catherine after two weeks, but the show closed before she was able to play the part.

By format.

- b. 1 f. 37 Typescript with handwritten notations (1 Folder)
- b. 1 f. 38 Correspondence July-Sept. (1 Folder)
- b. 1 f. 39 Program [incomplete] (1 Folder)
- b. 1 f. 40 Clippings (1 Folder)

Sub-series 2 - Revolt / Harry Wagstaff Gribble 1928, Oct. 15, 1928, Oct. 22, 1928, Oct 31, 1928 (11 folders)

Produced by William Powell, directed by Harry Wagstaff Gribble. Performed first at the Boulevard Theatre on Oct. 15, 1928, moved to the National Theatre in Washington D.C. on Monday, Oct. 22, 1928, and opened on Broadway at the Vanderbilt on Oct 31, 1928. Eunice Stoddard played the role of Charity. This series contains a script, notes, clippings, opening night messages and ephemera. Congratulatory telegrams from Edith Barrett, Harry Wagstaff Gribble, and "Boley" [Richard Boleslavsky?] are included. A pencil drawing of cast members, apparently made for the Vanderbilt opening, is signed "hw." Clippings include photographs of Stoddard.

By format.

- b. 2 f. 1 Script [mostly handwritten] with staging notations (1 Folder)
- b. 2 f. 2 *All Things New [early title for Revolt] / Harry Wagstaff Gribble - Side* (1 Folder)
- b. 2 f. 3 Handwritten notes on the part of Charity (1 Folder)
- b. 2 f. 4 Equity contract Sept. 8, 1928 (1 Folder)
- b. 2 f. 5 Opening night telegrams and messages - Boulevard Theatre (Jackson Heights, N.Y.), and National Theatre (Wash., D.C.) (1 Folder)
- b. 2 f. 6 Telegrams and messages - Vanderbilt Theatre (N.Y., N.Y.) Oct. 31-Nov. 3, 1928 (1 Folder)
- b. 2 f. 7 Pencil drawing of cast - Vanderbilt Theatre (N.Y., N.Y.) October, 1928 (1 Folder)
- b. 2 f. 8 Correspondence with attached clippings - Vanderbilt Theatre (N.Y., N.Y.) (1 Folder)
- b. 2 f. 9 Program - Boulevard Theatre (Jackson Heights, N.Y.) (1 Folder)

Series IV : Miscellaneous Productions, primarily (cont.)
Sub-series 2 - Revolt / Harry Wagstaff Gribble (cont.)

- b. 2 f. 10 Clippings and reviews - National Theatre (Wash., D.C.) (1 Folder)
- b. 2 f. 11 Clippings and reviews - Vanderbilt Theatre (N.Y., N.Y.) (1 Folder)

Sub-series 3 - Meet the Prince / A. A. Milne 1929, February 25, 1929 (4 folders)

Produced by Frobisher, Inc., setting by Jo Mielziner, starring Basil Sydney and Mary Ellis. Opened February 25, 1929 at the Lyceum Theatre on Broadway. Eunice Stoddard played the role of Imogene Faithful. Papers include opening night telegrams and messages, fan correspondence, clippings, and a program.

By format.

- b. 2 f. 12 Correspondence Mar.-Apr. (1 Folder)
- b. 2 f. 13 Opening night telegrams and messages Feb. 25, 1929 (1 Folder)
- b. 2 f. 14 Program - Lyceum Theatre, New York, N.Y. (1 Folder)
- b. 2 f. 15 Clippings and reviews (1 Folder)

Sub-series 4 - Re-Born / Irma Kraft 1929, Sept. 16, 1929, Sept. 23, 1929 (6 folders)

Produced by Murray Phillips, staged by John Williams, sets by Cleon Throckmorton, starring Glenn Hunter. Opened Sept. 16, 1929 at Ford's Theatre, Baltimore, Md., and moved to the Nixon Theatre, Pittsburgh, Pa., on Sept. 23, 1929. Eunice Stoddard played the lead role of Cherry Hutchinson. A typescript of the prologue, and a partial script with heavy revisions in pencil are included, as well as opening night telegrams and messages, clippings from Baltimore and Pittsburgh papers, and correspondence, mostly from family members, and particularly from Stoddard's father, Clarence B. Smith.

