

Inventory of the Margaret Barker Papers, ca. 1800s-1989

***T-Mss 1992-003**

Billy Rose Theatre Division

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

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Descriptive Summary

Title:	Margaret Barker Papers
Collection ID:	*T-Mss 1992-003
Creator:	Barker, Margaret
Extent:	19.61 linear feet (46 boxes)
Repository:	Billy Rose Theatre Division. The New York Public Library for the Performing Arts

Administrative Information

Access

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

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Custodial History

The Margaret Barker Papers were donated to the Billy Rose Theatre Division in 1992 by Lewellys F. Barker II and Laura Fernandez.

Processing Information

The collection was processed and cataloged in 2004.

Abstract: This collection of personal and family papers, correspondence, production files, scripts, writings, and ephemera provide a wealth of documents on the life of actress, producer and director, Margaret Barker, a founding member of the Group Theatre, and her family.

Biographical Note

Actress, director, writer, and producer, Margaret Taylor Barker was born in Baltimore, Maryland on October 10, 1908. The daughter of a prominent physician, Dr. Lewellys Franklin Barker, and Lillian Halsey Barker, she had two siblings, John H. Barker, who was institutionalized after a disease left him mentally retarded, and William "Halsey" Barker, who became a physician.

"Beany," as she was nicknamed, attended the Calvert and Bryn Mawr Schools in Baltimore. Her classmates at the Bryn Mawr School included Mildred Natwick and Eleanor Phelps. Ms. Barker attended Bryn Mawr College for two years, where her Dramatic Club contemporaries included Katharine Hepburn. Ms. Barker made her debut at the Bachelor's Cotillion in Baltimore in 1926.

Margaret Barker made her Broadway debut in *The Age of Innocence*, starring Katharine Cornell in 1928. She performed in George Cukor's company in Rochester, New York in 1929 and went on to train and perform at Jessie Bonstelle's Detroit Civic Theatre for forty-two weeks in such plays as Oscar Wilde's *Salome* and *Ten Nights in a Barroom*. 1930 saw her return to Broadway where she was an understudy in Arthur Hopkins's production of *So This Is New York*. Ms. Barker then landed the role of Henrietta Moulton Barrett in the Katharine Cornell production of *The Barretts of Wimpole Street* by Rudolf Besier.

After six months, she left *The Barretts of Wimpole Street* to become a founding member of the Group Theatre in 1931. Ms. Barker appeared in four of the Group's productions: *The House of Connelly* by Paul Green (1931), *Men in White* by Sidney Kingsley (1933), *Till the Day I Die* by Clifford Odets (1935), *Gold Eagle Guy* by Melvin Levy (1934), and *The Case of Clyde Griffiths* by Erwin Piscator and Lena Goldschmidt (1936). Other appearances while a Group Theatre member included *Black Diamond* by Stanley Kimmel at the Provincetown Playhouse (1933), *Hilda Cassidy* by Henry and Sylvia Lieferant at the Martin Beck Theatre (1933), and *Weep for the Virgins* by Nellise Child at the Forty-Sixth St. Theatre (1935). In the Group's early years, Ms. Barker received love letters from Alan Baxter and Clifford Odets. She traveled to Russia in the spring of 1937, with a tour led by Norris Houghton, and returned to New York to learn that the Group Theatre had reorganized and that she had been dismissed.

Faced with the need to find employment, she performed in summer stock and directed the Summer Apprentice Program at the Southampton Playhouse in 1938. With dancer Felicia Sorel and actor and teacher Frank Westbrook, Ms. Barker started the Studio Workshop Theatre in New York City in 1938. It lasted until 1941. Among her students was Jerome Robbins. Around 1940, Margaret Barker toured playing in the role of Alice Fordyce in *The Man Who Came to Dinner*, starring Taylor Holmes.

She returned to Baltimore in the summer of 1941 to perform with and direct the apprentice program for the Hilltop Theatre in Ellicott City, Maryland. Plays at the Hilltop Theatre included *Love from a Stranger* by Frank Vosper, *Divorçons* by Victorien Sardou and Emile de Najac, *Biography* by S.N. Behrman, *The Night of January 16th* by Ayn Rand, and *Private Lives* by Noel Coward.

Letters from Ms. Barker's mother indicate that Margaret Barker planned to marry actor and director, Alexander ("Billy") Kirkland in 1942, but the marriage did not take place. As part of the war effort, she applied to the WAVES and was accepted in 1943. However, she was dismissed shortly after joining because of a drinking problem. She was sent to a sanatorium for eighteen months. Ms. Barker then worked at the Bendix Radio Factory in Baltimore for the duration of World War II.

She returned to New York in 1946 and worked at the ANTA Experimental Theatre with Robert Schnitzer from approximately 1947 to 1949. She performed in *The Wanhope Building* by John Finch in 1947. In 1949, Ms. Barker directed the ANTA production of Iris Tree's play *Cock-a-Doodle-Do* at the Lenox Hill Playhouse. Among the cast members were Charlton Heston, Darren McGavin, and Margaret Feury.

Also in 1947, Ms. Barker performed the role of Arabella in the last cross-country tour of *The Barretts of Wimpole Street*. The cast included Tony Randall, Anne Jackson and Maureen Stapleton. With Helen Thompson, Ms. Barker produced a summer season, including *All the Way Home* by Lynn Riggs at the Hunterdon Hills Playhouse in Jutland, New Jersey in the summer of 1948.

Ms. Barker's other Broadway appearances included *The Leading Lady* written by and starring Ruth Gordon (1948), *The Member of the Wedding* by Carson McCullers (1950), Lillian Hellman's *The Autumn Garden* (1951), *See the Jaguar* by N. Richard Nash, with James Dean (1952), and *The Ladies of the Corridor* by Dorothy Parker and Arnold D'Usseau, directed by Harold Clurman (1953).

She performed at the Williamstown Theatre Festival for approximately ten summers from the late 1950s to the 1960s in such plays as *After the Fall* by Arthur Miller (1965), *Becket* by Jean Anouilh (1961) *The Dark at the Top of the Stairs* by William Inge (1960), *A Delicate Balance* by Edward Albee (1967), *Peer Gynt* by Henrik Ibsen (1967), *The Three Sisters* by Anton Chekhov (1965), and *Our Town* (1959), with playwright Thornton Wilder as the Stage Manager.

Early live television appearances include programs such as *Danger, Camera Three*, *Crime Syndicated*, and *Philco Television Playhouse* in the 1950s. Ms. Barker also appeared in soap operas such as *Another World* for over a year, *The Doctors*, *Edge of Night* and *Love of Life*. She also appeared in several films including *Lost Boundaries* (1949), *Power* (1986), and *Fathers and Sons* (1992).

In 1954, she studied with Cicely Berry at London's Central School of Speech and Drama. She also studied with Bobby Lewis in the early 1950's and was coached in Shakespeare by Helen Hayes.

Ms. Barker made numerous trips to Europe during her lifetime. She maintained a home in Fairfield Connecticut and in the late 1970s and early 1980s, had a house in Vers, France for an unknown number of years. Ms. Barker attended Columbia University's School of General Studies in 1957 and in the late 1960s, she studied painting at the New School for Social Research with Minoru Kawabata.

Sometime in the 1950s, Ms. Barker became involved with Alcoholics Anonymous and the Analytical Psychology Club of New York. She was also in analysis and kept a diary of her dreams in the late 1950s and early 1960s. Ms. Barker directed annual holiday programs for the APC and in the 1970's and early 1980's, she wrote a number of articles for the Analytical Psychology Club *Bulletin*, including a review of the film *My Dinner with Andre*. She also directed *Maybelline, or, Everybody's Shadow* by Vernon E. Brooks, a marionette play (with additional dialogue by Ms. Barker), in 1960. For the Cosmopolitan Club of New York, of which she was a member, she also chaired the Drama Committee and presented numerous shows in the 1950s and 1960s. She directed a production of Jean Giraudoux's *The Enchanted* in 1960 for the club.

Off-Broadway, she produced *Color of Darkness: An Evening in the World of James Purdy*, at the Writer's Stage Theatre, where it opened on Sept. 27, 1963. The cast featured Doris Roberts and Eleanor Phelps. It closed after a brief run. Ms. Barker was associate producer for Stanley Mann's one-act plays, *Rooms*, at the Cherry Lane Theatre in 1966. In 1973, with Shepperd Strudwick III, she translated the play *L'Ete (Summer)* by Romain Weingarten. It opened April 9, 1973 and it also closed quickly after poor notices.

Her writings include plays, short stories, poetry, and non-fiction pieces written mostly from the 1920's through the 1950's. *The Unpossessed*, a play she wrote with Mary Hamman and presented to the Group Theatre for consideration around 1936 was rejected. Ms. Barker also wrote a satirical skit for the Group that was performed at one of its summer sessions at Dover Furnace in 1932. Another of her plays, *A Moonlit Dome*, was performed at the Shirley Broughton Studio in New York City in 1962. William Francisco directed a cast that included Charles Kimbrough.

In later years, Ms. Barker appeared in plays such as *The Wayside Motor Inn* by A.R. Gurney at Manhattan Theatre Club Stage II (1977), *Close Ties* by Elizabeth Diggs both at the Lexington Conservatory Theatre in Lexington, New York (1980) and at the Long Wharf Theatre's Stage II in New Haven for eighteen weeks in 1981, and Simon Gray's adaptation of Moliere's *Tartuffe* at the Kennedy Center, Washington, D.C. with Brian Bedford, Barnard Hughes, and Carole Shelley (1982).

She performed at Off-Off Broadway theatres such as Circle Repertory Company, The Mirror Theatre, New Dramatists, and Playwrights Horizons. She also performed at

Eugene O'Neill Center in New London, Connecticut in the summers of 1980 and 1981. Ms. Barker also served on the board of Manhattan Punch Line from about 1979 to 1982.

Margaret Barker died of lung cancer at the age of 83 in 1992.

Scope and Content Note

The papers of Margaret Barker consist of personal papers, family papers, diaries, datebooks, correspondence, including letters from family, friends and business associates, legal and financial documents, writings, programs, scripts, photographs, scrapbooks, and ephemera relating to productions in which she appeared, directed or produced.

The personal and family papers provide an in-depth insight into Ms. Barker's life and work. The personal papers contain Ms. Barker's datebooks and diaries, including a journal of her dreams. Financial papers include bank statements for trusts, personal bills, receipts, income ledger sheets, and papers for several theatrical investments. Her personal files span much of her life—from the Bryn Mawr School she attended as a girl in Baltimore, to her pension statements from Actors' Equity Association, and relate to many aspects of her life—homes, notebooks, recipes, sketches, theater memorabilia, and travel, to name a few. Family papers are rich in correspondence, especially from Ms. Barker's parents, but also from other family members. The papers of the Barker and Halsey families date back to the early 1800s and include a letter from the Baron de Stael to T.T. Wilder.

Correspondence consists largely of letters from friends, admirers and business associates in the 1930s. Some of Ms. Barker's more notable correspondents include Alan Baxter, Harold Clurman, Katharine Cornell, Clifford Odets, and Jerome Robbins. The Group Theatre papers offer an insider's perspective on its productions and activities, including several of its summer sessions, from 1931 until 1937, when the Group reorganized and Ms. Barker was no longer a member. The organization series' papers consist of newsletters, correspondence, fliers, booklets, and advisory board materials for groups with which Ms. Barker was personally or professionally involved. Scripts and production materials are also contained in the files for the Analytical Psychology Club of New York, Inc. and the Cosmopolitan Club for which Ms. Barker directed productions.

Productions comprise the largest part of the papers and contain scripts, correspondence, contracts, programs, production materials, and ephemera largely for shows in which Ms. Barker appeared. *Color of Darkness* and *L'Ete*, produced by Ms. Barker, and *A Moonlit Dome*, written by Ms. Barker, are the best-documented productions. *Color of Darkness* and *L'Ete* include financial and casting materials as well.

Her writings consist of plays, short stories, poetry, non-fiction, and speeches. None of these writings appear to have been produced or published, with the

exception of the concert reading of *A Moonlit Dome* at the Shirley Broughton Studio in 1962. Scripts received by Ms. Barker range from works by unknown playwrights to authors such as S.N. Behrman, Max Frisch, Arthur Kopit, and Megan Terry.

As with the papers, the production photographs make up the largest part of the Photographs series. Photographs in the collection include informal, personal and professional portraits of Ms Barker and of her family. There are informal photographs of the Group Theatre summer sessions. Organization photographs consist mostly of the productions Ms. Barker did for the Analytical Psychology Club of New York, Inc. and for the Cosmopolitan Club.

Two scrapbooks document Ms. Barker's work in the summer of 1941 at the Hilltop Theatre in Maryland and her production of *The Color of Darkness* in 1963. (The latter, oversized scrapbook contains only eight pages of material.) Oversized materials are an unidentified piece of music and the British publication, *Band of Hope Review* (1865).

Organization

The collection is organized into 11 series and 30 sub-series. They are:

Series I: Personal Papers

Sub-series 1 – Datebooks, Diaries and Dream Journals

Sub-series 2 – Financial

Sub-series 3 – Personal Files, A-Z

Series II: Family Papers

Sub-series 1 – Family Correspondence

Sub-series 2 – Correspondence from Margaret Barker to Family

Sub-series 3 – Barker Family Papers

Sub-series 4 – Halsey Family Papers

Series III: Correspondence

Sub-series 1 – General

Sub-series 2 - Individuals A-Z

Sub-series 3 – Correspondence from Margaret Barker

Series IV: Group Theatre

Sub-series 1 – Correspondence

Sub-series 2 – Papers

Sub-series 3 – Productions

Sub-series 4 - Ephemera

Series V: Organizations

Series VI: Productions

Sub-series 1 – *Color of Darkness*

Sub-series 2 - *L'Ete*

Sub-series 3 – *A Moonlit Dome*

Sub-series 4 – General

- Series VII: Writings
 - Sub-series 1 – Plays
 - Sub-series 2 – Short Stories
 - Sub-series 3 – Poetry
 - Sub-series 4 – Non-fiction
 - Sub-series 5 - Speeches
- Series VIII: Scripts
- Series IX: Photographs
 - Sub-series 1 – Personal
 - Sub-series 2 - Portraits
 - Sub-series 3 – Family
 - Sub-series 4 – Individuals
 - Sub-series 5 – Group Theatre
 - Sub-series 6 - Organizations
 - Sub-series 7 - Productions
- Series X: Scrapbooks
- Series XI: Oversized

Series Descriptions

Series I: Personal Papers, ca. 1800-1986

6 boxes, 7 folders

The datebooks reflect Ms. Barker's personal and professional engagements and are in her own handwriting. Diaries and dream journals offer insight into Ms. Barker's reflections on her life and activities. Included in the financial papers are bank and pension fund statements, receipts, checks, and materials relating to theatrical and publishing projects in which Ms. Barker invested. The largest sub-series is Personal Files, A-Z. It contains material on various topics, such as Ms. Barker's homes, recipes, travel, personal projects, clippings on her and others, and theatrical memorabilia. Also included are some papers relating to Halley Erskine and Ann Macfarlane, Ms. Barker's companions.

Sub-series 1: Datebooks, Diaries and Dream Journals, 1925-1982

Sub-series 2: Financial, 1930-1984

Sub-series 3: Personal Files, A-Z, ca. 1800s-1986

Sub-series 1 - Datebooks, Diaries and Dream Journals, 1925-1982

1.5 boxes

Arrangement: Chronological

Datebooks reflect Ms. Barker's appointments for the years 1952-1958. Her diaries cover the years 1925-1930, 1935, 1936, 1957, and include fragments of a 1940 diary. The diaries are handwritten (sometimes illegibly) and contain Ms. Barker's personal and professional activities as well as some of her innermost thoughts and feelings. She describes her travels to Cuba and the Yucatan in a 1925-1927 diary. Probably as part of her psychotherapy, Ms. Barker kept dream journals in which she wrote down her dreams and sometimes tried to interpret them. The collection contains dream journals for the years 1959-1965 and 1979-1982. Some dream descriptions are contained in the 1957 diary. Many of the dream journals are typed.

Sub-series 2 – Financial, 1930-1984

1 half-box

Arrangement: Alphabetical by topic

The financial papers contain account statements, checks and fund transfer slips both for personal bank accounts and for family trusts, bank correspondence, bills and receipts (sampled), income tax papers for the years 1933, 1955 and 1956, pay stubs, and pension statements from AFTRA and the Screen Actors Guild.

Theatrical projects in which Ms. Barker invested were *Take a Giant Step* (1953), *Man Better Man* (unproduced, 1962) and the Play of Light Company (1980-1981). Correspondence and reports for these projects are contained in the papers. In 1960, she also invested in a publishing venture, Fair Sex Publications, a woman's magazine that was never published. A dummy issue of the magazine contains an article by playwright Lorraine Hansberry. Miscellaneous financial papers include lists of income from stocks and notes on personal finances made by Ms. Barker.

Sub-series 3 – Personal Files, A-Z, ca. 1800-1986

3 boxes, 7 folders

Arrangement: Alphabetical

Subject areas relate to many areas of Ms. Barker's life and include biographical materials, papers relating to the schools and classes she attended, insurance and legal papers, notes, sketches, and pedigree papers for her beloved dogs. Of particular note is a 1928 Bryn Mawr College varsity dramatics' program for *The Truth About Blayds*, in which she appeared with Katharine Hepburn.

Ms. Barker's theater memorabilia contains one letter from Sarah Bernhardt dated 1839, a drawing of Louise Abbema (a close friend of Sarah Bernhardt), a clipping for Ms. Bernhardt's appearance in *Hernani* in Boston in 1880, and an undated program for *Theodora* at the Hollis St. Theatre. Eleanora Duse memorabilia

includes an undated handwritten letter, programs for productions such as *La Dame au Camelias* (1893) and *Facciamo Divorzio (Divorçons)* at Daly's Theatre, *Fedora* (1893), *Francesca da Rimini* at the Royal Adelphi Theatre, *Magda* (1900) and *The Second Mrs. Tanqueray* (1900) at the Royal Lyceum Theatre (with a review), and at the Waldorf Theatre (1905), *La Donna del Mare* (1923) at the Metropolitan Opera House, *La Porta Chiusa* and *Così Sia* at the Century Theatre, as well as several clippings on Duse. Other 19th century theater memorabilia include *Costume Bilder zur Theaterzeitung* (3 leaves), *The Maid and the Magpie* (Webb's Juvenile Drama script and illustrations), *Pollock's Juvenile Dramas: The Blind Boy* and *The Daughter of the Regiment*, *Skelt's Characters & Scenes in Harlequin & Old Dame Trot*, *Skelt's Characters and Scenes in Harlequin Guy Fawkes*, *Skelt's Wings in Jonathan Bradford*, a print of *The Prodigal Son Featured on His Return*, and three sketches of women's costumes (possibly 16th century).

Travel memorabilia consists of brochures, booklets, itineraries, maps, postcards, correspondence, programs, ticket stubs, notes, and clippings for Ms. Barker's numerous trips to England and Europe throughout her life. The most heavily documented trip is her spring, 1937 tour of Russia, "May Day in Moscow and the Soviet Theater," led by Norris Houghton. On her resume, Ms. Barker noted that during this trip, she "saw thirty-three plays in twenty-six days." The trip also included stops in London, Copenhagen, and Paris. Papers from her 1954 stay in England to study drama with Cicely Berry also include lists of drama schools and European tour contacts. For a 1961 trip, she kept a notebook of her travels. In 1962, she went to Greece and appears to have had contact with the Psacharopoulos family, relatives of Nikos Psacharopoulos, and wrote a poem to them on their name day. Other European trips documented are in 1962, 1964, 1978, 1980, and ca. 1981. (Note: Ms. Barker's trips to Havana and the Yucatan are also described in a 1925-1927 diary filed in the Personal Papers series.)

