

**Guide to the Uta Hagen/Herbert Berghof Papers,
1889 – 2004 and undated**

***T-Mss 2007-001**

Billy Rose Theatre Division

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

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Descriptive Summary

Title:	Uta Hagen/Herbert Berghof Papers
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Creator:	Hagen, Uta and Berghof, Herbert
Extent:	49 linear feet (99 boxes)
Repository:	Billy Rose Theatre Division. The New York Public Library for the Performing Arts

Abstract: The Uta Hagen/Herbert Berghof papers document the lives and careers of actress, master teacher, and author Uta Hagen and her husband--actor, director, and master teacher Herbert Berghof. The papers consist of correspondence, personal and family papers, diaries, scripts and manuscripts, production materials, blueprints, photographs, scrapbooks, posters, clippings, ephemera, and oversized material. There are also a number of papers relating to the HB Studio and HB Playwrights Foundation, the school and developmental theater founded by Berghof.

Administrative Information

Access

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

Publication Rights

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Preferred Citation

Uta Hagen/Herbert Berghof Papers, Collection ID *T-Mss 2007-001, Billy Rose Theatre Division, The New York Public Library for the Performing Arts.

Source

The Uta Hagen/Herbert Berghof Papers, bequest of Uta Hagen Berghof, were donated to the Billy Rose Theatre Division in 2007.

Processing Information

The collection was processed and cataloged in 2008.

Biographical Note

Legendary actress, teacher, and author Uta Thyra Hagen was born on June 12, 1919 in Göttingen, Germany the second child of Oskar and Thyra Leisner Hagen. (Her brother Holger, was several years older.) Her father had begun the Handel Opera Festival in Göttingen and her mother was a Danish opera singer and teacher. In 1924, the family moved to Madison, Wisconsin, where Oskar Hagen founded the art history department. However, the Hagens continued to travel to Europe in the summers.

Hagen grew up in Madison and attended public schools there. Determined to be an actress from an early age, she performed in school plays and read the works of playwrights such as Shakespeare, Goethe, and Moliere. After her graduation from Wisconsin High School (of the University of Wisconsin) in 1936, Hagen attended London's Royal Academy of Dramatic Art for one semester. Also around this time, Hagen attended the University of Wisconsin (Madison) for one term.

In 1937, Hagen wrote to Eva Le Gallienne requesting an audition, and won her first professional role as Ophelia in Le Gallienne's production of *Hamlet* at the Cape Playhouse in Dennis, Massachusetts. In 1938, Hagen played Nina in a Broadway revival of *The Sea Gull* starring Alfred Lunt and Lynn Fontanne. The same year marked the death of Hagen's mother, as well as Hagen's marriage to actor and director José Ferrer on December 8, 1938.

The two were married until 1948 and had one daughter Leticia ("Letty") in 1940. They appeared in several productions together, most notably the Theatre Guild production of *Othello* with Paul Robeson, on Broadway and on tour (1942-1945). Although courted by Hollywood studios, the couple declined to appear in films. (Hagen made her film debut in *The Other* in 1972.) In 1947, Hagen appeared in *The Whole World Over*, directed by Harold Clurman. During this production, she met Herbert Berghof when he replaced the romantic lead. Hagen also began teaching acting at Berghof's studio that same year.

The 1948 production of *Angel Street* with José Ferrer at City Center (their last show together) garnered Hagen her longtime agent, Lucy Kroll; also, after seeing Hagen in this production, Elia Kazan hired her to replace Jessica Tandy in *A Streetcar Named Desire* on Broadway during Tandy's summer vacation. Hagen also took the show on tour with Anthony Quinn and then back to Broadway, followed by another tour (1948-1950).

Hagen originated the role of Georgie Elgin in *The Country Girl*, written and directed by Clifford Odets (also starring Paul Kelly and Steven Hill) (1950), winning her first Tony Award in 1951, although this award is not included in the papers. Later in 1951, Hagen returned to Broadway in the title role of the Theatre Guild's production of George Bernard Shaw's *Saint Joan*. Other productions during the 1950s included *Tovarich* at City Center with Herbert Berghof and Luther Adler (1952), *In Any Language*, directed by George Abbott and featuring Walter Matthau and Eileen Heckart

(1952), *The Magic and the Loss* with Robert Preston and Lee Bowman (1954), and *Island of Goats* with Laurence Harvey (1955).

Hagen's liberal political views and activities caused her to be blacklisted from television for most of the 1950s and subpoenaed by the House Un-American Activities Committee. However, she was spared from having to appear when her accuser was convicted of perjury.

Having begun a personal relationship with Herbert Berghof, the two were married on January 25, 1957 and remained so until Berghof's death in 1990. They lived in Greenwich Village and had a home in Montauk, Long Island. During the 1950s, their professional activities became increasingly intertwined. The couple adapted, produced, and performed together works such as *Cyprienne* with Robert Culp (1955), *The Daily Life* by Rainer Maria Rilke (1955), and *The Queen and the Rebels* by Ugo Betti (1959). They also toured in stock with productions of *The Play's the Thing* (1952), *The Lady's Not for Burning* (1953), and *The Affairs of Anatol* (1957), all the while solidifying their international reputations as master teachers.

Who's Afraid of Virginia Woolf? marked Hagen's triumphant return to Broadway in 1962, earning her second Tony Award in 1963. She also performed in the London production in 1964. In celebration of her 80th birthday, Hagen recreated the role of Martha in benefit readings at the Majestic Theatre (1999) and at the Ahmanson Theatre in Los Angeles (2000). Her subsequent Broadway appearances included APA-Phoenix Repertory's production of *The Cherry Orchard*, directed by Eva Le Gallienne (1968), *Charlotte* by Peter Hacks, translated by Herbert Berghof and Hagen and directed by Berghof (1980), and *You Never Can Tell* for Circle in the Square Theatre (1986).

Hagen also appeared in the film *The Boys from Brazil* (1978) for which she was nominated for an Academy Award for Best Supporting Actress and in *Reversal of Fortune* (1990). Her television appearances include *One Life to Live* (1986) and *ABC Afterschool Specials – Seasonal Differences* (1987); she received Daytime Emmy Award nominations for both.

Respect for Acting, written with Haskel Frankel, Hagen's seminal text on acting, was published by Macmillan in 1973. A gourmet cook, she also wrote *Love for Cooking* (Macmillan, 1976). Hagen's autobiographical work, *Sources* (Performing Arts Journal, 1983) was followed in 1991 by her definitive work on acting, *A Challenge for the Actor* (Scribner).

After Berghof's death in 1990, Hagen became the head of HB Studio and HB Playwrights Foundation. She continued to perform throughout the 1990s and realized perhaps two of the most memorable roles of her later career in Nicholas Wright's *Mrs. Klein* (1995) and in Donald Margulies' *Collected Stories* (1998). Hagen won unanimous critical acclaim and awards and took both plays on tour. Hagen's last stage production was *Six Dance Lessons in Six Weeks* by Richard Alfieri at Los Angeles' Geffen

Playhouse, co-starring David Hyde-Pierce (2001). In October 2001, Hagen suffered a stroke, but continued to teach until her last years.

Among Hagen's numerous awards was her third Tony Award for Lifetime Achievement in 1999. She also was awarded a 2002 National Medal of Arts from President George Bush in 2003. She died at her home at the age of 84 on January 14, 2004.

Actor, director, and master teacher, Herbert Berghof was born in Vienna, Austria to Paul and Regina (Sternberg) Berghof on September 13, 1909. He attended the University of Vienna and the Vienna State Academy of Dramatic Art where he received a diploma in 1927. For the next eleven years, Berghof played more than 120 roles in the leading theaters in Vienna, Berlin, Zurich, and Paris, including the Salzburg Festival production of *Jedermann (Everyman)* in 1937. He worked with actors such as Luise Rainer, Helene Thimig, Albert Bassermann, and Oscar Homolka and was directed by Max Reinhardt, Erwin Piscator, and Otto Preminger. Berghof was the founder of the Vienna Kleinkunstbuehne and was their director from 1933 to 1938. Perhaps his most notable production for this group was Kjeld Abel's *The Lost Melody* (1938).

After fleeing the Nazis in 1938, Berghof immigrated to the United States in 1939. He found work as a teacher at Erwin Piscator's Dramatic Workshop at the New School for Social Research, and the Neighborhood Playhouse. In 1940, Berghof staged the musical revues *From Vienna* at the Music Box Theatre and *Reunion in New York* (also performing) at the Little Theatre; Lotte Goslar and Lothar Metzl also performed. Sometime after coming to the United States, Berghof married Alice Hermes, but the marriage ended in divorce (date uncertain).

Erwin Piscator cast him as The Fool in *King Lear* at the New School (1940) and Berghof appeared on Broadway in the title role of *Nathan the Wise* (Belasco Theatre, 1942). Berghof's extensive Broadway appearances include *The Innocent Voyage* with Oscar Homolka (1943), *The Man Who Had All the Luck* (Arthur Miller's first play on Broadway) (Forrest Theatre, 1944), *Ghosts* and *Hedda Gabler* with Eva Le Gallienne (Cort Theatre, 1948), *Miss Liberty* (Imperial Theatre, 1949), *The Deep Blue Sea* with Margaret Sullavan (Morosco Theatre, 1952), *The Andersonville Trial* (Henry Miller's Theatre, 1959), and *In the Matter of J. Robert Oppenheimer* (Vivian Beaumont Theatre, 1969). He also appeared in numerous stock productions such as *Design for Living* with Kitty Carlisle (1943) and *The Guardsman* with Jeanette MacDonald and Gene Raymond, directed by Sam Wanamaker (1951).

He performed in many of the "Golden Age of Television" series in the 1950s, such as *Goodyear Television Playhouse*, *Studio One*, *Philco Television Playhouse*, and *Playhouse 90*. Berghof also appeared in *Kojak: The Belarus File* (1985). Movie appearances include *Five Fingers* (1952), *Red Planet Mars* (1952), *Fraülein* (1958), *Cleopatra* (1963), *Harry and Tonto* (1974), *Those Lips, Those Eyes* (1980), and *Target* (1985). Berghof also worked in radio, appearing in several of the *Theatre Guild on the Air* broadcasts in the late 1940s and early 1950s.

In 1956, Berghof directed the American premiere of Samuel Beckett's *Waiting for Godot* at the John Golden Theatre, starring Bert Lahr and longtime Berghof associate, E.G. Marshall. He repeated the assignment in 1957 with the first all-black cast, starring Geoffrey Holder, Earle Hyman, Rex Ingram, and Mantan Moreland at the Ethel Barrymore Theatre. Berghof's numerous directing credits include Pavel Kohout's *Poor Murderer* with Laurence Luckinbill and Maria Schell (Ethel Barrymore Theatre, 1976), and *Charlotte* by Peter Hacks, translated and adapted by Berghof, and starring Uta Hagen and Charles Nelson Reilly (Belasco Theatre, 1980).

For almost three decades, Berghof also directed and developed dozens of productions and staged readings at HB Playwrights Foundation. He also translated and adapted numerous scripts for production, such as *The Apollo of Bellac* by Jean Giraudoux (1954), Rainer Maria Rilke's *Daily Life* (ca.1954), *Portuguese Letters*, (1976), and *Do I Know You? (An Improvisation on a Short Story by Robert Louis Stevenson)*, Berghof's final project (1990).

Berghof had begun holding his own acting classes at a rented space on West 16th Street in 1945; by 1965, these classes would evolve into the HB Studio and HB Playwrights Foundation, now housed in three buildings on Bank Street, with an international reputation as one of the pre-eminent programs in the field. In 1947, Berghof was named a charter member of the Actors Studio, but broke with the studio because of philosophical differences. His future wife, Uta Hagen, also began teaching with him that year. Their philosophy was always to keep fees as low as possible (often causing financial difficulties) and to remain an experimental laboratory for new techniques.

Productions and play readings were also part of the program, from readings of works by Saul Bellow, Thornton Wilder, Horton Foote, and Bertolt Brecht, to a complete season of full productions and readings by the HB Playwrights Foundation, formed in 1965 and continuing to the present. Both students and seasoned actors performed in works by new and established playwrights.

HB Studio alumni include countless notables in theater, film, and television such as F. Murray Abraham, Anne Bancroft, Matthew Broderick, Billy Crystal, Robert De Niro, Robert Culp, Sandy Dennis, Lee Grant, David Hedison, Harvey Korman, Jack Lemmon, Anne Meara, Liza Minnelli, Geraldine Page, Charles Nelson Reilly, Maureen Stapleton, Jerry Stiller, Edward Villella, and Fritz Weaver, to name but a few. Berghof also taught at Columbia University in 1960 and for the American Theatre Wing in 1949.

He died at his home at the age of 81 of a heart ailment on November 5, 1990.

Scope and Content Note

The Uta Hagen/Herbert Berghof papers contain correspondence, personal and family papers, datebooks, diaries, production and publicity materials, scripts, prompt scripts, manuscripts, programs, photographs, slides, scrapbooks, posters, clippings, and oversized materials documenting their professional and personal lives, spanning the years 1889 to 2004.

Also contained in the papers are materials relating to their teaching activities; there are papers documenting the HB Studio and HB Playwrights Foundation. A significant number of the papers are in German, including some of Hagen's family correspondence, papers from Berghof's early career, as well as some later professional correspondence, and scripts.

The bulk of the papers relate to productions and professional projects for the two. Joint projects on which they worked together are filed with Hagen's papers, with the exception of the road tour of *The Deep Blue Sea*, which Hagen performed with Berghof on the road, following Margaret Sullavan who originated the role. Correspondence addressed to both is also filed with Hagen's papers.

The papers are especially rich in numerous versions of scripts on which Hagen and Berghof worked, particularly those adapted and translated by one or both of them, *The Affairs of Anatol* (1957), *Cyprienne* (1955), *The Queen and the Rebels* (1959), *Prometheus Bound* (1973), and most notably *Charlotte*, presented on Broadway in 1980. Many of the productions in the collection were presented at HB Playwrights Foundation.

There are numerous handwritten notes and pages of dialogue, sometimes in German, by Berghof, relating to plays on which he was working, or hoped to develop.

Uta Hagen's papers include correspondence to and from her family, as well as Hagen family papers. Many of these papers are in German. Hagen's letters to her father provide many details of her professional and personal life. Particularly interesting are letters mentioning segregation during the *Othello* tour (1943-1945) with Paul Robeson and her then-husband, José Ferrer. Correspondence consists largely of business-related letters, but also from friends, fans, and students. Of particular note are the numerous condolence letters Hagen received on Berghof's death in 1990.

Hagen's personal papers provide an in-depth insight into her life and work. The personal papers range from vital records to sketches of flowers and contain several diaries, two of which were kept around the time of *Who's Afraid of Virginia Woolf?* (1962 and 1964).

Productions are documented with scripts, correspondence, contracts, programs, production materials, notes, and ephemera. Of particular interest are Hagen's notebooks for *Who's Afraid of Virginia Woolf?* (1962), *Collected Stories* (1998), and *Six Dance Lessons in Six Weeks* (ca. 2001).

Hagen's writings include correspondence, manuscripts, notes, and clippings for her four published books, as well as several pieces she contributed to other publications, such as *Broadway: Day and Night* (1992), and several personal pieces. Of special note is *Young Heroines of War Times: Five Short War Stories Illustrated for Girls form 10 to 15*, a handwritten and illustrated work by an eleven-year-old Hagen (1930).

The papers also document the numerous productions in which Berghof performed, directed, adapted, translated, or developed. The productions and projects span Berghof's entire career from the late 1920s to his final project in 1990. Material from Berghof's early years as a refugee actor and director in New York provide insight into the dilemma faced by creative émigré artists in that period of history. Of particular note is a letter from Albert Einstein wishing the Refugee Artists Group well (1938) and correspondence with Samuel Beckett re: *Waiting for Godot* which Berghof directed in its premiere on Broadway in 1956.

Most of the photographs in the collection relate to professional activities; however there are also a number of candid snapshots and portraits of Hagen and Berghof in their early lives and careers, as well as a number with friends.

Extensive research material attests to Berghof's meticulousness and professionalism. *Charlotte* and a proposed Theater in der Josefstadt production of *The Merchant of Venice* are but two examples. Hagen's notebook for *Who's Afraid of Virginia Woolf?* also offers insight into her working process.

Papers relating to HB Studio and HB Playwrights Foundation papers provide a glimpse into the history and workings of these organizations. Three of the four scrapbooks in the collection document Hagen's career from 1948 to 1961; the fourth contains programs and posters for many HB Playwrights Foundation productions spanning the 1971/1972 to 1975/1976 seasons.

Oversized materials relate to both Hagen and Berghof and include awards, scripts, photographs, research material, and clippings. Of special interest is an autographed portrait of Berghof taken by Paul Draper (ca. 1965), as well as blueprints of Ming Cho Lee set designs for Jean Cocteau's *The Infernal Machine* (1958).

Organization

The collection is organized into six series and thirteen sub-series. They are:

Series I: Uta Hagen Papers
Sub-series 1 - Correspondence

- Sub-series 2 – Personal and Family Papers
- Sub-series 3 – Productions and Professional Projects
- Sub-series 4 – Scripts
- Sub-series 5 – Writings
- Sub-series 6 – Teaching, Lectures, Conferences, and Clippings
- Sub-series 7 – Awards
- Sub-series 8 – Clippings and Works About
- Series II: Herbert Berghof Papers
 - Sub-series 1 – Correspondence
 - Sub-series 2 – Personal Papers
 - Sub-series 3 – Productions and Professional Projects
 - Sub-series 4 – Scripts
 - Sub-series 5 – Teaching, Lectures, and Conferences
- Series III: HB Playwrights Foundation and HB Studio
- Series IV: Photographs
- Series V: Scrapbooks
- Series VI: Oversized

Series Descriptions

Series I: Uta Hagen Papers, 1889 – 2004 and undated

48 boxes

Included in this series are correspondence, personal and family papers, diaries, scripts, contracts, programs, artwork, production and publicity materials, manuscripts and writings, materials relating to teaching and conferences, awards, and clippings relating to the life and career of Hagen.