By format.

- b. 2 f. 16 Typescript of Prologue (1 Folder)
- b. 2 f. 17 Partial script with revisions in pencil (1 Folder)
- b. 2 f. 18 Correspondence Sept. 1929 (1 Folder)
- b. 2 f. 19 Telegrams Aug. 20-Sept. 7, 1929 (1 Folder)
- b. 2 f. 20 Opening night telegrams and messages - Ford's Theatre (Baltimore, Md.)
Sept. 16, 1929 (1 Folder)
- b. 2 f. 21 Clippings and Reviews - Baltimore, Md., and Pittsburgh, Pa. Sept. 1929 (1 Folder)

Sub-series 5 - Red Rust / V. Kirchon and A. Ouspensky 1929, Dec. 17, 1929 (8 folders)

Translated by Virginia Vernon and Frank Vernon, directed by Herbert J. Biberman. Produced by the Theatre Guild at the Martin Beck Theatre, New York, opening on Dec. 17, 1929. Eunice Stoddard played the role of Mania. Luther Adler, Lee Strasberg and Franchot Tone, all of whom later joined the Group Theatre, were also in the cast. Papers include correspondence, telegrams, a program, clippings and reviews, and pamphlets and clippings documenting previous productions in Russia and France.

By format.

- b. 2 f. 22 Side for the part of Mania, with handwritten notes (1 Folder)
- b. 2 f. 23 Correspondence Dec. 1929-Jan. 1930 (1 Folder)
- b. 2 f. 24 Correspondence / Albert Ulmann Dec. 1929-Jan. 1930 (1 Folder)
- b. 2 f. 25 Opening night telegrams and messages Dec. 17, 1929 (1 Folder)
- b. 2 f. 26 Program - Theatre Guild at the Martin Beck Theatre, N.Y., N.Y. (1 Folder)
- b. 2 f. 27 Russian Pamphlet 1928 (1 Folder)
- b. 2 f. 28 Clippings and reviews Dec. 1929-Feb. 1930 (1 Folder)

Series IV : Miscellaneous Productions, primarily (cont.)

Sub-series 5 - Red Rust / V. Kirchon and A. Ouspensky (cont.)

- b. 2 f. 29 *Clipping from Commedia [French daily arts newspaper]* Nov. 23, 1929 (1 Folder)

Sub-series 6 - A Month in the Country / Ivan Turgenev 1930, March 10, 1930, March 17, 1930 (10 folders)

Produced by the Theatre Guild, directed by Rouben Mamoulian, settings and costumes by M.S. Dobuzinsky. Played for the week of March 10, 1930 at the National Theatre, Washington, D.C., and moved to the Guild Theatre, New York, on March 17, 1930, for 71 performances. Eunice Stoddard played the role of Viera Aleksandrovna. Papers include correspondence, telegrams, sides, programs, and clippings and reviews of both the Washington and New York productions.

By format.

- b. 2 f. 30 Sides for the part of Viera, with handwritten notes (1 Folder)
- b. 2 f. 31 Correspondence Feb.-Apr. (1 Folder)
- b. 2 f. 32 Opening night telegrams and messages - National Theatre, Wash. D.C. Mar. 10, 1930 (1 Folder)
- b. 2 f. 33 Opening night telegrams and messages - Guild Theatre, N.Y., N.Y. Mar. 17, 1930 (1 Folder)
- b. 2 f. 34 Program - National Theatre, Wash. D.C. Mar. 10, 1930 (1 Folder)
- b. 2 f. 35 Program - Guild Theatre, N.Y., N.Y. (1 Folder)
- b. 2 f. 36 Clippings and reviews Mar.-Apr. (1 Folder)
- b. 2 f. 37 *Clippings from Theatre Guild Magazine, Life Magazine and Town Country* Apr. 1930 (1 Folder)
- b. 2 f. 38 *Supplement to Apr. 1930 Bulletin of Plays, Musical Comedies and Movies / Theatre Committee, Parents League of New York City* (1 Folder)
- b. 2 f. 39 *Presentation copy of The Ending Year / Clarence Dan Blachy - Wash., D.C. : Washington College Press, 1929 . With accompanying card inscribed "To Viera..."* (1 Folder)