Series II: Family Papers, ca. 1800-1982

5.5 boxes

This series contains correspondence to and from Ms. Barker's family, as well as the papers of the Barker and Halsey (Ms. Barker's mother's maiden name) families. The family papers span several generations. Included in the Barker Family Papers are letters from prominent early 20th century physicians to Dr. Lewellys F. Barker, Ms. Barker's father. The Halsey Family Papers contain materials from the Wilder and Haines families, Ms. Barker's maternal ancestors. The bulk of this series consists of correspondence from Ms. Barker's parents to her, with her mother's letters being the more numerous. These letters provide much information on Ms. Barker's career, especially in the 1930s.

Sub-series 1: Family Correspondence, 1916-1982

Sub-series 2: Correspondence from Margaret Barker to Family, ca. 1920s-1980

Sub-series 3: Barker Family Papers, 1893-1977

Sub-series 1: Family Correspondence, 1916-1982

3 boxes

Arrangement: Alphabetical

This series consists mostly of letters and postcards from Lillian H. Barker, Ms. Barker's mother, and from Dr. Lewellys F. Barker, her father. Mrs. Barker's earliest letters are written to "Punkie" and later to "Beany," Ms. Barker's nicknames. In addition to family and everyday matters, these letters often contain information relating to Ms. Barker's career. One notable letter from Mrs. Barker mentions "Alger's visit" to Ms. Barker's dressing room after a performance of *The Master Builder* (1955). Mrs. Barker also often relates news of theatrical productions she has seen in Baltimore. It is only in her letters early in 1942 that Ms. Barker's possible marriage to Alexander Kirkland is mentioned. There are no letters in the collection from Mrs. Barker between 1944-1950. The last letters from Mrs. Barker are in 1964.

Dr. Barker's letters are often typed and sometimes discuss his medical practice in Baltimore. Several of his letters mention patients whom Ms. Barker had referred to him, such as Lee Strasberg, Bobby Lewis and actress Dorothy Patten. Also included are several letters from Dr. Barker's staff members, who mostly wrote on his behalf. Other family correspondents include Ms. Barker's brother Dr. William Halsey Barker, his wife Mary Randol Barker ("Polly"), and four of his five children--Elizabeth R. Barker ("Betty"), Lee Randol Barker ("Randy"), Lewellys F. Barker II ("Lou"), and Margaret Carol Barker ("Sugie,"). There are also letters from Ms. Barker's aunts, Grace S.T. Barker ("Gravy"), Rosalie V. Halsey, who had been a child actress, and various members of the extended Barker and Halsey families. Dr. Barker's letters end in 1943, the year he died.

Sub-series 2: Correspondence from Margaret Barker to Family, ca. 1920-1980

1 box

Arrangement: Alphabetical

The correspondence consists mostly of letters to Ms. Barker's mother, and also to both parents. Her letters from the early 1930s describe her work with the Group Theatre. Of particular note is a letter to Santa Claus and a letter to Mrs. Barker in which Ms. Barker describes her dismissal from the production *The Happiest Millionaire* (1956). The papers also include several letters to Ms. Barker's brother, "Halsey," her aunt Grace ("Gravy") Barker, and Barker cousins Henry and Polly Wrong.

Sub-series 3: Barker Family Papers, 1893-1977

1.5 boxes, 3 folders

Arrangement: Alphabetical

The bulk of this series contains materials relating to Ms. Barker's parents, but also includes papers going back several generations for both families. Ms. Barker's father, Dr. Lewellys F. Barker, a Canadian born physician, was the second Chief of Medicine at Johns Hopkins Medical Center in Baltimore, where he later had a private practice at the family home. His papers include an address book, diary, correspondence, including letters to his mother and family from the late 1800s, a photocopy of his birth certificate, a reprint of an article written by him, clippings relating to him, and statements for a trust he established.

Correspondence to Dr. Barker includes letters from eminent physicians John Hewetson, F. P. Mall, Rupert Norton, William Osler, and William H. Welch. The Miscellaneous papers contain a copy of a 1902 letter Dr. Barker wrote to Gertude Stein, who had been a medical student of his at Johns Hopkins.

Papers belonging to both Ms. Barker's parents include a family financial ledger and correspondence from Ms. Barker's brother, "Halsey." The papers of Lillian Halsey Barker, Ms. Barker's mother, are included in the Barker Family Papers. Mrs. Barker's papers include a diary that documents a trip she made to Europe in 1893, and correspondence from various friends and family members. Mrs. Barker's papers include letters from Bobby Lewis, Ruth Nelson and "Tony" (probably Kraber of the Group Theatre). There are also two letters from Cheryl Crawford to Dr. and Mrs. Barker. The Barker Family Papers also contain papers relating to Ms. Barker's aunt, Grace S.T. Barker, ("Gravy"), such as family and estate correspondence, wills, obituaries, and trust statements. Other Barker Family papers include a sketch, probably of Ms. Barker's twin nephews, "Randy" and "Billy" Barker as children, and stationery with a drawing of the Barker family home on Stratford Road in Baltimore.

Sub-series 4: Halsey Family Papers, ca. 1800s-1960

.25 boxes

Arrangement: Alphabetical

The Halsey Family Papers relate to Ms. Barker's mother, Lillian Halsey Barker's family and contain papers for the Haines and Wilder families, ancestors of Ms. Barker's mother. The Halsey Family Papers contain family correspondence from the late 1890s, financial and legal documents, such as land indentures and wills. Haines family papers consist of correspondence, some of which is written by Ms. Barker's mother under her maiden name, Lillian Haines Halsey. The Wilder Family papers include an 1824 letter from the Baron de Stael to T.T. Wilder regarding a religious society. Correspondence for Anna M. Halsey and trust statements for William F. Halsey are included in this series. Of special note is a piece of lace (described probably by Ms. Barker's Aunt Rosalie V. S. Halsey), that may have been part of a flower girl dress worn by Ms. Barker's mother, and a short genealogy chart of the Haines/Halsey family written by Ms. Barker.

Series III: Correspondence, 1926-1988

4.6 boxes

This series contains letters from Ms. Barker's friends and professional associates, about both personal and business matters. Much of the correspondence dates from the 1930s.

Sub-series 1 – General, 1926-1988

Sub-series 2 – Individuals A-Z, 1928-1969

Sub-series 3 – Correspondence from Margaret Barker, 1926-1985

Sub-series 1: General, 1926-1988

1.5 boxes

Arrangement: Alphabetical

This series contains letters and cards relating to Ms. Barker's professional activities and personal affairs. Correspondence on specific productions and organizations are located in those series. Family correspondence can be found in the Family Papers series. Some correspondents are identified by first name only. These have been filed under "Unidentified" in the particular letter of the alphabet. For undated letters, dates have been transferred from the postmark, when available. Notable correspondents include Edith Hamilton, Arthur Hopkins, Norris Houghton, Eva Le Gallienne, Erika Mann, Gluck Sandor, Molly Thacher (Kazan), Iris Tree, and Alixe Walker. Also included are two letters regarding Ms. Barker's application to the WAVES.

Sub-series 2: Individuals A-Z, 1928-1969

3 boxes

Arrangement: Alphabetical

This series consists of correspondence from notables and Ms. Barker's most frequent correspondents. Correspondents include many theatrical notables such as Alan Baxter, Jessie Bonstelle, Harold Clurman, Katharine Cornell, Cheryl Crawford, Hume Cronyn, a handwritten letter in pencil from Brandon de Wilde, Laura Elliot, Sir John Gielgud, Lillian Hellman, Katharine Hepburn, Ruth Nelson, Jerome Robbins, Paul Strand, Eunice Stoddard, Helen Thompson, Franchot Tone, Margaret Webster, Mary Wigman, Clement Wilenchick, and Audrey Wood. Ms. Barker's correspondence included love letters from Clifford Odets, Jeannette B. Kimball, and William P. Patterson, whose letters to her range from 1928-1933.

Sub-series 3: Correspondence from Margaret Barker, 1926-1985

7 folders

Arrangement: Alphabetical

This series contains Ms. Barker's letters to both professional associates and personal friends. Theatrical celebrities to whom Ms. Barker wrote include Harold Clurman, Katharine Cornell (incomplete letter), Cheryl Crawford, Clifford Odets, and Molly Thacher (Kazan). There is a three-page letter to Antoinette Perry

outlining the activities of her Group 559 of the American Theatre Council. Ms. Barker's personal correspondence includes letters to Halley Erskine, a postcard to Ann Macfarlane, and a series of letters to "Aunt" Helen Fay, a bookstore owner, who apparently pursued celebrities. These letters were returned to Ms. Barker after Miss Fay's death and provide identification information for Ms. Barker's family members' names and for her professional activities.

Series IV: Group Theatre, 1930-1989

2.5 boxes

This series consists of correspondence, programs, scripts, publicity materials, notebooks, financial papers, production materials, contracts, and clippings relating to the origins and productions of the Group Theatre. The bulk of the material is from 1930-1936, the years of Ms. Barker's participation. The 1983 program and reunion, "NYU Salutes the Group Theatre 1931-1940," and the materials relating to the *American Masters* television documentary, *Broadway's Dreamers: The Legacy of the Group Theatre*, comprise the later papers in this series.

Sub-series 1: Correspondence, 1930-1988

Sub-series 2: Papers, 1930-1983

Sub-series 3: Productions, 1931-1989

Sub-series 4: Ephemera, 1931-1939; 1983-1989

Sub-series 1: Correspondence, 1930-1988

2 folders

Arrangement: Chronological

The earliest correspondence consists of postcards from Harold Clurman inviting Ms. Barker to Group Theatre meetings that were held in various apartments. Other correspondence includes responses from potential sponsors to whom solicitation letters had been sent, a potential booking for the Group in Colorado Springs, and an invitation to an "orgy" from Bobby Lewis. Ms. Barker's own party invitation is a hand-drawn flier in the form of a theatrical herald for a production called *Bottoms Up*. A 1932 memo from a Miss Demarest of Macy's regarding the Group Theatre order for clothing, complains that the staff is "simply not geared to stand the vagaries of actresses." The correspondence from 1965 to 1988 relates to works written about the Group Theatre.

Sub-series 2: Papers, 1930-1983

.5 boxes

Arrangement: Alphabetical

This series consists of proposals for a Group Theatre by Harold Clurman, the constitution and manifesto of the Theatre Collective, a financial plan, box office figures, notes by Ms. Barker, "Plans for a New Theatre" by Harold Clurman,

Cheryl Crawford and Lee Strasberg, two satirical skits written by Ms. Barker, promotional materials, a program for a scene from *Twelfth Night* performed at the Henry Street Settlement House, and a proposal for a permanent Group Theatre in Boston. Miscellaneous papers include a comic poem substituting Group Theatre members' names in the poem *The Night Before Christmas*. The papers from the 1980s are from the New York University program, "NYU Salutes the Group Theatre, 1931-1940," and an excerpt from the book *A Player's Place: The Story of the Actors Studio* by David Garfield.

Sub-series 3: Productions, 1931-1989

1.5 boxes

Arrangement: Alphabetical

This series contains correspondence, including opening night telegrams, programs, scripts, contracts, production materials, and clippings for Group Theatre productions, mostly for those in which Ms. Barker appeared. These materials are for both New York and out of town productions. Productions represented are *The Case of Clyde Griffiths* (1936), *Gold Eagle Guy* (1934), *The House of Connelly* (1931), *Johnny Johnson* (1936), *Men in White* (1933), *1931* (1931), *Night Over Taos* (1932), *Paradise Lost* (1935), *Success Story* (1932), *Till the Day I Die/Waiting for Lefty* (1935), and *Weep for the Virgins* (1935). Ms. Barker did not appear in *Johnny Johnson*, *Waiting for Lefty*, or *Paradise Lost*, so the materials for those productions are mostly scripts or sides. The most thoroughly documented production is *The House of Connelly*, the Group Theatre's first production and a success.

Sub-series 4: Ephemera, 1931-1939; 1983-1989

7 folders

Arrangement: Chronological with clippings last

Ephemera consists mostly of clippings and some correspondence for the television documentary *Broadway's Dreamers: The Legacy of the Group Theatre* broadcast on the *American Masters* series. Joanne Woodward, who conducted many of the interviews for the program, also produced and hosted the documentary.

Series V: Organizations, 1927-1987

3 boxes, 4 folders

Arrangement: Alphabetical

The series contains correspondence, minutes, invitations, programs, membership booklets, newsletters, production materials, scripts, seminar materials, financial papers, card files, contracts, and clippings. The files represent organizations with which Ms.

Barker had a long relationship, such as Alcoholics Anonymous, the Analytical Psychology Club of New York, Inc., and the Cosmopolitan Club. Of particular note is an autobiographical speech Ms. Barker gave for Alcoholics Anonymous. Her productions for the Analytical Psychology Club of New York include a marionette play, *Maybelline, or, Everybody's Shadow* (1970) and their annual holiday programs. Papers relating to these productions, as well as articles for the club's *Bulletin* are contained in the files. Her productions for the Cosmopolitan Club, such as *The Enchanted* by Jean Giraudoux (1970) are also documented.

Also included are organizations of a professional nature, such as Actors' Equity Association, ANTA, the American Shakespeare Festival, Circle Repertory Company, the Eugene O'Neill Center, Hilltop Theatre, Hunterdon Hills Playhouse, Manhattan Punch Line, the Mirror Theatre, Southampton Playhouse, Studio Workshop Theatre, and the Williamstown Theatre. The files for Studio Workshop Theatre, founded in 1938 by Ms. Barker with Felicia Sorel and Frank Westbrook, include a prospectus, teaching notes, accounting ledgers, card files, and correspondence. Jerome Robbins was a student at Studio Workshop Theatre. At the Hunterdon Hills Playhouse in Jutland, New Jersey, Ms. Barker produced a summer season that included *All the Way Home* by Lynn Riggs (1948) with Helen Thompson. However, there are only a few administrative items in the papers about the theater. A photograph of Ms. Barker at the playhouse is filed in the Photographs series.

Ms. Barker served on the Board of Advisors of the Off-Off Broadway theater company, Manhattan Punch Line, from 1979-1982 and the files include minutes, budgets, sample contracts, notes by Ms. Barker, publicity materials, and programs for the organization. The Williamstown Theatre files include papers documenting Ms. Barker's attempts to develop a resident season for the company in Baltimore in the mid-1960s.

Series VI: Productions, 1928-1986

12.75 boxes

This series contains correspondence, scripts, prompt scripts, programs, production and publicity materials, financial papers, notes, contracts, sketches, and clippings for which Ms. Barker acted either as producer, actor, or director. Papers for the production, *Rooms*, by Stanley Mann, for which Ms. Barker was associate producer, are filed with the General sub-series.

- Sub-series 1: *Color of Darkness*, 1962-1964
- Sub-series 2: *L'Ete*, 1966-1973
- Sub-series 3: *A Moonlit Dome*, 1961-ca. 1962
- Sub-series 4: General, 1928-1986

Sub-series 1: *Color of Darkness*, 1962-1964

1.25 boxes

Arrangement: By format

Color of Darkness: An Evening in the World of James Purdy, arranged and adapted by Ellen Violet, opened Off Broadway at the Writers Stage Theatre on September 30, 1963. The cast included Doris Roberts and Eleanor Phelps. Ms. Barker's journey as producer of this evening of Purdy's short stories is documented in the papers from the various versions of the script, to the mostly unfavorable reviews the show received. (The play's genesis and production misfires are described in an article filed in the production clippings.) Her producing company was Harvest Productions. *Color of Darkness* files contain correspondence, including opening night wishes, financial materials, such as budgets and closing statements, a prompt script, contracts, including limited partnership agreements, comment cards, a brochure, stationery, a theater lease and cost estimates for the Theatre de Lys, Ms. Barker's notes, and clippings.

Sub-series 2: *L'Ete*, 1966-1973

3.75 boxes

Arrangement: By format

L'Ete (Summer) by Romain Weingarten, translated by Shepperd Strudwick III, opened at the Cherry Lane Theatre April 9, 1973. The most thoroughly documented of Ms. Barker's productions, the series includes eleven versions of the script and loose revisions, two prompt scripts, correspondence, including opening night wishes, casting materials and notes, contracts, reviews and comments of European productions, financial papers, including budgets, box office statements, bills and receipts, ledgers, interviews with Romain Weingarten, production staff resumes, a stage diagram, a painting (probably by Ms. Barker) of

the set, program proofs, publicity materials, and materials on the Shaw Festival, Ontario 1971 production. The correspondence relates the difficulties encountered by Ms. Barker in obtaining the rights to the play and a script acceptable to the author, who lived in France. The papers for this play produced by Ms. Barker span 1966-1973, and reveal Ms. Barker's determination to produce the play, which, although a success in Paris, ran for ten performances in New York. The correspondence also includes a note from Ms. Barker's niece, "Sugie." Contracts for three members of the *L'Ete* company have been separated because they contain personal information.

Sub-series 3: *A Moonlit Dome*, 1961-ca. 1962

1.25 boxes

Arrangement: By format

A Moonlit Dome by Margaret Barker was presented as a concert reading at the Shirley Broughton Studio in New York City on October 28, 1962. The cast included Charles Kimbrough and Jordan Charney. The papers consist mostly of different versions of the script, and of annotated copies belonging to different members of the company. Also included are lighting cue sheets, correspondence, programs, notes, and a reservation list.

Sub-series 4: General, 1928-1986

6.5 boxes

Arrangement: Alphabetical

This series spans Ms. Barker's professional career, from her first Broadway appearance in *The Age of Innocence* in 1928 with Katharine Cornell, to *Caligula* and *Quiet in the Land* at Circle Repertory Company in 1986, the last productions contained in the papers. New York, summer stock, and regional appearances are included, as are television programs. Included in the papers are correspondence, scripts and sides, programs, contracts, financial papers, production and publicity materials, ephemera, and clippings. For the play *Rooms* by Stanley Mann, that opened at the Cherry Lane Theatre on January 27, 1966, Ms. Barker was associate producer and some financial papers are included for this production.

There is little documentation for productions with Jessie Bonstelle's Detroit Civic Theatre, where Ms. Barker performed from 1929-1930. Broadway productions documented in this series include *The Age of Innocence* with Katharine Cornell (1928), *The Autumn Garden* (1951), *The Barretts of Wimpole Street* with Katharine Cornell (1931), *Hilda Cassidy* with Stella Adler (1933), *The Ladies of the Corridor* (1953), *The Member of the Wedding* (1950), *See the Jaguar* with James Dean (1952), and *This Is New York* as a general understudy (1931).

For the Williamstown Theatre, Ms. Barker performed in both contemporary plays and the classics for approximately ten summers. The papers document her

appearances there from 1959 to 1967. A few of her Williamstown appearances were: *After the Fall*, *Compulsion*, *The Miracle Worker*, *Our Town* with Thornton Wilder as the Stage Manager, *Peer Gynt*, *Picnic*, *Pygmalion*, and *The Three Sisters*. For many of these productions, the papers contain only clippings. Other theaters in which Ms. Barker appeared in summer stock were the Hilltop Theatre in Maryland, Long Island's Southold Playhouse, Southampton Playhouse, Berkshire Playhouse (Massachusetts), New London Players (New Hampshire), Hyde Park Playhouse, Lexington Conservatory Theatre in Lexington, New York, and the Barter Theatre in Virginia. Ms. Barker also performed at the Eugene O'Neill Center in the summers of 1980 and 1981.