- Sub-series 1 - Correspondence
- Sub-series 2 – Personal and Family Papers
- Sub-series 3 – Productions and Professional Projects
- Sub-series 4 – Scripts
- Sub-series 5 – Writings
- Sub-series 6 – Teaching, Lectures, Conferences, and Clippings
- Sub-series 7 – Awards
- Sub-series 8 – Clippings and Works About

Sub-series 1 – Correspondence, 1926 – 2004 and undated

9.75 boxes

Arrangement: By Topic, Then Alphabetical

This series comprises correspondence from family, friends, professional associates, students, and fans. General correspondence to both Hagen and Berghof is filed in this series.

Family correspondence includes love letters from Herbert Berghof dating from the late 1940s and early 1950s. There is also correspondence from José Ferrer dating mostly from the years of their relationship, but also a few in later years. A large amount of the family correspondence is from Hagen's parents and much of it is in German. There is also a small amount of correspondence from Hagen's stepmother, Beatrice, her brother, Holger, (and his two wives), her daughter, and granddaughter. Hagen's correspondence to her family is filed after family correspondence. Her letters to her father are especially informative regarding her personal and professional life.

Of special interest are the numerous condolence letters Hagen received after Berghof's death in 1990, including those from Edward Albee, Philip Bosco, Patricia and Matthew Broderick, Kitty Carlisle Hart, Robert Culp, Horton Foote, George Grizzard, Julie Harris, June Havoc, Eileen Heckart, David Hedison, Anne Jackson and Eli Wallach, Paula Laurence and Charles Bowden, Donna McKechnie, Tony Musante, Mike Nichols, Austin Pendleton, José Quintero, Prunella Scales, Alexander Schneider, Jerry Stiller and Anne Meara, Berthold and Liesl Viertel, Emma Walton, Fritz Weaver, and Michael Zaslow.

General correspondence includes letters from friends, professional associates, students, and fan mail. Included is correspondence from longtime friends and associates (some of whom were former students) such as Edward Albee, Harold Clurman, Jane Eakin, Richard Easton, Jesse Feiler, Lucy Kroll, Paula Laurence, George and Mary Mathews, Charles Nelson Reilly, and Hedda Sterne (Steinberg). There are also cards and letters from notables such as Leonard Bernstein, Anthony Franciosa, Christopher Fry, David Hyde-Pierce, Harvey Korman, Marlo Thomas, and Thornton Wilder.

Fan mail includes notes from Katharine Hepburn and Jane Wyatt, as well as from unknown admirers.

Sub-series 2 – Personal and Family Papers, 1889 – 2002 and undated

4.25 boxes

Arrangement: By Topic, then Alphabetical

Included in this series are vital records for Hagen, biographical material, diaries, programs, sketches, clippings related to her political activities, theater brochures, memorabilia, and subject files. Documents include Hagen's high school diploma, confirmation certificate, passport, and the 1948 separation agreement from José Ferrer. An address given in German by Alfred Bertholet at Hagen's baptism is also among the papers.

Of special interest are three handwritten diaries describing Hagen's daily activities around the time of *Who's Afraid of Virginia Woolf?* (1962 and 1964)

and *The Boys from Brazil* (1977-1978). There is also correspondence, interview transcripts, and manuscript pages relating to Martin Duberman's book *Paul Robeson: A Biography*, for which Hagen was interviewed extensively. Also of interest are sketches by Hagen of flowers and nature. There are also two watercolors, possibly by Hagen, of poodles. A number of clippings from the 1980s document Hagen's community activities in Montauk, where she and Berghof had a home.

Family papers include correspondence, biographical material, writings, programs, brochures, and other publications, most notably for Oskar Hagen, her father, as well as for her mother, the opera singer, Thyra Hagen-Leisner. Many of these papers are in German, especially those of Hagen's parents. Of particular note are Hagen's father's typed manuscript in German, "The Trip to America," and journal upon his arrival in the United States, as well as her mother's 1928 diary. There are also a number of items relating to Hagen's brother, Holger, her granddaughter, Teresa Teuscher, and a few other family members.

Sub-series 3 –Productions and Professional Projects, 1939 – 2003 and undated

21 boxes

Arrangement: Alphabetical

This series contains correspondence, programs, scripts, notes, production and publicity materials, and clippings for most of the theater, film, and television productions in which Hagen appeared, spanning her 1937 professional debut in Eva Le Gallienne's production of *Hamlet* at the Cape Playhouse in Dennis, Massachusetts to her last stage role in *Six Dance Lessons in Six Weeks* with David Hyde-Pierce at the Geffen Playhouse in Los Angeles in 2001. Proposed productions, such as *Mother Courage and Her Children* in the 1980s, are also documented.

Other projects, such as award presentations and benefits, are also included. Of special note are papers relating to The Theatre Circle, a group (including Hagen, Berghof, Mildred Dunnock, Eric Bentley, E.G. Marshall, and others) seeking scripts for production (1952-1953).

Papers for Hagen's numerous productions and projects with Herbert Berghof can be found in this series, except for *The Deep Blue Sea* (Hagen replaced Margaret Sullavan on tour), which is filed with Herbert Berghof's papers.

Because Hagen worked mostly in the theater, theater productions are the most numerous and the best-documented in the papers. However, there are also some materials representing film and television appearances, such as *The Other* (Hagen's motion picture debut in 1972) and *The Boys from Brazil* (1978) for which Hagen received an Academy Award nomination as Best Supporting

Actress; she also received Daytime Emmy Award nominations for appearances on *One Life to Live* (1986) and the *ABC Afterschool Special* episode *Seasonal Differences* (1988).

There are a number of scripts, including sides, with Hagen's notes and revisions, providing a window into her work process. There are also notebooks for such landmark productions as *Who's Afraid of Virginia Woolf?* (for which Hagen won her second Tony) (1962), *Collected Stories* (1998), and *Six Dance Lessons in Six Weeks* (2001).

Hagen's most notable productions, *Othello* starring Paul Robeson on Broadway and on tour, *A Streetcar Named Desire*, *The Country Girl*, *Saint Joan*, *Who's Afraid of Virginia Woolf?*, *Mrs. Klein*, and *Collected Stories*, are included; later productions are more thoroughly documented.

As performer, translator, and adaptor, Hagen worked on numerous projects with Berghof, on Broadway, on tour, and especially at HB Studio and later at HB Playwrights Foundation. A few of their projects are *The Affairs of Anatol* (1957), *Cyprienne* (1955), *The Lady's Not for Burning* (1953), *The Play's the Thing* (1952), *The Queen and the Rebels* (1959), *Prometheus Bound* (1973), and *The Silver Fox* (1982 and 1987).

Sub-series 4 – Scripts, 1989 – 2003 and undated

4 boxes

Arrangement: By Format, Then Alphabetical

This series comprises mostly playscripts sent to Hagen, but also includes short story and non-fiction manuscripts. Many include related correspondence from the author. Several are inscribed to Hagen, such as *Broadway Melody 1492* by Jura Soyfer, translated (and inscribed) by Horst Jarka (undated), *The Gate* (one-act play) by Edo Demas (undated), and *Medea's Nurse* by Alan Brody (ca. 1996). There is also a copy of *Van Gogh in Brixton* by Nicholas Wright (undated). Of particular interest is *The Singing Forest* by Craig Lucas who dedicated it to Hagen on her 80th birthday.

Manuscripts for other works include *Acting: The Magic If* by Doreen Cannon (1997) with accompanying note from Cannon's daughter, Dee, re: Hagen's possible writing contribution, and *The Heart Too Long Suppressed* by Carol Hebard (2000) with a request for a dust jacket blurb by Hagen.

Sub-series 5 – Writings, ca. 1920s – 2002 and undated

5 boxes

Arrangement: Alphabetical

This series consists of correspondence, manuscripts, publicity material, contracts, and clippings for Hagen's four published books: *A Challenge for the Actor* (Scribner, 1991), *Love for Cooking* (Macmillan, 1976), *Respect for Acting* written with Haskel Frankel (Macmillan, 1973), and her memoir *Sources* (Performing Arts Journal, 1983). The various manuscript drafts for each of the works provide a valuable glimpse into the evolution of the final text.

Much of the correspondence consists of Hagen's decades of voluminous fan mail, especially for *Respect for Acting* and *A Challenge for the Actor*; the former was translated into Chinese; the latter into German and Spanish. Included is fan mail from notables such as Eric Bentley, Craig Claiborne, James Coco, Horton Foote, Earle Hyman, Anna Massey, Charles Nelson Reilly, Alexander Schneider, Thomas Tryon, and Amy Wright. Of particular note is a copy of a letter from Julia Child to Hagen's *Love for Cooking* publicist praising the work.

Additional writings include books to which Hagen contributed: *Broadway: Day and Night* (1992), *Broadway Celebrity Cookbook* (1988), as well as a translation of Kafka's *A Report to the Academy* (undated). There are also several typed poems in German possibly by Hagen, probably from the 1920s. Also of special interest is *Young Heroines of War Times: Five Short War Stories Illustrated for Girls from 10 to 15*, a handwritten and illustrated notebook of stories by an eleven-year-old Hagen in 1930. (See also "The HB Studio Story" filed in HB Playwrights Foundation and HB Studio series.)

Sub-series 6 – Teaching, Lectures, and Conferences, 1954 – 2002 and undated

1 box

Arrangement: By Topic, Then Alphabetical

This series contains mostly correspondence, but also publicity material, brochures, and clippings for Hagen's acting workshops taught both in the United States and internationally, largely from the 1980s through 2000. Much of the correspondence is from students thanking Hagen. The papers document acting workshops Hagen taught for professional organizations, such as Actors' Equity Association and the Screen Actors Guild, as well as for universities such as University of California, Irvine. Hagen's work with the Actors Studio and later Heartland Theatre Company in Michigan is especially well-documented with correspondence from Jan Radcliff.

Other materials document Hagen's lectures, such as that at Cooper Union, (1988) and several conferences, including a 1959 Ford Foundation conference also attended by theater notables such as Boris Aronson, Harold Clurman, Arthur Miller, Geraldine Page, Lee Strasberg, and Eli Wallach. Of particular note is a program for a 1954 Henry Street Playhouse production of *Electra* by Jean Giradoux, with Tom Troupe, Leonardo Cimino, and Val Dufour. Hagen had coached most of the cast.

Sub-series 7 – Awards, 1954 – 2003

2 boxes

Arrangement: Alphabetical

Included in this series are correspondence, programs, certificates, itineraries, a souvenir book, conference materials, and publicity material relating to Hagen's numerous awards. These awards were bestowed by a wide array of organizations, from theater-related groups to community organizations such as the American Police Hall of Fame and Museum. She was awarded a 2002 National Medal of Arts from President George Bush in 2003.

Of Hagen's three Tony awards, only the 1999 Tony Award for Lifetime Achievement is documented in the papers, with fan mail from Al Pacino, Danny Meyer, and Bill Cosby. Her numerous awards from the theatrical community also include those from the Drama League, the Dramatists Guild (Madge Evans and Sidney Kingsley Award), the John Houseman Award, the Lucille Lortel Award, two awards from the New England Theatre Conference, an Obie, the Players, and the Erwin Piscator Award.

Hagen was also the recipient of several honorary doctorates from the College of Wooster, De Paul University, Penn State University, Smith College, and the University of Wisconsin. Additional material may be found in the Oversized and Photographs series.

Sub-series 8 – Clippings and Works About, 1941 – 2004 and undated

1 box

Arrangement: By Format, Then Alphabetical

This series consists of a dissertation by Susan Spector on Hagen's early years, a masters' thesis by Anne Hahn on Hagen's philosophy of acting, a paper, and lengthier interviews with Hagen. Of particular note is "My Hero – Prunella Scales on Uta Hagen," an article by Prunella Scales for *The Independent Magazine* (August 12, 1989).

Clippings include both those on Hagen, as well as those on other subjects, probably collected by her. Hagen appeared on the cover of the *New York Times Magazine* for a piece on aging, "Funny, We Don't Feel Old," March 9, 1997. There are also several items from Internet searches.

Series II: Herbert Berghof Papers, 1909 – 2001 and undated

33.5 boxes

The Herbert Berghof papers include correspondence, personal papers, production

materials, scripts, contracts, teaching materials, and clippings documenting Berghof's life and career as an actor, teacher, and director. There is also a small number of writings, and theatrical memorabilia. Many of the papers are in German, particularly those relating to Berghof's early life and career, as well as correspondence. Materials relating to productions on which Berghof worked with Uta Hagen are filed with Hagen's papers.

Sub-series 1 – Correspondence, 1928 – 1991 and undated

1.5 boxes

Arrangement: Alphabetical

This series contains a small amount of family correspondence (mostly from Uta Hagen), general correspondence, and a few letters from Berghof. A fair amount of the correspondence is in German and is mostly related to professional projects. There are three items probably related to Berghof's family: a 1939 letter from Dr. Ludwig Berghoff (presumably related), a 1942 letter regarding Berghof's father's death, and a 1977 notice of a memorial service for Bernhard Sternberg, possibly Berghof's uncle.

Other correspondents include Edward Albee, Brooks Atkinson, Albert Bassermann, Rolf Bayer, Bette Davis, Horton Foote, Eugene Ionesco, Pavel Kohout, John Lahr, Mike Nichols, Anthony Quinn, Ellis Rabb, Helene Thimig, and Thornton Wilder. Of particular note are two letters from Tennessee Williams: one handwritten mentioning his dramatization of *The Malediction* (ca. 1940s), the other typed, giving his permission to cast *Battle of Angels* (ca. 1975).

Uta Hagen's correspondence is mostly from London during the run of *Who's Afraid of Virginia Woolf?* Correspondence to Hagen and Berghof is filed with Uta Hagen's papers. Correspondence from Berghof includes letters to Actors' Equity Association, George Mathews, and *The New York Times*.

Sub-series 2 – Personal Papers, 1909 – 1994 and undated

3.5 boxes

Arrangement: Alphabetical

Included in this series are Berghof's vital records, such as birth and death certificates, passports, immigration and citizenship documents, union cards, and marriage certificate to Uta Hagen, as well as address books and calendars, subject files of clippings, theater brochures, programs, essays, and two items of theatrical memorabilia.

Here are also found correspondence, programs, and clippings documenting Berghof's early career in Austria, Germany, and Switzerland, and earliest days as an immigrant to the United States. (Note: Productions with larger amounts of material are filed in the Productions and Professional Projects series.) A number

of the papers are in German. Among the productions documented include *The Dark Lady of the Sonnets* (1935), *Jedermann* directed by Max Reinhardt at the Salzburg Festival in 1937. Especially poignant is a 1940 interoffice memo for an unidentified New York store's hiring Berghof as a bus boy.

There are also correspondence, programs, and texts for Berghof's memorial service at the time of his death in 1990, and for retrospectives held afterward in 1991, 1992, and 1994.

Sub-series 3 – Productions and Professional Projects, 1922 – 1992 and 2001

25.5 boxes

Arrangement: Alphabetical

This series contains correspondence, scripts, contracts, programs, production and publicity materials, and clippings documenting the numerous productions in which Berghof performed, directed, adapted, translated, or developed. The productions and projects span Berghof's entire career from the late 1920s to 1990 and range from Broadway, off Broadway, stock, and HB Playwrights Foundation, to international productions. Although Berghof mostly worked in the theater, there are also materials for film, television, and radio.

Some of the papers are in German. Productions and projects on which Berghof worked with Uta Hagen are filed with Hagen's papers, except for *The Deep Blue Sea*; Hagen replaced Margaret Sullavan on the road (1953).

Scripts and revisions with Berghof's numerous handwritten notes abound, providing a valuable window into the evolution of a theater piece, as well as Berghof's working process. Extensive research materials for many productions also give evidence to his meticulousness and thorough professionalism. Two examples of many are *The Apollo of Bellac* by Jean Giradoux, performed at the Herbert Berghof Studio (ca. 1954) and the Theater in der Josefstadt's proposed production of *The Merchant of Venice* in which Berghof was to have played Shylock (ca. 1981).

Papers relating to most of Berghof's European work in theater can be found in the Personal Papers series, except several for which there are more than just minimal materials. Included in this series are papers relating to one of his last projects before emigrating in 1938, *The Lost Melody*, since he continued to work on the production after coming to the United States.

Berghof's earliest work on Broadway was staging the musical revue *From Vienna*, produced by the Refugee Artists Group at the Music Box Theatre in 1939. In 1940, he also staged and performed in a second revue, *Reunion in New York*, at the Little Theatre. Berghof was a member of the Refugee Artists Group; the papers contain a 1938 letter from Albert Einstein wishing the group well.

He played the title role in *Nathan the Wise*, both at the New School and at the Belasco Theatre in 1942. Numerous roles on Broadway followed over the next two decades. Some of his most notable appearances include *The Man Who Had All the Luck* which marked the first Broadway production of Arthur Miller's work (1944), *Ghosts* and *Hedda Gabler* with Eva Le Gallienne (1948), *Miss Liberty*, the Irving Berlin musical (1949), *Tovarich* at City Center with Luther Adler and Romney Brent (1952), *The Andersonville Trial* (1959), and *In the Matter of J. Robert Oppenheimer* (1969).

From the late 1940s through the early 1950s, Berghof worked extensively in stock and regional theaters, both alone and sometimes with Uta Hagen, as actor and director. These productions include *Design for Living* with Kitty Carlisle (1943), *Grand Hotel* (1948), *The Guardsman*, starring Jeanette MacDonald and Gene Raymond and directed by Sam Wanamaker (1950-1951), and *The Play's the Thing* (1941 and 1946). In 1960, Berghof played Krapp in the Cricket Theatre off-Broadway production of Samuel Beckett's *Krapp's Last Tape*.

Also during the 1940s and early 1950s, Berghof worked on radio, including several appearances for the *Theatre Guild on the Air* in plays such as *Men in White* (1947), *Alien Corn* and *The Gentle People* (1949), *Blow Ye Winds* (1950), and *The Third Man* (1951).