Sub-series 7 - Puppet Show[That's Life] / Samuel Ruskin Golden 1930, Oct. 11, 1930, Oct. 13, 1930, Oct. 28, 1930 (5 folders)

Produced by Pilgrim Productions, directed by the author. Presented under the title *That's Life* for one night on Oct. 11, 1930 at the Fox Playhouse in Great Neck, N.Y., and then for a week beginning Oct. 13, 1930 at Brandt's-Carlton Theatre in Jamaica, N.Y. Opened Oct. 28, 1930 at the Belmont on Broadway under the title *Puppet Show* and played for seven performances. Eunice Stoddard played the lead role of Rhoda Strong. Papers include telegrams, programs from the Great Neck and Jamaica productions, a full script, and clippings from the Great Neck and Broadway productions. Included in the correspondence is a complementary letter from Ruskin Golden, expressing hope of working with Stoddard again.

By format.

- b. 3 f. 1 Typescript with handwritten notations (1 Folder)
- b. 3 f. 2 Correspondence Oct.-Nov. (1 Folder)
- b. 3 f. 3 Opening night telegrams and messages Oct. 11, 1930, Oct. 28, 1930 (1 Folder)
- b. 3 f. 4 Programs - Fox Playhouse, Great Neck, N.Y., and Brandt's Carleton, Jamaica, N.Y. (1 Folder)
- b. 3 f. 5 Clippings and reviews Oct. 1930 (1 Folder)

Series IV : Miscellaneous Productions, primarily (cont.)

Sub-series 8 - The Life Line / Gretchen Damrosch 1930-31, Dec. 27, 1930 (7 folders)

Produced and directed by Leo Bulgakov, setting by Walter Walden. Opened Dec. 27, 1930 at the Vanderbilt Theatre, New York, and ran for seventeen performances. Eunice Stoddard played the role of Blair, the daughter. Papers include a full script, telegrams, correspondence, and newspaper clippings, the majority of which are photographs of Stoddard.

By format.

- b. 3 f. 6 Typescript (1 Folder)
- b. 3 f. 7 Correspondence Dec. 1930-Jan. 1931 (1 Folder)
- b. 3 f. 8 Opening night telegrams and messages Dec. 27, 1930 (1 Folder)
- b. 3 f. 9 Program - Vanderbilt Theatre, N.Y. (1 Folder)
- b. 3 f. 10 Clippings Dec. 1930-Jan. 1931 (1 Folder)
- b. 3 f. 11 *Photomontage of actors - New York Herald Tribune* Sunday Dec. 28, 1930 (1 Folder)
- b. 3 f. 12 *Photomontage of actors - The World* Sunday Dec. 28, 1930 (1 Folder)

Sub-series 9 - Three-Cornered Moon / Gertrude Tonkonogy 1929, Mar. 16, 1933 (3 folders)

Produced by Richard Aldrich and Alfred de Liagre, Jr. at the Cort Theatre, where it opened on Mar. 16, 1933 and ran for 76 performances. Directed by Mr. de Liagre, with setting by Arthur P. Segal, with Ruth Gordon and Cecilia Loftus in starring roles. Eunice Stoddard played the role of Kitty. Papers include a telegram, a program, and reviews and clippings, one of which is a published letter from Stoddard objecting to Percy Hammond's review in the *New York Herald-Tribune*.