In regional theaters, Ms. Barker performed in such productions as *Tartuffe* at the Kennedy Center (1982), *Close Ties* by Elizabeth Diggs at Long Wharf Theatre Stage II (1981), and *The Starless Air* by Donald Windham at the Playhouse, Houston, Texas. *Tartuffe* at the Kennedy Center is well documented. The papers also contain a few clippings from the Rochester, New York leg of a tour of *The Man Who Came to Dinner* with Taylor Holmes (1940-1941).

Her Off-Broadway appearances include *Play It for Comedy* by John Simon Rodell for the American Theatre Council's Committee of the Apprentice Theatre, which she also supervised (1938), *The Master Builder* for the Phoenix Theatre with Oscar Homolka (1955), *From a Dark Land* by Harding Lemay (1967) and *Getting There Soon* by Marian Winters (1975) both at New Dramatists Committee, *Three Days Before Yesterday* by Kevin O'Morrison at Chelsea Theater Center New Playwrights Unit (1960s), *Hothouse* by Megan Terry at the Truck and Warehouse Theatre and Circle Repertory Company (1974), *The Wayside Motor Inn* by A.R. Gurney at Manhattan Theatre Club Stage II (1977), *Kudzu* by Jane Chambers at Playwrights Horizons (1981), *Rendezvous* (Poems by Eve Ensler) at the Anspacher Theatre (1982), *Inheritors* and *Paradise Lost* at the Mirror Theatre (1983), and *Caligula* and *Quiet in the Land* by Anne Chislett at Circle Repertory Company (1986).

Productions directed by Margaret Barker include *Cock-a-Doodle-Do* by Iris Tree for ANTA (1949) with Margaret Feury, Darren McGavin and Charleston Heston in the cast. Television shows are poorly documented in the papers and contain mostly contracts. Some television shows represented are *Three Letters*, *Goodyear Television Playhouse* (1952), *Crime Syndicated* (1953), *A Young Lady of Property*, *Philco Television Playhouse* (1953), *Handle with Care* (television play) by Max Ehrlich (1954), *The Doctors* (1963), and *Old Enough to Care* (1984).

3 boxes

Some of Ms. Barker's manuscripts are handwritten. There is no indication that any of the works in this series were produced or published. Two versions of "Home by Dark," a short story by James Purdy, are filed at the end of the writings.

Sub-series 1: Plays, 1928-1970 and n.d.

Sub-series 2: Short Stories, 1940-ca. 1960 and n.d.

Sub-series 3: Poetry, ca. 191-?-1980

Sub-series 4: Non-fiction, ca. 1945-1960

Sub-series 1: Plays, 1928-1970 and n.d.

2 boxes

Arrangement: Alphabetical

Several of Ms. Barker's stage plays have numerous versions, such as *Armor of Light* (one-act play, ca. 1950s), *Fame* (ca. 1928), and *Funny One* (ca. 1928). *The Unpossessed* by Ms. Barker and Mary Hamman, based on Tess Slesinger's novel (ca. 1936), was rejected by the Group Theatre for possible production. There are also several incomplete and untitled plays. Untitled plays are arranged chronologically. Television plays are filed after stage plays and include several versions of *The Little Locksmith*, adapted from the novel by Katharine Butler Hathaway (ca. 1954), and two versions of *Smoking Out Granny* (ca. 1958).

Sub-series 2: Short Stories, 1940-ca. 1960 and n.d.

.5 boxes

Arrangement: Alphabetical

Most of Ms. Barker's short stories date from 1940 to about 1960, with the majority around the 1950s, and some undated. There are untitled stories and incomplete fragments. Several short stories have more than one version, including "Form and Content," (ca. 1950s), "*Hamlet* in the Age of TV," (ca. 1950s), "The Mustard Seed," (n.d.), and "The Surprise," (ca. 1956, 1959). Also included are several rejection notes from magazines. Of particular note is a fragment entitled "Story About Kazan" (1940).

Sub-series 3: Poetry, ca. 191-?-1980

5 folders

Arrangement: Alphabetical

Ms. Barker's poems span from "The Trunk," a poem written as a young girl, to those titled "Poems Written on the Eve of My 72nd Birthday." Many of the poems were written in the 1950s and 1960s. Of special note is a poem written "For Kostakis and Helen on Their Name Day" (May 21, 1962), probably relatives of Nikos Psacharopoulos.

Sub-series 4: Non-fiction, ca. 1945-1960

5 folders

Arrangement: Alphabetical

With the exception of a review of Stefan Lorant's book, *The Life of Abraham Lincoln* (ca. 1958), the non-fiction writings of Ms. Barker are all related to the field of psychology. They include reviews and abstracts of psychology books and notes on a seminar on "The Magical Dimension of the Unconscious." Additional non-fiction writings by Ms. Barker are filed in the Organization series with the Analytical Psychology Club of New York papers.

Sub-series 5: Speeches, 1935-1966

4 folders

Arrangement: Alphabetical

Included in this series are speeches Ms. Barker made probably at Bryn Mawr College, an introductory speech for Dorothy Parker (1953), and a memorial speech for Henry Canota (1966). Miscellaneous papers are filed at the end of this series, as well as two manuscripts for the short story "Home by Dark" by James Purdy (ca. 1963).

Series VIII: Scripts, 1938-1981 and n.d.

2 boxes

Arrangement: Alphabetical

This series consists of stage plays probably sent to Ms. Barker, but also contains sides for unidentified plays for which no production information is available. Included is an early version (ca. 1965) of *Hothouse* by Megan Terry. Later versions of the play are filed in the Productions series. Other scripts of note are *Love Story* by S.N. Behrman (1938), *Don Juan, or, The Love of Geometry* by Max Frisch (ca. 1962), *The Investigation* by Peter Weiss, *Good Help Is Hard to Find*, a one-act play by Arthur Kopit (ca. 1981), *Tango* by Slawomir Mrozek, translated by Nicholas Bethell and Tom Stoppard (ca. 1960s).

Series IX: Photographs, ca.1920S-1982

3.75 boxes

The photographs document a number of aspects of the collection: Personal, Portraits, Family, Individuals, Group Theatre, Organizations, and Productions. The arrangement parallels the organization of the papers. Productions form the largest part of the series. Papers containing personal information for *L'Ete* company members are filed at the end of this series.

Sub-series 1: Personal, ca. 1920s-1982

Sub-series 2: Portraits, ca. 1920s-1980s

Sub-series 3: Family, ca. 1800s-1975

Sub-series 4: Individuals, 1884-ca. 1940

Sub-series 5: Group Theatre, 1931-1935

Sub-series 6: Organizations, 1948-1986

Sub-series 7: Productions, 1928-1982

Sub-series 1: Personal, ca. 1920s-1982

.75 boxes

Arrangement: Chronological, then alphabetical

Personal photographs are organized into general photos of Ms. Barker alone or with others, and then, alphabetically by subject. The earliest photos are of Ms. Barker with her father. Included are photos of Ms. Barker's dogs, paintings in her home, several of her trips, and a photo of Bobby Lewis probably at Ms. Barker's Connecticut home.

Sub-series 2: Portraits, ca. 1920s-1980s

.25 boxes

Arrangement: Chronological

Formal portraits of Ms. Barker.

Sub-series 3: Family, ca. 1800s-1975

.25 boxes

Arrangement: Alphabetical

Photographs of the Barker and Halsey families spanning several generations. The series contains individual files for family members, including Lillian H. Barker, Lewellys F. Barker, William H. Barker, Grace S.T. Barker, a family friend, Francis Rooney, and slides probably of Elizabeth Halsey Villani's children.

Sub-series 4: Individuals, 1884-ca. 1940

2 folders

Arrangement: Alphabetical

This series consists of one folder of photographs of theatrical performers, including Sarah Bernhardt, Katharine Cornell, Edwige Feuillere, Henry Irving, James Lewis, Helena Modjeska, McKay Morris, Don Randolph (probably), Walter Sherrin, Ellen Terry, Royden Whitehead, and Hope Williams. Several photos are autographed. There is one folder of Eleanora Duse photographs.

Sub-series 5: Group Theatre, 1931-1935

2 folders

Arrangement: Chronological

This series contains two folders of Group Theatre members and includes snapshots of the Group's first, second and third summer sessions, snapshots of the Group probably at the Barker home in Baltimore and with Ms. Barker's father, and an autographed, torn photo of Alexander Kirkland. Production photos consist of a small photo of Morris Carnovsky in *Night over Taos*, *Men in White*, and *Till the Day I Die*.

Sub-series 6: Organizations, 1948-1986

6 folders

Arrangement: Alphabetical

Organization photographs represent only a few of the groups with which Ms. Barker was involved. Photos of the Analytical Psychology Club of New York include production contact sheets for *Maybelline, or, Everybody's Shadow*, as well as slides of a chart for speaking on the Stanislavski method at APC. Circle Repertory Company photos are snapshots probably of a Dorset, Vermont retreat in 1986. The Cosmopolitan Club's production of *The Enchanted*, directed by Ms. Barker, is also documented. There are two photos of The Eugene O'Neill Center's summer program around 1980 or 1981 and a photo of Ms. Barker at the door of the Hunterdon Hills Playhouse.

Sub-series 7: Productions, 1928-1982

1.75 boxes

Arrangement: *Color of Darkness*, *L'Ete*, then alphabetical

This series consists of production photographs, head shots, and snapshots for productions in which Ms. Barker participated. *Color of Darkness* and *L'Ete* comprise the largest number of photographs. There are a number of mounted *L'Ete* production photographs. Of special note are photographs by Halley Erskine of *See the Jaguar* that include James Dean in Ms. Barker's dressing room. Also of interest are two candid photographs (also taken by Halley Erskine) of Brandon

de Wilde being coached by his father at the time of *The Member of the Wedding*. Autographed photos include the Broadway cast members of *The Autumn Garden* and of *Tartuffe* at the Kennedy Center.

Series X: Scrapbooks, 1941, 1963

2 folders

Arrangement: By format

This series consists of two scrapbooks: one for the Hilltop Theatre, Ellicott City, Maryland and one for Ms. Barker's production of *Color of Darkness*. The Hilltop Theatre scrapbook contains clippings, a photo of Ms. Barker, and correspondence for the theater's nineteenth season in 1941. Productions included are *Love from a Stranger* by Frank Vosper, *Divorçons* by Victorien Sardou and Emile de Najac, *Biography* by S.N. Behrman, *The Night of January 16th* by Ayn Rand, and *Private Lives* by Noel Coward. The *Color of Darkness* scrapbook contains eight pages of clippings and a production brochure. It is filed with the oversized material.

Series XI: Oversized, 1865, n.d.

1 -11" x 15" box

Arrangement: By format

The oversized materials consist of three items: an unidentified music manuscript, the May 1, 1865 issue of *Band of Hope Review*, an illustrated London publication, and the *Color of Darkness* scrapbook.

Series I: Personal Papers, ca. 1800-1986

Sub-series 1 – Datebooks, Diaries and Dream Journals, 1925-1982

Box 1

- F. 1-6 Datebooks, 1952 – 1958 (Includes trimester notebooks.)
Diaries, 1925-1957
- F. 7 1925-1927 (Includes loose cards.)
F. 8 1930
F. 9 1936 (Poor condition.)

Box 2

- F. 1 1940 (Fragments.)
F. 2 1957 (Includes dreams and musings)
Dream Journals, 1959-1982
- F. 3 1959 (Includes sketch, probably by Ms. Barker.)
F. 4 1960
F. 5 1961 (Includes poem “For Annelise at Christmas 1961.”)
F. 6 1962
F. 7 1963-1965
F. 8 1976-1979
F. 9 1980
F. 10 1981-1982

Sub-series 2: Financial, 1930-1984

Box 3

- F. 1 AFTRA Pension Fund, 1970-1982
Alex. Brown and Sons Statements
- F. 2 1981
F. 3 1982
- F. 4 Bank Correspondence, 1930-1982
F. 5 Bills and Receipts, 1931-1982
F. 6 Checkbook, 1981-1982
Chemical Bank
- F. 7-8 Checking Account Statements, 1981
F. 9 Fund Transfers, 1940-1982 and n.d. (See also Maryland National Bank.)
- Fair Sex Publications, Inc
- F. 10 Investor, 1960-1961 (Includes letter and proposal.)
F. 11 Dummy Magazine, 1961 (Includes Lorraine Hansberry article.)
F. 12 Income Tax Papers, 1933, 1955 and 1956
F. 13 *Man Better Man* (Play) Correspondence and clipping, 1962 (Never produced.)
- Maryland National Bank
- F. 14 Fund Transfers, 1952, 1981-1982 (See also Chemical Bank.)
F. 15 Statements Family Trusts, 1976-1977.
F. 16 Statements, 1958-1959
F. 17 Mechanics and Farmers Savings Bank Checking Account Statements, 1982
- Pay Stubs
- F. 18 Mirror Theatre, 1983-1984
F. 19 Miscellaneous, 1933, 1950-1959 and n.d.
- Play of Light Company
- F. 20-22 Correspondence, 1980-1981
F. 23 Screen Actors Guild, 1977-1982 (Includes pension information and dues receipts.)
F. 24 *Take a Giant Step* Play Investor Monthly Report, 1953
F. 25 Miscellaneous, 1931, ca. 1950, 1978, 1980 and 1982

Sub-series 3: Personal Files, A-Z, ca. 1800-1986

Box 4

- F. 1 Actors' Equity Association Membership Cards and Dues Notices, 1930-1937, 1982 (Includes letter regarding Ms. Barker's pension benefits.)
- F. 2 Advertising Cards and Brochures 1930-1931
- F. 3 Agents Directories and Note from Lionel Larner, ca. 1950, 1965, 1969 and 1981
- F. 4 *Army with Banners* Contract and Letter to Write Play with Reland Gray, 1946
Baltimore Theater Project, 1947-1948
- F. 5 Budgets, Agreements, Papers, ca. 1947
- F. 6-7 Correspondence, 1947-1948 (Includes letters from Paul Green and Gertrude Macy.)
- F. 8 Proposals, ca. 1947
- F. 9 Biographical Materials, ca. 1950-ca. 1988
- F. 10 Bobby Lewis Class Notes, 1952-1953
- F. 11 Bonstelle Guild Schools Receipt for Classes and Postcard, 1930
Bryn Mawr College, 1926-1928
- F. 12 General, 1926-1972
- F. 13 Annual Fete, *Old Wives' Tale*, (Includes script and clipping.) 1928
Classes, 1928
- F. 14 Dramatic Technique Exam Books, ca. 1928
- F. 15 English, Second Year, History of Art, 1928 (Includes poem by Ms. Barker, Renaissance painting exam and essay.)
Varsity Dramatics, 1928
- F. 16 *The Cradle Song* Program, ca. 1928
- F. 17 *The Truth About Blayds* Program and Acting Version of Script, ca. 1928 (Katharine Hepburn appeared with Ms. Barker.)
- F. 18 Bryn Mawr School (Baltimore, Maryland) Papers, 1923-1982
- F. 19 Car Registration and Bill of Sale, 1955-1956
Clippings, 1931-1986
- F. 20 About Margaret Barker, 1931-1986
- F. 21 Other Personalities, 1931-1982 and n.d.
- F. 22 Subject Files, ca. 1931-1973
- F. 23 Halley Erskine Papers, 1948-1949, ca. 1954
Homes, 1932-1982

Box 5

- F. 1 General, 1932-1966 and n.d.
River House, Fairfield, Connecticut, 1956-1982
- F. 2 Halley Erskine Buyout, 1956
- F. 3-4 General, 1952-1982
- F. 5 French House in Vers, 1977, 1980
- F. 6 Insurance (Health and Life), 1955-1958
- F. 7 Legal, 1956, 1982
Ann Macfarlane, 1951-1971 and n.d.
- F. 8 Papers, 1955-1971 and n.d.
- F. 9 Diary, 1951
- F. 10 Music "Beanie's [sic] Song" and Unidentified Piece, n.d. (See also Oversized Series.)

- F. 11 Negro Theatre Project, 1936 (Program for *Macbeth* and “Reasons Why the Federal Theatre Project Should Produce *Potters Field* with the Actors of The Negro Theatre Project under the Direction of Lewis Leverett.”)
- F. 12 New School for Social Research “Great Religions” Class Notebook, ca. 1960
- F. 13 Notebook, ca. 1928 (Includes loose pages with sketches.)
- F. 14 Notes, 1928, ca. 1931-1932 and n.d. (Includes handwritten list of pros and cons of leaving Detroit Civic Theater.)
- F. 15 Pedigree of Dogs and Breed Information, 1961, 1967, 1976
- F. 16 Publications, *The Eyes of the Movie* by Alan Potamkin and *Shorthand in One Week*, 4th ed., 1934, 1951
- F. 17 Recipes, ca. 1900, ca. 1962 and n.d.
- F. 18 Sketch, n.d.
- F. 19 Sketchbook, 1971
- Theater Memorabilia, 1839-1956 and n.d.
- F. 20 Sarah Bernhardt, 1839, 1880, 1927 and n.d (Includes letter, review of *Hernani*, program for *Theodora* and Louise Abbema sketch.)
- F. 21 *Costume Bilder zur Theaterzeitung*, ca. 1800 (Includes sketches Numbers 2, 13 and 34.)
- F. 22 Eleanora Duse, 1894-1956 (Includes a handwritten letter, programs and clippings.)
- F. 23 *Macbeth* and *Othello* Notecards and Envelopes, n.d.
- Box 6**
- F. 1 *The Maid and the Magpie, Webb’s Juvenile Drama*, 187-? (Includes script, folio and envelope.)
- F. 2 *Pollock’s Juvenile Dramas*, ca. 1800-188-?
The Blind Boy by James Kenney, 188-? (Includes script, color folio and envelope.)
- F. 3 *The Daughter of the Regiment*, ca. 1800 (Includes script, folio and envelope.)
- F. 4 *Skelt’s Characters and Scenes in Harlequin and Old Dame Trot, Skelt’s Scenes in Harlequin and Old Dame Trot, Skelt’s Wings in Harlequin Guy Fawkes and Skelt’s Wings in Jonathan Bradford*, ca. 1800 (Includes loose leaves only.)
- F. 5 Miscellaneous Artwork, ca. 1800 (Includes print of “The Prodigal Son Featured on His Return” and three costume sketches.)
- F. 6 Tickets, 1930, 1939 and 1981 (Includes ticket to Congressional Welcome for King George VI and Queen Elizabeth.)
- Travel, ca. 1930-1981
- F. 7 Postcards of San Gemignano, Italy, ca. 1930
May Day in Moscow and The Soviet Theater with Norris Houghton, April 14-May 23, 1937
- F. 8 Itinerary, Tickets and Information Booklets
- F. 9 Intourist Booklets and Open Road Booklet
- F. 10 Russian Booklets
- F. 11-15 Programs
- F. 16 Receipts and Notes
- F. 17 Clippings
- F. 18 England and Europe, 1952, 1954
Europe, 1961-1981
- Box 7**
- F. 1 1961 Notebook, 1961
- F. 2 1962

- F. 3 1964
- F. 4 France, 1978, 1980
- F. 5 England, ca. 1981
- F. 6 Unidentified Essay on Theater, n.d.
- F. 7 Miscellaneous, 1937-1957 and n.d. (Includes literacy certificate, Columbia University transcript, Garret Club card, poem to "M," list of prisoners, chain letter, list of names possibly for chain letter, poem "Masks" by Amey Smyth, sketch of face and theater questionnaire.)