Berghof directed the Broadway premiere of Samuel Beckett's *Waiting for Godot* to critical acclaim and an all-black version in 1957 starring Earle Hyman, Geoffrey Holder, and Rex Ingram. The production file includes correspondence from Beckett. Berghof also directed *Poor Murderer* by Pavel Kohout at the HB Playwrights Foundation and the Broadway production, starring Laurence Luckinbill and Maria Schell (1975 and 1976). *Poor Murderer* is especially well-documented. His last Broadway directing credit was *Charlotte* by Peter Hacks, translated and adapted by Berghof, and starring Uta Hagen and Charles Nelson Reilly. (Materials relating to this production are filed with Uta Hagen's papers.)

Films include *Five Fingers* (1952), *Red Planet Mars* (1952), *Fraülein* with Dana Wynter (1958), *Cleopatra* with Elizabeth Taylor, Richard Burton, and Rex Harrison (1963), *Harry and Tonto* with Art Carney (1974), *Those Lips, Those Eyes* with Frank Langella, Jerry Stiller, and Kevin McCarthy (1980), and *Target* with Gene Hackman (1985). Of particular note is a 1961 telegram from Elizabeth [Taylor] and Eddie Fisher inviting Berghof and Hagen to a party in Rome during the filming of *Cleopatra*.

A large number of plays developed, presented, and sometimes directed and performed by Berghof at his studio, and later for the HB Playwrights Foundation, are represented in the papers. *The Apollo of Bellac* by Jean Giradoux, adapted and translated by Berghof (1954 and 1983), *The Game of Love and Death* by Romain Rolland (1984), *Letter from an Unknown Woman* (1987), *The Love*

Suicide at Schofield Barracks by Romulus Linney (1971) which went on to an unassociated production on Broadway, Rainer Maria Rilke's *Portuguese Letters*, translated adapted by Berghof (1971), several staged readings in the 1960s of *Seize the Day* by Saul Bellow, and *This Side of Paradise* by F. Scott Fitzgerald by Sydney Sloane (1961) which opened off Broadway at the Sheridan Square Playhouse in 1962.

Materials for proposed productions are also contained in the papers, for example, *Cold Storage*, *The Gin Game*, and *The Merchant of Venice*, which the Theater in der Josefstadt had hoped to present. Other professional projects included are memorial and benefit programs with which Berghof was associated, such as those for Max Reinhardt and Oscar Karlweis, and the Ivriah Springtime breakfasts. Unidentified productions and several items written by Berghof are filed at the end of the series. The writings include ideas for a screenplay in German (1938), a scenario in German re: marriage in crisis (undated), and a piece on death of Felicia Montealegre (ca. 1978).

Sub-series 4 – Scripts, ca. 1947 – ca. 1977 and undated

2 boxes

Arrangement: Alphabetical

This series contains mostly undated scripts and script fragments with no clear association to any production or project, but could have been for potential projects or teaching purposes. Scripts include *Dear Judas* adapted by Michael Myerberg from the epic poem by Robinson Jeffers (undated), a mimeographed script of *Queens of France* by Thornton Wilder (undated), *Night Wind* by Ugo Betti, translated by W. Radd (undated), and *The Overcoat* by Nikolai Gogol, translated by Joseph Caldwell (undated). There are also a number of photocopied and typed scenes and dialogues, as well as the book *Spillway and Other Stories* by Djuna Barnes (1972).

Sub-series 5 – Teaching, Lectures, Conferences, and Clippings, 1938 – ca. 1999 and undated

1 box

Arrangement: By Topic, Then Alphabetical

This series consists of correspondence, programs, brochures, and teaching materials, for Berghof's early days in New York at the Neighborhood Playhouse, the Dramatic Workshop of the New School, and his own evening acting classes. Of particular note are "To the Actor" and "For the Young American Actor" by Berghof.

Production materials are also included for several early student workshops. Maureen Stapleton and Lee Grant were among Berghof's students at that time. There are also materials for Berghof's classes at the American Theatre Wing and Columbia University, with class notes for the latter. Transcripts of Berghof's speeches at the Austrian Academy in 1980 and Berkeley Repertory Theatre in 1983 are also among the papers, as well as a small number of clippings.

Series III: HB Playwrights Foundation and HB Studio, ca. 1950s – 2002 and undated

2 boxes

Arrangement: Alphabetical

This series contains a small cross-section of office files for both HB Playwrights Foundation and HB Studio and includes materials such as correspondence, administrative records, publicity material, historical information, some financial papers, and clippings.

There are also materials relating to events held on Bank Street, such as the opening celebration on April 18, 1959, memorial services for faculty members, and two productions done after Berghof's death: *The Flip Side* by Donna de Matteo (1994), and *Uncle Philip's Coat* by Matty Selman (ca. 1997). Of special interest are a project log (ca. 1954 to 1963) and student lists, mostly from the late 1950s and early 1960s.

Series IV: Photographs, ca. 1900s – 2003 and undated

7.5 boxes

Arrangement: By Topic, Then Alphabetical

Included in this series are personal and family photos, portraits, and photos representing Hagen and Berghof's productions and professional activities, as well as contact sheets, negatives, and a small number of slides. Production titles for both Hagen and Berghof are interfiled.

There are a number of early photos of Hagen and her family, as well as several of Berghof and unidentified photos, possibly of family members. Production-related photos form the largest group in the series. However, the series also includes numerous portraits, spanning several decades, of both Hagen and Berghof by leading photographers such as Alfredo Valente, Vandamm, G. Maillard Kessler, and Trude Fleischmann.

Of particular note are a few photos of Hagen's earliest stage appearances in high school, as well as those from some of her best-known productions: *Othello* (1942–1945), *A Streetcar Named Desire* (1948–1950), and *Who's Afraid of Virginia Woolf?* (1962–1964). Also of interest are the George de Vincent photos of *Enrico IV* for the 1964 Arena Stage production starring Berghof, as well as photos from Berghof's early career in Europe.

There are a number of candid snapshots of Hagen (and a few of Berghof) at their Montauk home. A number of photos of HB Studio and unidentified projects at HB Playwrights Foundation can also be found. A few photos of actors and other notables are also included.

Series V: Scrapbooks, 1948 – 1976

3 boxes

Arrangement: By Size

This series consists of four scrapbooks, three of which contain mostly clippings, a few programs, and photos relating to Hagen's career from 1948 to 1961; there are also a few clippings relating to her political activities. The fourth scrapbook contains programs, posters, and photos for many of the HB Playwrights Foundation productions for the seasons 1971/1972 through 1975/1976.

Series VI: Oversized, 1923 – 1998 and undated

5 boxes

Arrangement: By Format

This series comprises both Hagen's and Berghof's papers and contains artwork, awards, scripts, photographs, research material, one set sketch, blueprints, posters, and clippings relating to professional activities. The artwork consists of a pencil caricature of Hagen and an unidentified man, probably during the tour of *A Streetcar Named Desire* (1949) and ink sketches by Hagen of flowers. Two of Hagen's many awards are found in this series: the Compostela Award (1987) and the Theater Hall of Fame Scroll of Honor (1981). Clippings include the 50th anniversary issue of *Life* magazine, with a 1942 photo of *Othello* (1986), as well as a mounted Blatz Beer ad (1950). There also two calendars (1996 and 1998) belonging to Hagen.

Berghof's papers include scripts (in German) for *The Lost Melody* (ca. 1939), a pencil sketch of the *Waiting for Godot* set (ca. 1956), Ming Cho Lee blueprints for *The Infernal Machine* (1958), Lester Polakov blueprints for *The Sponsor* (1975), and an unidentified production.

Photographs are mostly of Hagen or related to productions on which she worked, such as *The Cherry Orchard* (1968), *The Country Girl* (1950), *In Any Language* (1952), *Saint Joan* (1951), and *A Streetcar Named Desire*, (ca. 1949). There are publicity photos of Hagen with her father (probably during the *A Streetcar Named Desire* tour, 1949), as well as photos taken in Montauk and while teaching, around the time of *Who's Afraid of Virginia Woolf?* There is also an autographed portrait of Berghof taken by Paul Draper (ca. 1965), as well as a negative of an unknown workman, probably taken in one of the Bank Street buildings (undated). Two posters (*The Magic and the Loss*, 1954 and *This Side of Paradise*, 1962) are also included.

Series I: Uta Hagen Papers, 1889 – 2004 and undated

Sub-series 1 – Correspondence, 1926 – 2004 and undated

Family, 1926 – 1996 and undated

Berghof, Herbert, 1948 – 1986 and undated

Box 1

- F. 1-2 1948 – 1949 (Includes love letters to Hagen while she was in A
Streetcar Named Desire.)
- F. 3 1950 (Includes love letters to Hagen while she was in Europe.)
- F. 4 1951
- F. 5 ca. 1948 – 1951 (Includes letters to Hagen while Berghof worked in
stock.)
- F. 6 1952 – 1958 (Includes several postcards.)
- F. 7 1962 (Includes letters and postcards from Rome during *Cleopatra*
filming.)
- F. 8 1964 (Includes correspondence to Hagen while she was in London with
Who's Afraid of Virginia Woolf?; mentions *Enrico IV*, Arena
Stage.)
- F. 9 1969 – 1986 and undated
- Condolence Letters on Herbert Berghof's Death, 1990 - 1991
- F. 10 A – B (Includes correspondence from Edward Albee, Mary
Anthony, Lisa Aronson, Leon Askin, Barbara Barrie, Eric
[Bentley], Pamela Blair, Philip Bosco, Patricia and Matthew
Broderick, and Sally Burtenshaw.)
- F. 11 C – E (Includes correspondence from, Robert Culp, Gordon
Davidson, Nancy Donohue, and Joshua Ellis.)
- F. 12 F – G (Includes correspondence from Zelda Fichandler, Horton
Foote, Aaron Frankel, Victor Garber, George Grizzard, and
Kathryn Grody.)
- F. 13 H – J (Includes correspondence from Julie Harris, Kitty Carlisle
Hart, June Havoc, Terese Hayden, Eileen Heckart, David
Hedison, Michael Holmes, Earle [Hyman], Anne Jackson and
Eli Wallach, and Geraldine James.)
- F. 14 K – L (Includes correspondence from Jerome Kass, Milton Katselas,
Lucy Kroll, Paula Laurence and Charles Bowden, Robert
Lewis, and Lily Lodge ["Lilliana"].)
- F. 15 M (Includes correspondence from Donna McKechnie, Beverlee
McKinsey, Peter Maloney, Lori March, Mark Metcalf,
Dorothy [Monet], Dick Moore, George Morfogen, and Tony
Musante.)
- F. 16 N – R (Includes correspondence from Mike Nichols, Jill O'Hara,
William Packard, Austin Pendleton, Danny and Francesco
Quinn, José Quintero, Pamela Reed, and Polly Rowles.)
- F. 17 S (Includes correspondence from Bernard Sabath, Prunella Scales,
Alexander Schneider, Marian Seldes, Tonio Selwart, Daniel
Mayer Selznick, Jerry Stiller and Anne Meara, and Alex
Szogyi.)

- F. 18 T – Z (Includes correspondence from Theater in der Josefstadt, Jennifer Tipton, Liesel Viertel, Emma Walton, Anna Minot Warren, Fritz [Weaver], Joseph Wiseman, and Michael Zaslow.)
- F. 19 First Name Only, 1990 - 1991
- F. 20 Faust, Dodda (Aunt), 1956
Ferrer, José, 1938 - 1992
- F. 21 1938
- F. 22 1939
- F. 23 1943 – 1989 and 1992 (Includes *New York Times* obituary.)
- F. 24 Ferrer, Leticia (Letty), ca. 1946 – 1960
- F. 25 Restricted Material, 1984 and 1993 (Includes two letters restricted due to their personal nature.)

Box 2

- F. 1 Ferrer, Rafael, 1949 and 1951
- F. 2 Hagen, Beatrice (Stepmother), ca. 1950 – 1961 and undated
- F. 3 Hagen, Holger (Brother) and Wives, 1963 – 1997 and undated
(Includes correspondence from Beulah W. Hagen and Bruni Lobel; see also *Respect for Acting* correspondence for letter from Holger Hagen to Macmillan, Aug. 23, 1973.)
Hagen, Oskar (Father), 1931 – 1957 and undated
- F. 4 1931 and 1937
- F. 5 1938 (Correspondence is in German; several letters are in fragile condition.)
- F. 6 1949
- F. 7 1950 – 1951
- F. 8 1953
- F. 9 1954
- F. 10 1955 – 1957 and undated (Includes some correspondence in German.)
Hagen, Thyra (Mother), 1931 – 1938 (Correspondence is in German and much of it is in extremely fragile condition.)
- F. 11 1931
1937
- F. 12 June – July
- F. 13 Aug. – Sept.
- F. 14 Oct.
- F. 15 Nov.
- F. 16 Dec.
- F. 17 undated 1937
1938
- F. 18 Jan. 1 – 15
- F. 19 Jan. 21 – 30
- F. 20 Feb. 2 – 10

F. 21	Feb. 18 – 26
F. 22	Mar.
F. 23	Apr.
F. 24	May
F. 25	June
F. 26	July – Aug.
F. 27-28	Hagen, Oskar and Thyra (Parents), 1926 – 1935 (Includes postcards from parents, with two to Hagen and brother.)
F. 29	Hagen, Oskar and Beatrice (Stepmother), 1951
F. 30	Teuscher, Teresa (Granddaughter), 1994 - 1996
	Correspondence From Uta Hagen to Family, ca. 1920s – 1955 and undated
	Hagen, Oskar (Father), 1937 – 1953 and undated

Box 3

F. 1	1937 (Mentions Eva Le Gallienne and <i>Hamlet</i> ; includes telegram re: acceptance into Le Gallienne's company July 30, 1937.)
	1938 (Much of the correspondence is in German.)
F. 2	Jan. - June
F. 3	Oct. – Nov.
F. 4	Dec.
F. 5	1940
F. 6	1941
	1942
F. 7	Jan. – Apr.
F. 8	May – June
F. 9	July – Aug.
F. 10	Sept. – Dec. and undated 1942
	1943
F. 11	Jan. – Feb.
F. 12	Mar. – Apr. (Includes pencil sketch of Hagen and José Ferrer, ca. Apr. 1943.)
F. 13	May – July
F. 14	Oct. – Dec.
F. 15-16	1944
F. 17-18	1945
F. 19-20	1946
F. 21-22	1947
F. 23	1948
F. 24	1949
	1950
F. 25	Jan. – Mar.
F. 26	Apr. – July

- F. 27 Aug. – Dec.
 F. 28 1951, 1953, and undated
 Hagen, Thyra (Mother), ca. 1920s – 1937 (Correspondence is in German.)
- Box 4**
- F. 1 ca. 1920s – 1931 (Includes letter dated Sept. 20, 1913 but is probably 1931.)
 1937
 F. 2 Apr. – June (April correspondence mentions Le Gallienne audition and includes note from Holger Hagen to mother, Apr. 22, 1937.)
 F. 3 July
 F. 4 Aug.
 F. 5 Sept.
 F. 6 Oct. (Includes note from Holger Hagen to mother, undated.)
 Hagen, Oskar and Thyra, 1937 – 1938 (Correspondence is in German.)
 F. 7-8 1937 (Includes correspondence re: seeking work.)
 1938
 F. 9 Jan. 1-13
 F. 10 Jan. 16-30
 F. 11 Feb. 1-14
 F. 12 Feb. 16-27
 F. 13 Mar. 2-15
 F. 14 Mar. 17-26
 F. 15 Apr.
 F. 16 May 6-16
 F. 17 May 19-30
 F. 18 June
 F. 19 July
 F. 20 Aug.
 F. 21 Sept.
 F. 22 Hagen, Oskar and Beatrice (Stepmother), 1955 (Includes one card and receipt.)
- General, 1926 – 2004 and undated
 F. 23 Abraham, F. Murray, 1980 and 1994
 F. 24 Albee, Edward, 1962 - 1998
 F. 25 Allan, Ted, 1947 and ca. 1947 (Includes love letters from Allan.)
 F. 26 Aronson, Lisa, 2001 and 2002
- Box 5**
- F. 1 Baird, Bil, undated (Includes Valentine message with sketch from “Bil and Susie;” see also *Saint Joan*.)
 F. 2 Bellin, Olga, 1960 – 1965
 F. 3 Bellow, Saul, 1994 May 26

- F. 4 Bentley, Eric, 1985 – 1995 (Includes letter from Michael Bertin re: surprise book for Bentley, Dec. 16, 1985.)
- F. 5 Berl, Kathe, ca. 1991 – 1992, 1995, and undated (Includes memorial service program, Jan. 29, 1995.)
- F. 6 Bernstein, Leonard and Family, 1951 and undated (Includes handwritten note to Hagen and holiday card to Hagen and Berghof with handwritten note from Felicia Montealegre, undated.)
- F. 7 Bradley, David, 1989, 2000, and undated (Bradley was Hagen's childhood sweetheart.)
- F. 8 Burtenshaw, Sally, 1991 – 1994 and undated
- F. 9 A – B Miscellaneous, 1970 – 2001 and undated (Includes note from Brian Bedford.)
- F. 10 Carden, William and Family, 1992 and undated
- F. 11 Chinlund, Stephen J., 2001 and undated (Includes two letters to Hagen and Berghof; others are to Hagen; see also Productions – *Port-Royal*.)
- F. 12 Clurman, Harold, 1947 – 1949 (Includes love letters to Hagen.)
- F. 13 Crapser, Bing and Florence, 1984 and 1986
- F. 14 C Miscellaneous, 1985 – 2003 (Includes thank you for condolences for Jessica Tandy's death from Cronyn family, 1994.)
- F. 15 Daley, Stephen A., 1984 – 1992 and undated
- F. 16 DeFilippo, Peppino, 1965 - 1967
- F. 17 Donohue, Nancy, 1981 – 1996 and undated
- F. 18 D Miscellaneous, 1953 – 2001 and undated (Includes correspondence from Anton Dolin, Mar. 12, 1953 and Ruth Draper, Feb. 3, 1954.)
- Eakin, Jane, 1950 – 2000 and undated (Includes correspondence to and from Hagen.)
- F. 19 1950 – 1951 (Includes letter from Berthold Viertel to Eakin, Sept. 2, 1950.)
- F. 20 1952 - 1953
- F. 21 1954 – 1983 and undated (Includes 1963 – 1964 correspondence mentioning *Who's Afraid of Virginia Woolf?*)
- F. 22 1984 – 1988 (Includes copy of letter from Mary Mathews, ca. 1986.)
- F. 23 1993 – 2000
- F. 24 undated
- F. 25 Easton, Richard, 1984 – ca. 1995 and undated
- F. 26 Erickson, Mitchell, 1984 – 1999 and undated
- F. 27 Feiler, Jesse, 1994 – 2004 and undated (Includes condolence note to Feiler on Hagen's death from Michael Holmes, Feb. 9, 2004; also includes note to Feiler from Anne Kaufman Schneider, undated.)
- F. 28 Foote, Horton, 1993 Mar. 10
- F. 29 Franciosa, Anthony, undated (Includes handwritten "fan" letter to Hagen re: unidentified production.)
- F. 30 Fry, Christopher, 1952 - 1995, and undated (Includes two letters from Hagen, one postcard from Fry, photocopy of article in *Theatre Arts*, Aug. 1952, and typed excerpt.)