By format.

- b. 3 f. 13 Telegram and calling card Mar. 16, 1933 (1 Folder)
- b. 3 f. 14 Program - Cort Theatre, N.Y. (1 Folder)
- b. 3 f. 15 Clippings and reviews Mar.-May (1 Folder)

Series V : Group Theatre Productions 1931-1936 (34 folders)

This series consists of a limited amount of correspondence and opening night messages from fellow cast members, acting teachers, family and friends, as well as scripts, sides, programs and clippings from Group Theatre productions in which Stoddard had a part. As Stoddard had better roles in the early years of the Group Theatre, the material from productions in the first three years is correspondingly richer. Representative material from the Boston runs as well as the Broadway runs of some productions is included. Although Stoddard also appeared in the Group Theatre production of *Casey Jones* in 1938, the papers do not include any material from that production.

By production, chronologically.

Series V : Group Theatre Productions (cont.)

Sub-series 1 - House of Connely / Paul Green 1931, Sept. 18, 1931, Nov. 16, 1931
(6 folders)

Produced by the Group Theatre under the auspices of the Theatre Guild, directed by Lee Strasberg and Cheryl Crawford, settings by Cleon Throckmorton. Opened at the Martin Beck, N.Y., on Sept. 18, 1931 and moved to the Mansfield on Nov. 16, 1931, for a total of 91 performances. Eunice Stoddard played the role of Evelyn Connely. Included in the correspondence are telegrams and letters from Harold Clurman arranging for Stoddard to spend the summer with the Group Theatre in Connecticut and a letter from Cheryl Crawford thanking Stoddard's parents for financial support. Additional material includes programs, telegrams, a script side, clippings and reviews, and a program for a make-up demonstration in which Stoddard participated.

By format.

- b. 3 f. 16 Side for the part of Evelyn, with handwritten notes (1 Folder)
- b. 3 f. 17 Correspondence Apr.-Nov. (1 Folder)
- b. 3 f. 18 Opening night telegrams and messages Sept. 28, 1931 (1 Folder)
- b. 3 f. 19 Programs - Martin Beck Theatre, N.Y. and Mansfield Theatre, N.Y. (1 Folder)
- b. 3 f. 20 Clippings and reviews Sept.-Dec. (1 Folder)
- b. 3 f. 21 Program for make-up demonstration - Cosmopolitan Club Dec. 13, 1931 (1 Folder)

Sub-series 2 -1931 / Claire Sifton and Paul Sifton 1931, Dec. 10, 1931 (3 folders)

Produced by the Group Theatre under the auspices of the Theatre Guild, directed by Lee Strasberg, settings by Mordecai Gorelick. Opened at the Mansfield Theatre on Dec. 10, 1931 and played for 12 performances. Eunice Stoddard played several small parts. Papers include a program, opening night messages, and a large selection of clippings and reviews.

By format.

- b. 3 f. 22 Opening night telegrams and messages Dec. 1931 (1 Folder)
- b. 3 f. 23 Program - Mansfield Theatre, N.Y. (1 Folder)
- b. 3 f. 24 Clippings and reviews Dec. 6, 1931-Jan. 1932 (1 Folder)

Night over Taos / Maxwell Anderson 1932, March 9, 1932 (3 folders)

Produced by the Group Theatre at the 48th St. Theatre, where it opened on March 9, 1932 and ran for 13 performances. The play was directed by Lee Strasberg, with settings and costumes by Robert Edmond Jones. Eunice Stoddard played the role of Lita. Papers include a program, opening night messages, clippings and reviews.

By format.