Series II: Family Papers, ca. 1800-1982

Sub-series 1 - Family Correspondence, 1916-1982

- F. 8 Elizabeth R. Barker, 1941-1942, 1954 and 1955
- F. 9 Grace S.T. Barker, 1929-1950 (Includes handwritten history of Brinley Hall, home of second National Women's Rights Convention.)
- F. 10 Lee Randol Barker, 1950-1957
Lewellys F. Barker, 1928-1943
- F. 11 1928-1929
- F. 12 1930
- F. 13-14 1931
- F. 15 1932 (Includes letters regarding Lee Strasberg's health.)
- F. 16 1933-1934 (Includes letters regarding Cheryl Crawford study and Dorothy Patten's health.)
- F. 17 1935-1937 (Includes letters regarding Bobby Lewis's health.)
- F. 18 1938 (Includes letters regarding Harold Clurman and Dorothy Patten's health.)
- F. 19 1939 (Includes letters regarding Dorothy Patten's health.)
- F. 20 1940

Box 8

- F. 1 1941
- F. 2 1942-1943
- F. 3 Lewellys F. Barker II, 1942-1980
Lillian H. Barker, 1928-1964
- F. 4 1928-1929 (Includes letter to Dr. and Mrs. Barker from W. Halsey Barker discussed in mother's letter to Ms. Barker.)
- F. 5-7 1930
- F. 8 Jan.-May 1931 (Includes letter from family chauffeur, McCormick.)
- F. 9-10 June-Dec. 1931
- F. 11-12 1932
- F. 13-14 1933
- F. 15 1934-1935
- F. 16 1936-1939 (Includes letters from Bobby Lewis, Ruth Nelson and probably Tony Kraber.)
- F. 17 1940

Box 9

- F. 1-2 Jan.-May 1941
- F. 3-5 1942
- F. 6 1943
- F. 7 1951-1952
- F. 8 1953 (Includes letter from Charles Nes regarding Bernard Peyton death and letter from Lewellys F. Barker II to Mrs. Barker sent to Ms. Barker.)
- F. 9-10 1954
- F. 11 Jan.-March 1955
- F. 12 April 1955 (Includes letter from Lewellys F. Barker II to Mrs. Barker sent to Ms. Barker and copy of Rosalie V. Halsey will.)
- F. 13 May 1955

F. 14 1957-1964 and n.d. (Includes letters from Mary Bradburns (sp.?), maid.)

Box 10

F. 1 Margaret Carol Barker, 1950, 1982
 F. 2 Mary Randol Barker, 1930-1931 and n.d.
 F. 3-4 William Halsey Barker, 1920-1943
 F. 5 Barker Family Miscellaneous, 1933, 1982 (Includes letter from Jocelyn
 Macdonald and Marjorie O'Dell (sp.?) cousins.)
 F. 6 Wilder H. Haines, 1932
 F. 7 Rosalie V. Halsey, 1929-1933
 F. 8 Halsey Family, Miscellaneous, 1931, 1962 (Includes letter from cousin
 Elizabeth Villani.)
 F. 9 Carol Harbour, 1960, 1981 and n.d.
 F. 10 Paton Family, 1916, 1929-1933.
 F. 11 Emma Taylor, 1929, 1931 (Possibly Ms. Barker's aunt.)
 F. 12 Henry and Polly Wrong, 1953, 1957, 1982 and n.d.
 Sub-series 2 – Correspondence from Margaret Barker to Family, ca.
 1920-1980
 F. 13 Grace S.T. Barker, ca. 1930, 1934 and 1941
 Lillian H. Barker, 1931-1961
 F. 14 1931-1939 (Includes letter mentioning Mary Wigman and telegram
 regarding Group Theatre members' stay at Barker home.)
 F. 15 Ca. 1946-1948
 F. 16-17 1949
 F. 18 1950
 F. 19 1953-1954
 F. 20 1955
 F. 21 1956-1957 (Includes letter describing Ms. Barker's dismissal from *The
 Happiest Millionaire*)
 F. 22 1958
 F. 23 1959 and 195-?
 F. 24 1960-1961
 Parents, ca. 1920-ca. 1940

Box 11

F. 1 Ca. 1920 (Includes letter to Santa from Ms. Barker.)
 F. 2-3 1931-1932
 F. 4-5 1933
 F. 6 1934
 F. 7 1935-1936
 F. 8 1937-1938
 F. 9 1939, ca. 1940
 F. 10 William Halsey Barker, 1949
 F. 11 Henry and Polly Wrong, 1980
 Sub-series 3 – Barker Family Papers, 1893-1977
 F. 12 Edna L.S. Barker Poem, n.d. (*Child with a Christmas Book.*)
 Grace S.T. Barker, 1932-1954 and n.d.
 F. 13 General, 1932, 1943-1954 and n.d.
 F. 14-15 Estate Correspondence, 1954
 Trust
 F. 16 1960
 F. 17 1976
 F. 18 Wills, 1943-1954
 Lewellys F. Barker Father, 1897-1977
 F. 19 Address Book, 1897, 1903-1904
 Correspondence

- F. 20 1898-1940
 F. 21 Family Correspondence, 1897-1898, 1938 and n.d.
 F. 22 Mother, 1898
 F. 23 John Hewetson, M.D., 1898
 F. 24 F.P. Mall, M.D.
 F. 25-26 Rupert Norton, M.D., 1898
- Box 12**
- F. 1 William Osler, M.D., 1898 (Includes letter to Mrs. William Osler
 from John Hewetson.)
 F. 2 William H. Welch, M.D., 1898
 F. 3 Diary, 1929-1933
 F. 4 *Manners and Morals in Medicine*, 1929 (Reprint of article by Dr.
 Lewellys F. Barker.)
 F. 5 Trust, 1960, 1976-1977 (Includes statements from Maryland National
 Trust and Maryland National Bank.)
 F. 6 Clippings, 1931-1934
 F. 7 Miscellaneous, 1931-1954 (Includes copy of birth certificate and
 letter to Gertrude Stein with request for permission to reprint it.)
 F. 8 Lewellys F. Barker II, ca. 1950 (Handwritten essay on Picasso's
Guernica.)
 Lewellys F. and Lillian H. Barker, 1908-1934
 Correspondence, 1931-1934
 F. 9 1931-1932 (Includes letters from Cheryl Crawford.)
 F. 10 William Halsey Barker and Mary Randol Barker, 1931-
 1934
 F. 11 Financial Ledger, ca. 1908-1917
 Lillian H. Barker, 1893-1960
 Correspondence, 1894-1960
 F. 12 1931-1949 and n.d (Includes letters from Halley Erskine, Paula
 Miller, Philip Robinson, Eunice Stoddard and Alixe Walker.)
 F. 13 Friends in Greece, 1894-1898 (Correspondence addressed to Lillian
 Halsey.)
 F. 14 Lewellys F. Barker, 1907-1939
 F. 15 Ethel Blum, 1955-1956 (Letters regarding Rosalie V. Halsey.)
 Family Correspondence, 1930-1960
 F. 16 1930-1938 and n.d.
 F. 17 1942-1960 and n.d.
 European Trip Diary, 1893-1897
 F. 18 Sept.-Dec. 1893
 F. 19 Dec. 1893-Aug. 1, 1893
 F. 20 Aug. 3, 1893-Oct. 1897
- Box 13**
- F. 1 Sketch of Lee Randol and William Halsey Barker II, ca. 1934
 (Probably.)
 F. 2 William Halsey Barker, 1930, 1931 (Includes wedding invitation and
 postcard.)
 F. 3 Miscellaneous, 1917-1958 (Includes stationery with picture of Barker
 home at 208 Stratford Rd., Baltimore and Group Theatre membership
 card for Lillian H. Barker.)
 Sub-series 4 – Halsey Family Papers, ca. 1800-1960
 Correspondence, 1842-1893
 F. 4 1842-1865

- F. 5 1873-1893 and n.d. (Includes letter from Frances Halsey, Ms. Barker's maternal grandmother, with note from Ms. Barker "L.H.B.'s mother finds Christ.")
- F. 6 Financial records, 1874-1891
- F. 7 Legal Documents, ca. 1846-1873 (Includes Richard T. Haines will, indentures between Francena E.H. Haines and Frances E. Haines Halsey.)
- F. 8 Anna M. Halsey Correspondence, 18--?
- F. 9 Rosalie V. Halsey, 1890-1955 (Includes copy of will and lace piece possibly matching description probably written by Rosalie V. Halsey)
- F. 10 William F. Halsey Trust Statements, 1959-1960
- F. 11 Haines Family Correspondence, 1877-1896 and n.d.
- F. 12 Wilder Family Correspondence, 1812, 1824 and 1841 (Includes letter from Baron de Stael to T.T. Wilder and Ms. Barker notes regarding letter.)
- F. 13 Miscellaneous, ca. 1800, 1953 and n.d.

Series III: Correspondence, dates

Sub-series 1 – General, 1927-1988

- F. 14 A, 1928-1982 (Includes telegram from American Play Company regarding motion picture, note from Richard Aldrich, letter from Leonie Adam and "A" unidentified.)
- F. 15 BA-BL, 1929-1980
- F. 16 BO-BU, 1928-1987 and n.d. (Includes letter from Courtney Burr and "B" unidentified.)
- F. 17 CA-CL, 1931-198-?
- F. 18 CO-CU, 1928-1975 (Includes "C" unidentified.)
- F. 19 D, 1929-1981 (Includes letter from Sheldon Dick.)
- F. 20 E, 1930-1982 (Includes "E" unidentified.)

Box 14

- F. 1 F, 1931-1982 (Includes letter from Harold Freedman, letters from "Aunt" Helen Fay and "F" unidentified.)
- F. 2 GA-GO, 1930-1965 (Includes note from Robert Giroux.)
- F. 3 GR, 1929-1931 and n.d. (Includes unsigned holiday card from Martha Graham, letters from Eden Gray and "G" unidentified.)
- F. 4 HA-HI, 1931-1984 (Includes note from Edith Hamilton.)
- F. 5 HO-HY, 1929-1957 and n.d. (Includes notes from Arthur Hopkins, Norris Houghton and "H" unidentified.)
- F. 6 I-J, 1928-1980 (Includes "J" unidentified.)
- F. 7 K, 1929-1982 (Includes note from Garson Kanin.)
- F. 8 L, 1930-1968 (Includes letters from Francine Larrimore, Eva Le Gallienne, Edouard LaRoche and "L" unidentified.)
- F. 9 MAC-MAR, 1929-1973 and n.d.
- F. 10 ME-MU, 1928-1982 (Includes letters from Paul Morrison, Warren P. Munsell Jr. and "M" unidentified.)
- F. 11 N-O, 1930-1980 (Includes letters from Kenyon Nicholson, letter from Niles, Barton et al regarding Lewellys F. Barker's birth, etc. and "N" unidentified.)
- F. 12 PA-PO, 1930-1962 and n.d. (Includes telegrams probably from Dorothy Patten and flower card from Antoinette Perry.)
- F. 13 PR-Q, 1929-1980 (Includes letter from Erika Mann sent via George Priest, card from Nikos Psacharopoulos and "P" unidentified.)
- F. 14 RA-RI, 1931-1980
- F. 15 RO-RY, 1929-1988 and n.d. (Includes "R" unidentified.)

Box 15

- F. 1 SA-SM, 1928-1964 (Includes note from Gluck Sandor.)

- F. 2 SO-SZ, 1930-1980 (Includes "S" unidentified.)
 - F. 3 TE-THE, 1930-1981 (Includes notes from The Theatre Guild and Molly Thacher)
 - F. 4 THOMAS-U, 1930-1982 (Includes note from Iris Tree, letters from U.S. Navy regarding WAVES and "T" unidentified.)
 - F. 5 V, 1930-1964
 - F. 6 WA-WE, 1930-1963 (Includes postcard from Alixe Walker.)
 - F. 7 WH-WY, 1927-1980 (Includes letter and poem by Keith Winter.)
 - F. 8 Unidentified, 1928-1970
- Sub-series 2 – Individuals, A-Z, 1928-1969

- Baxter, Alan, 1931-1936
 F. 9 1931-1932
 F. 10 Jan.-May 1933
 F. 11 June 1933-1936 and n.d. (Includes *Ein Liebersbuch* made by Mr. Baxter for Ms. Barker.)
 F. 12 Bonstelle, Jessie, 1931-1932 (See also *The House of Connelly* opening night telegrams.)
 F. 13 Brahdy, Marie, 1931-1937
 F. 14 Clark, Dean, 1928-1931 and 1942
 F. 15 Clurman, Harold, 1933-1959 (See also Group Theatre.)
 F. 16 Cornell, Katharine, 1928-1940 (See also *The House of Connelly*, *Black Diamond*, *The Happiest Millionaire*, *Hilda Cassidy* and *The Member of the Wedding* opening night telegrams.)
 F. 17 Crawford, Cheryl, 1932 (See also Family Papers series.)
 F. 18 Crell, Pauline, 1930
 F. 19 Cronyn, Hume, 1959
 F. 20 Crouse, Russel, 1955
- Box 16**
- F. 1 Dana, Elizabeth, 1930-1931
 F. 2 De Wilde, Brandon, 1951
 F. 3 Donehue, Vincent, 1953, 1955
 F. 4 Doyle, Ted, 1929-1931 and ca. 1942
 F. 5 Dunnock, Mildred, 1961 (See also *Color of Darkness*.)
 F. 6 Elliot, Laura, 1931-1933 (See also *The House of Connelly* opening night telegrams.)
 F. 7 Erskine Halley, ca. 1952 (See also Personal Files, A-Z, Margaret Barker letters to and *The Member of the Wedding* telegram.)
 F. 8 Field, Betty, 1963
 F. 9 Gielgud, John, 1954
 F. 10 Gillmore, Margalo, 1931 (See also *The House of Connelly* opening night telegrams.)
 F. 11 Gordon, Ruth, 1942 (See also *The Member of the Wedding* telegram.)
 F. 12 Grant, Eleanor, 1930-1933
 F. 13 Guthrie, Tyrone, 1960
 F. 14 Hellman, Lillian, 1951, 1960
 F. 15 Helpmann, Robert, 1954
 F. 16 Hepburn, Katharine, 1931, 1939 and 1954
 F. 17 Howell, Felicie, 1930-1934
 F. 18 Jones, Margo, 1949
 Kimball, Jeannette B., 1930-193-?
 F. 19-23 1930
 F. 24 1931
 F. 25 193-?
 F. 26 Lewis, Bobby, 1933
 F. 27 McClintic, Guthrie, 1931 (See also *The House of Connelly* opening night telegrams.)
 F. 28 Macfarlane, Ann, 1957, 1969 and n.d. (See also Personal Files, A-Z and Margaret Barker postcard to.)
 F. 29 Meisner, Sanford, ca. 1940 (Letter probably from Sanford Meisner.)
 F. 30 Menotti, Gian Carlo, 1964
 F. 31 Miner, Worthington, 1942
 F. 32 Nelson, Ruth, ca. 1939
- Box 17**
- F. 1 Odets, Clifford, 1932-1933 and 1949 (Includes some love letters and

poem, *To Love You This Way*, to Ms. Barker; see also Ms. Barker letter to Mrs. Gibson regarding Clifford Odets, Aug. 26, 1965.)

- Patterson, William P., 1928-193-?
 F. 2 1928-1929
 F. 3-5 1930
 F. 6-7 1931
 F. 8-9 1932
 F. 10 1933, 193-?
 F. 11 Purdy, James, 1964 (See also *Color of Darkness* and Writings series for short story, "Home by Dark.")
 F. 12 Randolph, Donald, 1930-1932 (See also *The House of Connelly* opening night telegrams.)
 F. 13 Robbins, Jerome, ca. 1939 (Letter from Jerome Robbins at Camp Tamiment.)
 F. 14 Rotch, Helen, 1928-1933, 1942
 F. 15 J.M.R., 1928-1932 ("Jimmy.")
- Box 18**
- F. 1 Stoddard, Eunice, ca. 1931 (See also Family Papers and *Close Ties*, Long Wharf Theatre correspondence.)
 F. 2 Strand, Paul, 1933 (Includes note from Dorothy Patten.)
 F. 3 Strasberg, Lee and Paula, 1949, 1966
 Thompson, Helen, 1932-1937
 F. 4 1932-1933
 F. 5 1933, 1937 and ca. 1930s
 F. 6 Tone, Franchot, 1940
 F. 7 Tynan, Kenneth, 1958
 F. 8 Webb, Jerrold Marvin, 1929-1932 ("Jerry.")
 F. 9 Webster, Margaret, 1938-1939, 1943
 F. 10 Wigman, Mary, 1938 (Handwritten note regarding letter sent by Ms. Wigman to "Marjory.")
 F. 11 Wilenchick, Clement, 1932-1933
 F. 12 Wood, Audrey, 1962
- Sub-series 3 – Correspondence from Margaret Barker, 1926-1985
- F. 13 A-M, 1926-1980 (Includes letters to Harold Clurman, Katharine Cornell, Cheryl Crawford, Jeannette B. Kimball and Mary Michael.)
 F. 14 N-W, 1931, 1965 and undated (Includes letters to Clifford Odets and Molly Thacher.)
 F. 15 Erskine, Halley, 1948-1949 and n.d.
 Fay, Helen, 1959-1967 and n.d.
 F. 16 1959-1966
 F. 17 1967-1976 and n.d.
 F. 18 Macfarlane, Ann, 1985
 F. 19 Perry, Antoinette, 1938 (Letter discussing American Theatre Council.)

Series IV: Group Theatre, 1930-1989

Sub-series 1 – Correspondence, 1930-1988

- F. 20 1930-1932
 F. 21 Ca. 1932-1988 (Includes flier for Ms. Barker's party and letters to and from Helen Krich Chinoy regarding book and article on Group Theatre.)
 Sub-series 2 – Papers, 1930-1983
 F. 22 *Clear Decks for Action*, ca. 1931 (Ms. Barker's handwritten notes.)
 F. 23 Constitution and Manifesto of the Theatre Collective, 1931 ("Section of Workers' Laboratory Theatre.")
 F. 24 Financial, ca. 1935 (Plan and box office receipt figures for five productions.)
 F. 25 New York University Salutes The Group Theatre 1931-1940, 1983 (Includes program, invitation, clippings and Ms. Barker's notes.)
 F. 26 Notebook, Sept. 30, 1935 (Notes on Group Theatre and includes three loose sheets of notes.)
 F. 27-28 Notes, ca. 1930 (Includes handwritten notes by Ms. Barker that appear to relate to Group Theatre.)
 F. 29 *Plans for a New Theatre*, 1931 (Presented by Harold Clurman, Cheryl Crawford and Lee Strasberg; includes *Some Additional Remarks* by Harold Clurman.)
 F. 30 Preliminary Preparations, ca. 1931 (Handwritten and typed notes, some by Ms. Barker, probably for summer program.)
 F. 31 Promotional Materials, 1930-1931 (Includes flier, brochures, card and sample solicitation letter.)
 F. 32 Skit, ca. 1932 (Probably by Ms. Barker, possibly incomplete and presented in summer at Dover Furnace.)

