

**The New York Public Library  
New York Public Library for Performing Arts  
Billy Rose Theatre Collection**

**\*T-Mss 1985-002**

**Alan Schneider Papers  
1923-1984**

**Camille Dee  
September 2004**

## Summary

<b>Main entry:</b>	Schneider, Alan
<b>Title:</b>	Alan Schneider Papers, 1923-1984
<b>Size:</b>	14.96 linear feet (27 boxes)
<b>Source:</b>	Donated by Alan Schneider, 1981-1983.
<b>Abstract:</b>	This collection of correspondence, production files, scripts, and ephemera documents the career of director and theater educator, Alan Schneider, famed for his productions of the works of Samuel Beckett, Edward Albee and Harold Pinter.
<b>Access:</b>	Collection is open to the public. Photocopying prohibited. Advance notice may be required.
<b>Copyright information:</b>	For permission to publish, contact Curator, Billy Rose Theatre Collection.
<b>Preferred citation:</b>	Alan Schneider Papers, Billy Rose Theatre Collection, The New York Public Library.
<b>Processing Information:</b>	The collection was originally processed in 1990. The original finding aid indicates the classmarks MWEZ + N.C. 28 734-28, 755 were assigned. The collection was reprocessed in August 2004 in order to integrate materials stored in different locations. The original classmarks have been noted in the Note Field of this finding aid.

## **Related materials note**

Alan Schneider Papers. Mandeville Special Collections Library, University of California, San Diego.

Samuel Beckett Collection. Center for Irish Programs at Boston College. Thirty-year correspondence between Samuel Beckett and Alan Schneider; collection contains photocopies of Mr. Schneider's letters.

## Biographical note

Director Alan Schneider was born Abram Leopoldovich Schneider in Kharkov Russia on December 12, 1917 (There is some confusion surrounding the date-the true date being December 11.) He arrived in New York with his parents, Leopold Victorovich Schneider and Rebecka Samilovna Malkin Schneider, both physicians, on July 4, 1923 and spent his childhood in Maryland where his parents worked in tuberculosis sanatoriums. Mr. Schneider received a B.A. magna cum laude in political Science from the University of Wisconsin in 1939 and an M.A. in Dramatic Literature from Cornell University in 1941.

He began his professional career as a teacher and director at Catholic University of America, Washington, D.C. in 1941. He served on the faculty (with Walter Kerr) for eleven years and received his first professional directing assignment there for a production of William Saroyan's *Jim Dandy*. During World War II, he worked for various government agencies and acted in a Broadway flop called *Storm Operation* by Maxwell Anderson in 1944.

Mr. Schneider maintained a lifelong interest in theater education, subsequently teaching at Boston University, ca. 1970, the Juilliard Theatre Center from 1976-1979, and the University of California, San Diego where he was head of the Graduate Directing Program from 1979 to 1984.

His first New York production was *A Long Way from Home* by Maxim Gorki, adapted by Randolph Goodman and Walter Carroll, which opened at Maxine Elliott's Theatre on February 8, 1948. The only director to receive a Tony Award (*Who's Afraid of Virginia Woolf?*, 1963) and an Obie Award (*The Dumb Waiter* and *The Collection*, 1963) in the same year, Mr. Schneider directed well over one hundred works, including the original American productions of such playwrights as Samuel Beckett, Harold Pinter, Edward Albee, Robert Anderson, Joe Orton, and Michael Weller.

In addition to the New York theater, he was active in regional theater, especially in his association with The Acting Company and as artistic director of the Arena Stage in Washington, D.C. (1951-1953, 1961-1963 and 1973). For the proposed Ithaca Festival, he served as artistic director from 1963 to 1968. Mr. Schneider received several international prizes for his work on Samuel Beckett's *Film* (1964). He also directed for television.

Mr. Schneider traveled extensively in his professional capacity, especially in Eastern Europe and Russia and also directed productions in England and Israel. In 1949, he received a Rockefeller Foundation grant for a study of European theater and traveled to Eastern Europe as a cultural representative for the U.S. State Department. He toured the U.S.S.R. in 1973 with the Arena Stage production of Thornton Wilder's *Our Town* and was also the U.S. delegate of the International Theatre Institute that year.

He married Eugenie Muckle in 1953; they had a daughter, Viveca and a son, David. Alan Schneider died May 3, 1984 in London from head injuries suffered when he was hit by a motorcycle.

At the time of his death, Mr. Schneider served as the president of Theatre Communications Group and had just completed the first volume of his autobiography, *Entrances: An American Director's Journey*, published posthumously by Viking in 1986.

## Scope and content note

The Alan Schneider papers consist of correspondence, clippings, programs, scripts, production materials, photographs, personal papers, plans, and administrative records and reports for a number of institutions with which Mr. Schneider was involved.

The bulk of the papers document professional rather than personal activities and reflect Mr. Schneider's careers in both the commercial theater and in theater education. The papers include his work at The Juilliard School, Catholic University, and University of California, San Diego (UCSD).

Much of the correspondence is photocopied and includes letters from Robert Anderson, Hume Cronyn, Tyrone Guthrie, Norris Houghton, Robert Kalfin, Joseph Papp, Anna Deveare Smith, and Michael Weller. Personal papers include a file of clippings on his only Broadway appearance as an actor in the play *Storm Operation* by Maxwell Anderson (1944).

Mr. Schneider's extensive subject files contain mostly photocopied clippings on several topics such as playwrights, arena stages and Off-Broadway, on individual theater artists such as Bertolt Brecht, Anton Chekhov, and Liviu Ciulei, and on groups such as the Berliner Ensemble.

Production files consist largely of clippings, but include numerous programs autographed by Mr. Schneider for plays he directed, as well as a number of annotated scripts and production materials. Two of Michael Weller's plays, *Loose Ends* (1979) and *Moonchildren* (1972) are thoroughly documented.

Arena Stage (Washington, D.C.), with which Mr. Schneider was associated intermittently for several decades, is well-documented and includes a number of talks and pieces written by Arena founder, Zelda Fichandler. The group's 1973 trip to Russia, as part of the U.S. Cultural Exchange Program, is also documented.

The organizations series is the largest in the collection and reflect Mr. Schneider's participation mostly with professionally-related groups. Scripts received by Mr. Schneider range from several works by eastern European playwrights and little-known American playwrights, to works by Bertolt Brecht, Clifford Odets and Harold Pinter.

Photographs largely document Mr. Schneider's professionally-related trips and interests--specifically of the Berliner Ensemble and of numerous plays and performers during his Cultural Exchange trips to Russia in the 1970s. There are also a number of photos of the proposed Ithaca Festival theater.

Oversized materials include photographs and plans for several productions such as The Juilliard School's production of *The Cherry Orchard* (1977), *Loose Ends* (1979), *Moonchildren* (undated), and *Pieces of Eight* (1983-1984 and undated).

Photocopies of Mr. Schneider's correspondence with Samuel Beckett are in the Samuel Beckett Collection, Center for Irish Programs at Boston College. The bulk of Mr. Schneider's production materials are located with his papers at the Mandeville Special Collections Library, University of California, San Diego.

Note: Former classmarks for many collection items have been listed in the Notes.

## Organization

The Alan Schneider Papers are organized in the following series:

- Series I: Correspondence, 1940-1984
  - Sub-series 1 – General, 1943-1984
  - Sub-series 2 – Individuals, 1940-1984
  - Sub-series 3 – Correspondence from Alan Schneider, 1940-1984
- Series II: Personal Papers, 1923-1984
- Series III: Subject Files, 1935-1983 and undated
- Series IV: Productions, ca. 1939-1983
- Series V: Arena Stage, 1951-1984 and undated
  - Sub-series 1 – General, 1952-1984 and undated
  - Sub-series 2 – Russia, 1973-1974 and undated
  - Sub-series 3 – Zelda Fichandler Papers,
  - Sub-series 4 – Productions, 1951-1979
- Series VI: Organizations, 1941-1984
  - Sub-series 1 – The Acting Company, 1973-1984
  - Sub-series 2 – Catholic University, 1941-1952
  - Sub-series 3 – The Juilliard School, 1969-1979
  - Sub-series 4 – University of California, San Diego (UCSD), 1959; 1978-1984 and undated
  - Sub-series 5 – Miscellaneous, A-Z, 1941-1984
- Series VII: Scripts, 1946-1983 and undated
- Series VIII: Photographs, 1946-1982 and undated
- Series IX: Oversized, 1948-1984 and undated

## Series descriptions and container list

### Series I: Correspondence, 1940-1984

1.5 boxes .63 linear ft.

This series contains letters mostly from Mr. Schneider's professional associates, but also some from friends and former students, as well as letters written by Mr. Schneider. Most of the early correspondence is photocopied.

Sub-series 1 - General, 1943-1984

Sub-series 2 - Individuals, 1940-1984

Sub-series 3 - Correspondence from Alan Schneider, 1940-1984

#### Sub-series 1: General, 1943-1984

.5 boxes .21 linear ft.

Arrangement: Alphabetical

This series contains notes and letters that largely reflect Mr. Schneider's professional activities and include letters from Robert Anderson, Hume Cronyn, Robert Kalfin, Anna Deveare Smith, and Michael Weller.

<u>Box</u>	<u>Fol</u>	
1	1	A, 1979-1984 and undated (Includes letter from Robert Anderson 1983 Mar. 22; formerly class number: MWEZ + NC 28 738.)
	2	B-C, 1947; 1980-1984 and undated (Includes postcard from Cheryl Crawford and letter from Hume Cronyn; formerly MWEZ + N.C. 28 738.)
	3	D-F, 1970-1984 and undated (Formerly MWEZ + N.C. 28 738.)
	4	G, 1943-1984 (Includes postcard from Avril Gentles. Formerly MWEZ + N.C. 28 738.)
	5	H-I, 1982-1984 and undated (Formerly MWEZ + N.C. 28 738.)
	6	J-K, 1951-1983 and undated (Includes letter from Robert Kalfin; some material formerly MWEZ + N.C. 28 736.)
	7	L-M, 1965-1984 and undated (Includes note possibly from Harold McCarty ("Mac") 1984 Feb. 20; some material formerly MWEZ + N.C. 28 738.)
	8	N, 1962-1984 and undated (Formerly MWEZ + N.C. 28 738.)
	9	O-P, 1982-1984 and undated (Formerly MWEZ + N.C. 28 738.)
	10	Q-R, 1980-1984 and undated (Formerly MWEZ + N.C. 28 738.)
	11	SA-SI, 1948-1984 and undated (Formerly MWEZ + N.C. 28 738.)
	12	SM-SZ, 1943-1984 and undated (Includes letter from Anna Deveare Smith 1984 Mar. 14; formerly MWEZ + N.C. 28 738.)
	13	T-V, 1971-1984 and undated (Formerly MWEZ + N.C. 28 738.)
	14	W-Z, 1979-1983 and undated (Includes letters from Michael Weller 1980 Oct. 4 and 1983 Sept. 19; formerly MWEZ + N.C. 28 738.)
	15	Unidentified, 1963; 1977; 1984 and undated (Includes one letter in Russian.)

#### Sub-series 2: Individuals, 1940-1984

.75 boxes .32 linear ft.

Arrangement: Alphabetical

This series contains correspondence from some notables, as well as Mr. Schneider's most frequent correspondents. Correspondents include playwrights Louis Phillips and Ken Ross, agents Bertha Case and Margaret Ramsay, Tyrone Guthrie, Joseph Papp, Frank "Day" Tuttle, and Arnold Wesker.