- b. 3 f. 25 Opening night telegrams and messages Mar. 9, 1932 (1 Folder)
- b. 3 f. 26 Program - 48th St. Theatre, N.Y. (1 Folder)
- b. 3 f. 27 Clippings and reviews Mar. 10, 1932 (1 Folder)

Sub-series 4 - Success Story / John Howard Lawson 1932, Sept. 26, 1932 (4 folders)

Produced by the Group Theatre at Maxine Elliott's Theatre, N.Y., where it opened on Sept. 26, 1932 and ran for 121 performances. Eunice Stoddard does not appear to have been cast in the production. A program, clippings, and reviews are contained here.

By format.

- b. 3 f. 28 Undated congratulatory note (1 Folder)

Series V : Group Theatre Productions (cont.)

Sub-series 4 - Success Story / John Howard Lawson (cont.)

- b. 3 f. 29 Program - Maxine Elliott's Theatre, N.Y. (1 Folder)
- b. 3 f. 30 Clippings and reviews - New York Sept.-Oct. (1 Folder)
- b. 3 f. 31 *Clipping - Boston Evening Transcript* Oct. 30, 1934 (1 Folder)

Sub-series 5 - Big Night / Dawn Powell 1933, Jan. 17, 1933 (4 folders)

Produced by the Group Theatre, this play opened on Jan. 17, 1933 at Maxine Elliott's Theatre, where it ran for seven performances. The production was staged by Cheryl Crawford, with a setting by Mordecai Gorelik. Eunice Stoddard played the role of Mrs. Fargo. Two letters, two telegrams, a program, and numerous clippings and reviews constitute the papers concerning this production.

By format.

- b. 3 f. 32 Correspondence Jan. 1933 (1 Folder)
- b. 3 f. 33 Opening night telegrams and messages Jan. 18, 1933 (1 Folder)
- b. 3 f. 34 Program - Maxine Elliott's Theatre, N.Y. (1 Folder)
- b. 3 f. 35 Clippings and reviews Jan. 1933 (1 Folder)

Sub-series 6 - Men in White / Sidney Kingsley 1933-1934, Sept. 26, 1933, Oct. 16, 1934 (4 folders)

Produced by the Group Theatre in association with Sidney Harmon and James Ramsey Ullman, staged by Lee Strasberg, settings by Mordecai Gorelik. Opened Tuesday, Sept. 26, 1933 at the Broadhurst Theatre on Broadway, and played at the Majestic in Boston, Mass. on Oct. 16, 1934. Eunice Stoddard played the role of Nurse Jamison. Series includes sides, opening night messages, clippings, and reviews of the New York and Boston productions.

By format.

- b. 4 f. 1 *Crisis [Men in White] / Sidney Kingsley - Side* (1 Folder)
- b. 4 f. 2 Opening night messages Sept. 26, 1933 (1 Folder)
- b. 4 f. 3 Clippings and reviews - Broadhurst Theatre (N.Y., N.Y.) (1 Folder)
- b. 4 f. 4 Clippings and reviews - Majestic Theatre (Boston, Mass.) (1 Folder)

Sub-series 7 - Gold Eagle Guy / Melvin Levy 1934, Nov. 13, 1934 (5 folders)

Produced by the Group Theatre in association with D. A. Doran, Jr., directed by Lee Strasberg, settings by Donald Oenslager, costumes by Kay Morrison. Opened Monday, Nov. 13, 1934 at the Majestic Theatre in Boston, and on Wednesday, Nov. 28 at the Morosco Theatre in New York. Eunice Stoddard played the role of Mrs. Lemon and was one of five dancing girls. Series consists of sides, opening night messages, programs, clippings, and reviews of the Boston and New York productions.

By format.

- b. 4 f. 5 Side (1 Folder)
- b. 4 f. 6 Opening night telegrams and messages - Majestic Theatre (Boston, Mass.) and Morosco Theatre (New York, N.Y.) Nov. 1934 (1 Folder)
- b. 4 f. 7 Programs - Majestic Theatre (Boston, Mass.) and Morosco Theatre (New York, N.Y.), and brochure (Morosco Theatre) (1 Folder)
- b. 4 f. 8 Clippings and reviews - Majestic Theatre (Boston, Mass.) Nov. 1934 (1 Folder)
- b. 4 f. 9 Clippings and reviews - Morosco Theatre Nov. 1934 (1 Folder)

Series V : Group Theatre Productions (cont.)