Box 19

- F. 1 *Twelfth Night Scene*, 1932 (Program for Henry Street Settlement)
 F. 2 *What Has Happened to the Theatre*, ca. 1933 (Proposal for permanent Group Theatre in Boston.)
 F. 3 *Who Are You?*, ca. 1930 (Skit by Ms. Barker.)
 F. 4 Miscellaneous, ca. 1931, ca. 1932 and 1980 (Includes fragment of "What Stand For?" notes by Ms. Barker, a satirical poem using Group Theatre names to *The Night before Christmas* and excerpts from *From a Player's Place* by David Garfield.)
 Sub-series 3 – Productions, 1931-1936
The Case of Clyde Griffiths by Erwin Piscator and Lena Goldschmidt, 1936
 F. 5 Side, 1936 ("Sondra Finchley.")
 F. 6 Ephemera, 1936 (Includes program, telegrams and clippings.)
Gold Eagle Guy by Melvin Levy, 1934
 F. 7 Opening Night Telegrams, 1934 (For Morosco Theatre.)
 F. 8 Side and Ephemera, 1934 (Includes side for "Jessie Sargent," program for Majestic Theatre and brochure for Morosco Theatre.)
 F. 9 Clippings, 1934 (For Majestic and Morosco Theatres.)
The House of Connelly by Paul Green, 1931-1932
 F. 10 Correspondence, 1931-1932
 Opening Night Telegrams, 1931
 F. 11 A-M, 1931 (Includes telegrams from Brian Aherne, Jessie Bonstelle, Marc Connelly, Katharine Cornell, Laura Elliot and Margalo Gillmore.)
 F. 12 P-W and Unidentified, 1931
 F. 13 Side, 1931 (Patsy.)
 F. 14 Script Fragments, 1931 (Act III and Patsy.)
 F. 15 Ephemera, 1931 (Includes Martin Beck Theatre program, contracts and publicity material.)
 Programs, 1932

- F. 16 Ford's Theatre, Baltimore, Md., Jan. 18, 1932.
 F. 17 National Theatre, Washington, D.C., Jan. 25, 1932
 Clippings, 1931-1932
 F. 18 Sept.-Nov. 1931
 F. 19 Dec. 26, 1931-Jan. 20, 1932
 F. 20 Jan. 21-Feb. 1932
 F. 21 *Johnny Johnson* by Paul Green, music by Kurt Weill, 1936 (Includes
 program, script, letter and flier; Ms. Barker not in cast.)
Men in White by Sidney Kingsley, 1933-1934

Box 20

- F. 1 Opening Night Telegrams, 1933
 F. 2 Side, 1933 (Laura Hudson, annotated.)
 F. 3 Ephemera, 1933 (Includes program, publicity materials, correspondence
 electric plot, radio script for scene, programs for Baltimore Civic
 Repertory Company and Ford's Theatre, Baltimore productions.)
 F. 4 Programs, 1933 (Pine Brook Country Club, Nichols, Conn.)
 Clippings, 1933-1934
 F. 5 Sept.-Oct. 1933
 F. 6 Nov. 1933-Nov. 1934
 F. 7 *1931* by Claire and Paul Sifton, 1931 (Includes Equity contract,
 correspondence and clippings.)
Night Over Taos by Maxwell Anderson, 1932
 F. 8 Sides, 1932 ("Raquel;" and two sides for "Antonia de Sanlijo y Tana,"
 probably for *Night Over Taos* previously titled *City Forgotten*.)
 F. 9 Ephemera, 1932 (Includes program, opening night wishes and clippings.)
 F. 10 *Paradise Lost* by Clifford Odets, ca. 1935 (Side for "Pearl," Acts I and
 II; Ms. Barker did not appear in this production.)
Success Story by John Howard Lawson, 1932
 F. 11 Side, 1932 ("Miss. Farley.")
 F. 12 Ephemera, 1932
Till the Day I Die and *Waiting for Lefty* by Clifford Odets, 1935
 Scripts

- F. 13 *Till the Day I Die*, ca. 1935 (Annotated script titled *Until the Day I Die*.)
- F. 14 *Waiting for Lefty*, ca. 1935 (Joe and Edna scene.)
- F. 15 Program Fragment and Clipping Sent to Margaret Barker, 1935
- F. 16 Clippings, March-Sept. 1935
Weep for the Virgins by Nellise Child, 1935
- F. 17 Opening Night Telegrams, 1935
- F. 18 Sides, ca. 1935 (Sides for "Mrs. Bean" and "Mrs. Carsons.")
- Sub-series 4 – Ephemera, 1931-1989
Broadway's Dreamers: The Legacy of the Group Theatre, 1983, 1988-1989 (Television documentary by Joanne Woodward for *American Masters* series.)
- F. 19 Correspondence and Press Release, 1983, 1988-1989 (Includes postcard from Joanne Woodward, 1983.)
Clippings, 1989
- F. 20 Jan. 24-June 25, 1989
- F. 21 June 26-July 1989
- Clippings, 1931-1988
- F. 22 1931-1937
- F. 23 Ca.1939, 1988 (Includes article *The Fabulous Fanatics* and letter from *Stage* magazine.)

Series V: Organizations, 1927-1987

Box 21

- F. 1 Actors' Equity Association, 1952-1982 (Includes information on Equity Library Theatre, list of regional theaters, agents, members' digest, letter regarding showcase code, March 1981 issue of *Equity News*.)
- F. 2 Alcoholics Anonymous, 1946-1955 (Includes booklets, invitations and notes on autobiographical talk given by Ms. Barker.)
- F. 3 American Academy of Dramatic Arts, 1928-1975 (Includes booklets, letter inviting Ms. Barker to attend senior performance and transcript of graduation program, 1975.)
- F. 4 American Laboratory Theatre, 1927-1928 (Includes letters and information for Ms. Barker as prospective student.)
- F. 5 ANTA, 1948-1965 (Includes correspondence, information for ANTA speakers, notes by Ms. Barker, May 1954 issue of *Chapter One*, and list of National Centres [sic] of the International Theatre Institute.)
American Shakespeare Festival Theatre and Academy, 1952-1961
- F. 6 1952 (Includes letter, promotional material, notes and clippings regarding the organization's founding.)
- F. 7 1954-1955, 1961 (Includes promotional material and material on fundraising lunch; program for 1961 season and Ms. Barker's ticket.)
- F. 8 Analytical Psychology Club of New York, Inc., 1962-1982
General, 1974-1982 (Includes materials from C.G. Jung Foundation, Ms. Barker's notes on lectures and seminars and contribution receipt.)
Bulletin, 1962-1982
- F. 9 1980-1982 (Individual issues and includes articles by Ms. Barker.)
Article Manuscripts, 1962-1982
- F. 10 *Search for a Hunger* by Peter Brook, 1962 (Probably reprinted in *APC Bulletin*.)

- F. 11 Articles by Margaret Barker, 1973, 1982 and n.d. (Includes articles on *L'Ete*, a review of the film *My Dinner with Andre*, reports on annual Christmas parties and club dinner.)
 Christmas Party Programs, 1964-1980
- F. 12 1963
- F. 13 1964 (Includes program, annotated scripts and production notes.)
- F. 14 1965 (Includes letter from Ms. Barker to Paul Wittke and two copies of script.)
- F. 15 1980 (Includes script and cue sheet.)
The Little Prince by Antoine de Saint Exupery, adapted by Ann Macfarlane, 19--?
- F. 16-17 Scripts, 19--? (Includes note from Ms. Barker regarding Bill Mason's young daughter's version of script.)
- F. 18 Book Mockup, 19--?
Maybelline, or, Everybody's Shadow by Vernon E. Books with additional dialogue by Margaret Barker, 1970 (Marionette play directed by Ms. Barker.)
 Scripts, 1970 (Annotated.)
- F. 19 *Maybelline* for Margaret, 1970
- F. 20 *Maybelline* for Maybelline, 1970
- F. 21 *Maybelline* for the Stage Manager, 1970
- F. 22 Program and Production Notes, 1970
 Seminars, 1979-1980
- F. 23 *The Lunatic, The Lover and The Poet*, 1979 (Ms. Barker's notes on seminar held at Hilton Hotel, Niagara Falls, N.Y.)
- F. 24 *Jewish Mysticism* by Bettina Knapp, 1980 (Ms. Barker's notes for seminar held at C.G. Jung Center, New York City.)
- F. 25 Attic Theatre, 1980 (Includes letter to Ms. Barker regarding guest artist role and background material for Attic Theatre in Detroit, Michigan.)
- F. 26 C.G. Jung Institute of New York *Equus* Benefit, 1974 (Includes donor lists, budget notes, seating plan and clippings.)
- F. 27 Circle Repertory Company, ca. 1986 (Includes name tag, brochure, note to Ms. Barker and *Burn This* notice.)
- Box 22**
- F. 1 Confederacy of American Community Theatres, 1939 (Press release.)
 Cosmopolitan Club, 1932-1982
 General, 1958-1982
- F. 2 1958-1959
- F. 3 1981-1982 (Includes receipts and notice of 1982 annual meeting.)
 Correspondence, 1932-1960
- F. 4 1932, 1952 and 1959 (Includes Dorothy Stickney letter to "Pie" Burgess Beckwith regarding Drama Committee.)
- F. 5 1960 (Includes correspondence regarding Marty Mann membership.)
 Drama Committee, 1950-1960
- F. 6 General, 1959 and n.d. (Includes fliers for *A Tongue of Silver* with Lucinda Childs.)
The Enchanted by Jean Giraudoux, translated by Maurice Valency, (Ms. Barker, director.)
 Correspondence, 1960
- F. 7 Jan.-March 1960 (Includes note from Lucinda Childs.)
- F. 8 April-May 1960
- F. 9 Script, ca. 1960 (Includes Ms. Barker's annotations.)

- F. 10 Ephemera, 1960 (Includes program, Ms. Barker's notes and casting lists.)
- F. 11 Script Woman's Rights Convention, ca. 1950
- F. 12 Skit with Gilbert and Sullivan Music, ca. 1950 (Ms. Barker directed; includes correspondence regarding skit.)
- F. 13 Eugene O'Neill Center National Playwrights Conference, 1980-1982
- F. 14 Hilltop Theatre, 1940-1941 (Includes programs for *Honey* by Ward Greene, *Good-bye Again* by Allan Scott and George Haight, *About Face* by Edward Padula and Leslie Stevens and correspondence.)
- F. 15 Hunterdon Hills Playhouse, 1947-1949 (Includes brochure, correspondence and budgets for Jutland, N.J. summer theater run by Ms. Barker and Helen Thompson.)
- F. 16 Junior League, 1931-1933 (Includes programs and magazine.)
- Manhattan Punch Line, 1977-1982
- F. 17 Correspondence, 1979-1980
Board of Advisors, 1977-1982
- F. 18 1977, 1979
- F. 19 Jan.-Aug. 1980
- F. 20 Sept. 1980, ca. 1980
- F. 21 1982
- F. 22 Notes, 1979-1980
Publicity Materials and Programs, 1979-1982
- F. 23 1979
- F. 24 1980-1982
- Box 23**
- F. 1 The Mirror Theatre, 1984 (Includes budget and class list.)
Roy Hart Theatre Myth and Theater Week, 1987
- F. 2 General, 1987
- F. 3 Correspondence, 1987
Southampton Playhouse, 1938 (Southampton, New York.)
- F. 4 General, ca. July 1938 (Includes stage plan, brochure and contract.)
- F. 5 Summer Apprentice Theatre Teaching Notes, 1938 (Ms. Barker's notes.)
- F. 6 The Stage Society, 1932
- F. 7 Stratford Shakespearian Festival, 1953 (See also Ms. Barker's letter to *The New York Times* regarding Alec Guinness's performance.)
Studio Workshop Theatre, 1938-1940
- F. 8 Brochure, Publicity Materials and Notes, ca. 1938
Card File, Members, 1939-1940
- F. 9 A-Mc, 1939-1940
- F. 10 N-Z, 1939-1940
- F. 11 Card File, Members A-Z, 1939-1940 (Separate buff colored card file.)
- F. 12 Cash Journal, 1939-1940
- F. 13 Costume Designs, ca. 1939 (Unidentified.)
Financial Ledger, 1939-1940
- F. 14 Accounts Payable, 1939-1940
- F. 15 Accounts Receivable, 1939-1940
- F. 16 Prospectus, 1938
- Box 24**
- Williamstown Theatre, 1959-1966 (Williamstown, Mass.)
- F. 1 General, 1959-1964 and 1982
Proposed Baltimore Season, 1962-1966
- F. 2 Correspondence, April-May 1965
- F. 3 Background Information, 1962-1966

- F. 4 Budget and Notes, ca. 1965
- Series VI: Productions, 1928-1986**
- Sub-series 1 – *Color of Darkness*, 1962-1964
- Correspondence, 1962-1964
- F. 5 1962-May 1963 (Includes letters from Uta Hagen, Mildred Dunnock and James Purdy.)
- F. 6 June-Aug. 1963 (Includes letter from Jacqueline Brookes.)
- F. 7 September 1963
- F. 8 Opening Night Telegrams, 1963 (Includes telegrams from Johnny Desmond, Mildred Dunnock, Lucille Lortel, Richard Maltby and David Shire, Nikos Psacharopoulos and Rex Robbins.)
- F. 9 Oct.-Nov. 1963 (Includes note from Brooks Atkinson, postcards from Eric Bentley and Herbert Berghof, letters from Margaret Hamilton and Lucille Lortel.)
- F. 10 Ca. 1963 (Includes letter from Doris Roberts and Carl Van Vechten to James Purdy.)
- F. 11 Jan.-May 1964 (Spring 1964.)
- F. 12 June-Aug. 1964 and March 1965 (Includes letters from James Purdy.)
- Scripts, ca. 1963
- F. 13 *Ladies and People: An Evening in the World of James Purdy*, ca. 1963 (Earlier version of *Color of Darkness*.)
- F. 14 *Ladies and People: An Evening in the World of James Purdy*, ca. 1963 (Includes loose pages of revisions, notes and some annotations by Ms. Barker.)
- F. 15 Script with Separate Typed Cast of Characters, ca. 1963 (From envelope marked "Acting Script.")
- F. 16 Blue Script, ca. 1963 (From envelope marked "Acting Script.")
- F. 17 Red Script, ca. 1963 (Includes annotations by Ms. Barker.)
- Box 25**
- F. 1 Prompt Script, 1963
- F. 2 Script Notes, ca. 1963 (Notes by Ms. Barker.)
- Financial, 1963-1964
- F. 3 Backer's Offering Letter, 1963
- F. 4 Closing Statement Production Budgets and receipts, 1963-1964 (Includes estimated production budget for *The Dancing Heiress*.)
- F. 5 Pre-Production Budgets, ca. 1963
- F. 6 Pre-Production Budget Notes, ca. 1963
- F. 7 Limited Partnership Agreements, 1963 (Includes related correspondence and lists of limited partners for other shows.)
- F. 8 Mailing List from Postcards, ca. 1963 (Index cards, probably from production.)
- F. 9 Publicity Materials, 1963
- F. 10 Theatre Lease and Theatre de Lys Cost Estimates, 1963 (Includes lease for Writers' Stage Company Theater.)
- F. 11 Ephemera, 1963 (Includes program, brochure, notes, comment card, stationery and script lending records.)
- F. 12 Clippings, 1963
- Sub-series 2 – *L'Ete* by Romain Weingarten, translated and adapted by Shepperd Strudwick III and Margaret Barker, 1966-1973
- Correspondence, 1968-1973
- F. 13 1968-1969
- F. 14 1971
- 1972
- F. 15 January

- F. 16 Feb.-March (Includes letters from Romain Weingarten.)
- F. 17 August
- F. 18 Sept.-Oct. (Includes letters from Stacy Keach and Romain Weingarten.)
- F. 19 Nov.-Dec. (Includes letters from Brendan Gill, Arnold St. Subber and Romain Weingarten.)

1973

- F. 20 Jan.-Feb. (Includes letters from Romain Weingarten.)
- F. 21 March
- F. 22 April
- F. 23 1-15
- Opening Night Wishes, 1973 (Includes telegrams from Bobby Lewis, L. Arnold Weissberger and Eunice Stoddard.)

Box 26

- F. 1 16-May 30 (Includes letter from Harding Lemay and postcard from Ned Rorem.)
- F. 2 June-Aug. 1973 and n.d.
- Scripts, 1967-1973
- F. 3 Original Script, n.d. ("Original before Shep reworded with Romain Weingarten.")
- F. 4 Published Script, ca. 1967 (Published in French, *L'Avant Scene* #377, ca. 1967; page 9 missing, includes some translated pages.)
- F. 5 Completed with Chips, Jan. 1969 (Includes loose revisions, possibly Nov.-Dec. 1971.)
- F. 6 Script #3 Not Revised, ca. 1969 (Same as Jan. 1969 script without revisions, annotated.)
- F. 7 Script Revisions, ca. 1971
- F. 8 Revised Script, Nov.-Dec. 1971
- F. 9 #1 Margaret Barker, ca. Oct. 1972 ("Pages replaced from contract script re: R. Weingarten's revised script sent Oct. 1972.")
- F. 10 Weingarten's Revised Script, Oct. 1972 (Annotated.)
- F. 11 Revised Pages, Oct. 1972
- F. 12 Pages from Paris Script Retyped After Weingarten's Corrections, Oct. 1972
- F. 13 With Weingarten Changes Nov. 6, 1972 (Changes made Oct. 1972.)
- F. 14 Text As Contracted For, ca. 1972 (Includes loose revisions.)
- F. 15 Old Before Last R.W. Changes, ca. 1972 (Includes some loose revisions.)

Box 27

- F. 1 #1 Margaret Barker (Her Copy), ca. 1972 (Includes notes and revised pages.)
- F. 2 Loose Revised Page, ca. 1972
- F. 3 Script Notes, ca. 1972-1973
- Prompt Scripts, 1973
- F. 4 Ca. 1973 (Includes note from Peter von Meyrhauser.)
- F. 5 Ca. 1973
- Casting Materials, 1972-1973
- F. 6 Ephemera, Sept.-Dec. 1972, 1973 (Includes programs, fliers and clippings.)
- F. 7 Programs and Correspondence, 1972-1973
- F. 8 Notes, 1972-1973
- F. 9 Contact Sheet, 1973
- Contracts, 1972-1973
- F. 10 March-Aug. 1972 (Includes contracts for Romain Weingarten and

- Wendell Phillips.)
- F. 11 Jan.-Feb. 1973
 F. 12 March 1973
 F. 13 Costume Notes, 1973 and n.d.
 F. 14 Reviews and Comments, 1966-1968, 1971 (Includes reviews and
 comments of European productions and TCG reader's report.)
 Financial, 1967-1973

Box 28

- F. 1 Correspondence, 1973
 F. 2 Bills, Checks and Receipts, 1972-1973
 F. 3 Box Office Statements, April 4-18, 1973
 F. 4 Investor Form Letters, 1972-1973
 F. 5 Ledger and Statement, 1967-1973 (Three pages of ledger filled in;
 statement dated June 21, 1973.)
 F. 6 Notes, 1972-1973 (Notes by Ms. Barker.)
 F. 7 Payroll, 1973 (March-April 1973.)
 F. 8 Pre-Production Expenses, 1972-1973
 F. 9 Production Expenses, 1972-1973
 F. 10 Interviews with Romain Weingarten, 1972, 1973 (Includes two Bettina
 Knapp interviews and *Art and Education* interview.)
 F. 11 Limited Partnership Agreements, 1972 (Sept. 21 and 26.)
 F. 12 Music, 1972 (Includes correspondence, background information, clippings
 and notes.)
 F. 13 Off-Broadway Theater Buildings, ca. 1973 (Includes list and questions
 regarding Mercer Arts Center.)
 Production Notes, 1972-1973
 F. 14 From Margaret Barker, ca. 1972-1973
 F. 15 From Romain Weingarten, March 24, 1973 (Includes English
 translation.)
 F. 16 Miscellaneous, 1972-1973 (Includes Patsy Moss's notebook.)
 F. 17 Production Schedule and Log, 1972-1973
 F. 18 Production Staff Resumes, 1972-1973

Box 29

- F. 1 Program Proofs and Copy, ca. March 1973
 F. 2 Publicity Materials, 1973
 F. 3 Script Distribution Lists, 1972-1973 (Includes note from John Glover
 regarding script.)
 F. 4 Shaw Festival Production, 1971-1972 (Includes letter from Brian
 Doherty, program and clippings.)
 F. 5 Stage Set Diagrams and Painting, 1969, ca. 1972 (Painting on
 construction paper probably by Ms. Barker, 1969.)
 F. 6 Clippings, 1973
 Sub-series 2 – *A Moonlit Dome*, 1961-ca. 1962

Scripts, ca. 1962

- F. 7 Ca. 1962 (Typed.)
 F. 8 Annotated, ca. 1962
 F. 9 Changed Script, Oct. 28, 1962 (Includes Ms. Barker's annotations and insert.)
 F. 10 With Simple Ground Plan, Oct. 28, 1962 (Marked "Margaret T. Barker, This Copy Complete of Reading – Oct. 28, 1962.")
 F. 11 Frank Geraci Complete, ca. 1962 (Annotated.)
 F. 12 Loose Revisions, ca. 1962 (Probably stage manager's.)
 F. 13 Carbon copy, ca. 1962 (Includes five loose pages of revisions.)
 F. 14 Possibly Actor's, ca. 1962 (Annotated.)