- 1 16 Case, Bertha, 1961-1965 (Photocopies; formerly MWEZ + N.C. 28 737.)  
17 Davis, Hallie Flanagan, 1943; 1962  
(Photocopies of letter from Shirley R. Kronin for Hallie Flanagan Davis 1962 May  
12; includes photocopies of letters to H.F.D. from Office of War Information 1943  
Feb. 23; formerly MWEZ + N.C. 28 737.)  
18 Derby, Peter, 1981-1983 and undated  
19 Evans, Dina Rees, 1943-1949 (Photocopies; formerly MWEZ + N.C. 28 737.)  
20 Guthrie, Tyrone, 1944-1964 and undated (Photocopies.)  
21 Houghton, Norris, 1940; 1962 and undated  
(Postcard and photocopies of letters; formerly MWEZ + N.C. 28 740.)  
22 Johnson, Louisa, 1976-1984 (Formerly MWEZ + N.C. 28 738.)  
23 Papp, Joseph, 1969; 1984 (Formerly MWEZ + N.C. 28 740.)  
24 Phillips, Louis, 1981; 1983 and undated (Formerly MWEZ + N.C. 28 740.)  
25 Ramsay, Margaret, 1970-1983 (Formerly MWEZ + N.C. 28 741.)  
26 Ross, Ken, 1977-1982  
(Includes letters re: Ken Ross plays; formerly MWEZ + N.C. 28 741.)  
2 1 Tuttle, Frank (Day), 1943-1983  
(Includes one original typewritten letter; formerly MWEZ + N.C. 28 738.)  
2 Warminski, Janusz, 1963-1964 (Photocopies; formerly MWEZ + N.C. 28 745.)  
3 Wesker, Arnold, 1976-1977; 1983 (Formerly MWEZ + N.C. 28 745.)  
4 Wood, Audrey, 1948-1956  
(Contracts with Liebling-Wood and letters re: *All Summer Long* and *Anastasia*;  
formerly MWEZ + N.C. 28 745.)  
5 Yeaton, Kelly, 1980-1984 (Formerly MWEZ + N.C. 28 738.)

**Sub-series 3: Correspondence from Alan Schneider, 1940-1984**

.25 boxes .11 linear ft.

Arrangement: Alphabetical

This series includes Mr. Schneider's letters, mostly of a professional nature. Also contained are photocopies of letters written early in his career to college professors and associates such as Alexander H. Drummond, Dina Rees Evans, Robert. E. Gard, Tyrone Guthrie, Norris Houghton, Harold McCarty (probably), and H.A. Wichelns.

- 2 6 Case, Bertha, 1961-1965 (Photocopies; formerly MWEZ + N.C. 28 737.)  
7 Drummond, Alexander H., 1940-1956  
(Includes copy of postcard from A.H. Drummond [undated]; formerly  
MWEZ + N.C. 28 737.)  
8 Evans, Dina Rees, 1943-1950 (Photocopies; formerly MWEZ + N.C. 28 737.)  
9 Gard, Robert E., 1942-1943 (Photocopies; formerly MWEZ + N.C. 28 737.)  
10 Guthrie, Tyrone, undated (Photocopies.)  
11 Houghton, Norris, 1940; 1946-1947; 1961 (Photocopies; formerly  
MWEZ + N.C. 28 740.)  
12 McCarty, Harold, 1941-1947 (Photocopies; formerly MWEZ + N.C. 28 740.)  
13 Papp, Joseph, 1969 May 2  
14 Ramsay, Margaret, 1972-1983 (Formerly MWEZ + N.C. 28 741.)  
15 Schneider, Jean, 1981 Oct. 11  
(Postcard from Paris, probably from Alan Schneider to wife.)  
16 Tuttle, Frank (Day), 1940-1950; 1963  
(Photocopies; formerly MWEZ + N.C. 28 743 and MWEZ + N.C. 28 738.)  
17 Warminski, Janusz, 1963-1965 (Photocopies; formerly MWEZ + N.C. 28 745.)  
18 Wesker, Arnold, 1971; 1983  
(Includes three drafts of letter 1971 Sept. 4; formerly MWEZ + N.C. 28 745.)  
19 Wichelns, H.A., 1941-1945 (Photocopies; formerly MWEZ + N.C. 28 745.)  
Miscellaneous, 1945-1984  
20 A-L, 1945; 1964-1984  
(Includes photocopy of letter to Hallie Flanagan Davis 1945 Apr. 2; formerly



- 21 MWEZ + N.C. 28 738.)  
M-Y, 1941-1984  
(Includes letter probably to Bilie Whitelaw ca. 1983 Oct. 9; formerly  
MWEZ + N.C. 28 738.)

## Series II: Personal Papers, 1923-1984

1.25 boxes .53 linear ft.

Arrangement: Alphabetical by Topic

This series contains materials ranging from correspondence regarding paintings Mr. Schneider owned, to biographical materials and clippings about him. There are also several folders of contact lists he kept from various productions and organizations with which he was associated. Of particular note are transcripts of the interviews Mr. Schneider gave to Lewis E. Shelton in 1970 on directing the plays of Edward Albee.

- 2 22 *Arts Council of Great Britain 3rd Annual Report, 1947-1948*  
(Signed by Alan Schneider; formerly MWEZ + N.C. 26 098.)
- 23 *Arts Council of Great Britain 4th Annual Report, 1948-1949*  
(Signed by Alan Schneider; formerly MWEZ + N.C. 26 098.)
- 24 *Arts Council of Great Britain 5th Annual Report, 1949-1950*  
(Signed by Alan Schneider; formerly MWEZ + N.C. 26 098.)
- 25 *Arts Council of Great Britain 1st Annual Report of the Scottish Committee, 1947-1948*  
(Signed by Alan Schneider; formerly MWEZ + N.C. 26 098.)
- 26 Biographical Information, 1964-1981 and undated (Formerly MWEZ + N.C. 28 742.)  
Contact Lists, 1954-1983 (All formerly MWEZ + N.C. 28 746.)
- 27 A, 1954; 1972-1983
- 28 B-H, 1957-1978
- 29 I-L, 1968-1979
- 30 M-S, 1960-1981
- 3 1 T-U, 1962-1981
- 2 W-Z, 1956-1976
- 3 Family, 1923; 1963 and undated (Formerly MWEZ + N.C. 28 737.)  
Interview by Lewis E. Shelton: *Directing Albee*, 1970
- 4 May 22 and 24  
(Formerly MWEZ + N.C. 28 742; includes interviews on *Who's Afraid of Virginia Woolf?* and *The Ballad of the Sad Café*.)
- 5 May 24  
(Formerly MWEZ + N.C. 28 742; includes interviews on *Tiny Alice*, *Malcolm*, *A Delicate Balance*, *Box* and *The Quotations of Chairman Mao -Tse Tung*.)
- 6 Literature and Theatre Meeting Notes, 1964 May 29  
(Formerly MWEZ + N.C. 28 740; participants included William Ball, Harold Clurman and Robert Penn Warren.)
- 7 Paintings, 1959-1971 (Formerly MWEZ + N.C. 28 740.)
- 8 Phillips, Louis Papers, 1981-1983  
(Formerly MWEZ + N.C. 28 740; includes newsletter, *Apple-Sauce* and *Revenge of Apple-Sauce*, poems, *The Electoral College*, *Pig Shavings: Verses for Children and Other Animals*.)
- 9 Programs (Annotated), 1951-1966 and undated  
(Includes programs for *Arlecchino*, Edinburgh Festival, 1956; *After the Show*, Edinburgh Festival, 1952; *The Brig*, Hull House Theater, Chicago, ca.1965; *The Caretaker*, Duchess Theatre, London, 1960; *Escapade*, Strand Theatre, London, 1951; *King Lear*, Conesford Players, England, ca. 1955 autographed by cast; *The Last of the Tsars*, Stratford, Ontario Festival, 1966; *Macbeth*, Mermaid Theatre, London, 1952; *Off the Mainland*, Arts Theatre Club, London, undated; *The Power and the Glory*, Phoenix Theatre, London, 1956; *The Premise*, Shoreham Hotel, Washington, D.C.?, undated; *De Tante van Charley*, Centraal Theater, Amsterdam, undated; *The Three Estates*, Edinburgh, undated; *Twelfth Night* ticket, Stratford, Ontario festival, undated; *The*

*Typists and The Tiger*, Hull House Theater, Chicago, undated.)

- 10 Russian Artwork, ca. 1965 and undated  
(Includes caricature possibly of Alan Schneider inscribed in Russian; some material formerly MWEZ + N.C. 28 751.)
- 11 Samuel Beckett Theatre, St. Peter's College, Oxford, ca. 1965  
(Brochure for proposed theater; Alan Schneider was a sponsor.)
- 12 *Storm Operation* by Maxwell Anderson, 1943-1944  
(Clippings for Mr. Schneider's only Broadway appearance as an actor; formerly MWEZ + N.C. 28 749.)
- 13 Theater Brochures, 1958; 1965; 1967  
(Includes card with handwritten pencil notes for Teo Otto exhibition, Zurich, 1958; Long Wharf Theatre booklet with note from Jon Jory, 1965; American Shakespeare Festival subscription brochure, 1967.)
- 14 Yeaton, Kelly Papers, 1952; ca. 1968-1972 and undated  
(Mostly published and unpublished works by Kelly Yeaton; formerly MWEZ + N.C. 28 745.)
- 15 Miscellaneous, 1949; 1967 and undated  
(Includes receipt for contribution to American Friends of Czechoslovakia and ITI identification card; formerly MWEZ + N.C. 28 737 and 28 740.)
- 16 Clippings, 1952-ca. 1984

### **Series III: Subject Files, 1935-1983 and undated**

3.75 boxes 1.58 linear ft.

Arrangement: Alphabetical

This series consists mostly of photocopied clippings kept in binders by Mr. Schneider on various topics that include playwriting, arena stages, regional theater, and Off-Broadway, playwrights such as Bertolt Brecht, Anton Chekhov, and William Shakespeare, and individual theatrical figures such as Liviu Ciulei and Harold Clurman. There are also programs and photocopies of correspondence. The original order of the binders has been retained. The Berliner Ensemble materials comprise the largest part of this series and include correspondence, brochures, fliers, booklets on individual plays, and programs for productions both in Germany and abroad. Of note is a holiday card signed by Helene Weigel.

- Arena Stages, 1935-1954 and undated
- Clippings, 1935-1954 and undated
- 17 1935-1951 and undated  
(Includes #1-20 on Table of Contents and Mr. Schneider's notes on directing for Arena.)
- 18 1940-1954 and undated  
(Includes #21-42 from Table of Contents, letter from Arthur C. Cloetingh, Penn State Players, 1950; letter to *New York Times* from Mr. Schneider.)
- Berliner Ensemble, 1952-1970 and undated
- 19 Correspondence, 1962-1967  
(Includes correspondence in German and signed holiday card from Helene Weigel, ca. 1965 Dec.)
- 20 Booklets in German, 1961; 1965  
(Includes folder of brochures on several plays: *The Threepenny Opera*, *Brecht Evening*, *The Resistible Rise of Arturo Ui*, *Schweyk in the Second World War*, *Frau Flinz*, *Optimistische Tragodie*, and *The Days of the Commune*.)
- 21 Brochures, 1953-1970 and undated (Formerly MWEZ + N.C. 28 748.)
- Fliers, 1965-1969
- 4 1 1965 May - 1967 Dec. - 1968 Jan.
- 2 1968 Jan.-Feb. - 1969
- Productions, 1956-1965 and undated
- 3 *The Caucasian Chalk Circle* by Bertolt Brecht, 1956 and undated