- F. 31 E – F Miscellaneous, 1982 – 2002 and undated (Includes correspondence from Joshua Ellis, Bobby Ellermann and Hagen reply, Tovah Feldshuh, and Erin Fleming.)
- Box 6**
- F. 1 Garber, Victor, 1987 and 1992
- F. 2 G Miscellaneous, 1968 – 2002 and undated (Includes holiday card from John Gielgud, Sondra Grady holiday booklet, *An Actor Prepares*, with animal pictures and captions, and Victor Gruen letter to Hagen and Berghof.)
- F. 3 Harris, Julie, 1997 May 11
- F. 4 Hermes, Alice, ca. 1950 and ca. 1984
- F. 5 Herndon, William, 1986 Mar. 28
- F. 6 Holm, Hanya (Probably), undated
- F. 7 Holmes, Michael, 1984 – 1988 (See also Clippings, 1991 and 1993 re: Holmes, teaching, and Jesse Feiler correspondence.)
- F. 8 Hyde-Pierce, David, 2002 – 2003 and undated (Includes clippings re: Berlioz's *Béatrice et Bénédict* and holiday card from Hagen.)
- F. 9 Hyman, Earle, 1994 July 11 (Includes note and snapshot of house.)
- F. 10 H Miscellaneous, 1961 – 2001 and undated (Includes postcards from Terese Hayden and David "H" to Hagen and Berghof, possibly Hedison.)
- F. 11 Jackson, Anne and Wallach, Eli, 2001 (Includes holiday card.)
- F. 12 I – J Miscellaneous, 1985 and 1996 (Includes two letters and snapshot.)
- F. 13 Kaldor, Dr. Joseph, 1959 and undated (Includes love letters to Hagen and one note to Berghof and Hagen, Dec. 31, 1959.)
- F. 14 Korman, Harvey, ca. 1988 Mar. 2
- F. 15 Kramer, Edith, 1994 – 1995 and undated (Includes clipping re: Elisabeth Neumann-Viertel ("Liesl"), 1994.)
- F. 16 Kroll, Lucy, 1960 – 1993 (Includes copy of introduction by Hagen for unknown award, Sept. 21, 1992; also includes clipping re: Kroll.)
- F. 17 K Miscellaneous, 1992 – 2002 and undated (Includes correspondence from Milton Katselas and photocopy of Hagen's reply.)
- F. 18 Laurence, Paula, ca. 1944 – 1950 (Correspondence mentions Heller Halliday and Nora Ephron.)
- F. 19 Le Gallienne, Eva, 1950
- F. 20 Leinsdorf, Erich, 1958 Oct. 13
- F. 21 Lemmon, Jack, 1996, 2000, and undated (Includes letter from Lemmon, Sept. 28, 2000, one from Jalem Productions, Inc., Nov. 12, 1996, and handwritten draft of letter from Hagen, undated.)
- F. 22 Levin, Ira, 1973 May 9 (Includes letter re: *Veronica's Room*.)
- F. 23 Lewis, Carol Ann, 1961
- F. 24 Lodge, Lily, 1961 and 1984
- F. 25 McDowall, Roddy, 1996 – 1998 and undated
- F. 26 McTeer, Janet, undated
- F. 27 Malden, Karl, undated (Includes one "fan" letter.)
- F. 28 Mancini, Marlene, undated

- F. 29 March, Lori, 1997 and undated
- F. 30 Marshall, E.G., 1950 and undated (Includes letter from Hagen, Aug. 18, 1950.)
- Mathews, George and Mary, 1950 – 1956 and undated (Includes correspondence from Hagen; see also Jane Eakin correspondence.)
- F. 31 1950 June – 1950 Sept. (Includes correspondence discussing *The Country Girl* and personal matters.)
- F. 32 1950 Oct. - 1951
- F. 33 1956 – 1962 (Includes 1962 correspondence mentioning *Who's Afraid of Virginia Woolf?*)
- F. 34 1964 – 1977 and undated
- F. 35 Mawe, Richard, 1994
- F. 36 Monet, Dorothy, 1953, 1992, and undated
- F. 37 L – M Miscellaneous, 1945 – 1999 and undated (Includes correspondence from Zohra [Lampert], Margaret Mattox (sp.?) with clipping re: Hagen's First Place Award in Serious Declamation in Madison, Wisc., Michael Meyer, and Betty Miller.)

Box 7

- F. 1 New York International Festival of the Arts, 1986 - 1987
- F. 2 Nichols, Mike, 1985 Nov. 27 (Includes note to Hagen and Berghof re: untitled play; some pages of script are included.)
- F. 3 N Miscellaneous, 1983 – 2001 and undated (Includes correspondence from Phyllis Newman and Maria Di Dia.)
- F. 4 Redgrave, Vanessa, undated (Includes one card.)
- F. 5-6 Reilly, Charles Nelson, 1961 – 1992 and undated
- F. 7 Rosenfeld, Carol, undated (See also HB Studio and Productions.)
- F. 8 Ruehek, Jesse, 1955 (Includes two letters to Hagen and Berghof.)
- F. 9 P – R Miscellaneous, 1957 – 2002 and undated (Includes correspondence from Joe Ponazecki to Hagen and Berghof, and Estelle Reiner.)
- F. 10 Scales, Prunella, 1991 – 2002 and undated (See also Clippings and Works About for article by Scales, "My Hero – Prunella Scales on Uta Hagen," *The Independent Magazine*, Aug. 12, 1989.)
- F. 11 Schilling, Miriam, 1955 and 1961
- F. 12 Schneider, Alexander, 1955 – 1988 and undated (Includes note from Steve Burke enclosing fan letter to Schneider from Hagen's granddaughter, Teresa Teuscher; also includes postcard from Schneider and Geraldine Page, 1955.)
- F. 13 Schneider, Anne Kaufman and Irving, 1962 and 1987
- F. 14 Screen Actors Guild, 1984 May 2
- F. 15 Sigley, Marjorie ("Sigi"), 1985 – 1997 and undated (Letty Ferrer spoke at memorial service, Nov. 21, 1997; program is included and two color snapshots of exteriors.)
- F. 16 Slezak, Victor, 1988 – 1994 and undated
- F. 17 Sokolow, Anna, 1985 and undated
- F. 18 Steinberg, Saul and Sterne, Hedda, 1991 – 1998 and undated (Includes one letter from Steinberg.)
- F. 19 Stiller, Jerry and Meara, Anne, 1992, 2002, and undated

- F. 20 Stroux, Evi, 1981 – 1998 and undated
- F. 21 Sweeney, Lucy (Research Project), 1988
- F. 22 S Miscellaneous, 1967 – 2002 and undated (Includes
correspondence from Bernard Sabath, June Schneider, Sylvia Short,
Lorca Simons, Alice Spivak, and Faith Stewart-Gordon.)
- F. 23 Thomas, Marlo, undated
- F. 24 Trampler, Walter and Margaret (Stark), ca. 1960s
- F. 25 Troupe, Tom, 1993 - 2003
- F. 26 T Miscellaneous, 1958 – 1989 and undated (Includes note re: Studs
Terkel book from The New Press; also includes correspondence to
Hagen and Berghof from Michael Tolan, and *Tulane Drama Review*.)

Box 8

- F. 1 Viertel, Berthold and Liesl (a.k.a. Elisabeth Neumann), 1947 –
1966 and undated (Includes poetry to Hagen and correspondence
from Liesl to Hagen and Berghof.)
- F. 2 Weaver, Fritz, 1977, 1997, and undated (Includes correspondence to
Hagen and Berghof.)
- F. 3-4 Welch, Mary, ca. 1949 – 1951 and undated
- F. 5 White House Invitation, 1979 (Invitation was to Hagen and Berghof.)
- F. 6 Wilder, Thornton, ca. 1937 – 1938 (Includes letter re: recommending
Hagen to “Harris” (possibly Jed).)
- F. 7 W – Y Miscellaneous, 1986 – 2002 and undated (Includes
correspondence from Anna Minot Warren, Robert Whitehead, and
Harris Yulin.)
- First Name Only, 1936 – 2002 and undated
- F. 8 A – F, 1954 – 2002 and undated
- F. 9 Love Letter from “Frank,” 1949 Nov. 14
- F. 10 G – L, 1961 – 1993 and undated
- F. 11 M – R, 1944 – 2002 and undated
- F. 12 S – W and Illegible, Etc., 1936 – 2002 and undated (Includes
nicknames, group cards, and incomplete items.)
- F. 13 Floral Cards, 2002 and undated (Includes cards from Bill Cosby,
Danny DeVito, and Faith [Stewart-Gordon], probably.)
- Fan Mail, 1944 – 2002 and undated
- F. 14 A – H, 1979 – 2001 and undated (Includes correspondence from
Christopher Blake, Valerie Cossart, and Katharine Hepburn.)
- F. 15 K – R, 1977 – 2000 and undated (Includes correspondence from Ernie
Kovacs, Alec McCowen, and Nan Martin.)
- F. 16 S, 1983 – 2002 and undated
- F. 17 T – W and First Name Only, 1944 – 1996 and undated (Includes
correspondence from Jane Wyatt.)

Students, 1980 – 2003 and undated

Box 9

- F. 1 A, 1983 – 1995 and undated (Includes correspondence from Caroline
Aaron and Matthew Arkin.)
- F. 2 Alvarez, George, 1988 and undated
- F. 3 B, 1998 – 2000 and undated (Includes letter from Blanche Baker.)

- F. 4 C, 1980 – 2002 and undated (Includes correspondence from Roxann Caballero.)
- F. 5 D – F, 1982 – 1999 and undated (Includes photocopy of Hagen’s reply to Stephanie Eley.)
- F. 6 G – H, 1984 – 1998 and undated
- F. 7 J, 1981 – 1996 and undated (Includes letter from Robert Jarczyk.)
- F. 8 K, 1988 – 2000 and undated
- F. 9 L, 1983 – 1995
- F. 10 McCausland – McKay, 1980 – 1992 and undated (Includes correspondence from Tanny McDonald.)
- F. 11 Marwood – Molloy, 1985 – 1995 and undated (Includes correspondence from Anthony Marwood and Michael Medeiros.)
- F. 12 O – P, 1992 – 1995 and undated
- F. 13 Orton, Amanda, 1987 – 1997 and undated
- F. 14 Owen, Taylor, 1986 – 1987 and undated
- F. 15 Owens, Geoffrey, 1992 – 1999 (Includes poem to Hagen on her eightieth birthday.)
- F. 16 Prasad, Myshel (Probably Student), 1988 and undated (Includes two letters to Hagen and Berghof.)
- F. 17 R, 1985 – 1994 and undated (Includes correspondence from Nancy Reardon.)
- F. 18 S, 1986 – 1995 and undated (Includes correspondence from Robert Snively, to Hagen and Berghof, and Fisher Stevens.)
- F. 19 Shandel, Pamela, 1993 - 2002
- F. 20 Steibl, Trudy, 1989 and undated (Includes one card to Hagen and Berghof.)

Box 10

- F. 1 U – Y, 1986 – 2002 and undated (Includes correspondence from Walter Van Dyk and Peter Weller.)
- F. 2-3 First Name Only and Anonymous, 1988 – 1998 and undated
- F. 4 Group Cards, 1984 – 2003 and undated
- Sub-series 2 – Personal and Family Papers, 1889 – 2002 and undated
- Personal Papers, 1910 – 2002 and undated
- F. 5 Actors’ Fund of America Life Member Certificate, 1962 Nov. 8
- F. 6 Baptism (“Taufrede”) Address by Alfred Bertholet, 1919
(Includes handwritten and typed German text of address given at Hagen’s baptism.)
- F. 7 Biographical Material, 1958 – ca. 2000 and undated
- F. 8 Confirmation Certificate, 1933 Apr. 14
- F. 9 Datebook, 1969
- Diaries, 1962 and 1964
- F. 10 1962 (Includes handwritten diary describing daily activities, thoughts and emotions; mentions *Who’s Afraid of Virginia Woolf?*; also includes loose calendar pages, postcard, and notes found inside diary.)

Box 11

- F. 1 1964 (Includes handwritten diary describing daily activities during London run of *Who's Afraid of Virginia Woolf?*.)
- F. 2 1977 – 1978 (Composed of loose sheets of stationery, kept in London and Vienna; mentions Hagen's work on *The Boys from Brazil*.)
- Education, 1935 - 1936
- F. 3 Royal Academy of Dramatic Art Qualifying Exam, 1936
Sept. 23 (Includes some markings; fragile condition.)
- Wisconsin High School, 1935 - 1936
- F. 4 Diploma and Certificates, 1935 – 1936 (Includes two certificates for declamation.)
- F. 5 Yearbook, 1936 (Includes yearbook and two photocopies of Hagen's activities.)
- F. 6 Exhibition Catalogs and Guides, 1936, 1950, and 1995
- F. 7 Financial, 1996 and undated (Includes several donation acknowledgments, note from bookkeeper (probably) re: Hagen/Berghof finances.)
- F. 8 Greeting Card Segments, undated
- Holiday Cards, ca. 1938 – 1940s and undated
- F. 9 Hagen, Uta, undated
- F. 10 Hagen, Uta and Berghof, Herbert, undated (Includes several cards and one also with daughter.)
- F. 11 Hagen, Uta and Daughter, ca. 1940s
- F. 12 Hagen, Uta and Ferrer, José, ca. 1938 – 1940s (Includes several cards and two cards with daughter.)
- F. 13 Segments, undated
- F. 14 Immigration Data Printout, undated (Includes two pages printed from Ellis Island website.)
- F. 15 Montauk, 1980 – 1988 and undated (Includes mostly clippings re: Hagen's community activities in Montauk, where she had a home.)
- F. 16 Music Flyers and Brochures, 1936 and 1953 (Includes flyer for Myra Hess Wigmore Hall concert, Oct. 10 and 24, 1936, and 1953 Tanglewood schedule.)
- F. 17 National Wildlife Federation Certificate, undated (Includes Patron of Conservation certificate.)
- F. 18 Passport, 1977 (Passport contains photo of Berghof.)
- F. 19 Pets, 2001 and undated (Includes condolence notes on death of "G.B." and poem to "Ugo.")
- F. 20 Placecards (by Nancy Donohue), undated
- Political Activities, 1948 – 1956, 1995, and undated

Box 12

- F. 1 General, 1948 – 1956 (Includes several letters and clippings, one re: subpoena from House Un-American Activities Committee, and controversy re: vote for Wallace speech.)
- F. 2 Democratic National Committee Membership, 1995 and undated
- Programs, 1936 – 2002 and undated

- Theater, 1936 – 2002 and undated 1936 – 2002 and undated
- F. 3 A – C, 1936 – 2002 and undated (Includes programs for 45
Seconds from Broadway, 2002, *After-Play*, 1995, *Ah, Wilderness!*, Parkway Theatre, undated, *Arts & Leisure*, Playwrights Horizons, *Avenue X*, Playwrights Horizons, Bayerische Staatstheater, Munchen, 1936, *The Blessed and The Damned*, ca. 1950, and *Cyrano de Bergerac*, 1950.)
- F. 4 D – F, 1937 – 2002 (Includes programs for *Dance of Death*, 2002, *Fiddler on the Roof*, 2000, *The Fiery Furnace*, 1993, *Filumena*, 1977, and *First Lady*, 1937.)
- F. 5 G – J, 1950 – 2002 and undated (Includes programs for *Gaudeamus*, 1994, *Ghosts* and *When We Dead Awaken*, University of Wisconsin, undated, *Ghosts*, Parkway Theatre, undated, *Hedda Gabler*, 2002, *The Invention of Love*, 2001, *Jedermann*, 1950, and *Jelly's Last Jam*, 1993.)
- F. 6 L – W, 1957 – 2001 and undated (Includes programs for *London Assurance*, 1997, *Mary Stuart*, 1957, *The Old Country*, 1977, *Personal Appearance*, Parkway Theatre, undated, *The Streets of New York*, 2001, *Three Men on a Horse*, Harris Theatre, undated, *The Three Musketeers*, 2000, *Two Shakespearean Actors*, 1992, and *Eine Frau ohne Bedeutung* (*A Woman of No Importance*), Renaissance Theatre, undated.)
- F. 7-8 Music and Dance, 1936 - 1976
- F. 9 Publications, 1988 – 2002 (Includes printout of Wislawa Szymborska Nobel Lecture, 1996, transcript of David Puttnam, Part II interview on *Bill Moyers' World of Ideas*, 1988, N.Y. Civil Liberties Union newsletter, Winter 2002, and photocopy of New York University Gallatin School CAT (Creative Arts Team) in the News, Winter 1996.)
- Robeson, Paul, 1969 – 1987 and undated
- F. 10 Correspondence and Clippings (About), 1969 – 1976 and undated (Includes letter from Paul Robeson, Jr., Nov. 1, 1976.)
- Biography by Martin Duberman, 1982 - 1987
- F. 11 Correspondence, 1980 – 1982 (Includes letter from Lucy Kroll also mentioning *Charlotte*, July 13, 1982, and fan letter from Albert B. Litewka of Macmillan, Dec. 8, 1980.)