Box 30

- F. 1 Possibly Jordan Charney's, ca. 1962 (Annotated.)
 F. 2 Probably William Francisco's, ca. 1962 (Director's copy, annotated.)
 F. 3 Probably Ann Hennessey's, ca. 1962 (Some annotations.)
 F. 4 Revised, ca. 1962 (Includes handwritten revisions.)
 F. 5 Loose Revisions, ca. 1962
 F. 6 Lighting Cue Sheets, ca. 1962
 F. 7 Ephemera, 1961-1962 (Includes program, program copy, correspondence and reservation list.)

Sub-series 4 – General, 1928-1986

- F. 8 *After the Fall* by Arthur Miller, Aug. 4-5 1965 (Clippings for Williamstown Theatre, Mass. production.)
 F. 9 *The Age of Innocence* by Margaret Ayer Barnes, ca. 1928 (Includes side for "May" and dried roses given to Ms. Barker by Katharine Cornell.)
 F. 10 *Aspects of the Craft* by Grant Bishop, 1981 (Includes correspondence, script, and program for reading at Good Shepherd Faith Presbyterian Church, New York City, June 29, 1981.)
 F. 11 *The Autumn Garden* by Lillian Hellman, ca. 1951 (Includes a few annotations.)
 F. 12 *The Barretts of Wimpole Street* by Rudolf Besier, 1931-1932
 Correspondence, 1930-1931
 Opening Night Telegrams, 1931
 F. 13 Hanna Theatre Cleveland Ohio and Shubert Theatre Buffalo New York, Jan.-Feb. 1931 (Includes telegrams from Jessie Bonstelle and Laura Elliot.)
 Empire Theatre New York City, 1931
 A-R, Feb. 8-9 1931
 F. 15 S-Z and Unidentified, Feb. 9 1931
 F. 16 Side, ca. 1931 ("Henrietta.")
 F. 17 Ephemera, 1931 (Includes program, flier, Mrs. Lucy James's comments on the play, contracts and hair, probably Ms. Barker's.)
 F. 18 Clippings, 1931-1932

Box 31

- F. 1 *Becket* by Jean Anouilh, Aug. 30-31 1961 (Clippings for Williamstown Theatre, Mass. production that opened Aug. 29, 1961.)
 F. 2 *Black Diamond* by Stanley Kimmel, Feb. 1933 (Includes opening night telegram from Katharine Cornell and clippings.)
 F. 3 CBS Television, 1953-1963 (Contracts for *Suspense*, *Camera Three*, *Look Up and Live* and *Chronicle*.)
 F. 4 *Caligula* by Albert Camus adapted from a translation by Stuart Gilbert, 1985-1986 (Circle Repertory Company production.)
 Script and Loose Notes, ca. 1986 (Annotated.)

- F. 5 Ephemera, 1985-1986 (Includes program, rehearsal schedules and calendar.)
- F. 6 Clippings, 1986
- F. 7 *Cat on a Hot Tin Roof* by Tennessee Williams, Aug. 18-19 1965
(Clippings for Williamstown Theatre, Mass. production.)
- F. 8 *Cinderella*, Aug. 22 1949 (Program for Southold Playhouse, Southold, New York production directed by Ms. Barker.)
- Close Ties* by Elizabeth Diggs, 1980-1981
Lexington Conservatory Theatre, 1980 (Lexington Conservatory Theatre, Lexington, New York production, Aug. 20-31, 1980.)
- Scripts, 1980
- F. 9 Annotated, ca. 1980
- F. 10 Highlighted and Annotated, ca. 1980 (Includes notes on last page verso.)
- F. 11 Correspondence, 1980 (Includes telegram from Helen Stenborg.)
- F. 12 Biography and Notes, 1980
- F. 13 Ephemera, 1980 (Includes season program, publicity material and Capitol Rep company list.)
- F. 14 Clippings, 1980
Long Wharf Theatre Stage II, 1980-1981
- F. 15 Correspondence, 1981 (Includes notes from Arvin Brown, Eunice Stoddard Whittlesey and Foster Hirsch.)
- F. 16 Script, Dec. 26 1980 (Annotated and marked "For Arvin – Revisions as of 26 Dec. 1980.")
- F. 17 Ephemera, 1981 (Includes program, contact sheet, rehearsal schedules and general information.)
Clippings, Feb. April 1981
- F. 18 Feb. 1981
- F. 19 March-April 1981
- Box 32**
- Cock-a-Doodle-Do* by Iris Tree, 1949 (ANTA Experimental Theatre production directed by Ms. Barker.)
- F. 1 Script, ca. Feb. 1949
- F. 2 Correspondence and Notes, 1949 (Includes notes by Ms. Barker, clipping, letters from Iris Tree and notes from George Freedley and T. Edward Hambleton.)
- F. 3 *The Cocktail Party* by T.S. Eliot, 1955 (Program, contract, correspondence and clippings for Barter Theatre, Abingdon, Va. Production, July 4-9, 1955.)
- Come Sit By Me: Alice Roosevelt Longworth at Ninety*, 1982-1985
Scripts, 1982, 1985
- F. 4 1982 (41pp.)
- F. 5 Incomplete, ca. 1985
- F. 6 Correspondence and Notes, 1983-1985 (Includes clipping for one-woman show at Portland Performing Arts Center, Maine, Jan. 12, 1985.)
- F. 7 *Compulsion* by Meyer Levin, 1959 (Clippings for the Berkshire Playhouse production, Stockbridge, Mass., Aug. 3-8, 1959.)
- F. 8 *Crime Syndicated*, 1953 (Telegram from Archer King requesting Ms. Barker to act on television program.)
- F. 9 *The Dark at the Top of the Stairs* by William Inge, 1960 (Includes clippings for Williamstown Theatre, Mass. production, July 26-30, 1960.)
- F. 10 *A Delicate Balance* by Edward Albee, 1967 (Includes clippings for Williamstown Theatre, Mass. production, July 11-15, 1967.)

- F. 11 *The Diary of Anne Frank* by Frances Goodrich and Albert Hackett, 1959 (Includes program and clippings for Berkshire Playhouse, Stockbridge, Mass. Production, July 6-11, 1959.)
- F. 12 *The Doctors*, 1963, 1971 (Contract and contact sheet for television soap opera.)
- F. 13 *Dwight Nights* by Dwight Marfield, 1969, 1971 and 1973 (Includes programs, fliers and production materials for one-man show performed at Melting Pot Repertory Theatre, Monmouth College and at Ms. Barker's apartment.)
From a Dark Land by Harding Lemay, 1967
- F. 14 Script, 1967 (Annotated.)
- F. 15 Program and Correspondence, 1967 (New Dramatists Committee production; includes notes from Harding Lemay and Philip Huston)
- F. 16 *Getting There Soon* by Marian Winters, 1975 (Correspondence, script, program and contact sheet for New Dramatists at the Anspacher Theatre production.)
- F. 17 *The Glass Menagerie* by Tennessee Williams, 1949 (Clippings for Southold Playhouse, Southold, New York, production, July 1949.)
- F. 18 *Handle with Care* by Max Ehrlich, 1954 (Script for television play, marked "Production #2" ca. Sept., 15, 1954.)
The Happiest Millionaire by Kyle Crichton, 1956
- F. 19 Correspondence and Contracts, Aug.-Nov. 1956 (Includes letter from Toronto.)
Shubert Theatre, 1956
- F. 20 Philadelphia, Sept. 27 1956 (Includes program, flier and opening night telegrams from Katharine Cornell and Kyle Crichton.)
- F. 21 Washington, D.C., Oct. 15 1956 (Program.)
- F. 22 Clippings, 1956
- F. 23 *The Heiress* by Ruth and Augustus Goetz, 1949 (Program for Southold Playhouse, Southold, New York production, July 18-23, 1949.)
Hilda Cassidy by Henry and Sylvia Lieferant, 1933
- Box 33**
- F. 1 Opening Night Telegrams, 1933 (Includes telegrams from Katharine Cornell and Henry and Sylvia Lieferant.)
- F. 2 Ephemera, 1933 (Program, contract and clippings for Broadway production.)
Hothouse by Megan Terry, 1974
- F. 3 Circle Repertory Company, 1974 (Includes script and contact sheet for production Feb. 13, 1974.)
- F. 4 New York Theatre Strategy, 1974 (Includes script, flier and schedule for production at Truck and Warehouse Theatre, Aug. 8, 1974.)
- F. 5 *The Importance of Being Earnest* by Oscar Wilde, 1959 (Program and clippings for Berkshire Playhouse, Stockbridge, Mass. production, Aug. 10-15, 1959.)
Inheritors by Susan Glaspell and *Paradise Lost* by Clifford Odets, 1984
- F. 6 Correspondence, 1984
- F. 7 Contracts and Receipts, 1983-1984
- F. 8 Ephemera, 1983-1984 (Includes program, production schedule, publicity materials and clippings for Mirror Theatre productions in repertory.)
Kudzu by Jane Chambers, 1981
- F. 9 Script, 1981 (Annotated and marked "Revised 6-81.")
- F. 10 Correspondence and Ephemera, 1981 (Includes program, publicity and production materials for Playwrights Horizons production.)

- The Ladies of the Corridor* by Dorothy Parker and Arnold D'Usseau, 1953 (Broadway production.)
Opening Night Telegrams, 1953
- F. 11 A-M, 1953 (Includes telegrams from Bobby Lewis, Florence Eldridge and Fredric March.)
- F. 12 O-T and Unidentified, 1953 (Includes wishes from Arnold D'Usseau, Betty Field, Dorothy Parker and Frances Starr.)
- F. 13 Script, ca.1953 (Annotated.)
- F. 14 Side, ca. 1953 ("Connie.")
- F. 15 Ephemera, 1953 (Includes program and production notes)
- F. 16 Clippings, 1953 (Sept-Nov. 1953 and n.d.)
- F. 17 *Let Us Be Gay* by Rachel Crothers, 1930 (Program fragment for Detroit Civic Theatre production, May 26-June 8, 1930.)
- F. 18 *Look Homeward Angel* by Ketti Frings, based on the novel by Thomas Wolfe, 1960 (Clippings for Williamstown Theatre, Mass. Production, Aug. 23-27, 1960.)
- Box 34**
- F. 1 *Love from a Stranger* by Frank Vosper, 1941 (Program for Hilltop Theatre, Ellicott, Maryland production, June 17-21, 1941.)
- F. 2 *The Loves of Cass McGuire* by Brian Friel, 1966 (Script possibly for Circle Repertory workshop, Aug. 1966; Ms. Barker also appeared in Three Muses Theater production in 1979.)
- F. 3 *Man and Superman* by George Bernard Shaw, 1959 (Clippings for Berkshire Playhouse, Stockbridge, Mass. production, July 27-Aug. 1, 1959.)
- The Man Who Came to Dinner* by Moss Hart and George S. Kaufman, 1942
- F. 4 New London Players, 1942 (Program for New London, New Hampshire production, July 9-Aug. 28, 1942.)
- F. 5 Tour, ca. 1940-1941 (Booklets and clipping for tour.)
- F. 6 *March with Me* by Geoffrey Smith, 1937-1938 (Program for Southampton Playhouse, Southampton, New York production.)
- F. 7 *The Marrying Mood* by Paul H. Myrick, 1928 (Program for Plateau Playhouse, Philadelphia, Pa. production, March 1, 7-8, 1928.)
- The Master Builder* adapted by Max Faber from the play by Henrik Ibsen, 1955
- F. 8 Script, 1955 (Annotated.)
- F. 9 Ephemera, 1955 (Program contract, correspondence and clippings for Phoenix Theatre production.)
- The Member of the Wedding* by Carson McCullers, 1950
- F. 10 Opening Night Telegrams, 1950 (Includes wishes from Katharine Cornell, Halley Erskine, Ruth Gordon and Garson Kanin, Gluck Sandor and card from Julie Harris for Broadway production.)
- F. 11 Ephemera, 1950 (Includes program, note and clipping.)
- F. 12 *The Miracle Worker* by William Gibson, 1962 (Clippings for Williamstown Theatre, Mass. production, July 17-19, 1962.)
- F. 13 *The Night of January 16th* by Ayn Rand, 1941 (Side, "Karen Andre," and program for Hilltop Theatre, Ellicott City, Maryland production, July 29-Aug. 2, 1941.)
- F. 14 *Old Acquaintance* by John van Druten, 1944 (Ms. Barker's directing notes and one letter for unidentified production.)
- F. 15 *Old Enough to Care*, 1983, 1984 (Correspondence to Ms. Barker regarding television program for WCNY-TV/FM Syracuse.)
- F. 16 *Our Town* by Thornton Wilder, 1959 (Clipping for Williamstown

Theatre, Mass. production with Thornton Wilder as the Stage Manager.)

- Peer Gynt* by Henrik Ibsen, 1967 (Williamstown Theatre, Mass. production, June 30-July 8, 1967.)
- F. 17 Script, 1967 (Annotated.)
- F. 18 Ephemera, 1967 (Includes correspondence, company information sheet, Ms. Barker's biography and a sketch, probably by Ms. Barker.)
- F. 19 Clippings, 1967
- Picnic* by William Inge, 1955, 1959
- F. 20 Berkshire Playhouse, 1959 (Program fragment and clippings for Stockbridge, Mass. production, July 20-25, 1959.)
- F. 21 Hyde Park Playhouse, 1955 (Clipping for Hyde Park, New York production, ca. Aug. 1955.)
- Play It for Comedy* by John Simon Rodell, 1938
- Scripts, 1938
- F. 22 Titled *The Other Half Stone*, 1938
- F. 23 Incomplete Script, 1938 (Includes program for American Theatre Council's Committee of the Apprentice Theatre production, Studio Group 559 under Ms. Barker's supervision, April 11, 1938.)
- F. 24 *Pleasure Cruise* by Austin Allen, 1937 (Program for Southampton Players, Southampton, New York production.)
- F. 25 *Portrait of a Lady* by William Archibald based on Henry James' novel, 1954 (Correspondence, contract and receipts for ANTA Theatre production; Ms. Barker resigned due to foot injury.)
- F. 26 *Pygmalion* by George Bernard Shaw, 1959 (Correspondence, program and clippings for Williamstown Theatre, Mass. production, Aug. 18-22, 1959.)
- Quiet in the Land* by Anne Chislett, 1986 (Circle Repertory Company production.)
- Box 35**
- F. 1 Correspondence, 1986 (Includes letter from Ms. Barker to fellow actors regarding playing scenes together.)
- F. 2 Script, ca. 1986 (Inscribed "To Margaret with much thanks, Anne Chislett.")
- Production Materials, 1986
- F. 3 Hymns, 1986
- F. 4 Ephemera, 1986 (Includes program, rehearsal schedules, production notes and background information.)
- F. 5 Clippings, 1986
- F. 6 *Remote Control* by Clyde North, Albert C. Fuller and Jack Nelson, 1929 (Program for Detroit Civic Theatre production, Dec. 25, 1929-Jan. 5, 1930.)
- F. 7 *Rendezvous* by Eve Ensler, 1982 (Annotated script and flier for poetry reading at Anspacher Theatre, April 12, 1982.)
- F. 8 *Ring Round the Moon* by Jean Anouilh translated by Christopher Fry, 1955 (Program and clipping for Hyde Park Playhouse, Hyde Park, New York, July 19, 1955.)
- Rooms* by Stanley Mann, 1966
- F. 9 Correspondence, 1966 (Includes Ms. Barker's letter to *The New York Times*, letters to and from L. Arnold Weissberger and Edwin Wilson.)
- F. 10 Script, ca. 1966 (One-act plays *Better Luck Next Time* and *A Walk in Dark Places*.)
- F. 11 Financial, 1966 (Reports, notes and weekly expenses.)
- F. 12 Ephemera, 1966 (Program and clippings.)
- F. 13 *Salome* by Oscar Wilde, 1930 (Opening night telegrams for Detroit Civic

Theatre production, Feb. 1 and 17, 1930.)

- F. 14 *The Sea Gull* by Anton Chekhov, ca. 1950 (Annotated script, possibly for Williamstown Theatre.)
- F. 15 *See the Jaguar* by N. Richard Nash, 1952 (Side for Mrs. Wilkins, program and correspondence for Broadway production.)
The Starless Air by Donald Windham, 1953 (Playhouse, Houston, Texas production, May 13, 1953.)
- F. 16 Script, ca. 1953 (Annotated.)
- F. 17 *Ephemera*, 1953 (Includes program inscribed to Ms. Barker by Donald Windham, contract, production materials and clippings.)
- F. 18 *The Subject Was Roses* by Frank D. Gilroy, 1966 (Clippings for Williamstown Theatre, Mass. production, Aug. 9-13, 1966.)
Tartuffe a version of Moliere's play by Simon Gray, 1982 (Kennedy Center, Washington, D.C. production, April 27, 1982.)
- Box 36**
- F. 1 Correspondence, April-May, 1982 (Includes notes from Barnard Hughes, Carole Shelley and Michael Stewart.)
- F. 2 Opening Night Wishes, April 27, 1982 (Includes notes from George Grizzard and Ms. Barker's list of wishes received.)
- F. 3 Script, ca. 1982
- F. 4 Side, ca. 1982 ("Mrs. Pernelle.")
- F. 5 Contract and Pay Stubs, 1982
- F. 6 Flier and Contact Sheet, 1982
- F. 7 Sketches and Journal, 1982 (Includes Ms. Barker's journal, sketches of cast and background clipping.)
- F. 8 Washington, D.C. Sightseeing Material and Article on Moliere, 1982 (Includes Alex Szogyi article, *Truth-Telling and Truth-Suggesting in Moliere's Theatre.*)
- F. 9 Clippings, 1982
- F. 10 *Ten Nights in a Barroom*, ca. 1929 (Clipping fragment and postcard of Little Mary, the Child Wonder, for the Detroit Civic Theatre production.)
This Is New York by Robert E. Sherwood, 1930-1931 (Ms. Barker was general understudy for the production.)
- F. 11 Correspondence, 1930-1931
 Opening Night Telegrams, Nov. 28, 1930 (Includes telegram from J.M. Robbins.)
- F. 12 Correspondence and Telegrams, Jan. 5-9 1931 (Includes telegrams for Ms. Barker's performance.)
 Sides, ca. 1930
- F. 13 Phyllis Adrian and Jean, ca. 1930
- F. 14 Emma Krull and Sheila Lavery, ca. 1930
- F. 15 Programs, Contract and Clipping, 1930 (Includes programs for Providence Opera House, Rhode Island, The Playhouse, Wilmington, Del. and the Plymouth Theatre.)
- F. 16 *Three Days Before Yesterday* by Kevin O'Morrison, ca. 1960 (Program for Chelsea Theater Center Playwright's Forum Unit.)
- F. 17 *Three Letters*, 1952 (Contract for Goodyear Television Playhouse program.)
- F. 18 *The Three Sisters* by Anton Chekhov, 1965 (Clippings for Williamstown Theatre, Mass. production, July 27-31, 1965.)
- F. 19 *Tobacco Road* by Jack Kirkland, from the novel by Erskine Caldwell, 1949 (Program for Southold Play House, Southold, New York, Aug. 22-27, 1949.)
- F. 20 *Toys in the Attic* by Lillian Hellman, 1961 (Clippings for Williamstown Theatre, Mass. production.)