- (Includes souvenir program, herald and booklet for Palace Theatre, London production, 1956, and program for Theatre Sarah Bernhardt production, undated.)
- 4        *The Life of Galileo* by Bertolt Brecht, Theatre des Nations, Paris, 1960  
            June 20 (Program.)
- 5        *The Mother* by Bertolt Brecht, adapted from Maxim Gorki, Theatre des  
            Nations, Paris, 1960 June 6-20  
            (Program autographed by Helene Weigel and brochure.)
- 6        *Mother Courage and Her Children*, 1956-ca. 1960s  
            (Includes program for Palace Theatre, London, production 1956 Aug. 27-Sept.  
            15 autographed by Alan Schneider, brochure and clipping, ca. 1960.)
- 7        National Theatre at the Old Vic Programs, 1965  
            (Includes folder signed by Mr. Schneider with programs for *Coriolanus*, *The  
            Resistible Rise of Arturo Ui*, and folder with programs for *The Days of the  
            Commune* and *The Threepenny Opera*.)
- 8        *The Resistible Rise of Arturo Ui* by Bertolt Brecht, 1960 June 6-20; 1965  
            Aug. 9-28  
            (Includes program for Theatre des Nations a Paris and brochures.)
- Play Brochures, 1952-1965 and undated
- 9        B-F, 1954-1963 and undated
- 10       G-P, 1954-1966
- 11       S-U, 1952-1965
- 12       Clippings, 1956-1957 and undated
- 13       Bond, Edward, 1970-1972  
            (Includes photocopies of two letters from Mr. Schneider, 1970 Sept. 26 and Dec. 27,  
            and interview by Margaret Croyden.)
- Brecht, Bertolt, 1942-1983 and undated
- 14       Correspondence, 1956-1964  
            (Includes letter from Roger L. Stevens, 1956 June 18, postcard from Stefan Brecht,  
            1963 Aug. 8, and letters from Mr. Schneider re. Brecht; formerly  
            MWEZ + N.C. 28 737.)
- 15       Papers, 1956; 1962 and undated (Includes bibliographies and programs.)
- Writings, 1942-1964 and undated
- 16       Notes to *Mother Courage and Her Children*, undated  
            (Includes notes from *Theaterarbeit* and *Modellbuch* translated by Charlotte  
            Bernhardt, undated.)
- 17       Published Works, 1942-1964  
            (Includes *Fear and Money in the Third Reich*, 1942; *Sturm*, 1959; *Poems on the  
            Theatre*, 1961, inscribed by Alan Schneider; *Aufsätze über Shakespeare*,  
            1964.)
- Clippings, 1956-1983 and undated
- 5        1        1956-1965  
            (Includes clippings and magazines signed by Mr. Schneider; formerly  
            MWEZ + N.C. 28 748.)
- 2        1974-1983 and undated (Formerly MWEZ + N.C. 28 748.)
- From Binder, 1943-1966 and undated
- 3        1956-1966 and undated  
                    (Includes articles #1-30 on Table of Contents in binder.)
- 4        1943-1966 and undated (Includes articles #31-50 on Table of Contents.)
- 5        1956-1966 and undated  
                    (Includes articles #51-80 on Table of Contents in binder.)
- 6        1962-1966 and undated (Includes articles #81-122 from Table of Contents.)  
                    (Includes articles #81-122 from Table of Contents.)
- 7        From Binder # 2, 1953-1965 and undated
- 8        Programs from Binder # 2, 1960-1962 and undated
- Chekhov, Anton, 1943-1980 and undated  
            Clippings (1943-1980 and undated}

9		1958-1966 and undated (Includes articles #1-16 on Table of Contents in binder.)
10		1943-1977 and undated (Includes articles #17-33 on Table of Contents; Alan Schneider's directing notes #33.)
11		1957-1980 and undated (Includes articles #34-44 on Table of Contents in binder and "The Weavers and <i>The Cherry Orchard</i> " by Barnard Hewitt.)
		Ciulei, Liviu, 1958-1982
		Materials from Binder, 1958-1979
12		1969-1978 (Includes articles #1-9 on Table of Contents in binder, copies of correspondence between Mr. Schneider and Mr. Ciulei.)
13		1970-1974 (Includes articles #10-25 on Table of Contents in binder and program for <i>Leonce and Lena</i> , Arena Stage, 1974.)
6	1	1972-1979 (Includes articles #25-65 on Table of Contents in binder, copy of letters to Rumanian ambassador from Mr. Schneider.)
	2	Programs, 1958-1968 (Includes #66 on Table of Contents in binder; programs for <i>Procescul Horia</i> , 1967; <i>Livada cu Visini</i> , 1967; <i>The Time of Your Life</i> , 1967; Theatre Lucia Sturdza Bulandra productions, 1958-1968; programs for <i>A Streetcar Named Desire</i> , 1965; <i>Danton's Death</i> , 1966.)
	3	Miscellaneous Loose Materials in Binder, 1978-1982 (Includes publicity material and clippings on Guthrie Theatre and program for <i>Spring Awakening</i> , Public Theatre, 1978.)
	4	Clurman, Harold, 1950-1980 and undated (Includes invitation to Harold Clurman tribute at Harold Clurman Theatre, 1979 May 6.)
	5	Guthrie, Tyrone, 1952-1967
		Guthrie Theater, 1952-1969
	6	Season Brochures, 1965; 1969 (See also Organizations Series.)
7	7	Clippings and Press Releases, 1952-1966 and undated
		Kazan, Elia, 1944-1967
6	8	1944-1967 (Includes excerpts from notebook kept for <i>Death of a Salesman</i> , <i>Camino Real</i> and retyped annotations of <i>Death of a Salesman</i> scene.)
	9	Transcription of speech signed by Mr. Schneider.
		Lincoln Center, 1963-1967
		Clippings, 1963-1967
10		1964-1966
11		1963-1967
		Off Broadway, 1956-1974
		Clippings, 1956-1974
12		1956-1965 and undated
13		1958-1974 (Includes some mention of Alan Schneider productions: <i>The Zoo Story</i> and <i>Krapp's Last Tape</i> .)
		Playwrights, 1942-1980
		Clippings, 1942-1980 and undated
14		1950-1980 (Photocopies.)
15		1956-1976 and undated (Photocopies.)
16		1957-1979 (Photocopies.)
7	1	1942-1970 (Photocopies.)
		Playwriting, 1948-1979

- 2 1971-1974 and undated
- 3 1952-1979
- 4 1951-1979 and undated
- 5 1948-1966
- Regional Theater, 1960-1969
- Clippings
- 6 1963-1969  
(Includes press release for Mummer's Theatre and Theatre Louisville material.)
- 7 1960-1967  
(Includes "A Memorandum on the Future of Theatre in Ann Arbor, Michigan," 1960.)
- Shakespeare, William, 1950-1966
- Clippings
- 8 1953-1966
- 9 1950-1966
- 10 1955-1962

#### Series IV: Productions, ca. 1939-1983

3 boxes 1.26 linear ft.

Arrangement: Alphabetical

The production series is comprised largely of clippings, but includes many programs autographed by Mr. Schneider, as well as some correspondence and production materials. There are annotated director's scripts for *Loose Ends* by Michael Weller (1979), *Saved* by Edward Bond (1970) and *Slapstick Tragedy* by Tennessee Williams (ca. 1965). Especially well-documented are Michael Weller's *Moonchildren* (1972) and *Loose Ends* (1979).

- 7 11 *The American Dream* by Edward Albee, 1961  
(Clippings for York Playhouse production, New York City.)
- Anastasia* by Marcelle Maurette, English adaptation by Guy Bolton, 1954-1957
- 12 Lyceum Theatre Production, 1954-1955; 1957  
(See also Correspondence series, Audrey Wood file for copy of letter 1955 Sept. 29.)
- 13 Out of Town, 1955-1956 and undated  
(Includes programs and clippings for Ford's Theatre, Baltimore, and unidentified program, Pittsburgh, Detroit, Boston, Cleveland, Huntington Hartford Theatre, and Chicago.)
- 14 *The Ballad of the Sad Café* by Edward Albee, adapted from Carson McCullers' novella, 1963  
(Program, note from Lou Antonio and ephemera for Broadway production.)
- 15 *Box and Quotations from Chairman Mao Tse-Tung* by Edward Albee, 1968  
(Clippings for Spoleto Festival production, mostly in Italian, and one for Studio Arena Stage, Buffalo, N.Y. production.)
- 16 *The Cherry Orchard* by Anton Chekhov, 1966  
(Correspondence and clippings, mostly in Hebrew, for Tel Aviv production; formerly MWEZ + N.C. 28 737.)
- 17 *A Delicate Balance* by Edward Albee, 1967  
(Program signed by Mr. Schneider for Broadway production.)
- 18 *The Dumbwaiter* and *The Collection* by Harold Pinter, 1962 (Clippings for Cherry Lane Theater production.)
- 19 *The Dumbwaiter, Act without Words II* and *Pullman Car Hiawatha*, 1962 July  
(Clippings for University of Wisconsin, Milwaukee production.)
- Entertaining Mr. Sloane* by Joe Orton, 1964-1983
- 20 Correspondence, 1964-1983  
(Includes letters from Joe Orton and letter from John Lahr; formerly MWEZ + N.C.)

- 28 737.)
- 21 Contract and Production Materials,  
(Includes photocopies of notes for Joe Orton, prop list, light cues and casting notes;  
formerly MWEZ + N.C. 28 737.)
- 22 *The Glass Menagerie* by Tennessee Williams, 1964  
(Program signed by Mr. Schneider for Guthrie Theatre, Minneapolis, Minn. production.)
- 8 1 *The Hostage* by Brendan Behan, ca. 1972  
(Program signed by Mr. Schneider for University of California, Riverside production.)
- I Never Sang for My Father* by Robert Anderson, 1967 Dec.-1968 Jan.  
Opening Night Telegrams, 1967 Dec.-1968 Jan.
- 2 Philadelphia and New York A-L,  
(Includes telegrams from Jean Pierre Aumont, Eddie Bracken, Jordan Charney,  
George Grizzard, Terry Hayden, Lucy Kroll and Michael Lipton.)
- 3 New York M-W and Unidentified, 1968 Jan. 25  
(Includes telegrams from Elliot Martin, Worthington Miner, James Prideaux, Jule  
Styne, Arnold Weissberger, Robert Whitehead and Audrey Wood.)
- 4 Opening Night Wishes, 1968 Jan.-Mar.  
(Includes opening night wishes for Broadway production from Theoni Aldredge,  
Warren Caro, Gilbert Cates, Lillian Gish, Pat Hingle, Jo Mielziner, Lois Smith,  
Howard Teichmann and Teresa Wright.)
- 5 Program and Clippings, 1967 Dec.-1968 Jan.  
(Includes programs signed by Mr. Schneider for Colonial Theatre, Boston, Forrest  
Theatre, Philadelphia and clippings for Boston, Philadelphia and New York.)
- 6 *Inquest* by Donald Freed, 1970  
(Program signed by Mr. Schneider for Broadway production.)
- 7 *Krapp's Last Tape* by Samuel Beckett, ca. 1965 and undated  
(Photocopy of design for hanging lamp and clipping; design formerly  
MWEZ + N.C. 28 739.)
- Loose Ends* by Michael Weller, Circle-in-the-Square Production, 1979 and  
undated
- 8 Correspondence, 1979 (Formerly MWEZ + N.C. 28 740.)
- 9 Director's Script, 1979 (Annotated script; formerly MWEZ + N.C. 28 740.)
- 10 Script Changes, undated (One revised page, formerly MWEZ + N.C. 28 740.)
- 11 Casting, 1979  
(Annotated casting notes; formerly MWEZ + N.C. 28 740.)
- 12 Production Materials and Notes, 1979  
(Includes contact sheet, prop list, photo list, bill and miscellaneous notes; formerly  
MWEZ + N.C. 28 740.)
- 13 Stage Plans, ca. 1979 (Photocopies; formerly MWEZ + N.C. 28 740.)
- 14 *Malcolm* by Edward Albee, 1966  
(Includes handwritten note by unidentified person and program signed by Mr.  
Schneider for Broadway production.)
- 15 *Marat/Sade* by Peter Weiss, 1974  
(One leaf of typewritten notes from Mr. Schneider to the cast of the SUNY Purchase  
production; formerly MWEZ + N.C. 28 738.)
- 16 *Merrily We Roll Along* by Moss Hart and George S. Kaufman, ca. 1939  
(Clipping for Civic Theatre, Washington, D.C. production that featured Mr. Schneider in  
the cast.)
- 17 *Miss Lonelyhearts* by Howard Teichmann from Nathaniel West's novel, ca. 1957  
(Programs signed by Mr. Schneider for McCarter Theatre, Princeton, N.J. production.)
- Moonchildren* by Michael Weller, Royale Theatre, 1971-1972 and undated
- 18 Correspondence, 1971-1972 (Formerly MWEZ + N.C. 28 740.)
- 19 Script Revisions, undated (Formerly MWEZ + N.C. 28 740.)
- 20 Casting, 1971 (Formerly MWEZ + N.C. 28 740.)
- 21 Notes, 1972 (Formerly MWEZ + N.C. 28 740.)  
Notes, 1972 (Formerly MWEZ + N.C. 28 740.)