Sub-series 8 - Till the Day I Die and Waiting for Lefty / Clifford Odets 1935, Mar. 26, 1935 (3 folders)

Two one-act plays produced by the Group Theatre. *Till the Day I Die* was staged by Cheryl Crawford. *Waiting for Lefty* was staged by Sanford Meisner and Clifford Odets. Opened Tuesday, Mar. 26, 1935 at the Longacre Theatre. Eunice Stoddard played the role of Zelda in *Till the Day I Die*. Sides of *Till the Day I Die* are included, as well as a program and clippings of reviews.

By format.

- b. 4 f. 10 *Till the Day I Die - Sides* (1 Folder)
- b. 4 f. 11 *Program - Till the Day I Die and Waiting for Lefty* (1 Folder)
- b. 4 f. 12 *Clippings - Till the Day I Die and Waiting for Lefty* Mar. 27, 1935 (1 Folder)

Sub-series 9 - Weep for the Virgins / Nellise Child 1935, November 30, 1935 (2 folders)

Produced by the Group Theatre at the 46th St. Theatre, New York. Directed by Cheryl Crawford. Opened November 30, 1935. Eunice Stoddard played the role of Grandma Jobes. The series consists of sides of the script and opening night messages.

By format.

- b. 4 f. 13 *Sides with handwritten notes* (1 Folder)
- b. 4 f. 14 *Congratulatory telegrams* Nov. 1935 (1 Folder)

Sub-series 10 - Paradise Lost / Clifford Odets and Case of Clyde Griffiths / Theodore Dreiser 1935-1936, December 9, 1935, March 16, 1936 (2 folders)

Paradise Lost was produced by the Group Theatre, and staged by Harold Clurman, with settings by Boris Aronson. It opened at the Longacre on December 9, 1935. Eunice Stoddard does not appear to have been part of the cast. Theodore Dreiser's *Case of Clyde Griffiths* (in a version by Erwin Piscator and Lena Goldschmidt) was produced by the Group Theatre and Milton Shubert at the Ethel Barrymore Theatre, where it opened on March 16, 1936. Lee Strasberg was the director and settings were by Watson Barratt. Eunice Stoddard played the part of a working girl. The series consists of clippings from *Paradise Lost* and a program of *Case of Clyde Griffiths*.

Chronological.

- b. 4 f. 15 *Paradise Lost / Clifford Odets - Clippings* Dec. 1935 (1 Folder)
- b. 4 f. 16 *Case of Clyde Griffiths / Theodore Dreiser - Program, Ethyl Barrymore Theatre* March 1936 (1 Folder)

Series VI : Miscellaneous Scripts and Sides 1926 (5 folders)

This series consists of playscripts and sides from five unknown and/or unproduced shows, arranged alphabetically. The only script that appears complete and fully identifiable is of *Sump'n Like Wings*, written by Lynn Riggs in 1926 but never produced in New York. It is possible that some of the scripts could be early drafts of shows produced later under a different title.

Alphabetical.

- b. 4 f. 17 *Blackberryin' / [author unknown] - Script with handwritten notes* (1 Folder)
- b. 4 f. 18 *Burnt Offerings / [author unknown] - Script with handwritten notes [incomplete?]* (1 Folder)
- b. 4 f. 19 *[Burnt Offerings] / [author unknown] - Script, marked "Eleanor" on first page* (1 Folder)

Series VI : Miscellaneous Scripts and Sides (cont.)

- b. 4 f. 20 *Strong Stuff [also titled Blame the Law] / [author unknown] - Side for the part of Shirley* (1 Folder)
- b. 4 f. 21 *Sump'n Like Wings / Lynn Riggs - Mimeographed script with handwritten notations* (1 Folder)