- F. 21 *The Wages of Sin*, 1963 (Script with rehearsal schedule included for unidentified production.)
- F. 22 *The Wayside Motor Inn* by A.R. Gurney, 1977 (Annotated script for Manhattan Theatre Club Stage II production, November 10, 1977.)
- F. 23 *A Young Lady of Property* by Horton Foote, 1953 (Contract and copy of Vincent Donehue letter regarding Philco Television Playhouse.)

Series VII: Writings, ca. 191-?-1986

Sub-series 1 – Plays, 1928-1970 and n.d.

Box 37

- F. 1 *Angel Face*, n.d. (Incomplete.)
Armor of Light, ca. 1950 (One-act play also titled *Give Ear*.)
- F. 2 Script with Handwritten Revisions, ca. 1950
- F. 3 *Give Ear*, ca. 1950 (Appears to be another version of play.)
- F. 4 Fragments, ca. 1950 (Typed and handwritten.)
- F. 5 *Aunt*, n.d. (Short play, probably by Ms. Barker.)
- F. 6 *The Boy Who Threw His Watch Away*, n.d. (Incomplete and in fragile condition.)
- F. 7 *The Character Against Himself or Fortissimo* by Jean Vauthier translated by Bettina Knapp and Margaret Barker, ca. 1970.
Fame, ca. 1928
Handwritten Complete Scripts, ca. 1928
- F. 8 Ca. 1928
- F. 9 With Prologue, ca. 1928 (Probably different version of *Fame*.)
- F. 10 Typescript, ca. 1928 (Includes letter from Barrett H. Clark.)
- F. 11 Act I, ca. 1928 (Handwritten.)
- F. 12 Fragment, ca. 1928 (Probably *Fame*.)
Funny One, ca. 1928 (One-act play.)
- F. 13 Handwritten, ca. 1928
Typescripts, ca. 1928
- F. 14 Carbon Copy, ca. 1928
- F. 15 Script with Handwritten Date, Jan. 20 (“Margaret T. Barker, Jan. 20 handwritten on last page; includes Samuel French, Inc. letter.)
- F. 16 *The Unpossessed* by Mary Hamman and Margaret Barker from the novel by Tess Slesinger, ca. 1936 (Includes typed memo from Ms. Barker to “Gadget” Elia Kazan.)
- Untitled
- F. 17 Ca. 1938 (Includes characters “Ada,” “Norma” and “Sella.”)
Fragments, ca. 1930-n.d.
- F. 18 Ca. 1930 (Includes characters “He” and “Actress.”)
- Box 38**
- F. 1 Ca. 1930 (Includes characters “Him” and “Me.”)
- F. 2 Different Version, ca. 1930 (Includes characters “H” and “Me.”)
- F. 3 Ca. 1940 (Includes characters “Aze” and “Djere.”)
- F. 4 Act I, n.d. (Handwritten with characters” Con,” “Peg,” “Sally,” and “Trooby.”)
- F. 5 Miscellaneous, ca. 1930, ca. 1958 and n.d. (Includes title page for *The Miracle*.)
Television Plays, ca. 1954-1958 and n.d.
- F. 6 *Going Places*, ca. 1954 (Includes rejection letter from CBS Television.)
The Little Locksmith adapted by Margaret Barker from the novel by Katharine Butler Hathaway, ca. 1954
Carbon Copy Typescripts, ca. 1954
- F. 7 Ca. 1954 (Includes handwritten notes and letter from novelist’s

estate.)

- F. 8 Ca. 1954 (Includes notes and rejection letter from CBS Television.)
 F. 9 Act I, ca. 1954 (Typescript.)
 F. 10 Old Version Act II, ca. 1954 (Typescript.)
 F. 11 Act III Rejects, ca. 1954 (Typescript.)
 F. 12-13 Revisions Miscellaneous Pages, ca. 1954 (Includes notes and two
 postcards of Little Locksmith House, Castine, Maine.)
Smoking Out Granny, ca. 1958 (Also titled *Suit Yourself*.)
 F. 14 Carbon Copy, 1958 (Includes letter from A. Watkins, Inc.)
 F. 15 Typescript, ca. 1958 (*Suit Yourself* crossed out on title page.)
 F. 16 *Vacation Guests*, n.d. (Television play treatment.)
 Sub-series 2 – Short Stories, ca. 1940-1960 and n.d.

Box 39

- F. 1 “Anonymous,” ca. 1950 (Story relating to alcoholic.)
 F. 2 “By the Nine Gods He Swore,” n.d.
 F. 3 “A Charity Matinee,” n.d.
 F. 4 “The Cloisters,” ca. 1950 (Two versions and rejection slip from *The New Yorker* possibly for this story.)
 “Form and Content,” ca. 1950
 F. 5 Typed, ca. 1950 (Includes rejection slip from *Harper’s Magazine*.)
 F. 6 Copy without Title Page, ca. 1950 (P. 16 from another version.)
 F. 7-8 “*Hamlet* in the Age of TV,” ca. 1950 (Four versions of story and rejection slip from *Mademoiselle*.)
 F. 9 “Land Locked Man,” ca. 1960
 F. 10 “Mid-Summer Break,” ca. 1958 (Marked “Rework.”)
 F. 11-12 “The Mustard Seed, n.d. (Four versions and one fragment.)
 F. 13 “On Winter’s Traces,” ca. 1955
 F. 14 “The Sailboat,” ca. 1955 (Two versions.)
 F. 15 “Shining White Suit,” ca. 1956
 F. 16 “The Smiling One,” ca. 1960
 F. 17 “Story About Kazan,” Dec. 6, 1940 (Fragment.)
 “The Surprise,” ca. 1956, 1959
 F. 18 Typed and Carbon Copy, ca. 1956 (Three versions.)
 F. 19 Version, Feb. 25, 1959
 F. 20 “Tango,” ca. 1955 (Includes rejection slip from *Collier’s*.)
 F. 21 “Vacation,” ca. 1955 (Includes rejection from *Mademoiselle*.)
 Untitled, ca. 1950-1960 and n.d.
 F. 22 Piece on Travel in Ireland, ca. 1960.
 F. 23 Ca. 1950 (Story on young actress and seeds from Eleanora Duse’s garden, possibly incomplete.)
 F. 24 Story with Character Named “Fred,” n.d. (Includes revised p.1.)
 F. 25 Story with Characters Named “Gary” and “Susan,” n.d.
 F. 26 Handwritten Story, n.d. (First line is “I am a fugitive from the world and from myself.”)
 F. 27 Fragments, n.d. (Two fragments of story with character named “Jim.”)
 Sub-series 3 – Poetry, ca. 191-?-1980
 F. 28 “Poems Written on the Eve of My 72nd Birthday,” 1980
 F. 29 “The Trunk,” ca. 191-? (Handwritten by young Ms. Barker.)
 Miscellaneous, 1954-1963 and n.d.
 F. 30 A-I, 1954-1963 and n.d.
 F. 31 M-W, 1962 and n.d.
 F. 32 Untitled, 1931, 1933 and n.d. (Five poems.)
 Sub-series 4 – Non-fiction, ca. 1945-1960
 F. 33 “Abstract and Summary of *The Psychology of Women* by Dr. Helene Deutsch,” ca. 1945 (Handwritten notes on chapters by Ms.

Barker.)

- F. 34 *The Life of Abraham Lincoln* Review, ca. 1958 (Review by Ms. Barker of Stefan Lorant book possibly for Columbia University class assignment.)
- F. 35 *The Magical Dimension of the Unconscious*, ca. 1950 (Notes by Ms. Barker on a seminar conducted by Dr. Edward Whitmont.)
- F. 36 *The Therapeutic Factor in Agoraphobia*, ca. 1960 (Article by Ms. Barker on Prof. Mario Moreno's book, probably for Analytical Psychology Club of New York *Bulletin*.)
- Sub-series 5 – Speeches, 1935-1966
- F. 37 Bryn Mawr College, n.d. (Possibly by Ms. Barker at Bryn Mawr College and includes excerpts from Cheryl Crawford's speech at Smith College.)
- F. 38 Dorothy Parker Introduction, 1953 (Two versions of speech.)
- F. 39 Henry Canota (sp.?) Memorial, Oct. 12, 1966
- F. 40 Miscellaneous Papers, 1935, ca. 1950 (Includes rejection slips from *Mademoiselle* and *Collier's*, typed list of titles and possibly reader's report of unidentified play by Ms. Barker.)
- F. 41 "Home by Dark" by James Purdy, ca. 1963 (Two versions of short story sent to Ms. Barker.)

Series VIII: Scripts, 1938-1941 and n.d.

Box 40

- F. 1 *Approaching Simone* by Megan Terry, ca. 1969 (73pp.)
- F. 2 *Ballade de Quatre Marines des Etats Units* by Ernest Cuneo, n.d. (Skit. (2pp.)
- F. 3 *Caesar and Cleopatra* by George Bernard Shaw, n.d. (Side for "Third of Three Slaves." (2pp.)
- F. 4 *Cobwebs* by Anastazia Little, 1964
- F. 5 *Cock-a-Doodle Dandy* by Sean O'Casey, ca. 1958
- F. 6 *The Damien Letter* by Aldyth Morris, ca. 1964 (Marked "First Draft Copyright Pending" and includes note from Ms. Barker to Claire Leonard. (91pp.)
- F. 7 *Don Juan, or, The Love of Geometry* by Max Frisch, translated by Michael Bullock, ca. 1962 (Photocopy. (51pp.)
- F. 8 *Good Help Is Hard to Find* by Arthur Kopit, ca. 1981 (One-act play; "The role of Mrs. Stevenson" written on title page. (24pp.)
- F. 9 *The Great Cipolla* by Milton Lewis, ca. 1940 (One-act play. (63pp.)
- F. 10 *Hothouse* by Megan Terry, ca. 1965 (Earlier version of play and includes note from Ms. Barker.)
- F. 11 *The Investigation* by Peter Weiss, English version by Jon Swan and Ulu Grosbard, ca. 1966
- F. 12 *The Lady of Larkspur Lotion* by Tennessee Williams, n.d. (Photocopy of acting version and includes Ms. Barker's annotations.)
- The Legend of Leonardo* by E.A.M., n.d. (Probably by Eve Morganti.)
- F. 13 Part I, n.d. (Pages 1-44.)
- F. 14 Part II, n.d. (Pages 45-100.)
- F. 15 *Love Story* by S.N. Behrman, 1938 (Includes Ms. Barker's notes, letter to Harold Freedman and script analysis.)
- F. 16 *Medusa, A Play for Dancers* by Robert Turney, n.d. (Includes handwritten notes on separate page. (45pp.)

Box 41

- F. 1 *Once and for All* by William Packard, 1962 (Acting version and includes letter from playwright.)
- F. 2 *Portrait of an Unknown Woman (A Fragment in Transition)* by Lillian Heermans, n.d. (69pp.)
- F. 3 *Robert Louis Stevenson* by Harriet Hinsdale, ca. 1947 (Includes title page

for *Home Is the Hunter* at end of script.)

- F. 4 *Soldier's Tale* by Wilford Leach, n.d. (One-act play. (23pp.)
 F. 5 *The Son* by D.A. Kranes, n.d. (103pp.)
 F. 6 *The Stronger* by August Strindberg, n.d. (Marked "I found this in our book shop and copied it, B.B.".)
 F. 7 *Tango* by Slawomir Mrozek, translated by Nicholas Bethell and Tom Stoppard, ca. 1960 (Marked "First Draft" and includes four pages of notes by Ms. Barker.)
 F. 8 *The Three Graces* by Thomas R. Atkins, 1966 (Includes two related letters to Ms. Barker. (18pp.)
 F. 9 *Unharvested* by Doreen Lang and Richard Rudi, 1940 (87pp. bound.)
 F. 10 *The Walled Garden* by Peter J. Smith, 1966 (Unbound ink drawings and hand-printed text and includes letter from Ms. Barker to author. (24pp. and 1 leaf.)
 F. 11 *The Westward Journey* by Eve Morganti, ca. 1949 (Includes clipping for Liverpool production.)
 F. 12 *You Can't Take It with You* by Moss Hart and George S. Kaufman, n.d. (Script fragment for unidentified production. (5pp.)
 Sides, n.d.
 F. 13 "Brenda," n.d. (Includes letter from Leslie Buswell regarding unidentified play.)
 F. 14 "Fanny" and Lady Diana Seaton," n.d.

Series IX: Photographs, ca. 1920-1982

Sub-series 1 – Personal, ca. 1920-1982

Box 42

- F. 1 Ca. 1920 (Photographs of Ms. Barker alone and with mother, father and possibly aunt. (3 photos.)
 F. 2 Ca. 1930 (Includes holiday card of Ms. Barker holding baby niece and three photos possibly with Dorothy Patten. (10 photos.)
 F. 3 1940 (Includes photos of "Lib Clark" and probably Bendix Radio Factory, Baltimore. (6 photos and 1 neg.)
 F. 4-5 Ca. 1950 (Includes photo of Bobby Lewis at Ms. Barker's Connecticut home; some photos taken by Halley Erskine (18 photos, 4 contact sheets and 1 color neg. strip.)
 F. 6 Ca. 1960 (Ms. Barker with her dogs. (2 photos.)
 F. 7 Dogs, ca. 1950 (Includes shot of Halley Erskine with dog. (2 photos and 1 color neg. strip.)
 F. 8 Halley Erskine and Ann Macfarlane, ca. 1950 (Two photos possibly of Ann Macfarlane.) (5 photos, 1 contact sheet and 1 color neg. strip.)
 F. 9 Negative of Photo Taken at Poughkeepsie, N.Y. by Ms. Barker, ca. 1940 (Shot of child looking out of window.)
 F. 10 Paintings, ca. 1975 (Slides of Ms. Barker's paintings. (9 color slides.)
 Travel
 F. 11 Arizona and Texas, 1938 (One photo labeled "Three Rivers, Texas," and one labeled "Shaggy Disease, kissing boys; Cummings, Negales." (6 photos.)
 Europe, 1928-1930
 F. 12 1928 (Includes two commercial photos of *Jedermann*, Salzburg, miniature theatrical photos probably from Salzburg and postcard, probably from same trip.)
 F. 13 Ca. 1930 (Includes photos of Ms. Barker and unidentified man, probably in Europe. (49 photos and 3 neg. strips.)
 F. 14 England, ca. 1954 (Ms. Barker possibly in one shot of rural interiors and exterior; unidentified man and woman in one shot. (1 contact sheet.)

- F. 15 Greece, ca. 1962 (Possibly April 1962. (5 photos.)
 F. 16 1982 (Possibly Europe, Jan. 1982. (2 photos.)
 F. 17 Nantucket, ca. 1950 (Vacation shots of area; Ms. Barker possibly in two
 shots. (25 color negs. and 2 color strips.)
 F. 18 West and Southwest, 1949 (Photo of skeleton with wooden wagon,
 probably from trip to Southwest. (1 photo.)
 F. 19 Unidentified, n.d. (5 photos.)
 F. 20 Unidentified, 1930-1970. (Includes photo of painting signed "Guy" 1940,
 painting of nude body on shore, theatre mask, and nun with two men,
 possibly Sister Francis of Alcoholics Anonymous.) (16 photos.)
 Sub-series 2 – Portraits, ca. 1920-1980
 F. 21 Ca. 1920-1930 (Includes photos by Maurice Goldberg and Mrs. W. Burden.
 (7 photos.)
 F. 22 Ca. 1940 (Includes one photo by Marcus Blechman. (4 photos.)
 F. 23-24 Ca. 1950 (Halley Erskine probably photographer for all shots. (28 photos and
 2 contact sheets.)
 F. 25 Ca. 1960 (9 photos and 3 contact sheets.)
 F. 26 1977 (Photo by Michael Uffer. (1 photo.)
 F. 27 Ca. 1980 (3 photos.)
 Sub-series 3 – Family, ca. 1800-1975
 Barker Family, 1893-1962
 F. 28 Grace S. T. Barker, ca. 1920 (Possibly Ms. Barker's Aunt Grace, a.k.a.
 "Gravy" in center of photo. (1 photo.)
 Lewellys F. Barker, ca. 1905-ca.1934
 F. 28 Seated and with Children, ca. 1905-1934 (With child and
 grandchildren. (4 photos.)
 F. 29 With Lillian H. Barker, 1903-1933 (Includes wedding and travel
 photos and photo with William Halsey Barker and family. (23
 photos.)

Box 43

- Lillian H. Barker, 1893-1962
 F. 1 General, 1893-1962 (Includes photo of Greek woman from European
 trip diary. (12 photos.)
 F. 2 Birthday Party, ca. 1950 (Photos probably of Lillian H. Barker's
 birthday party taken by Halley Erskine. (4 photos and 3 contact
 sheets.)
 William Halsey Barker and Family, ca. 1907-1950
 F. 3 Ca. 1907-1940 (Includes photo of Ms. Barker at holiday table. (33
 photos.)
 F. 4 1949-1950 (Photos of Halsey Barker's children and includes trifold
 Christmas card with photos of three youngest children. (13
 photos.)
 F. 5 Francis Rooney, ca. 1903-1950 (Probably friend of Grace Barker and
 attorney. (8 photos.)
 Halsey Family, ca. 1800-1975
 F. 6 Ca. 1800 (Includes photos of Lillian H. Barker, nee Halsey, with sisters,
 and possibly baby picture, cabinet photos of Louis Held and Marshall
 Stedman, marked "Cousin of Uncle Will Putnam, 1st of family
 ancestors? to go on stage." (9 photos.)
 F. 7 Prints Belonging to Rosalie V. Halsey, ca. 1800 (Photos of
 unidentified royalty. (2 photos.)
 F. 8 Villani Kids, ca. 1975 (Slides of possibly Elizabeth Halsey Villani's
 children and includes shot of Ms. Barker. (3 slides.)
 F. 9 Unidentified, ca. 1800-ca. 1930 (12 photos.)

Sub-series 4 – Individuals, 1884-ca. 1940

- F. 10 A-Z, 1889-ca. 1940 (Includes photos of Sarah Bernhardt, snapshots of Katharine Cornell, autographed postcards of Edwige Feuillere, Henry Irving as Shylock, autographed photo of McKay Morris, probably Don Randolph, Royden Whitehead, and an autographed photo by Vandamm of Hope Williams; includes one photo of an unidentified actress. (19 photos.)
- F. 11 Eleanora Duse, 1884-1916 (Includes cabinet photos, photo of Duse in *A Doll's House* and film stills from *Cenere*.)
- Sub-series 5 – Group Theatre, 1931-1935
- F. 12 1931-ca.1932 (Snapshots of first and second summer sessions, Group members possibly at Barker family home in Baltimore, Morris Carnovsky in *Night Over Taos*. (19 photos.)
- F. 13 Ca. 1933-1935 (Snapshots of third summer session, autographed and torn photo of Alexander Kirkland, photo of company headshots, *Men in White* and *Till the Day I Die*.) (17 photos.)
- Sub-series 6 – Organizations, 1948-1986
- F. 14 Analytical Psychology Club of New York, Inc., 1970, 1975
Maybelline, or, Everybody's Shadow, 1970 (Edwin Gann Snyder photos. (1 photo and 6 contact sheets.)
- F. 15 Charts of Stanislavski Method, 1975 (Two charts for talk by Ms. Barker at APC. (4 slides.)
- F. 16 Circle Repertory Company, ca. 1986 (Probably of Dorset, Vermont retreat and includes photos of Ms Barker and of Lanford Wilson. (10 photos.)
- F. 17 Cosmopolitan Club, 1960 (Production photos by Halley Erskine. (18 photos and 2 contact sheets.)
- F. 18 Eugene O'Neill Center, ca. 1980 (2 photos.)
- F. 19 Hunterdon Hills Playhouse, 1948 (Photo of Ms. Barker facing theater door. (1 photo.)
- Sub-series 7 – Productions, 1928-1982
- Color of Darkness*, 1963
- F. 20 Production Shots, 1963 (8 photos.)
- F. 21 Head Shots, 1963 (10 photos.)
- L'Ete*, 1973
- F. 22 1973 (Includes production shots by Bert Andrews, head shots and contact sheets. (8 photos and 4 contact sheets.)