- 22 Production Materials, 1972  
(Includes rehearsal schedules and prop plot; formerly MWEZ + N.C. 28 740.)
- 23 Program, 1972 (Program signed by Mr. Schneider .)
- 24- Rehearsal Notes, ca. 1972
- 25 (Includes index cards of "Alan - To Do;" formerly MWEZ + N.C. 28 740.)
- 26 Stage Manager's Reports, 1972 (Formerly MWEZ + N.C. 28 740.)
- 27 *Our Town* by Thornton Wilder, 1981  
(Brochure and clippings for Guthrie Theatre, Minneapolis, Minn. production.)
- 28 *Play and Other Plays* by Samuel Beckett, 1977  
(Includes program signed by Mr. Schneider and program copy for Manhattan Theatre Club production.)
- 29 *Pullman Car Hiawatha* by Thornton Wilder, 1952  
(Program signed by Mr. Schneider for Neighborhood Playhouse production featuring Joanne Woodward in cast.)
- 30 *The Rape of the Belt* by Benn W. Levy, 1960 (Clippings for Wilbur Theatre, Boston.)
- 9 1 *The Remarkable Mr. Pennypacker* by Liam O'Brien, 1953; 1955  
(Program signed by Mr. Schneider for Walnut Theatre, Philadelphia and annotated program for London production, 1955.)
- 2 *Rockaby* by Samuel Beckett, 1982 Dec. (Flier for National Theatre, London production.)
- 3 Samuel Beckett Festival, 1972  
(Program signed by Mr. Schneider for Repertory Theater of Lincoln Center production.)
- Saved* by Edward Bond, Cherry Lane Theatre, 1970
- 4 Director's Script, ca. 1970 (Formerly MWEZ + N.C. 28 741.)
- 5 Auditions (1970) (Formerly MWEZ + N.C. 28 741.)
- 6 Program and Prop List, 1970 (Formerly MWEZ + N.C. 28 741.)
- Slapstick Tragedy* by Tennessee Williams, ca. 1965  
Scripts, 1965 and 1965 Feb. 1
- 7 Director's Script, 1965 (Heavily annotated; formerly MWEZ + N.C. 28 742.)
- 8 Script marked "Director's Copy - Rehearsal Version", 1965 Feb. 1
- 9 Williams' Rewrite, undated  
Five pages of revisions; formerly MWEZ + N.C. 28 742.
- 10 Correspondence, 1966 Feb. (Two letters; formerly MWEZ + N.C. 28 738.)
- 11 Contracts and Financial Records, 1964-1966 (Formerly MWEZ + N.C. 28 742.)
- 12 *La Strada* book by Charles K. Peck Jr., music and lyrics by Lionel Bart, ca. 1969  
(Program signed by Mr. Schneider for Fisher Theatre, Detroit, Mich.)
- 13 *Summer of the 17th Doll* by Ray Lawler, 1959  
(Program signed by Mr. Schneider and clippings for Players Theatre production.)
- A Texas Trilogy* by Preston Jones, 1975-1977 and undated  
Broadhurst Theatre, 1976
- 14 Correspondence, 1975; 1976 and undated  
(Includes notes from Joan Vail Thorne, 1976 Apr. 29, and Richard Coe, 1976 Sept. 30.)
- 15 Opening Night Wishes, 1976 Sept. 19-23  
(Includes opening night wishes from Mr. Schneider, Diane Ladd, George Grizzard, Mason Adams and Arvin Brown, probably.)
- 16 Programs and Ticket, 1976 Sept. (Three programs signed by Mr. Schneider.)
- 17 Kennedy Center, 1976 Aug. 5-Sept. 12  
(Programs and fliers; includes souvenir program signed by Mr. Schneider.)
- 18 Clippings, 1976-1977
- Theater 1969 *Playwrights Repertory*, 1968  
Billy Rose Theatre, 1968
- 10 1 Opening Night Wishes, 1968 Sept. 30-Oct. 1  
(Includes wishes from Joe Allen, Ned Rorem and Murray Schisgal.)

- 2 Program, Flier and Clippings, 1968 Sept.-Oct.  
(Includes program for Broadway production of *Box/Mao/Box*, *Krapp's Last Tape*, *The Zoo Story* and *Happy Days* program fragment and clippings.)
- 3 Studio Arena Theatre, 1968  
(Includes program signed by Mr. Schneider for *The Death of Bessie Smith*, *The American Dream*, *Box/ Mao/Box*, *Krapp's Last Tape*, *The Zoo Story* and *Happy Days* and clippings for Studio Arena Theatre, Buffalo, N.Y. production.)
- 4 *Tiny Alice* by Edward Albee, 1965  
(Includes program signed by Mr. Schneider and clippings for Broadway production.)
- 5 *Tonight in Samarkand* by Jacques Deval and Lorenzo Semple Jr., 1955  
(Clippings and two telegrams for Broadway production from Pernell Roberts and Audrey Wood.)
- 6 *Waiting for Godot* by Samuel Beckett, 1971; 1975  
(Includes programs signed by Mr. Schneider for Sheridan Square Playhouse, 1971, Stanford, California Beckett Festival, 1975.)
- 7 *A Way of Life* by Murray Schisgal, 1968  
(Includes clippings, herald and notes for play that never opened.)  
*Who's Afraid of Virginia Woolf?* by Edward Albee, 1962-1967; 1983
- 8 Programs, 1963  
(Includes three programs signed by Mr. Schneider of Broadway cast replacements, and souvenir program.)
- 9 New York, 1962-1964 and undated (Clippings for Broadway production.)
- 10 Road, 1963-1964  
(Includes mostly clippings for Boston, Washington, D.C., Philadelphia, Dobb's Ferry and Montreal tour.)
- 11 London, 1964  
(Invitation from American Ambassador and clippings.)
- 12 Miscellaneous, 1963; 1967; 1983  
(Includes clippings on Berlin production, 1963 and Suffolk County Motion Picture/TV Commission reunion of original production team.)
- 13 *You Know I Can't Hear You When the Water's Running* by Robert Anderson, 1968-1969  
(Includes three programs signed by Mr. Schneider for Ambassador Theatre, N. Y., National Theatre, Washington, D.C. and Capitol Theatre, Yakima, Washington.)  
*Zalmen or the Madness of God* by Elie Wiesel, 1976  
Lyceum Theatre, 1976 and undated
- 14 Opening Night Wishes and Herald, 1976  
(Includes opening night wishes from Alexander Cohen and Preston Jones, probably.)
- 15 Clippings, 1976 and undated
- 16 Out of Town, 1976  
(Includes program signed by Mr. Schneider for Forrest Theatre, Philadelphia and clippings for Boston and Toronto productions.)
- 17 Television, 1974-1975 and undated (Clippings.)

### **Series V: Arena Stage, 1951-1984 and undated**

3 boxes 1.26 linear ft.

This series consists of correspondence, clippings, brochures, the papers of Zelda Fichandler, scripts, and production materials, and documents Mr. Schneider's relationship with the Washington, D.C. theater over several decades.

Sub-series 1: General, 1952-1984 and undated

Sub-series 2: Russia, 1973-1974 and undated

Sub-series 3: Zelda Fichandler Papers, 1959-1983 and undated

Sub-series 4: Productions, 1951-1979



**Sub-series 1: General, 1952-1984 and undated**

7 folders

Arrangement: By Format

This series contains correspondence, publicity materials and clippings documenting the history of Arena Stage. Clippings also include reviews and articles on works produced while Mr. Schneider was Associate Director. There is a copy of an undated cross section perspective drawing of the theater.

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|----|----|---|
| 10 | 18 | Correspondence, 1952; ca. 1971-1984 (Formerly MWEZ + N.C. 28 735.)  |
|    | 19 | General, 1959-1960; 1967-1984 and undated<br>(Includes cross section of theater and program for <i>The Dybbuk</i> , 1975.)                                    |
|    |    | Clippings, 1961-1980  |
|    | 20 | 1961-1967   |
|    | 21 | 1970-1973<br>(Includes some clippings for productions while Mr. Schneider was Associate Director of Arena Stage; some materials formerly MWEZ + N.C. 28 747.) |
|    | 22 | 1974 Jan.-Feb.<br>(Includes some clippings for productions while Mr. Schneider was Associate Director of Arena Stage.)  |
|    | 23 | 1974 Mar.-Oct.; 1980<br>(Includes some clippings for productions while Mr. Schneider was Associate Director of Arena Stage.)                                  |
|    | 24 | 1974 May-June<br>(Includes some clippings for productions while Mr. Schneider was Associate Director of Arena Stage.)   |

**Sub-series 2: Russia, 1973-1974 and undated**

6 folders

Arrangement: By Format

This series consists of correspondence, itineraries, notes, publicity materials, programs, and clippings documenting the Cultural Exchange Program-sponsored productions of *Our Town* by Thornton Wilder, directed by Alan Schneider and *Inherit the Wind* by Jerome Lawrence and Robert E. Lee, directed by Zelda Fichandler, in Moscow and Leningrad in the fall of 1973. Some of the papers are in Russian. Related materials can be found in the Organizations series in the Cultural Exchange Program and International Theatre Institute files and in the Photographs series.

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|----|----|--|
| 10 | 25 | General, 1973<br>(Includes itineraries, instructions, reception details and notes; formerly MWEZ + N.C. 28 741.) |
|    | 26 | Correspondence, 1973-1974 (Formerly MWEZ + N.C. 28 741.)   |
|    | 27 | Program in Russian, 1973   |
|    | 28 | Publicity materials, 1973<br>(Includes some material in Russian; one item formerly MWEZ + N.C. 28 741.)          |
|    |    | Clippings, 1973 and undated  |
|    | 29 | English, 1973<br>(Includes clippings on <i>Inherit the Wind</i> at Arena Stage after Russian trip.)              |
|    | 30 | Russian, 1973 and n. d.  |

**Sub-series 3: Zelda Fichandler Papers, 1959-1983 and undated**

.5 box .21 linear ft.

Arrangement: Chronological

This series contains speeches and pieces written by Arena Stage founder Zelda Fichandler for institutions such as The Juilliard School, International Theatre Institute, American Educational Theatre Association, and the Margo Jones Award in 1972. Also included is a Rockefeller Foundation grant proposal.

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|----|---|--|
| 11 | 1 | 1959 June<br>"A Permanent Classical Repertory Theatre in the Nation's Capital"; formerly MWEZ + N.C. 28 735.   |
|    | 2 | 1963<br>(Includes "The Planning of Arena Stage," Speech Before the Board of Standards and Planning for the Living Theatre, 1963 Mar. 3 and "Arena Stage," presented on panel on <i>The Community and Festival Theaters</i> as part of seminar <i>One Hundred Years of the American Theater, 1863-1963</i> with notes to Mr. Schneider from Ms. Fichandler; formerly MWEZ + N.C. 28 735.) |
|    | 3 | 1965<br>(Includes Rockefeller Foundation proposal and letter, 1965 Feb. 18 and "Outline and excerpts from Talk to the Company," 1965 Apr. 15; formerly MWEZ + N.C. 28 735.)  |
|    | 4 | 1967-1968<br>(Includes International Conference on Theatre Education and Development Panel on The Open Stage, ITI Conference, 1967 June, and "The Future of the Resident Professional Theatre in America," AETA panel, 1967 Aug. 22; formerly MWEZ + N.C. 28 735.)   |
|    | 5 | 1970; 1972<br>(Includes Margo Jones Award speech, 1972 May 15, Carnegie Mellon talk, 1972 Oct. 23; "Theatres or Institutions" article in ITI journal, 1970 Sept.; some items formerly MWEZ + N.C. 28 735.)   |
|    | 6 | 1973<br>(Includes letter to John Houseman re: television, 1973 Feb. 2; "The Living Theater," University lecture, Boston, 1973 Mar. 14; formerly MWEZ + N.C. 28 735.)   |
|    | 7 | 1974-1976 (Includes "Arena at Twenty-Five," 1975 Jan.)   |
|    | 8 | 1983 Mar. 26<br>(Includes League of Professional Theatre Training Programs 1983 Design Portfolio Review and "Longer Version" of same; formerly MWEZ + N.C. 28 735.)  |
|    | 9 | Undated<br>(Includes "Thoughts on TCG" with note to Mr. Schneider, and a clipping of excerpts from a speech "The Long Revolution"; some items formerly MWEZ + N.C. 28 735.)  |

#### Sub-series 4: Productions, 1951-1979

1.5 boxes .63 linear ft.

Arrangement: Alphabetical

This series documents productions directed by Mr. Schneider at Arena Stage over some thirty years and includes clippings, correspondence, production materials and scripts. Michael Weller's plays, *Moonchildren* (1971) and *Loose Ends* (1979), which both went on to Broadway, are well-documented. The papers include annotated director's scripts for *Moonchildren* and for *Uptight* by Gunter Grass (1972).