Box 13

- F. 1-2 Interview Transcripts, 1982 June 22 - 1982 June 23
- F. 3 Manuscript Pages (Photocopies), 1987
- F. 4 Separation Agreement from José Ferrer, 1948 June 9
- Sketches, ca. 1924, ca. 1972 – 1978 and undated
- Loose, 1972 – 1978 and undated
- F. 5 1972 and 1976 (Includes ink sketches of flowers, plants, etc.)
- F. 6 1977 (Includes ink drawings of flowers, herbs, etc.)
- F. 7 1978 (Includes ink drawings of flowers.)
- F. 8-10 undated (Includes ink drawings, one pencil sketch of flowers, one possibly for holiday card, and some of yard, etc.)
- F. 11 From Pad, undated (Includes ink drawings of plants, a woman, child, etc. and one watercolor of pine tree.)

- Pad, 1978 and undated
- F. 12 1978 and undated (Includes pencil and ink sketches of hands, flowers, etc.)
- F. 13 undated (Includes ink sketches of flowers, hands, dog, etc.)
- F. 14 Poodles, undated (Includes two watercolors of dogs, possibly by Hagen; signature is illegible.)
- F. 15 Sketch of Uta Hagen's Departure for America, ca. 1924 (Includes pencil sketch; artist unknown.)
- Subject Files, 1977 – 1998 and undated
- F. 16 Barrault, Jean Louis, undated (Includes typed text of interview by A. Parinaud and mimeo of excerpts from Etienne Decroux's writings.)
- F. 17 Cooking, 1977 – 1978 and 1998 (Includes mostly clippings of recipes but also Cuisinart magazine, *Cooking*, Mar. 1978.)
- F. 18 Language, undated
- F. 19 Shaw, George Bernard, undated (Includes letter from Aubrey Hampton re: quote for Shaw book and copy of typed Shaw quote.)
- F. 20 Theater and Related Organizations, Brochures, Schedules, Etc., 1981, 1994, and undated
- F. 21 Theater Brochures, Schedules, Etc., 1952 – 2001 and undated
- F. 22 Theatrical Memorabilia, 1910 and 1934 (Includes program and clipping for *Dame Nature*, Garrick Theatre, Jan. 20, 1910; it is unclear if items belonged to Hagen or Berghof or were production-related; also includes Globe Theatre booklet inscribed to Hagen from her mother, Aug. 8, 1934.)
- F. 23 Travel, undated (Includes several brochures and postcards.)
- F. 24 Unidentified Artwork and Poetry, ca. 1978 – 1980 and undated (Includes pencil sketch of woman with poem written on bottom, and printed illustration of two geese with caption "Fly United," and typed poems, including one titled "Charlotte," for Uta Hagen.)
- F. 25 Worth, Irene – Memorial Service Program, 2002 June 3
- Family Papers, 1889 – 2001 and undated

Box 14

- F. 1 Faust, Albert and Dodda (Uncle and Aunt), 1950 (Includes one postcard addressed to the Fausts.)
- F. 2 Ferrer, Leticia (Letty) (Daughter), 1986 and undated (Includes two clippings.)
- F. 3 Hagen, Beatrice (Stepmother), 1989 (Includes letter from Madison Civic Music Association with clipping mentioning Beatrice Hagen, Apr. 21, 1989.)
- F. 4 Hagen, Beulah W. (Brother's First Wife), 1994 (Includes letter from daughter and memorial program, 1994; see also Oskar Hagen correspondence.)
- F. 5 Hagen, Holger, ca. 1920s – 1996 (Includes postcard from mother, letter from Holger Hagen to Museum of Modern Art, and memorial service notice.)
- Hagen, Oskar (Father), 1889 – 2001 and undated
- Correspondence, 1935 - 2001

- F. 6 General, 1935 – 2001 (Includes telegram from Lee Simonson re: Uta Hagen in *The Sea Gull*, Mar. 17, 1938, copy of interdepartmental memo from Oskar Hagen, sent to Uta Hagen by Dore Ashton, and letter from Gail L. Geiger, University of Wisconsin, Madison, to Uta Hagen re: John Steuart Curry portrait of Oskar Hagen and newsletter, July 19, 2001.)
- F. 7 Ferrer, José, ca. 1940 - 1944
- F. 8 Baptism Certificate, 1889
- F. 9 Biography and Archive List, 1996 and undated (Includes copy of biography and printout of Oskar Hagen Papers finding aid, Wisconsin Music Archives.)
- F. 10 Handel Opera Festival, 1922 – 1950 and 1996 (Includes programs and undated article and letter published in *The New York Times*, June 7, 1942, by Holger Hagen, brochure, and photocopy of festival chronology.)
- F. 11 Obituaries, 1957 (Includes concert program, Madison Civic Music Series, with dedication to Hagen, clippings, and university departmental newsletter.)
- F. 12 *Rodelinda* (Opera) Program (Columbia University), undated (Includes program for performance of Hagen's edition; Holger Hagen conducted.)
- Writings, 1924 and 1956
- F. 13 "The Trip to America," 1924 (Includes typed manuscript in German; fragile condition.)
- F. 14 1924 and 1956 (Includes typed transcript of journal on arrival in America, probably, and typed statement re: religious beliefs.)
- Hagen-Leisner, Thyra (a.k.a. Hagen, Thyra) (Mother), 1916 - 1934
- Concert Programs and Clippings, 1916 – 1934 and undated
- F. 15 1916 – 1920 and ca. 1920
- F. 16 1922 – 1934 and undated
- F. 17 Diary, 1928 (Includes index card with cartoon drawn on it; diary is handwritten in German.)
- F. 18 Hagen, Oskar and Thyra - *Faust* (University of Wisconsin, Madison), 1928 (Includes program and clippings for production in which Hagen's parents acted, and father directed.)
- F. 19 Leisner, Emmi (Aunt), undated (Includes publicity brochure.)
- F. 20 Teuscher, Teresa (a.k.a. Bielfeldt, Teresa T.) (Granddaughter), 1981, 1989, and undated (Includes Dansk catalog with Teuscher modeling, copy of letter from teacher, and wedding invitation with snapshot attached.)
- Sub-series 3 – Productions and Professional Projects, 1937 – 2003 and undated
- ABC Afterschool Specials – Seasonal Differences*, 1987 - 1988
- F. 21 General, 1987
- F. 22 Daytime Emmy Award Nomination, 1988
- F. 23 *The Admiral Had a Wife*, 1941 and 1991 (Co-produced by José Ferrer; includes contract, clippings, and 1991 letter to Ferrer from cast member Shiro Takahisa.)

- The Affairs of Anatol*, 1957 – 1960 and undated
- F. 24 Correspondence, 1957 – 1960 (Includes correspondence from Sid Caesar, May 16, 1958 and Harry Horner, Feb. 1, 1959; Berghof co-starred.)
- F. 25 Script, undated (Hagen and Berghof translated script.)
- F. 26 Costume Lists, ca. 1957
- F. 27 Financial, ca. 1957 (Includes one sheet of handwritten notes.)
- Production Materials, ca. 1957
- F. 28 General (Includes cue sheets, set diagrams, typed lyrics, and photocopy of prologue in German.)
- F. 29 Prop Lists
- F. 30 University of Michigan (Ann Arbor), 1957 June 3 – 1957 June 8 (Includes programs, flyer, and clippings.)
- F. 31 Edgewater Beach Playhouse (Chicago, Ill.), 1957 Aug. 12 – 1957 Aug. 25 (Includes programs and publicity material, financial information, and clippings.)
- After All* (Earlier Title: *Times Like These*) by Vincent Canby – HB Playwrights Foundation, 1990, ca. 1990, and 1993 (Production was in memory of Berghof.)
- F. 32 Correspondence, 1990 and 1993 (Includes letter from Gaby Rodgers submitting script as possible vehicle for Hagen and Berghof.)
- Scripts, 1990, ca. 1990, and 1993
- F. 33 1990
- Charles and Emily*, ca. 1990
- F. 34 Hagen's Scripts (Includes photocopied scripts with some notes and revisions.)
- Sides, ca. 1990 (Includes Hagen's "sides.")

Box 15

- F. 1 "Emily"
- F. 2 "Leona" (Includes one page of handwritten notes.)
- F. 3 "Katherine" (Includes one page of handwritten notes.)
- F. 4 1993 Sept.
- F. 5 Production Materials, 1993 (Includes contact sheet, schedule, and one clipping.)
- F. 6 Program and Notes, 1990 (Includes program and Canby's notes.)
- American Playhouse – The Sunset Gang – The Home* (Television), 1990 - 1991
- F. 7 General, 1990 – 1991 (Includes correspondence, call sheet, research material, and clippings; Linda Lavin was Executive Producer and includes floral card from her.)
- F. 8 Script, ca. 1990 (Includes notes; script is incomplete.)
- Angel Street*, 1947 – 1991 and 1998
- F. 9 City Center, 1948 and 1991 (Includes fan letter, Nov. 20, 1991 and clippings; Hagen co-starred with José Ferrer.)
- F. 10 Yardley Theatre (Pa.), 1947 and 1998 (Includes photocopy of note from Jean (Lamont) Proctor, Sept. 28, 1998, who sent programs; Barnard Hughes was also in cast.)

- F. 11 Anna Sokolow 85th Birthday Gala, 1995 Feb. 15 (Includes letter and program; Hagen narrated.)
- F. 12 ANTA Album – Scene from *Camille* (Benefit), 1951 (Includes one clipping.)
- F. 13 *A Betrothal* (One-act play) by Lanford Wilson, 1981 – 1994
Correspondence, 1981 – 1994 (Includes correspondence from Wilson, Hagen (copy), draft of letter from Berghof to Wilson, letter from Lovey Powell to Mitchell [Erickson] re: Wilson interview in which he is quoted saying Hagen had died, Aug. 15, 1994; Hagen and Berghof never performed in play.)
- F. 14 Scripts, ca. 1986 (Includes photocopies; clean scripts; “Written for Uta and Herbert” written on title page of one.)
- F. 15 *The Boys from Brazil* (Motion picture), 1978 – 1979 (Includes correspondence from Laurence Olivier, Jan. 12, 1978, and copy of letter to José Ferrer, Apr. 1, 1978, publicity material, and clippings; Hagen was nominated for an Academy Award for Best Supporting Actress and for a Science Fiction Film Award.)
- F. 16 Canby, Vincent - Tribute, 1999 – 2000 (Includes note from Canby, Sept. 2, 1999; Hagen spoke at Museum of Modern Art Tribute.)
- F. 17 *Character Studies* (Television), 2003 Oct. 3 (Includes one letter from Executive Producer to Letty Ferrer re: project.)
- Charlotte*, 1977 – 1983 and undated
Correspondence, 1977 - 1980
- F. 18 1977 (Includes several 1978 letters attached.)
1978
- F. 19 Jan. – Mar. (Includes correspondence from Evi Stroux.)
- F. 20 June – Dec. (Includes correspondence from Lucy Kroll, Aug. 9, 1978.)
- 1979
- F. 21 Jan. – May (Includes correspondence from Mike Nichols, Jan. 23, 1979 and Mar. 6, 1979, Lucy Kroll, Schuyler Chapin, Harry Horner, May 26, 1979, and Ted Chapin, May 31, 1979.)
- F. 22 June – Oct. (Includes correspondence from Schuyler Chapin, June 1, 1979, Lucy Kroll, Lloyd Richards (copy) June 11, 1979, and Mitchell [Erickson], Oct. 7, 1979.)
- F. 23 Nov. – Dec. (Includes correspondence from Beulah [Hagen], Nov. 2, 1979.)
- F. 24 1980 – 1982 and undated (Includes correspondence from Lucy Kroll, Jan. 15, 1980 and invitation to dress rehearsal at Belasco Theatre.)
- F. 25 Opening Night Wishes, 1980 Feb. (Includes wishes from Bill Herndon and Teresa Teuscher (granddaughter).)
- F. 26 Fan Mail, 1980 Feb. – May and undated 1980
Feb. 23 – Mar. 8 (Includes correspondence from Leonard Melfi, Mar. 3, 1980, Charles Nelson Reilly, Mar. 3, 1980, and Jerry Stiller and Anne Meara, Mar. 7, 1980.)
- F. 27 Mar. 11 – May 6 and undated 1980 (Includes Harvey Korman, Mar. 21, 1980, and Olga Bellin, undated.)
- Scripts, 1978 – 1981 and undated

Box 16

- F. 1 1979 Nov. 1 (Includes handwritten notes and revisions; Herbert Berghof's copy.)
- F. 2 "Last Uncut Version," 1980 Apr. 27 and 1982 (Includes carbon of script with letter from Anna Kuhn, May 28, 1982.)
- 1980
- F. 3 June 1 (Includes some cue marks and revisions.)
- F. 4 June 1 (Includes handwritten notes and revisions, loose pages of biographical information on Charlotte, and 8 pages of dialogue; Uta Hagen's copy.)
- F. 5 1981 Apr. 1 (Script is copyright 1978; probably Hagen's copy.)
- F. 6-7 *A Conversation in the House of Stein About the Absent Herr von Goethe*, undated (Script is an early translation by Hagen and Berghof.)
- F. 8 Script Fragments and Notes, 1978 and undated
- F. 9 Script Record and Copyright Registration, 1978 and ca. 1978
- F. 10 Contracts, 1978 – 1983 and undated (Includes Berghof's handwritten notes.)
- F. 11 Costumes, undated (Includes photocopies of costume sketches, notes on makeup, and card with illustration, possibly for costumes.)
- Financial, 1979 – 1980
- F. 12 General, 1979 - 1980
- F. 13 Royalties, 1980
- F. 14 Lighting, 1980 Aug. (Includes light plot, section, hook-up, and cues; also includes light plot for *Emlyn Williams as Charles Dickens*.)
- F. 15-16 Miscellaneous Productions, 1975 – 1979 and undated (Includes Munchner Kammerspiele program, 1977 – 1978, inscribed to Berghof, Dec. 7, 1979.)

Box 17

- F. 1-2 Notes (Berghof, Herbert), 1976 – 1979 and undated
- F. 3 Program Copy and Biographies, 1978 – 1980 (Includes mostly material about Peter Hacks.)
- F. 4 Programs – Belasco Theatre, 1980
- F. 5 Props, 1979 – 1980 (See also Research Materials.)
- F. 6 Publicity Material, 1979
- Research Material, 1977 – 1980 and undated
- F. 7-8 1977 – 1980 (Includes correspondence and photocopies from Yale University Beinecke Library.)
- F. 9-11 undated (Includes photocopies, Berghof's notes, and list of "Requirements Before Performance" for *Emlyn Williams as Charles Dickens*.)
- F. 12 Sets, 1979 – 1980 and undated (Includes blueprints, floor plans, Belasco Theatre specifications, etc. and *Emlyn Williams as Charles Dickens* stage arrangements.)
- F. 13 Silhouettes by Jane Eakin, ca. 1980
- F. 14 Clippings, 1980
- Tour, 1980 - 1982
- Correspondence – Fan Mail, 1980 - 1982

- F. 15 1980 and ca. 1980 (Includes correspondence from William Packard, Sept. 21, 1980, Hedda Sterne, Oct. 15, 1980, Eva Le Gallienne, Nov. 27, 1980, Kathe [Berl], Alexander Schneider, and Dorothy [Monet], probably, ca. 1980.)
- F. 16 1981 (Includes correspondence from Elizabeth Dillon, Sept. 22, 1981.)
- F. 17 1982 (Includes correspondence from Betsy [Palmer], probably, May 1, 1982, Michael Holmes, May 16, 1982,)
- F. 18-20 Programs, 1980 - 1982
- F. 21 Publicity Packet, 1981 - 1982
- Tour Stops, 1980

Box 18

- F. 1 Cornell University, Sept. 20
- F. 2 Shafer Street Playhouse (Richmond, Va.), Sept. 25 - 26
- F. 3 John Drew Theater, Nov. 28
- Tour Stops, 1981
- F. 4 HB Playwrights Foundation, Sept. 21 - 23
- F. 5 University of Pennsylvania Annenberg Center, Oct. 30 - 31
- F. 6 Fermilab Arts Series (Batavia, Ill.), Nov. 14
- F. 7 Washington University Edison Theatre (St. Louis, Mo.), Nov. 20 - 21
- Tour Stops, 1982
- F. 8 Guthrie Theatre (Minneapolis, Minn.), Jan. 31 – Feb. 1
- F. 9 University of Wisconsin at Madison Wisconsin Union Theater, Feb. 5
- F. 10 Goodman Theatre Studio (Chicago, Ill.), Feb. 8 - 14
- F. 11 Brandeis University Spingold Theater, Mar. 25 - 28
- F. 12-13 Clippings, 1980 - 1982
- The Cherry Orchard* – APA Repertory Company – Lyceum Theatre, 1968
- F. 14 Correspondence (Includes correspondence from Eva Le Gallienne, Alex Szogyi, Lily [Lodge], probably, and Frances Pendleton (Austin's mother).)
- F. 15 Programs and Clippings
- F. 16 City Center Anniversary Celebrations (30th and 40th), 1973 and 1983 (Includes thank you note from John V. Lindsay, Nov. 1, 1973.)
- F. 17 *The Cocktail Party* - Bucks County Playhouse (New Hope, Pa.), 1954 (Includes program and side.)
- Collected Stories*, 1998 – 2000 and undated
- Correspondence – Fan Mail, 1998 - 2000
- 1998
- F. 18 Mar. – July (Includes correspondence from Billy Carden, Mar. 26, 1998, Hal Prince, Apr. 17, 1998, and Julie [Harris], July 20, 1998.)
- F. 19 Aug. 3 – 19 (Includes correspondence from Mary Anthony, Alexander Cohen, Donald Margulies, Billy Carden, Hal Prince, Laila [Robins], Tom [Troupe], probably, and Horton

Foote.)