Box 44

- F. 1-3 Mounted Production Photos, 1973 (11 photos.)
Casting Head Shots, 1973
- F. 4 A-H, 1973 (Includes photo of John Glover. (16 photos.)
- F. 5 J-W, 1973 (Includes photos of Christopher Lloyd and Peter Weller. (16 photos.)
- F. 6 *The Age of Innocence* by Margaret Ayer Barnes, 1928-1929 (Photo of Katharine Cornell.)
- F. 7 *The Autumn Garden* by Lillian Hellman, 1951 (Includes autographed photo of cast, by Eileen Darby. (2 photos.)
- F. 8 *The Barretts of Wimpole Street* by Rudolf Besier, 1931 (Snapshots of Ms. Barker in costume and snapshots taken backstage. (6 photos.)
- Close Ties* by Elizabeth Diggs, 1980-1981
- F. 9 Lexington Conservatory Theatre, 1980 (Lexington, New York.)
Color Snapshots, 1980 (Candid snapshots of company. (24 photos and 6 neg. strips.)
- F. 10 Candid Black and White Photos, 1980 (Candid shots of company.)

(28 photos.)

- F. 11 Long Wharf Theatre Stage II, 1981 (New Haven, Conn. production photos by Gerry Goodstein. (7 photos.)
- F. 12 *The Dark at the Top of the Stairs* by William Inge, 1960 (Williamstown Theatre, Mass. production shots. (7 photos.)
- F. 13 *A Delicate Balance* by Edward Albee, 1967 (Includes autographed head shot of Glenn Jordan, director of Williamstown Theatre, Mass. production. (3 photos.)
- F. 14 Detroit Civic Theatre, 1929-1930 (Includes production photos of *Let Us Be Gay*, *Miss Nelly of New Orleans*, *The Nut Farm* and *Thank You* (4 photos.)
- F. 15 *From a Dark Land* by Harding Lemay, 1967 (New Dramatists Committee production and rehearsal shots. (5 photos.)
- F. 16 Hilltop Theatre, 1940-1941 (Unidentified negatives. (5 negs.)
- F. 17 *J.B.* by Archibald MacLeish, 1961 (Production shot for Williamstown Theatre, Mass. production. (1 photo.)
- F. 18 *Kudzu* by Jane Chambers, 1981 (Head shot of Grace Bentley, who wrote to Ms. Barker during Playwrights Horizons production.)
- F. 19 *The Loves of Cass McGuire* by Brian Friel, 1979 (Production shot by Nathaniel Tileston.)
- F. 20 *The Member of the Wedding* by Carson McCullers, 1950 (Candid shots by Halley Erskine of Bandon de Wilde and his father. (4 photos.)

Box 45

- F. 1 *The Night of the Iguana* by Tennessee Williams, 1963 (Production shot of Williamstown Theatre, Mass. production.)
- F. 2 *No Exit* by Jean Paul Sartre, 1946 (Publicity shot by William Rader of stock production in unidentified Baltimore theater.)
- F. 3 *Ondine* by Jean Giraudoux, 1966 (Production shot for Williamstown Theatre, Mass. production, possibly 1966.)
- F. 4 Pabst Blue Ribbon, ca. 1940 (Photo of Pabst Blue Ribbon advertisement. (1 photo.)
- F. 5 *Peer Gynt* by Henrik Ibsen, 1967 (Production photos of Williamstown Theatre, Mass. production. (5 photos.)
- F. 6 *Picnic* by William Inge, ca. 1956 (Production photos possibly for Hyde Park, New York production. (7 photos.)
- F. 7 *Pygmalion* by George Bernard Shaw, 1959 (Production photo for Williamstown Theatre, Mass. production.)
- F. 8 *Rendezvous* by Eve Ensler, 1982 (Transparency of Betty Barker and Victor Frank's wedding probably used in poetry reading at Anspacher Theatre.)
- F. 9 *Salome* by Oscar Wilde, 1930 (Publicity photos for Detroit Civic Theatre production. (4 photos.)
- F. 10 *The Sea Gull* by Anton Chekhov, 1962 (Production photo for Williamstown Theatre, Mass. production.)
- F. 11 *See the Jaguar* by N. Richard Nash, 1952 (Candid shots of Ms. Barker in dressing room taken by Halley Erskine; James Dean is in some photos. (23 photos and 2 contact sheets.)
- F. 12 *The Subject Was Roses* by Frank D. Gilroy, 1966 (Production shot for Williamstown Theatre, Mass. production.)
- F. 13 *Tartuffe* a version of Moliere's play by Simon Gray. 1982 (Production photos and one rehearsal photo by Jack Buxbaum for Kennedy Center, Washington, D.C. production; includes photo autographed by Brian Bedford and Barnard Hughes.) (5 photos.)
- F. 14 *The Three Sisters* by Anton Chekhov, 1965 (Production photos for Williamstown Theatre, Mass. production. (3 photos.)

- F. 15 *Toys in the Attic* by Lillian Hellman, 1961 (Production photos for Williamstown Theatre, Mass. production. (5 photos.)
- F. 16 Williamstown Theatre, 1956, ca. 1960 (Unidentified production photos. (4 photos.)
- F. 17 Unidentified, ca. 1950, ca. 1980 (Includes photos possibly of television or movie project. (4 photos.)
- F. 18 *L'Ete* Actors' Equity Agreements, 1973 (Contracts for Michael Higgins, Michael Mullins and Peter von Mayrhauser containing personal information.)

Series X: Scrapbooks, 1941, 1963

- F. 19 Hilltop Theatre Scrapbook, 1941 (Includes clippings, photo of Ms. Barker and correspondence for 1941 season of Hilltop Theatre, Ellicott City, Maryland; productions included *Love from a Stranger*, *Divorcons*, *Biography*, *Night of January 16th* and *Private Lives*. (31pp.)

Box 46

- F. 1 *Color of Darkness* Scrapbook, 1962-1963 (Includes clippings and production brochure. (8pp.)
- Oversized, 1865 and n.d.**
- F. 2 Unidentified Music Piece, n.d. (1p.)
- F. 3 *Band of Hope Review*, 1865 (Illustrated London publication with picture of emancipated slaves from New Orleans on cover, "No. 53," May 1, 1865.)

Separated Materials

Jerome Robbins Dance Division

- Martha Graham and Dance Group, Guild Theatre, 1932
- " " " " " , Guild Theatre, 1934 (Damaged fragment), also herald
- " " " " " , Maxine Elliott's Theatre, 1948
- Dance Recital, New Dance League, Adelphi Theatre, 1935
- Dragondance*, 1986 [Santa Fe, New Mexico]
- First National Dance Congress & Festival, Theresa L. Kaufmann Theatre, 1936
- Tina Flada, Civic Repertory Theatre, 1932
- Jooss European Ballet, Alvin Theatre, 1936 (Souvenir program & 2 program inserts)
- New York City Ballet Company, New York City Center, 1950
- Emy Saint-Just, Carnegie Chamber Music Hall, [n.d.]
- Trudi Schoop and Her Comic Ballet, Majestic Theatre, 1935
- Six Miracle Plays*, Guild Theatre, [n.d.] (Ticket form)
- Felicia Sorel, The Dance Gallery, 1940 (Flier)
- Mary Wigman souvenir program, [n.d.]

Music Division

- Maro Ajemian, Carnegie Hall, 1950
- Free Chamber Music in Washington Square Park, 1972

Happy Talk, An Enchanted Evening of Lyrics by Oscar Hammerstein II,
Philharmonic Hall, 1972
Harald Kreutzberg, Guild Theatre, 1937
Music for the Voice by American Composers, *Carnegie Recital Hall*, 1960
Shvanda, The Bagpiper, War Memorial Opera House, [1949]
David Stimer, Town Hall, 1949
Maggie Teyte, Town Hall, 1949
Mildred Titcomb, Town Hall, 1932
Tristan und Isolde, Metropolitan Opera House, 1932
Ludwig Van Beethoven, *Concerto in D Major (Opus 61)* (Liner notes?), [ca. 1927]

Rodgers and Hammerstein Archives of Recorded Sound

1 reel to reel audiotape Sound cues for *Color of Darkness* (1963)

***T-Cabinet**

1 purple and white decorative fan with mother of pearl handle

1 decorative fan with multicolored picture and black, green and white handle

Billy Rose Theatre Collection - Programs

About Face, Hilltop Theatre, Ellicott City, Md., 1941
Alice Sit by the Fire, The Playhouse, 1932
Alice's Adventures in Wonderland, Stella Adler Studio [n.d.]
All the Living, Fulton Theatre, 1938
All the Way Home, Ridgefield Summer Theatre, [n.d.]

The Barretts of Wimpole Street, Empire Theatre, 1931 (2 copies)
Bird in Hand, Cass Theatre, London, 1930
Black Visions, New York Shakespeare Festival, [n.d.]
Blithe Spirit, Booth Theatre, 1943
Bread & Puppet Theater, Theatre at St. Clement's, [n.d.]
" " " " , no venue, [n.d.]
Bury the Dead, Ethel Barrymore Theatre, 1936

Caligula, Circle Repertory Co., 1986 (2 copies)
Carving a Statue, Theatre Royal Haymarket, 1964
The Cherry Orchard, 4th St. Theatre, [n.d.]
" " " , NYSF Public Theater, [n.d.]
" " " , Civic Repertory Theatre, 1928
The Coast of Illyria, Theatre '49, Dallas, Texas, 1949 (2 copies)
The Cocktail Party, Barter Theatre, Virginia, 1955

Come Back Little Sheba, Booth Theatre, 1950
The Corn Is Green, National Theatre, 1941
The Country Wife, Henry Miller's Theatre, 1936
The Curtain Rises, Jutland Summer Theatre, 1939

Death of a Salesman, Morosco Theatre, 1949
The Deer Park, Theatre de Lys, 1967
Denny Malone, New Dramatists Committee, 1953
The Doctor's Dilemma, Shubert Theatre, 1941
Dodsworth, Sam S. Shubert Theatre, 1934
Don Juan in Hell, Plymouth Theatre, 1952
The Doughgirls, Lyceum Theatre, 1943

Edge of Reason, Stage Sixty, Theatre Royal, Stratford, ca.1964
El Grande de Coca Cola, Mercer Arts Center, 1973
The Enchanted, Cosmopolitan Club, 1960
Equus, Plymouth Theatre, 1974
Escape into Glory, Bulgakov Studio of Theatre Art, ca. 1941
Escape Me Never, Shubert Theatre, 1935
Ethan Frome, National Theatre, 1936

The Far-Away Princess, Neighborhood Playhouse, 1965
The First and the Last, Group Theatre at Green Mansions, [1933]
Flight to the West, Royale Theatre, 1941
Flowering Cherry, Theatre Royal Haymarket, 1957
For Adults Only, Strand Theatre, London, 1958
Found Material, Wildcat Theatre, 1980

Games, New Arts Theatre Club, England, 1964
The Gentle People, Belasco Theatre, 1939
Ghosts, Empire Theatre, 1935
Gigi, Westport Country Playhouse, 1965
Gold Eagle Guy, Majestic Theatre, [1934]
Golden Boy, Belasco Theatre, 1937, 1938 (2 programs)
The Good Companions, Forty-Fourth St. Theatre, 1931
The Government Inspector, New Phoenix Repertory Company, 1972-1973

Hamlet, St. James Theatre, 1936
Heaven Can Wait, San Francisco Municipal Theatre, [ca. 1949]
Heavenly Express, Beechwood Theatre, 1932
Hello Out There and other one-act plays, Circle Theatre ca. 1949
The Hot L Baltimore, Circle in the Square, 1973
The House of Connelly, Ford's Theatre, Baltimore, Maryland, 1932
" " " ", Martin Beck Theatre, 1931
" " " ", Equity Library Theatre, 1955

I Am a Camera, Empire Theatre, 1952
Illusion, New Dramatists Committee, 1952
Inadmissible Evidence, Royal Court Theatre, London, 1964

Jane Cowl, Maxine Elliott's Theatre, 1930
Judith, Phoenix Theatre, [n.d.]

KG, New Dramatists Committee, 1952
Kathleen Ni Houlihan, Abbey Theatre Co., Dublin, 1913
King Lear, City Center, 1956
" " , Royal Lyceum Theatre, 1893
King of the Castle, Gaiety Theatre, Dublin, 1964 (2 copies)
The King's Threshold, Abbey Theatre, Dublin, [1913]

The Ladies of the Corridor, Longacre Theatre, 1953
Ladies Voices, Desire and Sweeney Agonistes, Living Theatre, [n.d.]
Love on the Dole, Longacre Theatre, 1936
Love's Old Sweet Song, Plymouth Theatre, 1940
Lucrece, Belasco Theatre, 1932
The Lunatic, The Lover and The Poet, Dublin Theatre Festival, 1964

The Male Animal, Cort Theatre, 1940
Man and Superman, Williamstown Summer Theatre, 1962
Marat/Sade, Aldwych Theatre, 1964
Marcel Marceau, Phoenix Theatre, ca. 1955
The Master Builder, Phoenix Theatre, 1955
Medicine Show, New Yorker Theatre, 1940
Men in White, Broadhurst Theatre, 1934 (3 copies)
" " " , Pine Brook Country Club, 1936
Mid-Summer, Vanderbilt Theatre, 1953
A Midsummer Night's Dream, Hofstra College, 1963
The Miracle, Olympia [Theater], Detroit, 1929
Miss Julie and *The Stronger*, Phoenix Theatre, 1955-1956
Mr. & Mrs. Lyman, New Dramatists Committee, 1966
Mon Coeur au Ralenti, Theatre Antoine, 1927
Monday's Heroes, Actors' Lab, ca. 1949
Montserrat, Fulton Theatre, 1949
Moon Mysteries, Theatre at St. Clement's, [n.d.]
A Moonlit Dome, Shirley Broughton Studio, 1962
The Most Happy Fella, Imperial Theatre, 1956
Mourning Becomes Electra, Guild Theatre, 1931
Murder in the Cathedral, Equity Library Theatre, [n.d.]
My Dear Children, Belasco Theatre, 1940

Natural Affection, U.R.G.E.N.T., [n.d.]

Neighborhood Playhouse Final Demonstration, 1952
Night Music, Broadhurst Theatre, 1940
No Time for Comedy, Ethel Barrymore Theatre, 1939

Of Thee I Sing, Forty-Sixth St. Theatre, 1932
On Borrowed Time, Longacre Theatre, 1938
Once More with Feeling, Berkshire Playhouse, 1959
Othello, National Theatre, Chichester, 1964
Out of the Frying Pan, Windsor Theatre, 1941
Outward Bound, Playhouse Theatre, 1938

Paradise Lost, Longacre Theatre, 1935
Peer Gynt, Yale School of Drama, 1966
Pigeons (and one-act plays), Theater 1965, [1965]
Pins and Needles, Windsor Theatre, 1939
Play It for Comedy, Lyceum Theatre, 1938
Private Lives, Times Square Theatre, 1931
Purple Dust, Cherry Lane Theatre, [n.d.]

Regina, Forty-Sixth St. Theatre, 1949
Richard II, Royal Shakespeare Company at BAM, 1974
Romeo and Juliet, Martin Beck Theatre, 1934 (2 copies)
Reunion in New York, Little Theatre, 1940
Renaud/Barrault Company, Ziegfeld Theatre, 1952
The Right Honourable Gentleman, Her Majesty' Theatre, 1964
The Rose Tattoo, Alley Theatre, [ca. 1949]
Russian Programs, 1937 (3 programs)

Saint Joan, Equity Library Theatre, ca. 1949
Saint Joan, Martin Beck Theatre, 1936
A Scent of Flowers, Duke of York's Theatre, 1964
The Shoemaker's Prodigious Wife, Provincetown Playhouse, 1949
The Show Is On, Winter Garden Theatre, 1937
The Silver Tassie, Interplayers Theatre, 1949
Six Characters in Search of an Author, Phoenix Theatre, 1955-1956
A Sleep of Prisoners, St. James Church, 1951
Small Craft Warnings, New Theatre, 1972
The Smile of the World, Shubert Theatre, New Haven, [1948]
Sticks and Bones, N.Y. Shakespeare Festival, [n.d.]
Sting in the Tail, Theatre '49, Dallas, Texas, [1949]
Success Story, Maxine Elliott's Theatre, 1932

The Taming of the Shrew, National Theatre, 1939
That Lady, Martin Beck Theatre, 1949
Too True to Be Good, Guild Theatre, 1932
Troilus and Cressida, New School for Social Research, ca. 1955

The Trojan Women, Cort Theatre, 1941
The Truth Game, Ethel Barrymore Theatre, 1930
Two Recitals of Poetry, Cranston Street Hall, 1962
The Typists and *The Tiger*, Orpheum Theatre, 1962
Ulysses (Motion picture) [1967]
Under Milk Wood, Poetry Center, 1954
Uniform of Flesh, ANTA, [ca. 1949]
Unto Such Glory and other plays, Artef 2nd Collective Studio, [n.d.]

Venus Observed, New Century Theatre, 1952
A View from the Bridge, Williamstown Theatre, 1964
Le Voyage, [Paris], [ca. 1934]

The Would-Be Gentleman, Civic Repertory Theatre, 1928

Yoshe Kalb, Yiddish Art Theatre, [1932?]

Magazines

Cue, July 3, 1937 (Long Island Edition)
The Drama Review, Winter 1984
L'illustration Theatrale, Sept. 7 1907
" " " " , Aug. 15, 1908
Plays and Players, Sept. 1964
Theatre World, Aug. 1964
Time, Dec. 26, 1932

Posters

1 Russian theater poster, ca. 1937 (Fragile condition)

Miscellaneous Brochures, Etc.

Dublin Theatre Festival, 1964 (2 brochures)
Exhibition of Stage Models and Designs by Robert Edmond Jones, Bourgeois Galleries, 1932
Paradise Lost, Longacre Theatre [n.d.]
Pitlochry Festival, Scotland, 1964
Roy Harte Theatre [n.d.]
"A Tribute to the British Theatre Museum," Winter 1963/1964

Photographs

Personalities:

Margaret Barker (12)

Andrew Dunbar (1)

Marjory Hyder (1)

Vincent Milana (1)

Eleanor Phelps (1)

Productions:

Color of Darkness, 1963 (3)

The Enchanted, Cosmopolitan Club, 1970

Group Theatre, ca. 1930s

The Member of the Wedding, 1950

Peer Gynt, Williamstown Theatre, 1967

Unidentified (5)

Vandamm Photos:

The Barretts of Wimpole Street, 1931 (3)