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|----|----|---|
| 11 | 10 | <i>All Summer Long</i> by Robert Anderson, 1953<br>(Includes program signed by Mr. Schneider and clippings.)          |
|    | 11 | <i>All the Way Home</i> by Tad Mosel, 1963 (Includes three clippings.)  |
|    | 12 | <i>The American Dream</i> by Edward Albee and <i>What Shall We Tell Caroline?</i> by John Mortimer, 1961 (Clippings.) |
|    | 13 | <i>The Bad Angel</i> by Joel Hammil, 1953 Oct.-Nov. (Clippings.)  |
|    | 14 | <i>The Burning of the Lepers</i> by Wallace Hamilton, 1962 Mar.-Apr. (Program signed by Mr. Schneider and clippings.) |
|    | 15 | <i>The Caucasian Chalk Circle</i> by Bertolt Brecht, 1961 Oct.-Dec.; 1966 Mar. 29<br>(Includes note and clippings.)   |
|    | 16 | <i>The Cherry Orchard</i> by Anton Chekhov, 1960 Jan. (Clippings.)  |

- 17 *Clandestine on the Morning Line* by Josh Greenfeld, 1959 Nov.-Dec.  
(Clippings.)
- 18 *The Country Girl* by Clifford Odets, 1953 May (Clippings.)
- 19 *Desire Under the Elms*, 1952 Oct. (Includes opening night telegrams and  
clippings.)
- 20 *Enemies* by Maxim Gorky, 1973 (Clippings and flier.)
- 21 *Epitaph for George Dillon* by John Osborne and Anthony Creighton, 1959  
(Includes program and reviews from Boston Arts Festival, 1959 June and card  
probably from Michael Lipton.)
- 22 *The Foursome* by E.A. Whitehead, 1971-1972 (Correspondence and clippings.)
- 12 1 *The Glass Menagerie* by Tennessee Williams, 1951 Apr.-May  
(Includes program signed by Mr. Schneider and clippings.)
- 2 *The Happy Journey* by Thornton Wilder and *A Phoenix Too Frequent* by  
Christopher Fry, 1953 Sept. (Clippings.)
- 3 *The Hasty Heart* by John Patrick, 1952 (Includes opening night telegrams and  
clippings.)
- 4 *Lady Precious Stream* by S.I Hsuing, 1952 (Clippings.)
- 5 *The Last Meeting of the Knights of the White Magnolia* by Preston Jones,  
1975 (Program signed by Mr. Schneider.)
- Loose Ends* by Michael Weller, 1978-1979
- 6 Correspondence, 1978-1979 (Formerly MWEZ + N.C. 28 735.)
- 7 Script, 1979 Feb. 8  
(Photocopied script signed by Mr. Schneider; includes some annotations and  
marked "1st Draft Sept. 1978," probably script for Arena Stage production;  
formerly RM 3017.)
- 8 Script Changes, ca. 1979  
(Two pages of revisions; formerly MWEZ + N.C. 28 735.)
- 9 Casting Materials, ca. 1979 (Formerly MWEZ + N.C. 28 735)
- 10 Production Materials, 1979  
(Includes costume diagram, prop lists, sound cues, Alan Schneider bio,  
rehearsal and performance schedules and stage plans; formerly  
MWEZ + N.C. 28 735.)
- 11 Production Meetings, 1979 Jan. (Formerly MWEZ + N.C. 28 735.)
- 12 Production Notes, ca. 1979 (Includes program signed by Mr. Schneider)
- 13 Program and Publicity, ca. 1978
- 14 Rehearsal Notes, 1979 (Formerly MWEZ + N.C. 28 735.)
- 15 Stage Manager's Reports, ca. 1979  
(Includes handwritten index cards with performance running times in Feb., May  
and June; formerly MWEZ + N.C. 28 735.)
- 16 *The Madness of God* by Elie Wiesel, 1974 May-Aug./Sept. (One item formerly  
MWEZ + N.C. 28 741.)
- Moonchildren* by Michael Weller, 1970-1972
- 17 Correspondence, 1970 Nov. 20 -1971-1972  
(Includes letter from Edward Herrmann, 1971 Dec. 9, and Maureen Anderman,  
probably 1972 Jan. 20; formerly MWEZ + N.C. 28 736.)
- 18 Script, 1971  
(Annotated with pages of notes at end; formerly MWEZ + N.C. 28 736.)
- 19 Script Changes, ca. 1971 (Formerly MWEZ + N.C. 28 736.)
- 20 Casting Materials, 1971 (Formerly MWEZ + N.C. 28 736.)
- 21 Miscellaneous Notes, ca. 1971 (Formerly MWEZ + N.C. 28 736.)
- 13 1 Production Materials, 1971  
(Includes running time and publicity and rehearsal schedules, property plot,  
rough sketch of set, scene change list, and staff list; formerly  
MWEZ + N.C. 28 736.)
- 2 Program, 1971  
(Includes handwritten draft of program note by Mr. Schneider and program

- signed by Mr. Schneider; formerly MWEZ + N.C. 28 736.)  
Rehearsal Notes, 1971 Oct. 3-22  
3 Oct. 3-22 (Formerly MWEZ + N.C. 28 736.)  
4 Oct. 23, Oct. 28 and ca. Oct. (Formerly MWEZ + N.C. 28 736.)  
5 Stage Manager's Reports, 1971 Oct. 28-Nov. 2 and undated (Formerly  
MWEZ + N.C. 28 736.)  
6 Zelda Fichandler's Notes, 1971 (Formerly MWEZ + N.C. 28 736.)  
7 *My Heart's in the Highlands* by William Saroyan, 1953 Aug. (Clippings.)  
8 *Othello* by William Shakespeare, 1963 Apr. (Clippings.)  
*Our Town* by Thornton Wilder, 1953; 1976  
9 1953 (Clippings.)  
1976  
10 Production Materials, 1976  
(Includes rehearsal schedules, cast list, light cues, and contact sheet;  
formerly MWEZ + N.C. 28 736.)  
11 Program, Herald and Clippings, 1976 (Includes program signed by Mr.  
Schneider.)  
12 *Summer and Smoke* by Tennessee Williams, 1954  
(Includes telegram, note from Mr. Schneider to company, press release and  
clippings.)  
13 *The Threepenny Opera* by Bertolt Brecht, music by Kurt Weill, 1963 Apr.-May  
(Clippings.)  
14 *The Time of Your Life* by William Saroyan, 1962 (Clippings.)  
*Tom* by Alexander Buzo, 1972-1974  
15 Correspondence and Brochure, 1973  
(Includes one letter from Mr. Schneider re: cast problems and brochure of  
Alexander Buzo interview by David Hawkins.)  
16 Clippings, 1972-1974  
17 *Uncle Vanya* by Anton Chekhov, 1962 Apr. 17-May 13  
(Includes program signed by Mr. Schneider and clippings.)  
*Uptight* by Gunter Grass, 1972 and undated  
18 Director's Script, undated (Annotated; formerly MWEZ + N.C. 28 736.)  
19 Correspondence, Flier and Clippings, 1972 (Formerly MWEZ + N.C. 28 736.)  
20 *A View from the Bridge* by Arthur Miller, 1956  
(Includes program, opening night telegram fragments and clippings.)

## **Series VI: Organizations, 1941-1984**

8 boxes 3.36 linear ft.

The largest series in the collection, this series contains correspondence, clippings, publicity and production materials mostly for institutions with which Mr. Schneider was associated professionally. There is much overlap for the groups with which he worked most closely, such as The Acting Company and The Juilliard School. Miscellaneous organizations that are well-documented include the Cultural Exchange program and the proposed Ithaca Festival in Ithaca, New York.

Sub-series 1: The Acting Company, 1973-1984

Sub-series 2: Catholic University, 1941-1952

Sub-series 3: The Juilliard School, 1969-1979

Sub-series 4: University of California, San Diego (UCSD), 1959; 1978-1984

and undated

Sub-series 5: Miscellaneous A-Z, 1941-1984

### **Sub-series 1: The Acting Company, 1973-1984**

.75 boxes .32 linear ft.

Arrangement: By Format; productions are alphabetical

This series consists of correspondence, publicity materials, production

materials, and clippings. Papers contain company information such as a fact sheet, staff bios and a statement by Mr. Schneider. Two issues of the company's newsletter, *Rolling Rep*, are also included. Productions directed by Mr. Schneider are documented, but also some directed by others, such as John Houseman, Michael Kahn and Liviu Ciulei, while Mr. Schneider was an artistic director of The Acting Company.

Correspondence, 1973-1984 and undated

21 1973-1982 (Formerly MWEZ + N.C. 28 734 and 28 738.)

22 1983-1984 and undated (Formerly MWEZ + N.C. 28 734 and 28 738.)

23 Auditions, 1984 (Formerly MWEZ + N.C. 28 734.)

24 Contact Sheets, 1983 (Formerly MWEZ + N.C. 28 734.)

14 1 Itineraries and Rehearsals, 1982-1984 (Formerly MWEZ + N.C. 28 734.)

2 Papers, 1978-1984 and undated

(Includes statement by Mr. Schneider, fact sheet, workshops, classes and demonstrations, 1981-1982 tour, "A Home for the Acting Company" and staff bios; formerly MWEZ + N.C. 28 734.)

3 Publicity Materials, 1978-1984

(Includes two issues of newsletter *Rolling Rep*, v. 1, no. 1 and v. 1, no. 3.)

4 Clippings, 1978; 1981-1984 and undated

Productions, 1973-1984

5 *Antigone* by Sophocles, 1978

(Includes programs for USMA, West Point, N.Y., 1978 Dec. 17; Corning Glass Center, Corning, N.Y., 1978 Nov. 27; Jamestown Community College, Jamestown, N.Y., 1978 Sept. 25 and University of Iowa, 1978 Oct. 7.)

6 *The Country Wife* by William Wycherley, 1981-1982 (Clippings for tour.)

7 *The Cradle Will Rock* by Marc Blitzstein, 1983-1984

(Includes fliers and clippings for New York production and tour.)

8 *Elizabeth I* by Paul Foster, 1980-1981 (Includes program and brochure.)

9 *Mother Courage and Her Children* by Bertolt Brecht, 1977-1978 (Clippings for tour.)

10 *Ohio Impromptu*, *Catastrophe* and *What Where* by Samuel Beckett, 1983  
(Photocopy of program fragment and clipping for Harold Clurman Theatre production.)

11 *Pericles, Prince of Tyre* by William Shakespeare, 1983-1984

(Includes invitation for special evening at American Place Theatre, 1983 Apr. 22 and clippings for tour.)

*Pieces of Eight: The Unexpurgated Memoirs of Bernard Mergendeiler* by Jules Feiffer, *The Black and the White* by Harold Pinter, *The Tridget of Greva* by Ring Lardner, *The Sandbox* by Edward Albee, *The (15 Minute) Dogg's Troupe Hamlet* by Tom Stoppard, *Come and Go* by Samuel Beckett, *Foursome* by Eugene Ionesco and *I'm Herbert* by Robert Anderson, 1983-1984

12 Correspondence, 1983-1984

(Includes letters from Israel Horovitz, 1983 Aug. 29 and Ring Lardner, Jr., 1984 Feb. 10; formerly MWEZ + N.C. 28 734.)

13 Auditions and Casting, 1983 (Formerly MWEZ + N.C. 28 734.)

14 Production Materials and Notes, 1983

(Includes rehearsal schedules, contact sheets and prop list; formerly MWEZ + N.C. 28 734.)

15 Clippings, 1984 Mar.-Apr.

16 *Waiting for Godot*, 1981 (Includes program, fliers and clippings for tour.)

17 Miscellaneous Programs, 1973; 1982

(Includes programs for City Center Acting Company at the Billy Rose Theatre,

1973 Dec.-1974 Jan. and *Playfolk*, 1982 Dec. 20.)

**Sub-series 2: Catholic University, 1940-1952**

.75 boxes .32 linear ft.

Arrangement: By Format; Productions Alphabetical

This series is comprised mostly of clippings relating to productions directed by Mr. Schneider while he was on the faculty of Catholic University, where his first professional directing assignment was *Jim Dandy* by William Saroyan (1941). There are also programs signed by Mr. Schneider for a number of these productions. There are also clippings for Eugene O'Neill's *Ah, Wilderness!* and *Sing, Out Sweet Land* by Walter Kerr, in which Mr. Schneider appeared in 1944. Of special note are Mr. Schneider's photocopied notes from a course in Advanced Directing taught by Walter Kerr in 1940; Mr. Schneider noted on the cover sheet "Not believed in by A.S."