- F. 20 Aug. 20 – 28 (Includes correspondence from Estelle Reiner, Aug. 20, 1998, and Donald Margulies, Aug. 24, 1998.)
- F. 21 Sept. – Oct. (Includes correspondence from Alice Spivak, Sept. 9, 1998, Marjorie Hemingway, Sept. 17, 1998, Faith [Stewart-Gordon], probably, Donald Margulies, Sept. 28, 1998, and Irene Worth, Oct. 21, 1998.)
- F. 22 Nov. – Dec. and 1998 undated (Includes correspondence from Richard Avedon, Dec. 23, 1998, Melvin Bernhardt, Lisa Aronson, and Patsy [Broderick].)
- 1999
- F. 23 Jan. – Feb. (Includes correspondence from Lori [March], Jan. 7, 1999, Chase [Mishkin], Feb. 14, 1999, and Lillian Lux, Feb. 23, 1999.)
- F. 24 Mar. – July (Includes correspondence from Billy Carden, Apr. 7, 1999.)
- Box 19**
- F. 1 2000 (Includes correspondence from Billy [Carden], July 28, 2000 and Richard [Monette], probably, undated 2000.)
- F. 2 ca. 1998 – 2000 (Includes correspondence from Dominick Dunne, Lorca Simons, Donna McKechnie, and Minda Bernstein letter re: Beatrice Hagen.)
- Scripts, 1998 and undated
- F. 3 “Acting Version,” 1998 Oct. 5 (“Uta Summer 2000” written on title page.)
- F. 4 undated (Includes some notes and revisions.)
- F. 5 Costumes, 1999 (Production unidentified.)
- F. 6 Notebooks, undated (Includes two notebooks and one loose sheet of handwritten notes by Hagen.)
- HB Playwrights Foundation, 1998 and ca. 1998
- 1998
- F. 7 Script Segments, (Includes segments dated Mar. 26 – Apr. 12, 1998 and cover for published edition.)
- F. 8 Contact Sheet and Schedules
- F. 9 Notes (Includes handwritten notes by Hagen.)
- F. 10 Program and Flyers
- F. 11 Research Materials
- F. 12 Reservation Lists
- F. 13 Set and Props, ca. 1998 (Includes diagram and drawing of set, and two prop items: book review and invoice.”)
- Lucille Lortel Theatre, 1998 - 1999
- F. 14 General, 1998 - 1999 (Includes reviews of Manhattan Theatre Club production, opening invitation, photocopy of note from Mary Anthony, list of paycheck deductions, and photocopy of stage diagram.)
- 1998
- F. 15 Authors Guild Benefit, Oct. 15
- F. 16 Production Schedules, July – Oct.
- 1998 - 1999

F. 17 Programs and Publicity Material

F. 18 Clippings

Tour, 1998 - 2000

Box 20

F. 1 Correspondence, 1998 – 1999 (Includes floral card from Brian Bedford et al.)

F. 2 Calendar, 2000 (Includes Hagen's handwritten notes.)

George Street Playhouse, 1999

F. 3 General (Includes Hagen's identification card, programs, and publicity material.

F. 4 Clippings

F. 5 Stratford Festival (Ontario), 2000 June – 2000 Sept.

F. 6 Saidye Bronfman Centre for the Arts (Montreal), 2000 Aug. 2000 – Dec.

The Country Girl, 1950 - 1996

Lyceum Theatre, 1950 - 1996

F. 7 Correspondence, 1950 – 1951 (Includes correspondence, mostly fan mail, from Clifford Odets, S.J. Perelman, Jan. 13, 1951, Luther [Adler], probably, Feb. 9, 1951, Leonard Bernstein, Feb. 27, 1951, John Forsythe, Mar. 29, 1951, Louis Calhern, Mar. 29, 1951, Tennessee Williams (mentions *A Streetcar Named Desire*), Apr. 7, 1951, John Steinbeck, and Florence [Eldridge] and Fredric March.)

F. 8 Script (Published), 1951 (Includes inscription by Odets, Mar. 4, 1951.)

F. 9 Programs and Publicity Material, 1951

Clippings, 1950 - 1996

F. 10 1950 and 1996 (Includes photocopy of note sent with clipping by Sammy Busby, July 16, 1996.)

F. 11 1951 and 1986 (Includes photocopy of note from "Johnny" with photocopies of clippings, Feb. 10, 1986.)

F. 12 Summer Stock, 1953 (Includes programs and clippings; Berghof and E.G. Marshall co-starred.)

Cyprienne, 1955 and ca. 1955 (Hagen and Berghof starred; Robert Culp was also in the cast.)

F. 13 Correspondence, 1955 (Includes correspondence from George Abbott, Mar. 2, 1955, "Barney," possibly Bernard Sabath, Feb. 21, 1955, and Dorothy Monet, June 23, 1955.)

Scripts, ca. 1955

F. 14 Carbon (Includes script with title *Madame, My Fiancee* crossed out.)

Berghof, Herbert

Box 21

F. 1 Script (Includes handwritten notes and revisions.)

F. 2 Revised Pages

F. 3 Notes on German Version

F. 4 Hagen, Uta (Incomplete) (Includes handwritten revisions; see also Berghof's script.)

- F. 5-6 Prompt Script
- F. 7 Sides (Includes some handwritten notes on sides.)
- F. 8 Notes (Herbert Berghof), ca. 1955
- F. 9 Programs, 1955 (Includes programs for Boston Summer Theatre, Spa Summer Theatre (Saratoga Springs, N.Y.), Norwich Summer Playhouse (Conecticut), Hyde Park Summer Playhouse (N.Y.), Fred Miller Theatre (Milwaukee, Wisc.), Cincinnati Summer Playhouse (Ohio), Beachwalk Playhouse.)
- F. 10 Sets and Sound Cues, ca. 1955 (See also Hagen's script; includes ground plan.)
- F. 11 Clippings, 1955
- F. 12 *Daily Life* – New School for Social Research Greenwich Village Series, 1955 (Includes programs and clippings; Berghof translated and directed; Hagen, Robert Culp, and Irene Dailey were in cast; see also Herbert Berghof Papers for HB Studio production.)
- F. 13 *Dark Eyes* – Yardley Theatre (Pa.), 1947 (See also *Angel Street*; Paula Laurence was also in cast.)
- F. 14 *The Day Before Sunday* (Television), 1970 (Includes clippings only.)
- F. 15 *The Dirtiest Word in the English Language* (Television), 1960 (Includes two letters and one clipping.)
- F. 16 *The Doctor's Dilemma* – New School for Social Research, 1954 Nov. 28 (Cast included Sanford Meisner, Whitford Kane, Alexander Scourby, E.G. Marshall, and Barbara Barrie; includes letter from Kane, program, and one clipping.)
- F. 17 *A Doctor's Story* (Television), 1984 (Includes two notes and one clipping.)
- Faust*, 1947, 1948, and 1961

Box 22

- F. 1 Players from Abroad – Barbizon-Plaza Theatre, 1947 and 1948 (Presented in German; Albert Bassermann was also in cast; Werner Klemperer was assistant stage manager, 1947.)
- F. 2 HB Studio (Probably), 1961? (Berghof probably directed; includes Berghof's notes and sketches of set; also includes script translated by Louis MacNiece, playing version by Hagen; it is unclear if these materials are from the 1961 production at HB Studio.)
- F. 3 *Flight into China*, 1989 (Contains letter from Angelo Del Rossi re: photo from 1939 Paper Mill Playhouse production, directed by Lee Strasberg; see also Photographs.)
- The Good Woman of Setzuan*, 1956 - 1957
- F. 4 Reading – Charles Weidman Studio, 1956 (Berghof presented play; Eric and Maja Bentley translated; cast included Berghof, Mary Welch, Jack Bittner, Kurt Kasznar, and Lee Grant; includes programs and one clipping.)
- F. 5 Phoenix Theatre, 1956 – 1957 (Cast included Nancy Marchand, Zero Mostel, Gene Saks, Albert Salmi, Irene Dailey, Anne Meara, and Jerry Stiller; includes Actors' Equity Association correspondence re: charges for rehearsing before start date.)
- F. 6 *Hamlet* – Cape Playhouse (Dennis, Mass.), 1937 (Includes several letters from Eva Le Gallienne and one clipping; production marked Hagen's professional debut.)

- F. 7 *Havana* (Motion picture), 1990 (Includes correspondence to and from Sydney Pollack; Hagen's part was cut.)
- F. 8 *In Any Language*, 1952 (Includes one clipping only.)
- F. 9 *Island of Goats*, 1955 (Includes program and one note.)
- F. 10 *Kafka's Vision* – Music and the Literary Imagination, Da Camera of Houston – Lincoln Center, 1997 Mar. (Hagen was reader.)
- F. 11 *Key Largo*, 1939 (Includes one Ethel Barrymore Theatre program.)
- F. 12 *King of the Hill* (Television), 1999 and 2001 (Includes clippings.)
The Lady's Not for Burning – Summer Stock, 1953 – 1954 (Hagen and Berghof co-starred.)
- F. 13 Scripts, 1953 and ca. 1954 (Includes acting edition and carbon copy with notes and cues, 1954 contact lists at end of script; script is as produced London, 1950.)
- F. 14 General, 1954 (Includes correspondence, publicity material, time sheets, notes, and programs for Spa Summer Theatre, Saratoga Springs, N.Y., British Colonial Playhouse, Nassau, Bahamas, and Boston Summer Theatre.)
- F. 15 Production Material, ca. 1953 – 1954 (Includes property plot, sound cues, costume notes, and list of tasks to be done.)
- F. 16 Programs, 1953 (Includes programs for Salt Creek Summer Theater, Hinsdale, Ill., Playhouse in the Park, Philadelphia, Pa.,)
- F. 17 Research Material, 1950 - 1951
- F. 18 Sets, 1953 – 1954 (Includes ground plan by Peg Crossfield for Spa Summer Theatre, and letter from Theodore M. Sastrom and sketch for Boston Summer Theatre; also includes uncredited sketches and diagrams of stage.)
- F. 19 Clippings, 1953 - 1954
- F. 20 *The Long Hot Summer* (Television), 1966 (Includes two fan letters and several clippings.)
- F. 21 Lunt, Alfred and Lynn Fontanne – Ten Chimneys (Genessee Depot, Wisc.), 1990 – 2003 (Includes materials on the Lunts; Hagen spoke at the Lunts' home; see also Photos of commemorative stamp and Awards - Wisconsin Academy of Arts and Letters – Minerva Society.)
- F. 22 *Macbeth* (Television), ca. 1950 and 1951 (Includes two letters from co-star E.G. Marshall.)
- F. 23 *The Magic and the Loss*, 1954 (Includes notes from George Abbott, Geraldine Page, and others, programs, publicity material, and clippings.)
- F. 24 Marymount Manhattan College – Dinner Dialogues with Women Authors, 1985 Apr. (Includes note from Nancy Donohue, Dr. Ruth B. Cowan, and flyer.)
- F. 25 *The Master Builder* – Players from Abroad – Barbizon-Plaza Theatre, 1948 (Presented in German.)
- F. 26 Mayor's Awards of Honor for Arts and Culture, 1983 (Includes invitation, letter from Mayor Edward I. Koch, text of speech; Hagen presented award to Saul Steinberg, May 3, 1983.)
Men, Women and Angels (a.k.a. *Sodom and Gomorrah*) – Vancouver International Festival, 1961 (Berghof directed and Fritz Weaver co-starred with Hagen; see also *Do You Know the Milky Way?*.)

- F. 27 General (Includes correspondence from Cheryl Crawford, Lucy Kroll, and Darius Milhaud, handwritten notes by Berghof who directed, and ephemera; Fritz Weaver co-starred; see also *Do You Know the Milky Way?*)
- Scripts, 1961
- F. 28 Berghof, Herbert (Includes director's script with production schedules, cue lists, etc. and handwritten revisions.)
- Box 23**
- F. 1 Possibly Stage Manager's (Includes handwritten notes and revisions.)
- F. 2 Published Version (*Sodom and Gomorrah*), 1961 (Probably from *The Makers of the Modern Theater* by Barry Ulanov (McGraw-Hill, 1961).)
- F. 3 Festival Materials
- F. 4 Programs and Program Copy (Includes festival program also.)
- F. 5 Research Materials, 1952 – 1961 and undated (Includes Herma Briffault's memories of first production and materials re: Old Vic and Schlosspark Theater (Berlin) productions.)
- F. 6 Clippings, 1961
- F. 7 *Michael and Lavinia* – Theater-by-the-Sea (Matunuck, R.I.), 1954 (Includes program, publicity material, and clippings for pre-Broadway tryout of play directed by Jack Garfein; Berghof co-starred; Anthony Franciosa and Olga Bielinska (Bellin) were also in cast.)
- Mrs. Klein*, 1988 – 1997 and undated
- Lucille Lortel Theatre, 1988 – 1996 and undated
- Correspondence, 1991 - 1996
- F. 8 General, 1991 – 1996 (Includes correspondence from Joshua Ellis, Oct. 1, 1991, Laura Esterman, Jan. 4, 1995, Meryl Streep, June 5, 1995, Amanda Orton, Feb. 6, 1995, Todd Haimes, Feb. 9, 1995, and Lucille Lortel, Apr. 25, 1995 and Oct. 27, 1995.)
- Fan Mail, 1995, and ca. 1995 – 1996
- 1995
- F. 9 Mar. (Includes correspondence from Todd Haimes, Mar. 16, 1995, Elizabeth McCann, Mar. 21, 1995, Joan [Copeland], Mar. 23, 1995, and Nancy Donohue, Mar. 28, 1995.)
- F. 10 Apr. – Dec. and undated 1995 (Includes correspondence from Victor Slezak, Apr. 29, 1995, Alice Drummond, Oct. 11, 1995, Pamela Berlin, Oct. 24, 1995, Jane Eakin, Nov. 25, 1995, and Robert Wilson, Dec. 11, 1995.)
- F. 11 ca. 1995 – 1996 (Includes correspondence from Billy Carden, Amanda [Orton], and *Picasso at the Lapin Agile* cast.)
- F. 12-13 Scripts (Photocopies of Samuel French Edition), 1988 (Publication Date) (Includes Hagen's handwritten notes and one loose page from ledger book.)
- Awards, 1996
- F. 14 Drama League Award (Includes program.)

- F. 15 Lucille Lortel Award (Includes programs and almost illegible fax.)
- F. 16 Calendar, 1996 (Includes Hagen's calendar with handwritten notations.)
- Box 24**
- F. 1 Notes, undated (Includes Hagen's handwritten notes re: Klein.)
- F. 2 Props, 1993 and ca. 1995 (Includes two notebooks inscribed "To Uta Hagen from Geoffrey Owens, Dec. 22, 1993," probably used as props and handwritten letter from "Hans.")
- F. 3 Publicity Material, ca. 1995 (Includes one laminated card with production information.)
- F. 4 Research Material, 1988 – 1992 (Includes clippings re: London and Arena Stage productions.)
- F. 5 Clippings, 1995 - 1996
Tour, 1996 – 1997 and ca. 1996 - 1997
Correspondence, 1996 - 1997
- F. 6 General, 1996 – 1997 (Includes correspondence re: fight for two-week Los Angeles guarantee.)
Fan Mail, 1996
- F. 7 June – July (Includes correspondence from Anna Minot [Warren], June 28, 1996 and Danny Meyer, July 21, 1996.)
- F. 8 Aug. (Includes correspondence from Mark Nelson, Aug. 16, 1996 and Hans Hartog, Aug. 17, 1996.)
- F. 9 Sept. (Includes correspondence from Gitta Honegger, Sept. 10, 1996.)
- F. 10 Oct. – Dec. (Includes note from Billy Carden, Dec. 25, 1996.)
- F. 11 Joseph Jefferson Award, 1997
- F. 12 Publicity Material, 1996
- F. 13 Schedule and Luggage Tag, 1996
1996
- F. 14 Geary Theatre (San Francisco, Ca.), Aug. 2 – Sept. 1
Kennedy Center (Washington, D.C.), May – Oct.
(Production ran Sept. 17–Oct. 20.)
- F. 15 General, May – Oct. (Includes invitation, memo, postcard, and production calendar.)
- F. 16 Program and Publications
- F. 17 Publicity Material, May – Oct.
- F. 18 Clippings, Sept.
- F. 19 Stamford Center for the Arts Rich Forum (Conn.), Oct. – Nov. %nb (Production ran Oct. 22-27.) %ne
Royal George Theatre (Chicago, Ill.), 1996 - 1997
- F. 20 General, 1996 (Includes program, publicity material, schedules, and scene timings.)
- F. 21 Clippings, 1996 - 1997
Mrs. Warren's Profession, 1985 – 1986 and ca. 1985 - 1986
Correspondence, 1985 – 1986 and ca. 1985 - 1986

Box 25

- F. 1 General, 1985 – 1986 (Includes correspondence from Joshua Ellis, Sept. 9, 1985, Vivian Matalon, Sept. 13, 1985, George Morfogen, Dec. 15, 1985, Todd Haimes, and John Madden, Dec. 15, 1985.)
- F. 2 Fan Mail, 1985 – 1986 and ca. 1985 - 1986
1985 Nov. – 1985 Dec. (Includes correspondence from Eric Bentley, Sherry LaFollette with segment re: Thyra Hagen from her mother's unpublished autobiography, Dec. 31, 1985, poem by Pamela [Reed] on paper towel, Nov. 1985, and "Wilyum" [Converse-Roberts], possibly, Dec. 15, 1985.)
- F. 3 1986 Jan. – 1986 Mar. (Includes correspondence from José Ferrer, Jan. 4, 1986, Nancy Walker, Jan. 13, 1986, Christine Lahti, Jan. 16, 1986, Lori [March], possibly, Jan. 24, 1986, Norman Rosten, Jan. 25, 1986, Mason Adams, Jan. 20, 1986, David Bradley, Jan. 16, 1986, Walt Witcover, Jan. 29, 1986, and Frank Geraci (illegible), Mar. 17, 1986.)
- F. 4 ca. 1985 – 1986 (Includes correspondence from Hedda Sterne, Peter Weller (postcard also from Paul McCrane).)
- F. 5 Scripts, ca. 1985 and 1986
Hagen, Uta (Photocopy of Published Script), ca. 1985 (Includes some handwritten notes.)
- F. 6 Side – Kitty Warren, 1986 (Includes some handwritten notes.)
- F. 7 Programs and Publicity Material, 1985 (Includes Roundabout Theatre program, brochures, and ad proof; also includes National Theatre (London) program with Joan Plowright, 1985.)
- F. 8 TOR (Theater of Renewal) Award, 1986 Feb. 19
- F. 9-10 Clippings, 1985 - 1986
- F. 11 *A Month in the Country*, 1956 (Includes program and correspondence (mostly fan mail) from Michael Redgrave (director), May 6, 1956 and others; Luther Adler, Alexander Scourby, Al (David) Hedison, Anne Meara, and Olga Bielinska (Bellin) were also in cast.)
- F. 12 Moscow Art Theatre – City Center, 1964 (Hagen attended seminars and performances.)
Mother Courage and Her Children (Proposed Roundabout Theatre Production), 1963 and 1985 - 1988
- F. 13 Correspondence, 1987 – 1988 and undated (Includes correspondence re project never produced; see also Lucy Kroll correspondence re: another possible production.)
Scripts, ca. 1987
- F. 14-15 Script in Two Parts, ca. 1987 (Includes Prologue through Scene 5 and Scene 6 through end; also includes Hagen's notes and revisions.)
- F. 16 Script with Diskette, ca. 1987 (Includes 64 pp. printout with diskette and note re: diskette.)
- F. 17 Acting Edition, 1963 (Includes Hagen's notes handwritten in pencil.)