- |    |    |   |
|----|----|---|
| 14 | 18 | Correspondence, 1946 (One letter; formerly MWEZ + N.C. 28 741.)   |
|    | 19 | Advanced Directing Taught by Walter Kerr - Notes, ca. 1940 (Photocopies; formerly MWEZ + N.C. 28 737.)  |
|    | 20 | Clippings, ca. 1944-1950 and undated<br>(Includes issue of <i>Aside</i> , 1950 Mar. 1, Dept. of Speech and Drama newsletter with short article on Mr. Schneider.)   |
|    |    | Productions, 1941-1952  |
|    | 21 | <i>Ah, Wilderness!</i> by Eugene O'Neill, 1944 (Clippings.)   |
|    | 22 | <i>Athalia</i> by Jean Racine, 1942 (Clippings.)  |
|    | 23 | <i>The Cherry Orchard</i> by Anton Chekhov, 1951 (Program signed by Mr. Schneider.)   |
|    | 24 | <i>Child's Play</i> by Jacques Blanchard, 1942 (Clippings.)   |
|    | 25 | <i>The Doctor in Spite of Himself</i> by Moliere, 1944 (Program signed by Mr. Schneider and clipping.)  |
|    | 26 | <i>Electra</i> by Sophocles, 1945 (Clippings.)  |
|    | 27 | <i>The Importance of Being Earnest</i> by Oscar Wilde, 1945 (Clippings.)  |
|    | 28 | <i>Jim Dandy</i> by William Saroyan, 1941-1942<br>(Includes program signed by Mr. Schneider, correspondence, photocopies of royalty fees which were formerly MWEZ + N.C. 28 739.)   |
|    | 29 | <i>Lute Song</i> by Kao-Tong-Kia, adapted by Will Irwin and Sidney Howard, 1944-1946<br>(Includes clippings of Catholic University production, other productions and motion picture.)   |
|    | 30 | <i>Macbeth</i> by William Shakespeare, 1950-1952 (Clippings.)   |
| 15 | 1  | <i>The Madwoman of Chaillot</i> by Jean Giraudoux, adapted by Maurice Valency, 1950<br>(Includes program signed by Mr. Schneider and clippings.)  |
|    | 2  | <i>Oedipus the King</i> by Sophocles, 1950 (Clippings.)   |
|    | 3  | <i>Othello</i> by William Shakespeare, 1951 (Clippings.)  |
|    | 4  | <i>The Real McCoy</i> by John Finch, 1949<br>(Includes program signed by Mr. Schneider and clippings.)  |
|    | 5  | <i>The Romancers</i> by Edmond Rostand, 1943<br>(Includes program signed by Mr. Schneider and clippings.)   |
|    | 6  | <i>Sing Out, Sweet Land</i> by Walter Kerr, 1944<br>(Includes three tickets for War Bond Premiere, 1944 May 23, program fragment for Broadway production and clippings; Mr. Schneider was in the cast of the Catholic University production.) |
|    | 7  | <i>The Skin of Our Teeth</i> by Thornton Wilder, 1952 (Clippings.)  |
|    | 8  | <i>State Occasion</i> by Clinch Calkins, 1946 (Program signed by Mr. Schneider.)  |
|    | 9  | <i>That's Where the Money Goes</i> by James Finchley, Jean Kerr and Joan O'Byrne, 1946 (Clippings.)   |

- 10                    *The Tidings Brought to Mary* by Paul Claudel, 1945 (Clipping.)  
11                    *Watch on the Rhine* by Lillian Hellman, ca. 1942 Jan. (Clipping.)

**Sub-series 3: The Juilliard School, 1969-1979**

.75 boxes .32 linear ft.

Arrangement: By Format; Productions Alphabetical

This series documents Mr. Schneider's tenure as director of The Juilliard Theatre Center (1975-1979) and includes correspondence, brochures, administrative papers and clippings. The largest part of the series consists of correspondence and reports by Suria St. Denis, wife of Michel St. Denis, a founder of Juilliard's drama school, evaluating the drama program. Of the three productions documented, *The Cherry Orchard* (1977) by Anton Chekhov was directed by Mr. Schneider.

- 15    12            Correspondence, 1972-1979  
      13            Brochure and Clippings, 1978-1979  
         Papers, 1976-1979 and undated  
14            1976-1977  
              (Includes class breakdowns and handwritten lecture notes, possibly, 1977 Sept.  
              28; formerly MWEZ + N.C. 28 739.)  
15            1978-1979 and undated (Formerly MWEZ + N.C. 28 739.)  
              Suria St. Denis, 1969-1977 and undated  
              Correspondence, 1975-1977 and undated  
16            1975-1976 (Formerly MWEZ + N.C. 28739.)  
17            1977 and undated  
              (Includes chart of four-year program; formerly MWEZ + N.C. 28 739.)  
              Reports, 1969-1977  
18            1969 (Formerly MWEZ + N.C. 28 739.)  
19            1970 June and Nov. (Formerly MWEZ + N.C. 28 739.)  
20            1971 (Formerly MWEZ + N.C. 28 739.)  
21            1973 (Formerly MWEZ + N.C. 28 739.)  
22            1974 (Formerly MWEZ + N.C. 28 739.)  
23            1975 (Formerly MWEZ + N.C. 28 739.)  
24            1976 Oct. 21 (Formerly MWEZ + N.C. 28 739.)  
25            1977 (Formerly MWEZ + N.C. 28 739.)  
              Productions, 1977-1978  
26            *The Beggar's Opera* by John Gay, 1978 May 25-28 (Clippings.)  
27            *The Cherry Orchard* by Anton Chekhov, 1977  
              (Includes program, correspondence and prop change list; some items formerly  
              MWEZ + N.C. 28 739.)  
              *Spring Awakening* by Frank Wedekind, 1978 (Directed by Liviu Ciulei.)  
28            Program and Flier, 1978 July-Aug.  
29            Clippings, 1978 July-Aug.  
30            Miscellaneous Programs, 1976-1979  
              (Includes programs for *The Country Wife*, 1976; *The Crucible*, 1977; *The Glass  
Menagerie*, 1977; *Moonchildren*, 1977; *No Place to Be Somebody*, 1977; *A Man's a  
Man*, 1977; *The Diary of a Scoundrel*, 1977; *Othello*, 1979; *The Good Woman of  
Setzuan*, 1979; *Love for Love*, 1979; *Noah*, undated; *Metamorphosis*, undated.)

**Sub-series 4: University of California, San Diego (UCSD), 1959;  
1978-1984 and undated**

1.75 boxes .74 linear ft.

Arrangement: By Format; Productions Alphabetical

This series contains correspondence, reports, student recommendations, and some administrative records, reflecting Mr. Schneider's years as professor of drama and head of the graduate directing department (1979-1984).

Production materials for several plays include an annotated director's script for *The Eden Cinema* by Marguerite Duras (ca. 1980s) and a bound script for *Pieces*

of *Eight* (one-act plays) (1983), conceived and directed by Mr. Schneider.

- 31 Correspondence, 1978-1984 and undated
- 32 1978-1979 (Formerly MWEZ + N.C. 28 744.)
- 33 1980-1981 (Formerly MWEZ + N.C. 28 744 and 28 745.)
- 1982  
(Includes postcard from Anna Deveare Smith, 1982 Aug. 6; formerly MWEZ + N.C. 28 738, 28 742 and 28 744.)
- 16 1 1983; 1984 and undated  
(Includes letter from Jean Schneider, 1983 Aug. 22; letter from Sam Wanamaker, 1983 Sept. 22, 1984 Feb. 26; formerly MWEZ + N.C. 28 738, 28 744.)
- 2 Class Materials, 1979-1984 and undated (Formerly MWEZ + N.C. 28 744.)
- Grant Application, 1982-1983
- 3 1982  
(Includes letter, 1983 Feb. 2; formerly MWEZ + N.C. 28 744.)
- 4 1983 (Formerly MWEZ + N.C. 28 744.)
- 5 Moscow Calling San Diego Report, 1983 Aug.  
(Report by Michael Coile and Helene Keyssar; formerly MWEZ + N.C. 28 744.)
- 6 Notebook, 1979-1983  
(Handwritten notes by Mr. Schneider on students and faculty meetings; inscribed "To Alan With love and all good wishes, Eve"; formerly MWEZ + N.C. 28 744.)
- Recommendations, 11979-1984
- 7 A-B, 1980-1984 (Formerly MWEZ + N.C. 28 745.)
- 8 C-G, 1980-1984 (Formerly MWEZ + N.C. 28 745. )
- 9 H, 1979-1983 (Formerly MWEZ + N.C. 28 745. )
- 10 J-L, 1980-1984  
(Formerly MWEZ + N.C. 28 745 and one item MWEZ + N.C. 28 738.)
- 11 M-P, 1979-1983  
(Includes recommendation for Louis Phillips; formerly MWEZ + N.C. 28 745.)
- 12 R-S, 1979-1984 (Formerly MWEZ + N.C. 28 745.)
- 13 T-Y, 1980-1983 (Formerly MWEZ + N.C. 28 745.)
- 14 Sabbatical and Expenses, 1982-1984 and undated (Formerly MWEZ + N.C. 28 745.)
- 15 Satellite Communications Report, 1984  
(Report by Helene Keyssar and Michael Cole, *The Dynamics of Simulcasts: Experiments in Intercultural Satellite Communication*; formerly MWEZ + N.C. 28 745.)
- 17 1 Student Evaluations, 1983 (Formerly MWEZ + N.C. 28 745.)
- 2 Ephemera, ca. 1979-1984 and undated (Some items formerly MWEZ + N.C. 28 744.)
- Productions, 1959; 1979-1983
- The Eden Cinema* by Marguerite Duras, ca. 1980
- 3 Director's Script, ca. 1980  
(Photocopy with some annotations; formerly MWEZ + N.C. 28 746.)
- 4 Notes, ca. 1980 (Formerly MWEZ + N.C. 28 737.)
- 5 *The Great American Quiz Show Scandal* by Louis Phillips, 1979 Nov.  
(Program, fiers and clippings.)
- Pieces of Eight: The Unexpurgated Memoirs of Bernard Mergendeiler* by Jules Feiffer, *The Black and the White* by Harold Pinter, *The Tridget of Greva* by Ring Lardner, *The Sandbox* by Edward Albee, *The (15 Minute) Dogg's Troupe Hamlet* by Tom Stoppard, *Come and Go* by Samuel Beckett, *Foursome* by Eugene Ionesco and *I'm Herbert* by Robert Anderson, 1959; 1982-1983
- 6 Correspondence, 1982-1983 (Formerly MWEZ + N.C. 28 744.)
- 7 Script, ca. 1983  
(Bound with few annotations; last page is title page for *The Predicate Is the*



- 8                 Subject by Josh Greenfeld and inscribed; formerly RM 3105.)  
Texts, 1959; 1982-1983  
                (Includes copies of prologue from acting version of *Countdown* by Alan  
Ayckbourn, *Brackish* by Israel Horovitz; *Programs: An Advertisement* by  
Louis Phillips; unidentified poem and music by William Flanagan for *The  
Sandbox* by Edward Albee; formerly MWEZ + N.C. 28 744.)
- 9                 Production Materials and Notes, 1983 (Formerly MWEZ + N.C. 28 744.)  
10                Program and Clippings, 1983 (Program fragments.)  
11                *Waiting for Godot* by Samuel Beckett, undated  
                (Clippling for Southern California Black Repertory Theater production.)
- 12                *A Wilder Evening!* 1980 Nov. 13-22  
                (Brochure and clipping for evening of plays by Thornton Wilder.)

### Sub-series 5: Miscellaneous A-Z, 1941-1984

4 boxes 1.68 linear ft.

Arrangement: Alphabetical

This series spans the years 1941 through 1984 and represents the numerous organizations, mostly theater-related, with which Mr. Schneider was involved. The earliest material is found in the Western Reserve University photocopied correspondence from 1941 to 1949. For the proposed Ithaca Festival in Ithaca, New York in the 1960s, for which Mr. Schneider served as Artistic Director, the papers includes correspondence, proposals, clippings and design sketches by both Desmond Heeley and Sean Kenny. The Photographs series contains additional design material.

Cultural Exchange Program files contain papers in English and in Russian, programs in Russian, tickets and receipts for Mr. Schneider's trips to Russia in 1973 for the International Theatre Institute's meeting and for the Arena Stage productions of *Our Town* and *Inherit the Wind* in Moscow and Leningrad. See also the Arena Stage series for related materials.

There are several folders of correspondence and papers for Theatre Communications Group, the organization of which Mr. Schneider was president at the time of his death in 1984.

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|----|----|---|
| 17 | 13 | The Actor's Workshop of the San Francisco Drama Guild, Inc., 1959-1963<br>(Photocopies of correspondence; formerly MWEZ + N.C. 28 734.)<br>American Arts Alliance, 1983-1984 and undated<br>Correspondence, 1983-1984 |
|    | 14 | General, 1983 (Formerly MWEZ + N.C. 28 734.)  |
|    | 15 | Board of Directors, 1983-1984 (Formerly MWEZ + N.C. 28 734.)  |
|    | 16 | Briefing Book, 1983 (Formerly MWEZ + N.C. 28 734.)  |
|    | 17 | Minutes, 1983-1984 (Formerly MWEZ + N.C. 28 734.)   |
|    | 18 | Miscellaneous, 1983 and undated<br>(Includes Richard A. Gallun board nomination, board list and letter fragment;<br>formerly MWEZ + N.C. 28 734.)   |
|    | 19 | American Council for Emigres in the Professions, 1977 (Formerly MWEZ + N.C.<br>28 734.)   |
|    | 20 | ANTA - European Tour Contacts, undated (Formerly MWEZ + N.C. 28 734.)   |
| 18 | 1  | Chocolate Bayou Theater Company, 1977-ca. 1984<br>(Includes materials on Preston Jones New Play Symposium.)   |
|    | 2  | Columbia University, 1984 and undated<br>(Includes Mr. Schneider's endorsement of Henry Popkin proposal; formerly<br>MWEZ + N.C. 28 737 and 28 740.)  |
|    | 3  | Cornell University Advanced Play Directing Lecture Notes, undated (Formerly<br>MWEZ + N.C. 28 737.)<br>Cultural Exchange Program , 1970-1978 and undated  |

		Correspondence, 1970-1978 and undated
4		1970-1972 (Formerly MWEZ + N.C. 28 741.)
5		1973-1978 and undated (Formerly MWEZ + N.C. 28 741.)
6		Correspondence in Russian, 1973-1977 and undated (Formerly MWEZ + N.C. 28 741.)
		Papers, 1973
7		Papers and Notes, 1973 (Includes proposal for Mr. Schneider's trip and article by Jane Schisgall; formerly MWEZ + N.C. 28 741.)
8		Papers in Russian, 1973 (Includes Mr. Schneider's resume, probably; formerly MWEZ + N.C. 28 741.)
		Programs in Russian, 1963-1973 and undated
9		1963-1969 (Formerly MWEZ + N.C. 28 741.)
10		1970-1972 (Formerly MWEZ + N.C. 28 741.)
11		1972-1973 (Formerly MWEZ + N.C. 28 741.)
		1973
12		1973 (Formerly MWEZ + N.C. 28 741.)
13		May-June (Formerly MWEZ + N.C. 28 741.)
14		Oct. (Formerly MWEZ + N.C. 28 741.)
15-16		Undated (Formerly MWEZ + N.C. 28 741.)
17		Receipts and Tickets, 1973
18		Geneva on the Lake, 1982 (Includes letter, notes and brochure; formerly MWEZ + N.C. 28 738.)
19		The (Tyrone) Guthrie Theater, 1981; 1983 (Includes letters from Liviu Ciulei, 1983 Nov. 17; formerly MWEZ + N.C. 28 738.)
		International Theatre Institute, 1969-1973 and undated
20		Correspondence, 1969-1973 and undated (Includes correspondence, itineraries, customs declaration, notes and one piece in Russian; formerly MWEZ + N.C. 28 737 and 28 741.)
21		Tickets and Receipts, 1969 (Tickets and receipts for trip to Russia.)
		Ithaca Festival, 1965-1984
		Correspondence, 1965-1984
22		1965-1967 (Correspondence re: proposed arts festival in Ithaca, N.Y.; formerly MWEZ + N.C. 28 738.)
23		Joseph Ziegler Correspondence, 1965-1984 (Includes letter explaining correspondence from Joseph Ziegler, 1984 Sept. 19 and Oct. 9; formerly MWEZ + N.C. 28 738.)
		Design Sketches, ca. 1965
24		Desmond Heeley, ca. 1965 (Rough sketches on notepad, and notes by Mr. Schneider; formerly MWEZ + N.C. 28 738.)
25		Sean Kenny, ca. 1965 (Includes ink sketches, some in pieces; some items formerly MWEZ + N.C. 28 738.)
19	1-2	Proposals, ca. 1965-1968 (Formerly MWEZ + N.C. 28 738.)
	3	Statement to Architect and Designer by Alan Schneider, Artistic Director, 1965 Mar. 22 (Formerly MWEZ + N.C. 28 738.)
	4	Lawrence University, 1978 (Correspondence, brochures and clippings for lecture given by Mr. Schneider; formerly MWEZ + N.C. 28 739.)
		League of Professional Theatre Training Programs, 1965-1984 and undated
		Correspondence, 1978-1983
	5	1978-1979 (Formerly MWEZ + N.C. 28 740.)
	6	1983

- (Includes correspondence re: actor presentations; formerly MWEZ + N.C. 28 740.)
- 7 Notes, 1983 (Formerly MWEZ + N.C. 28 740.)
- 8 Papers, ca. 1965-1966 and undated  
(Includes "Developmental Conference - Academic-Professional Relationships - Preparation of Actors," University of Kansas, Lawrence, ca. 1965-1966;  
"Position Paper for the University of Minnesota Conference on Relationships between Educational and Professional Theatre," by Norris Houghton, undated;  
"Report on Professional Theatre Training," prepared by John Hirsch, Theodore Hoffman and Peter Zeisler, undated; formerly MWEZ + N.C. 28 740.)
- Presentation Folders, 1983-1984
- 9 1983  
(Includes some annotations by Mr. Schneider; actor presentations included Annette Bening, Charles Dutton and John Turturro; formerly MWEZ + N.C. 28 740.)
- 10 1984  
(Includes some annotations by Mr. Schneider; actor presentations included Joe Mantello, Laila Robbins, Laura San Giacomo and Wesley Snipes; formerly MWEZ + N.C. 28 740.)
- 11 Mirror Theatre, 1983  
(Includes correspondence nominating Mr. Schneider to Advisory Board; formerly MWEZ + N.C. 28 741.)
- 12 National Corporate Theatre Fund, 1983-1984  
(Correspondence; formerly MWEZ + N.C. 28 738 and 28 740.)
- 13 National Theatre of Ireland, 1951; 1953-1977  
(Correspondence and clippings; formerly MWEZ + N.C. 28 738.)
- 14 Oakland Ensemble Theatre, 1984 Mar.  
(Information portfolio; formerly MWEZ + N.C. 28 749.)
- Peter Summerton Foundation, 1977-1978 and undated
- 15 Correspondence, 1977-1978 and undated (Formerly MWEZ + N.C. 28 737.)
- 16 Papers and Notes, 1977  
(Includes correspondence, clippings, notes and descriptive materials on workshop given by Mr. Schneider for the foundation at University of New South Wales; formerly MWEZ + N.C. 28 737.)
- 17 Phoenix Theatre, 1953; 1955; 1959  
(Photocopies of correspondence; formerly MWEZ + N.C. 28 740.)
- Rockefeller Foundation, 1965-1976
- 18 1965-1967  
(Includes correspondence re: proposed Russian trip; formerly MWEZ + N.C. 28 741.)
- 19 Bellagio Study and Conference Center, 1972-1976 (Correspondence; formerly MWEZ + N.C. 28 737.)
- 20 Shakespeare Globe Center, 1983 Sept. 23  
(Planning Prospect by Philip Brockbank; formerly MWEZ + N.C. 28 749.)
- Society of Stage Directors and Choreographers (SSDC), 1978-1983
- 20 1 Correspondence, 1983-1984 (Formerly MWEZ + N.C. 28 742.)
- 2 Directory and Working Rules/Guidelines, 1978; 1980 (Formerly MWEZ + N.C. 28 742.)
- 3 Executive Board Minutes, 1983-1984 (Formerly MWEZ + N.C. 28 742.)
- 4 Minimum Basic Agreement - Off Broadway and National Non-First Class, 1983 July 1-1985 June 30 (Formerly MWEZ + N.C. 28 742.)
- 5 Newsletters, 1983-1984  
(Formerly MWEZ + N.C. 28 742.)
- Theatre Communications Group, 1980-1984 and undated
- Correspondence, 1980-1984 and undated
- 6 1980-1982 (Formerly MWEZ + N.C. 28 743.)
- 7 1983 Feb.-May (Formerly MWEZ + N.C. 28 743.)

- 8 1983 June-Nov. (Formerly MWEZ + N.C. 28 743.)
- 9 1984 and undated (Formerly MWEZ + N.C. 28 743.)
- 10 Notes, undated (Formerly MWEZ + N.C. 28 743.)  
Papers, 1982-1984 and undated
- 11 1982 (Formerly MWEZ + N.C. 28 743.)
- 12 1983  
(Includes financial reports, narrative statements, *Play Source*, v. 4 no. 1,  
1983 and various reports; formerly MWEZ + N.C. 28 743.)
- 13 1984 and undated  
(Includes press release for Playwrights USA Award, 60-Second Survey,  
Plays-in-Process order form, TCG report; formerly MWEZ + N.C. 28 743.)
- 14 Union of Councils for Soviet Jews, 1974 May 4 (Copies of statements by Valery  
and Galina Panov.)  
U.S.-Japan Cultural Relations Conference, 1982
- 15 Notes and Letter, 1982 Oct. 17-19 (Formerly MWEZ + N.C. 28 739.)
- 16- Printed Material, 1982
- 17 (Includes programs for Milwaukee Repertory Theater tour, *Albee Directs Albee*,  
booklet for The Institute of Dramatic Arts, and background materials; formerly  
MWEZ + N.C. 28 739.)  
WNET Theatre Perspectives, 1983-1984
- 18 Correspondence, 1983 (Formerly MWEZ + N.C. 28 743.)
- 19 Colloquium Transcript, 1983 (Formerly MWEZ + N.C. 28 743.)  
  
Proposals, ca. 1983-1984 Jan.
- 21 1 Ca. 1983 (Formerly MWEZ + N.C. 28 743.)
- 2 Proposal for NEH Grant , 1984 Jan. (Formerly MWEZ + N.C. 28 743.)
- 3 Western Reserve University, 1941-1949  
(Photocopies of correspondence; formerly MWEZ + N.C. 28 745.)
- 4 Williams College, 1983  
(Clippings re: honorary degree; formerly MWEZ + N.C. 28 738.)

### Series VII: Scripts, 1946-1983 and undated

2.5 boxes 1.05 linear ft.

Arrangement: Alphabetical by Author

This series consists of manuscripts received by Mr. Schneider by American and international playwrights. The scripts have been bound, except for *He Who Says Yes/He Who Says No* by Bertolt Brecht, translated by Gerhard Nellhaus (1946). Of particular note are scripts for *The Homecoming* (ca. 1964) and *Landscape* (ca. 1968) by Harold Pinter and *The Flowering Peach* by Clifford Odets (1954).

- 21 5 *He Who Says Yes/He Who Says No* by Bertolt Brecht, translated by Gerhard  
Nellhaus, 1946  
(Typed with translator's notes; handwritten note "From the Autumn 1946 issue of  
*Accent*"; formerly MWEZ + N.C. 28 737.)
- 6 *An Altar to Himself* by Ireneusz Iredynsky, translated by Michal Kobialka, 1982  
(Bound, from *Playscripts in Translation* series, No. 3, published by CASTA; formerly  
RM 1431.)
- 7 *The Day of the Picnic/The Witch Doctor's Revenge* by Russell Davis, 1982  
(Bound, formerly RM 2957.)
- 8 *Don't Piddle Against the Wind, Mate* by Kenneth G. Ross, undated (Bound,  
formerly RM 2964.)
- 22 1 *The Flowering Peach* by Clifford Odets, 1954 (Bound, with some annotations;  
formerly RM 2970.)
- 2 *The Homecoming* by Harold Pinter, ca. 1964  
(Signed and inscribed by Mr. Schneider: "Original version sent to me by HP in  
response to my wanting to option it"; formerly RM 3005.)
- 3 *I, Mikhail Sergeevich Lunin* by Edvard Radzinsky, translated by Alma Law, 1980  
and 1982

- (Bound, from *Playscripts in Translation* series, No. 3, published by CASTA; formerly RM 3008.)
- 4      *Landscape* by Harold Pinter , ca. 1968  
(Bound, signed "from HP" and "Alan Schneider" both by Mr. Schneider; formerly RM 3015.)
- 5      *The Man Himself* by Alan Drury, 1976 June (Bound, formerly RM 3028.)
- 6      *Man's Fate* dramatic version of Andre Malraux's novel by Thierry Maulnier, translated by Monroe Stearns, ca. 1970  
(Bound, signed by Mr. Schneider; formerly RM 3038.)
- 23    1      *Never Part from Your Loved Ones* by Aleksandr Volodin, translated by Alma H. Law, 1977 and 1982  
(Bound, from *Playscripts in Translation*, No. 1, published by CASTA; formerly RM 3054.)
- 2      *Platonic Dialogue* adapted by Iris Murdoch, undated  
(Bound, signed and title page marked by Mr. Schneider; photocopy of annotated script; formerly RM 3070.)
- 3      *The Predicate Is the Subject* by Josh Greenfeld 1983 Nov. 18  
(Bound, photocopy of title page with inscription to Mr. Schneider by Josh Greenfeld; original title page bound as last page of *Pieces of Eight* ; formerly RM 3062.)
- 4      *La Ronde* by Arthur Schnitzler, new version by Gillian Freeman, undated (Bound, formerly RM 3049.)
- 5      *A Scent of Almonds* by Marjorie Osterman, undated (Bound, formerly RM 3109.)
- 6      *Timothy's Nuclear Strategy* by Russell Davis, 1983 (Bound, formerly RM 3108.)