Box 26

- F. 1 Library Editions, 1963 and 1986 (Includes German "Edition Suhrkamp" (Suhrkamp Verlag, 1963) and John Willett translation (Methuen, 1986).)
- F. 2 Research Material, 1985 – 1987 (Includes publications re: Stratford Festival (Ontario) and British productions.)

- F. 3 New York Kids on Stage Awards Presentation, 1988 Feb. 27
- F. 4 New York Public Library for the Performing Arts Benefit Auction, 1983 Nov. (Includes catalog with listings of several items pertaining to Hagen, possibly donated by her.)
- F. 5 *Nothing Like a Dame* (Actors' Fund Benefit), 1997 – 2001 (Includes programs, newsletter, and form thank you letter.)
- F. 6 *One Life to Live* (Television) Daytime Emmy Award Nomination, 1986 (Includes correspondence, release form, schedule, and program for award show; Hagen was nominated for Best Supporting Actress.)
- F. 7 *Othello*, 1943, 1945, and 1988 – 1996 (Includes Shubert Theatre (N.Y.), 1943 and Erlanger Theatre (Chicago), 1945 programs, correspondence re: Hagen's reminiscences, and clippings; see also Paul Robeson materials and Hagen's correspondence to her father.)
The Other (Motion picture), 1971 – 1973, 2001, and undated (This was Hagen's motion picture debut.)
- F. 8 Correspondence, 1971 – 1973, undated, and 2001 (Includes correspondence from Thomas Tryon, Aug. 10, 1971, Robert ("Bob") Mulligan, probably, Nov. 29, 1971, Hume Cronyn, May 8, 1972, Haila Stoddard, May 11 [1972], Earle Hyman, May 17, 1972, Robert Tryon, Dec. 30, 2001.)
- F. 9 Museum of Modern Art Salute to Uta Hagen, 1972 May 14 (Includes two programs.)
- F. 10 Production Materials, 1971 – 1972 (Includes contact sheet, program, and production information guide.)
- F. 11 Program and Publicity Material, ca. 1972
- F. 12 Clippings, 1971 – 1973 and undated
- F. 13 Outer Critics Circle Awards, 1990 (Hagen was a presenter.)
- F. 14 *Oz* (Television), 2001 (Includes only half-page printout of portion of Tom Fontana public radio interview with Terry Gross on *Fresh Air*, Jan. 30, 2001.)
- F. 15 *Playhouse 90 – Out of Dust* (Television), 1959 (Includes three letters.)
- F. 16 *The Play's the Thing* (Summer Stock), 1952 (Includes letter from Eliot Norton to Berghof, programs, flyer, and clippings; Berghof co-starred with Hagen; Luther Adler and Paula Laurence were also in cast.)
Port-Royal by Henry de Montherlant, 1958 – 1960 and ca. 1960 (Cast included Sandy Dennis; Berghof directed.)
 Correspondence, 1958 - 1960
- F. 17 1958 – 1959 (Includes correspondence from Stephen B. Chinlund.)
- F. 18 1960 (Includes one fan letter, Apr. 25, 1960 and letter from Fay Bainter, Mar. 12, 1960.)
- Scripts, 1960 and ca. 1960
- F. 19 Workscript (Berghof, Herbert), 1960 (Includes handwritten notes and revisions.)
- F. 20 Script A – For Typing, 1960 (Includes original and two carbon copies with handwritten notes and revisions.)
- Box 27**
- F. 1 Script Fragments, 1960
- F. 2 Script Notes (Berghof, Herbert), 1960 (Includes list of scripts sent.)

- F. 3 Financial, ca. 1960 (Includes proposed budget for Broadway production.)
- F. 4 General, ca. 1960 (Includes Berghof's notes and sketch of stage, union clearance information, list of ticket holders, and two clippings on Henry de Montherlant's works.)
- F. 5 Personnel, 1960 (Includes contact sheet.)
- F. 6 Program Copy and Mockup, 1960 (Includes several drafts of program and misprinted programs.)
- F. 7 Rehearsal Schedules, 1960

Prometheus Bound - HB Playwrights Foundation, 1964 – 1973 and undated (Berghof directed; Berghof, Hagen, Mike Kellin, and Jill O'Hara performed; Fritz Weaver starred.)

- F. 8 Correspondence, 1972 – 1973 (Includes two items from Robert Lowell and letter from Fritz Weaver.)
- Scripts, ca. 1973 and undated
- F. 9 Carbon Copy, Fragment and Cards, ca. 1973 (Includes Berghof's script.)
- F. 10 Published (Bound Pages of *The Prometheus Bound of Aeschylus*), undated
- F. 11 Notes (Herbert Berghof), 1973 (Includes small notebook with handwritten notes.)
- F. 12 Production Material and Program, 1973
- F. 13 Research Material, 1964 – 1973 and undated
- The Queen and the Rebels* – Bucks County Playhouse (Pa.), 1957 – 1960 (Hagen, Mildred Dunnock, and Joseph Wiseman starred and Berghof directed; William Hickey and Tim O'Connor were also in cast.)
- Correspondence, 1957 - 1960
- F. 14 1957 – 1958 June (Includes correspondence from E.G. Marshall and Lucy Kroll.)
- 1958
- F. 15 July – Dec. (Includes correspondence from Lucy Kroll, E.G. Marshall, July 12, 1958, Mildred Dunnock, Aug. 20 and letter to Dunnock from "R. Bruce," July 31, 1958, and Horton Foote, Nov. 21, 1958.)
- F. 16 1959 Jan. – 1959 July (Includes correspondence from Lucy Kroll, Cheryl Crawford, Jan. 15, 1959, E.G. Marshall, ca. Feb. 1959, Jerome Chodorov, Apr. 3, 1959, and Brooks Atkinson, Dec. 30, 1959.)
- F. 17 1959 Aug. – 1959 Dec. and 1960 (Includes correspondence from Brooks Atkinson, Dec. 30, 1959.)
- Scripts, 1959
- F. 18 "Literal Translation" (on Title Page) (Includes some notes.)
- F. 19 "Political Line" (Includes eight pages. in fragile condition.)
- F. 20-21 Revisions (Includes some handwritten notes and typed pages.)
- F. 22 Sides – Argia (Includes Scenes 1-4 with some handwritten revisions.)
- F. 23 Casting, 1959 (Includes list of character descriptions.)
- F. 24 Contact Sheet and Permit Card, 1959
- F. 25 Costumes, 1959 (Includes lists and measurement sheets for actors.)

- F. 26 Financial, 1958 – 1959 (Includes budget, receipt, and notes.)
- F. 27 Lighting, 1959
- F. 28 Notes, 1959 (Includes handwritten notes, probably Berghof's.)
- Box 28**
- F. 1 Program and Copy, 1959
- F. 2 Program Biographies, 1959
- F. 3 Prop Lists, 1959
- F. 4 Publicity Material
- F. 5-6 Research Material, 1957 – 1958 and undated
- F. 7 Schedules, 1959
- F. 8 Set, 1959 (Includes some drawings by Lester Polakov.)
- F. 9 Clippings, 1957 and 1959
- F. 10 *Reversal of Fortune* (Motion picture) – Script Pages – Final Revised Draft, 1989 July 21
- F. 11 RKO Radio Pictures, 1939 May 8 (Includes agreement with Hagen's father, since she was a minor; José Ferrer is also signatory.)
- F. 12 *The Roadblock* – HB Playwrights Foundation, 1992 (Includes two card and one floral card; Hagen directed.)
- F. 13 Roundabout Theatre Company Annual Gourmet Gala, 1986 and 1987
Saint Joan – Cort Theatre and New Century Theatre, 1951 – 1958 and 1992
- F. 14 Correspondence, 1951 – 1952 (Includes Eva Le Gallienne, July 5, 1951, and Sept. 13, 1951, Clifford Odets, Sept. 14-15, 1951, Eric Bentley, Oct. 27, 1951, and Florence Eldridge, 1951 undated.)
- F. 15 Baird, Bil – Sketch on Napkin, ca. 1951 (Includes "Orleans Hotfoot" drawing on napkin.)
- F. 16 Book – *Visages de L'Orleanais*, ca. 1951 (Includes pages without covers inscribed "Uta, with love, Peggy" [Webster].)
- F. 17 Programs and Publicity Material, 1951 – 1952 (Includes two programs, souvenir program, card, and theater listings.)
- F. 18 Theatre Guild 40th Anniversary Celebration, 1958 May 11 (Includes "Memory Book" with script, and program; also includes seating arrangement lists and typed copy of monologue Hagen performed.)
- F. 19 Clippings, 1951 - 1952
- F. 20 *Schiller – Festabend* - Town Hall, 1959 Nov. 11 (Includes program for Deutsches Theater production; Berghof was also in cast.)
- F. 21 *Schiller – Gedenfleier* – Hunter College Auditorium, 1955 May 14 (Includes program for Deutsches Theater production; Berghof, Dolly Haas, and Luise Rainer were also in cast.)
- F. 22 *The Sea Gull*, 1938 (Includes letter from Stark Young re: Hagen's pronunciation of "treasure," programs, and clippings; see also Scripts for photocopy of 1895 published text not associated with this production.)
- F. 23 Shaw, George Bernard – Proposed One-Woman Show, 1989 – 1992 (Includes correspondence, flyer and card re: Virginia Tech conference on Shaw's centennial and Hagen's possible participation.)
The Silver Fox (Earlier Title: *My Mother, Your Daughter*) by Donna de Matteo, 1982 – 1987 and undated (Berghof directed.)

HB Playwrights Foundation, 1982 – 1984 and undated
Correspondence, 1983 – 1984 and ca. 1983 - 1984

Box 29

- F. 1 General, 1983 – 1984
- F. 2 Fan Mail, 1983 – 1984 and ca. 1983 – 1984 (Includes correspondence from Arthur Waxman, Jan. 20, 1983, Terry [Hayden], Mar. 2, 1984, Norman Rosten, Mar. 8, 1984, Bernard [Gersten], Mar. 14, 1984, Stephen [Daley], and Elizabeth Dillon.)
- Scripts, 1983 – 1984 and undated
- F. 3 Berghof, Herbert - Revised Draft, 1983 Dec. 26 (Includes some handwritten notes and revisions.)
- F. 4 Hagen, Uta, 1984 (Includes revisions.)
- F. 5 “Last Version,” (Incomplete), ca. 1984 (Includes loose pages of revisions and scrap paper of notes by Hagen.)
- F. 6 Berghof, Herbert, undated (Includes handwritten notes and revisions; production for which it was used is unclear.)
- F. 7 Hagen, Uta, undated (Includes handwritten notes and revisions; production for which it was used is unclear.)
- F. 8 Financial, 1982 and 1984
- F. 9 Program and Publicity, 1982 – 1984
- F. 10 Props and Music, 1983 and 1984

John Drew Theater (East Hampton, N.Y.), 1985 and 1987

Box 30

- F. 1 Correspondence, 1987 (Includes copy of Berghof letter of agreement as director, July 9, 1987, and correspondence from Ann McCormack, Aug. 28, 1987, and James Kirkwood, [Aug. 28, 1987], Aug. 29, 1987.)
- Scripts, 1985 and 1987
- F. 2 Revised, 1985 Jan.
- F. 3 Hagen, Uta (Revised), 1987 July (Includes handwritten notes and revisions.)
- F. 4 Production Material, 1987 (Includes groundplan, resumés, and prop list.)
- F. 5 Programs and Publicity, 1987
- F. 6 Schedules, 1987
- Six Dance Lessons in Six Weeks* by Richard Alfieri, 2001 – 2002 and ca. 2001 – 2002
- Correspondence, 2001 – 2002 (Includes mostly congratulatory correspondence and fan mail.)
- 2001
- F. 7 Feb. – May (Includes correspondence from David Hyde-Pierce, Feb. 8, 2001, Richard Alfieri, ca. May 2001, Mary Mathews (“La”), ca. May 2001, David [Geffen], ca. May 2001.)
- F. 8 June 3 – June 12 (Includes birthday wishes and correspondence from Carole Cook and Tom Troupe, June 5, 2001.)
- F. 9 June 15 – July (Includes note from Estelle Reiner, June 28, 2001.)

- F. 10 Aug. – 2002 (Includes copy of letter from Hagen to “Katie and daughter” thanking them, Apr. 18, 2002, and correspondence from Gilbert Cates, Aug. 10, 2001, Randall Arney, Aug. 17, 2001, Frank Aletter, Aug. 20, 2001, and Richard Alfieri, Feb. 3, 2002.)
- F. 11 ca. 2001 (Includes correspondence from Richard Alfieri, Jesse Feiler, Michael Holmes, and Mary Mathews (“La”).)
- Scripts, 2001 and ca. 2001
- F. 12 Hagen, Uta (Photocopy of Script), 2001 Jan. 3 (Includes handwritten notes and revisions.)
- ca. 2001
- F. 13 “Version 4,” ca. 2001
- Box 31**
- F. 1 ca. 2001 (Includes handwritten notes and revisions.)
- F. 2 Revisions, ca. 2001
- F. 3 Sides
- Notebooks, ca. 2001
- F. 4 Small Notebook (Includes Hagen’s handwritten notes in pencil.)
- F. 5 Green Cover (Notebook is marked “*Charlotte – Uta’s Workbook*,” and contains a few notes for *Six Dance Lessons in Six Weeks*.)
- F. 6 Production Material, 2001 (Includes contact sheet, schedule, procedures memo, and copy of sketch of set.)
- F. 7 Programs and Publicity, 2001 – 2003
- F. 8 Clippings, 2001
- F. 9 Stars for Mental Health – Karen Horney Clinic, undated
A Streetcar Named Desire, 1948 – 1951, 1971, and undated
 Correspondence, 1948
 Opening Night Wishes, June
- F. 10 A – L (Includes telegrams from Berghof, Bob Carroll, Joe [José Ferrer], probably, Anne Jackson, and Lucy Kroll; telegrams are in fragile condition.)
- F. 11 O – W (Includes telegrams from Sono [Osato], Tony [Anthony Quinn], probably, Adelle and Vincent Sardi, Lori [March] and Alex [Scourby], Jessica [Tandy], Mary [Welch], and Audrey [Wood] and William Liebling; telegrams are in fragile condition.)
- F. 12 First Name Only (Telegrams are in fragile condition.)
- Fan Mail, 1948 - 1949
- F. 13 1948 (Includes correspondence from Helene Thimig Reinhardt, July 5, 1948, Elissa Landi, July 29, 1948, Glenway [Westcott], July 1948, and telegram from Tennessee Williams, Sept. 6, 1948; see also *The Country Girl* fan mail for Tennessee Williams letter mentioning *A Streetcar Named Desire*.)
- F. 14 1949 (Includes correspondence from theatergoer who loved Hagen but objected to play, Mar. 7, 1949.)
- F. 15 ca. 1948 – 1950 (Includes correspondence from Norman Rosten, Jan Sterling, “Irene,” and others.)

- F. 16 Programs and Publicity Material, 1948 – 1950 (Includes Ethel Barrymore Theatre programs and souvenir programs.)
Clippings, 1948 – 1951, 1971, and undated
- Box 32**
- F. 1-2 1948
- F. 3-4 1949
- F. 5 1950 – 1951 and undated
- F. 6 1971 (Includes *Chicago Tribune* article on Tennessee Williams by Claudia Cassidy, with handwritten note to “Chuck” from “June” re: Hagen mention.)
- F. 7 Summer Theater, 1954 – 1957 (Includes letter from Lucy Kroll to Hagen and Berghof, lists of summer theaters, producers, etc.)
- F. 8 *Tattinger’s* (Television), 1984 – 1989 (Includes several fan letters, including postcard from Peter Weller, and page from script, Oct. 9, 1984.)
- F. 9 Television Appearances, 1966 – 1984 and undated (Includes correspondence for Carl Sandburg poetry reading, 1966, *This I Believe*, *Lou Grant* (letter from Dorothy Dorff, ca. 1982), and cable television program on Social Security.)
Theatre Circle, 1952 – 1953 (Includes material relating to group seeking scripts for production; Berghof, Mildred Dunnock, Paula Laurence, Mary Welch, Jane White, Eric Bentley, E.G. Marshall, George Mathews, and Alexander Scourby were among the group.)
- F. 10 General, 1952
- F. 11-12 Minutes, 1952 - 1953
- F. 13 Theatre Guild – Actors’ Fund of America Salute, 1958
Tovarich, 1952 (Berghof, Luther Adler, Romney Brent, and Paula Laurence co-starred; Pat Crowley and Peter Brandon were also in cast.)
- F. 14 City Center (Includes telegram from Lucy Kroll, programs, publicity material, and clippings.)
- F. 15 Stock (Includes correspondence, programs, and clippings.)
- F. 16 *The Twilight Zone*, 1986 (Includes letter and clipping.)
The Unknown Girl of the Seine (*Die Unbekannte von der Seine*) (Screenplay) by Herbert Berghof and Andreas Singer, translation and rewrites by Uta Hagen, ca. 1939 – 1947, 1996, and undated (Unproduced screenplay is based on Odon von Horvath’s work.)
Scripts, ca. 1939 – 1947, 1996, and undated
German, ca. 1939 – 1947 and undated
- F. 17 ca. 1939
- F. 18 1947 (Includes Thomas Sessler Verlag edition; fragile condition.)
- F. 19 ca. 1940s
- F. 20 undated (Includes carbon copy.)
English, ca. 1940s, 1996, and undated
- F. 21 ca. 1940s and 1996 (Includes letter from André (Andreas) Singer, July 15, 1996, and note from Hagen giving background of project, July 27, 1996.)
- F. 22 Second Draft (Includes some handwritten notes.)