### Series VIII: Photographs, 1946-1982 and undated

1.5 boxes .63 linear ft.

The arrangement of the photographs parallels the papers. As with the papers, organizations comprise the bulk of the photographs. The Berliner Ensemble is the most-thoroughly documented group and includes production photographs, postcard collections, and a scrapbook of *The Caucasian Chalk Circle* (undated). Of special note are several snapshots of Helene Weigel probably lecturing, taken by Mr. Schneider in 1960.

Included are photos of Desmond Heeley's designs for the theater at the proposed Ithaca Festival; the designs include text explaining Mr. Heeley's concept, as well as photos of theater models by architects Sean Kenny and the firm of Fairfield and Dubois.

Many of the photographs also document Mr. Schneider's trips to the Soviet Union in 1973 both for the International Theatre Institute's 15th Congress in May 1973, and as part of the Cultural Exchange Program which brought two Arena Stage productions, *Our Town*, directed by Mr. Schneider, and *Inherit the Wind* to Russia in the fall of the same year. Photographs include production shots of Russian plays and performers, with some informal shots as well.

- 24    1      Personal, undated  
(Photograph of Alan Schneider; formerly MWEZ + N.C. 28 751.)
- 2      Individuals, undated  
(Includes photo of Liviu Ciulei, and autographed photos of Norbert Schultze and Josh White; formerly MWEZ + N.C. 751.)
- 3      Productions: *The Cherry Orchard* by Anton Chekhov, 1966  
(Includes photos from Tel Aviv cast with thank you notes written on them; formerly MWEZ + N.C. 28 737.)
- 4      Arena Stage Exterior, ca. 1960 (Formerly MWEZ + N.C. 28 751.)

- Berliner Ensemble, 1946-1962 and undated
- 5        Photos of Bertolt Brecht and Helene Weigel, 1946-1960  
          (Includes snapshots of Helene Weigel taken by Mr. Schneider; formerly  
          MWEZ + N.C. 28 751.)
- 6        *The Caucasian Chalk Circle*, undated  
          Production Photos, undated  
          (Includes some photos taken by Percy Paukschta; formerly  
          MWEZ + N.C. 28 751.)
- 7        Proofs, undated (Formerly MWEZ + N.C. 28 751.)
- 8        Scrapbook, undated  
          (Scrapbook of production photos titled *The Caucasian Circle of Chalk*.)
- 9        *Galileo*, undated  
          (Includes some production photos by Gerda Goodhart; formerly  
          MWEZ + N.C. 28 751.)
- 10-11    *Mother Courage and Her Children*, undated  
          (Includes production photos by Gerda Goodhart, Ruth Berlau, Hainer Hill and Percy  
          Paukschta; formerly MWEZ + N.C. 28 751.)
- 12        Miscellaneous Productions, undated  
          (Publicity photos for numerous productions with text printed on verso; includes one  
          photo by Paul Paukschta.)
- 13        Postcard Collections, 1959-1962  
          1962  
          (Includes postcard packets for *Coriolanus* and *The Days of the Commune*.)
- 14        1959; 1961  
          (Includes postcard packets for *Frau Flinz*, 1961 and *The Resistible Rise of  
          Arturo Ui*, 1959.)
- 15        1960; 1962  
          (Includes postcard packets for *Schweyk in the Second World War*, 1962 and  
          *The Threepenny Opera*, 1960.)
- 16        Cultural Exchange Program Russian Trips, 1973-1975  
          Production Photos, 1973  
          1973  
          (Includes photos for *A Common Story*, *The Craftsmen*, *Death of A  
          Salesman*, *The Good Woman of Setzuan*, *The Idiot*, *King Henry IV*, *The  
          Lower Depths* and *The Three Sisters*; formerly MWEZ + N.C. 28 751.)
- 17-18    May-June 1973  
          (Includes photos of *The Ballad of the Sad Café*, *Mother*, *Ten Days That  
          Shook the World*, *Tsar Fyodor Ivanich* and *Valentine and Valentina*; formerly  
          MWEZ + N.C. 28 751.)
- 19        Trips, 1973; 1975  
          (Includes photos of Mr. Schneider and Zelda Fichandler in Russia for ITI 15th  
          Congress, 1973 May 27-June 1, and possibly for Arena Stage trip, 1973 Sept.  
          9-10; one photo autographed by unidentified Russian, 1975 Dec. 27; formerly  
          MWEZ + N.C. 28 751.)
- 25        1        Unidentified Production Photos, 1973 (Formerly MWEZ + N.C. 28 751.)
- 2        2        International Theatre Institute (ITI) 15th Congress, Moscow, 1973 May 27-  
          June 1  
          (Includes autographed photos; formerly MWEZ + N.C. 28 751.)
- 3        Ithaca Festival, ca. 1965  
          Theatre, ca. 1965  
          (Includes photos of models by Sean Kenny and Fairfield Dubois, Architects;  
          formerly MWEZ + N.C. 28 751.)
- 4-5        Desmond Heeley Designs, ca. 1965  
          (Includes photos of models, sketches, some with text; formerly  
          MWEZ + N.C. 28 751.)
- 6        The Juilliard School, ca. 1979  
          *The Three Sisters*, ca. 1979 (Production photos; formerly MWEZ + N.C. 28 751.)

- 7 Juilliard Theatre Center, ca. 1970s (Formerly MWEZ +++ N.C. 28 752.)  
8 U.S.-Japan Cultural Relations Conference, 1982 Oct. 17-19  
(Includes photos of Toga Theatre; formerly MWEZ + N.C. 28 751.)

**Series IX: Oversized, 1948-1984 and Undated**

1 20" x 24" box 1.67 linear ft.

1 25" x 33" box 3 linear ft.

Arrangement: By Format

Oversized material includes a number of production photographs, many for Arena Stage productions, but also one of the Morosco Theatre marquee for *The Lady from Dubuque* (ca. 1980) and an autographed photograph of Kate Reid who played the Broadway matinees of *Who's Afraid of Virginia Woolf?* (ca. 1962). There are also a number of plans for various productions such as *The Cherry Orchard* at The Juilliard School, ca. 1977, *Loose Ends*, ca. 1979 and *Pieces of Eight*, probably for The Acting Company and an unidentified production ca. 1983.

Of special note is an unbound script believed to be Alan Schneider's first production script in his own hand.

- 26 1 Photographs, ca. 1954-1980 and undated  
*Anastasia* by Guy Bolton, ca. 1954  
(Mounted production photo identified on verso as New York production; formerly MWEZ +++ N.C. 28 752.)  
2 *The Burning of the Lepers* by Wallace Hamilton, ca. 1962  
(Mounted production photo identified as Arena Stage production; formerly MWEZ +++ N.C. 28 752.)  
3 *The Caucasian Chalk Circle* by Bertolt Brecht, ca. 1961  
(Production photo identified on verso as Arena Stage production; formerly MWEZ +++ N.C. 28 752.)  
4 *The Cherry Orchard* by Anton Chekhov, ca. 1977  
(Two production photos, one mounted identified on versos as The Juilliard School production; formerly MWEZ +++ N.C. 28 752.)  
5 *The Glass Menagerie* by Tennessee Williams, 1964  
6 *The Lady from Dubuque* by Edward Albee, ca. 1980  
(Photo by Richard Greene of Morosco Theatre marquee; formerly MWEZ +++ N.C. 28 752.)  
7 *Le Prince de Homburg* by Heinrich von Kleist, undated  
(Photo by P. Molinard of unidentified production; formerly MWEZ +++ N.C. 28 752.)  
8 *Moonchildren*, ca. 1971 Oct.  
(Mounted production photo by George de Vincent identified on verso as Arena Stage production; formerly MWEZ+++ N.C. 28 752.)  
9 *Mother Courage and Her Children*, undated  
(Mounted production identified as Arena Stage production, inscribed "To Alan Warmest regards, George de Vincent," photographer; formerly MWEZ +++ N.C. 28 752.)  
10 *Saved* by Edward Bond, 1971  
(Mounted photo by Alan B. Tepper of Chelsea Theater Center production, marked 1971; formerly MWEZ +++ N.C. 28 752.)  
11 *The Skin of Our Teeth* by Thornton Wilder, ca. 1948  
(Photo of Vivien Leigh as Sabina in Old Vic production; formerly MWEZ +++ N.C. 28 752.)  
12 *Who's Afraid of Virginia Woolf?* by Edward Albee, ca. 1962  
(Mounted photo signed "My love" by Kate Reid, marked on verso "Fun gift to Alan Schneider while playing in Albee's *Who's Afraid of Virginia Woolf?* (Martha) matinee company"; formerly MWEZ +++ N.C. 28752.)  
13 Unidentified Photo of Set Model, undated (Formerly MWEZ +++ N.C. 28 752.)

- 14 Sloane, Larry, undated  
(Graphic two color greeting from Larry Sloane, "Dear Alan, Thank You for Helping Me Learn to Love the Theater"; formerly MWEZ +++ N.C. 28 752.)
- 15 Autographs, ca. 1968  
(“ABC” advertisements for *The Birthday Party*, *You Know I Can't Hear You When the Water's Running* and *I Never Sang for My Father* autographed by casts; all faded except for Martin Balsam, Bill Callan, Alice Garrison and Jay Small; formerly MWEZ +++ N.C. 28 752.)
- 27 1 Photograph of *A Long Way from Home Set*, ca. 1948  
(Mounted photo of scene design by Leo Kerz for Broadway production; formerly MWEZ +++ N.C. 28 752.)
- 2 Production Script, undated  
(Marked “To the best of Our Knowledge Alan Schneider-Abraham Schneider-First Production Script in His Own Hand - Maryland”; handwritten, possibly Peter Wingate designs on leaves; formerly MWEZ +++ N.C. 28 754.)
- 3 *You Know I Can't Hear You When the Water's Running*, ca. 1968  
(Souvenir program for Broadway production with some cast replacements.)
- Plans, 1977-1984 and undated
- 4 *The Cherry Orchard* by Anton Chekhov, ca. 1977  
(Three leaves of set designs and set diagram for The Juilliard School production; formerly MWEZ +++ N.C. 28 753.)
- 5-6 *Loose Ends* by Michael Weller, ca. 1979  
(Twelve leaves of plans for unidentified production; formerly MWEZ +++ N.C. 28 753.)
- 7 *Moonchildren* by Michael Weller, undated  
(Two leaves of plans for unidentified production; formerly MWEZ +++ N.C. 28 753.)
- 8 *Pieces of Eight: The Unexpurgated Memoirs of Bernard Mergendeiler* by Jules Feiffer, *The Black and the White* by Harold Pinter, *The Tridget of Grevia* by Ring Lardner, *The Sandbox* by Edward Albee, *The (15 Minute) Dogg's Troupe Hamlet* by Tom Stoppard, *Come and Go* by Samuel Beckett, *Foursome* by Eugene Ionesco and *I'm Herbert* by Robert Anderson, 1983-1984 and undated  
(Two leaves of plans, one probably for The Acting Company production and one for an unidentified production.)