F. 23-25

undated

F. 26

Research Material, undated
When We Dead Awaken - Promenade Theatre (Staged Reading),
1990 and undated (Berghof co-starred in Source Foundation
production.)
Scripts, ca. 1990 and undated

Box 33

F. 1

ca. 1990

F. 2

undated (Includes photocopy of published text and of Eva Le Gallienne
translation.)

Sides, ca. 1990 and undated

F. 3

Irene, ca. 1990

F. 4

Rubek, undated (Includes side for Act II (extremely fragile),
several photocopied pages of Act III, and two pages of scene
between Irene and Rubek.)

F. 5

Production Material, 1990 (Includes call sheet, notes, and seating
chart.)

F. 6

Programs, 1990 (Includes Source Foundation material and programs for
other productions on which Susan Flakes worked.)
The White Crow by Donald Freed – HB Playwrights Foundation,
1984 – 1985 and undated (Berghof co-starred; Daniel Selznick
directed.)

Correspondence, 1984 - 1985

F. 7-8

General

F. 9

Fan Mail, 1985 (Includes correspondence from Mary [Mathews], May
3, 1985, Elizabeth Dillon, May 7, 1985, William Herndon, May
11, 1985, Robert Whitehead, May 16, 1985, and James
Carruthers, June 12, 1985.)

Scripts, 1984 – 1985 and undated

1984

F. 10

Rehearsal Script – Uncorrected, Sept. (Includes cover with
Los Angeles Actors' Theatre production information and
reviews.)

F. 11

Revised Draft – First Script, Nov. 15 (Includes some notes by
Berghof.)

F. 12

Revised Draft, 1985 Feb. 1 (Includes some notes by Hagen.)

F. 13

Revisions, ca. 1985

F. 14

Performance Notes, 1985 May (Includes notes from Selznick to Hagen
and Berghof.)

F. 15

Program and Program Copy, 1985

Research Material, 1984 and undated

F. 16

General, undated

F. 17

Los Angeles Actors' Theatre Production, 1984 (Includes
newsletter re: Freed Defense Committee.)

F. 18

Schedule and Final Accounting, 1985

Who's Afraid of Virginia Woolf?, 1962 – 1992 and undated

Billy Rose Theatre, 1962 – 1992 and undated

Box 34

Correspondence, 1962 – 1963, 1990, and undated

- F. 1 Opening Night Telegrams, 1962 Oct. – 1962 Nov. (Includes telegrams from Kaye Ballard, Orson Bean, Abe Burrows, a limerick from “The Crew,” Earle Hyman, Anthony Quinn, Vincent Sardi, Jr., and Jule Styne.)
- F. 2 Fan Mail, 1962 – 1963, 1990, and undated
B – L, 1962 Oct. – 1962 Nov. (Includes correspondence from Cora Baird, Orson Bean, Saul and Susan Bellow, Katharine Cornell, Bette D., (probably Davis), Horton Foote, Helen Hayes, Van Johnson, Harding Lemay, and Goddard Lieberson.)
- F. 3 M – S, 1962 – 1963, 1990, and undated (Includes correspondence from Roddy McDowall, Armina Marshall, Helen Menken, Jerome Robbins, Anthony Quinn, Dore Schary, Alan Schneider, Marian Seldes, Tonio Selwart, David O. Selznick, and Beatrice Straight; also includes note from Haila Stoddard to Hagen and Berghof, probably sent when she played Martha, ca. 1963.)
- F. 4 T – W, 1962 - 1963, and undated (Includes correspondence from Glenway Wescott and Theodore Wilentz.)
- F. 5 Floral Cards, 1962 and ca. 1962 (Includes cards from Edward Albee, H. Lee Helm, Robert Morse and Charles Nelson Reilly, and Lenny [Bernstein] and Felicia [Montealagre].)
- F. 6 Cast Recording, 1963 (Includes two clippings.)
- F. 7 Notebook, 1962 (Includes Hagen’s handwritten notes in preparation for role.)
- F. 8 Programs, 1962
- F. 9 Tony Awards, 1963 (Includes two congratulatory notes, program and clippings.)
- F. 10 Dramatists Guild Symposium, 1982 (Includes Spring 1982 issue of *Dramatists Guild Quarterly* that includes edited transcript of symposium.)
- Clippings, 1962 – 1992
- General, 1962 - 1992
- F. 11 1962
- F. 12 1963 – ca. 1970
- F. 13 1980 - 1992
- F. 14 Albee, Edward, 1962 - 1964
- Picadilly Theatre (London), 1963 - 1965
- Correspondence, 1963 – 1964 and ca. 1964
- F. 15 General, 1963 – 1964 and ca. 1964 (Includes correspondence from Binkie Beaumont, *Plays and Players* nominating Hagen as Best Actress in 1964, “Lunky,” probably Richard Easton, “Sigi,” (Marjorie Sigley), and parody booklet holiday card probably from London production, signed “Chutzpah.”)
- F. 16 Opening Night Telegrams, 1964 Feb. (Includes telegrams from Constance Cummings, Albert Finney, Roddy [McDowall], probably, and Joyce Redman.)
- F. 17 Fan Mail, 1964 (Includes note from Dirk Bogarde.)
- F. 18 Programs and London Theatre Council Registration Certificate, 1964

F. 19-20

Box 35

Clippings, 1964 - 1965

Uta Hagen 80th Birthday Gala – Majestic Theatre, 1999

(Performance was a benefit for HB Playwrights Foundation and Theatre.)

F. 1 Correspondence, (Includes invitation, and correspondence from Studs Terkel, Jeremy Irons, Christine Lahti, Elaine Steinbeck, Carol Rosenfeld, Earle Hyman, and Prunella Scales.)

F. 2 Programs and Clippings

F. 3 Script, ca. 1990s (Includes photocopy with some revisions and notes.)

F. 4 Ahmanson Theatre Staged Reading, 2000 (Includes some correspondence, programs, and clippings; performance was a benefit for HB Playwrights Foundation and Theatre.)

F. 5 *The Whole World Over*, 1947 (Includes note from Florence Eldridge, “side” for Col. Savelev, programs, contract, and clippings; Berghof co-starred.)

You Never Can Tell – Circle in the Square Theatre, 1986 – 1987 and undated

F. 6 Correspondence, 1986 – 1987 (Includes correspondence from Tammy Grimes, Dorothy Monet, Lori March, Kitty Carlisle Hart, “Me” (Charles Nelson Reilly), and Hedda Sterne.)

F. 7 Script, 1986 (Includes some annotations and envelope with handwritten notes on it.)

F. 8 Programs, 1986 - 1987

Clippings, 1986

F. 9 Oct.

F. 10 Nov. – Dec. and undated 1986

F. 11 From Press Agent (Includes note and list of reviews.)

F. 12 Unidentified Project – Book – *Last and Lost Poems* by Delmore Schwartz, undated (Includes some notes by Hagen and one sheet with handwritten notes; book is dated 1989.)

Sub-series 4 – Scripts, 1989 – 2003 and undated

Plays and Screenplays, 1993 – 2003 and undated

Blinded by the Sun by Stephen Poliakoff, 1996 – 1997 and ca. 1996

Box 36

F. 1 1996 – 1997 (Includes photocopied script with material re: British production; “9/4/96 as performed” is written on script.)

F. 2 *A New Play* (On Title Page), ca. 1996

F. 3 *Broadway Melody 1492* by Jura Soyfer, translated by Horst Jarka, undated (Includes inscription to Hagen in German by Jarka.)

F. 4-5 *Confessions of a Catholic Child* by Elizabeth Benton Appell, undated (Includes one sheet of notes by Hagen who may possibly have performed this, but there is no additional documentation.)

F. 6 *Daphne Laureola*, undated (Includes photocopy of acting edition and Hagen’s handwritten note on folder, “A play for me?”)

F. 7 *Evening for a Playwright* by Esther Vilar, translated by Martin Wagner, 1996 (Includes letter in German to Hagen from playwright, Jan. 28, 1996.)

Box 37

- F. 1 *Fields of Poppies* (Screenplay) by Madison Lewis (a.k.a. Susan Oswald), 1996 Sept. (Includes "First Draft – Second Ending.")
- F. 2 *The Gate* (One-act play) by Edo Damas, undated (Includes inscription to Hagen by playwright.)
- F. 3 *Girls in Uniform* by Doreen Cannon, 1993 (Includes handwritten letter from Cannon, Sept. 10, 1993; script is "Second Draft," Feb. 17, 1993.)
- F. 4 *The Housewives of Mannheim* by Alan Brody, 1996 – 1997 (Includes letter from playwright, Mar. 10, 1997.)
- F. 5 *I Want the Whole World to See That I Can Cry* by Mimi Ben-Shalom, 2000 – 2003 (Includes letter from author, Mar. 1, 2003 and three letters of recommendation.)
- F. 6 *Lady in the Van* by Alan Bennett, ca. 2000 (Includes enlarged photocopy of script; also includes folder with Montreal business cards, probably from *Collected Stories* tour.)
- F. 7 *Lola* by Andy Corren, 2001
- F. 8 *Le Mal de Mère* (*Motherless*) by Pierre-Olivier Scotto with Martine Feldmann, translated by Mitchell Hooper, undated
- F. 9 *Medea's Nurse* by Alan Brody, ca. 1996 (Includes note and dedication by playwright.)

Box 38

- F. 1 *Of the Farm* by Clare Foster, based on John Updike's novel, 1995 June 27 (Script is "Third Draft.")
- F. 2 *Psychoanalysis Changed My Life* (Screenplay) by Maggie Burke Snyder and Ellen Novack, based on the short story from *Come to Me* by Amy Bloom, 2001 July 31.
- F. 3 *Sarah and Harold at the Court of Dionysius* by Caty Green, 1998 (Includes note from playwright to Hagen, Nov. 6, 1998 and photocopied handwritten notes by Hagen.)
- F. 4 *The Seagull* [sic], undated (Includes photocopied published 1895 text.)
- F. 5 *The Singing Forest* by Craig Lucas, 1999 Sept. 7 (Includes note and dedication by playwright to Hagen on her eightieth birthday.)
- F. 6 *Späte Gegend* (*The Late Country*) by Lida Winiewicz, translated by Sophie Kidd, 1999 (Includes published German version, photocopy of English script, and letter from playwright in German, Jan. 24, 1999.)
- F. 7 *Three Sisters*, undated (Includes photocopied enlargement of 1900 published text; also includes some markings, probably by Hagen.)
- F. 8 *Throw Away Baby* (One-act play) by Dolores Dorn, ca. 2002 (Includes photocopy of note to Hagen from playwright.)
- F. 9 *Throw Away Life* (One-act play) by Dolores Dorn, undated (Includes photocopy of note to Hagen from playwright.)
- F. 10 *Van Gogh in Brixton* by Nicholas Wright, undated
- F. 11 *The Visit*, undated (Includes photocopied Samuel French edition; it is uncertain if this was Hagen's or Berghof's.)
- F. 12 *Zyanid um Fünf* by Pavel Kohout, translated by Karl-Heinz Jähn, undated

Short Stories, 1996, 1999, and undated

Box 39

- F. 1-2 *The Complete Uncollected Stories of J.D. Salinger*, Volumes I and II (Photocopies), undated (Includes photocopies of 1924 and 1940 publications; it is uncertain if these were Hagen's or Berghof's.)
- F. 3 "Desdemona's Daughter," by Margaret Main Schoenberg, 1996 and 1999 (Includes note from author with snapshot and clippings.)
- Non-fiction, 1989 – 2000 and undated
- F. 4 *Acting: The Magic If* by Doreen Cannon, 1997 (Includes photocopy of manuscript and note from author's daughter, Dee Cannon, re: pieces by former associates, such as Hagen.)
- F. 5 *GBS & Company* (Galley Proofs) by Aubrey Hampton, 1989 (Includes folder with copies of illustrations and scenic designs.)
- F. 6 *The Heart Too Long Suppressed* by Carol Hebard, 2000 (Includes two letters re: Hagen writing blurb.)
- F. 7 *How's Your Second Act?* (Photocopied Transcription) by Arthur Hopkins, undated (Includes handwritten note from Robert Ellenstein (sp.?))
- F. 8 *I Have the Part – Now Where Did I Put My Technique?* (Second Draft) by Madison Lewis (a.k.a. Susan Oswald), 1996
- F. 9 *The Manual On: Me* by Madison Lewis (a.k.a. Susan Oswald), 1997 Oct. (Includes note from author.)

Sub-series 5 – Writings, ca. 1920s – 2002 and undated

Books, 1954 – 2002 and undated

A Challenge for the Actor (Scribner, 1991), 1954 – 2002 and undated

Correspondence, 1988 – 2002 and undated

Box 40

- F. 1 General, 1988 – 1991 (Includes several letters between Hagen and publisher and postcard from Joshua Ellis, Sept. 26, 1991.)
- F. 2 Fan Mail, 1988 – 2002 and undated
1988 – 1991 Aug. (Includes fan mail from Milton Katselas, June 19, 1991, Eric Bentley, June 23, 1991, Carol Rosenfeld, July 29, 1991, Mary Anthony, Aug. 12, 1991, Stephen Daley, Aug. 12, 1991, Salem Ludwig, Aug. 13, 1991, Tom Troupe, Aug. 19, 1991, Charles Nelson Reilly, Aug. 21, 1991, Katharine Sergava, Aug. 21, 1991, and Michael Holmes, Aug. 28, 1991.)
- F. 3 1991 Sept. – 1991 Dec. (Includes fan mail from Elise Stone, Sept. 2, 1991, Hedda Sterne, Sept. 16, 1991, Earle Hyman, Sept. 22, 1991, and Richard Easton, Nov. 28, 1991.)
- F. 4 ca. 1991
- F. 5 1992 – 1997 (Includes fan mail from Salem [Ludwig], possibly, Jan. 26, 1992, Jack Axelrod, May 25, 1992, and Mae Marmy, Oct. 29, 1997.)
- F. 6 1999 – 2002 and undated (Includes letter from Hedda Sterne, undated.)
- Manuscripts, 1991 and ca. 1991
- "Original," ca. 1991
- F. 7-8 Part I

F. 9-10 Part II (Includes some revisions.)

F. 11-12 Part III

F. 13-14 Part IV

ca.1991

Box 41

F. 1-2 Part I

F. 3-4 Part II

F. 5-7 Part III

F. 8 Part IV

F. 9 Part IV and Epilogue

F. 10 Index (Includes two versions of index; one with note from indexer and one that is revised.)

F. 11 Advance Proof, 1991

Box 42

F. 1 Newspaper Sources, 1954, 1988 – 1990, and undated (Includes clippings probably for *A Challenge for the Actor*; also includes photocopy of *This I Believe*: 2, including Hagen's piece, 1954.)

F. 2 Publicity, 1991 (Includes photocopied excerpt of "The Self" and publicity materials.)

F. 3 German Translation, 1995 (Includes correspondence and photocopy of manuscript translated by John V. Baer.)

F. 4 Spanish Translation, 2001 – 2002 (Includes correspondence and sample translation and paperback book published in Barcelona by Alba Editorial, s.l.u., 2002.)

F. 5 Clippings, 1991 - 1998

Love for Cooking (Macmillan, 1976), 1974 – 1990 and undated

Correspondence, 1975 – 1988 and undated

F. 6 General, 1975 - 1982

F. 7 Fan Mail, 1977 – 1988 and undated (Includes fan mail from Barbara Barrie, copy of letter from Julia Child to publicist, Craig Claiborne, Haskel Frankel, including poem, Marlene [Mancini], Lillian Pfeiffer, Alexander Schneider, and Thomas Tryon.)

F. 8-9 Illustrations, 1974 (Includes Nancy Donohue drawings and book jacket copy; Barbara Fiore is listed as illustrator of published book; earlier title was *If I Can Do It, So Can You!*)

F. 10 Notes, 1975 Apr. 10 (Includes one typed sheet by Hagen.)

F. 11 Publicity, 1976 - 1977

F. 12-13 Clippings, 1977 – 1990 and undated

Respect for Acting with Haskel Frankel (Macmillan, 1973), 1956 – 1999 and undated

Correspondence, 1973 – 1991 and undated

Box 43

F. 1 General, 1973 – 1978 and 1988

Fan Mail, 1973 – 1991 and undated

- F. 2 1973 (Includes fan mail from Holger Hagen, Aug. 23, 1973, "Wilyum," [William Herndon], Oct. 18, 1973, William Ball, Nov. 29, 1973, Walt Witcover, Dec. 14, 1973, Jane Alexander, Dec. 17, 1973, Arabella Hong Young, and Joan and Harry Horner.)
- F. 3 1974 (Includes fan mail from Ray Sharkey, Jan. 8, 1974, Mrs. Thorn Pendleton, June 3, 1974, Amy Wright, Aug. 10, 1974, and Edward Binns, Nov. 11, 1974.)
- F. 4 1975 (Includes fan mail from Sr. Dolores Hart, Feb. 17, 1975 and Milton Katselas, Feb. 13, 1975.)
- F. 5 1976 – 1979 (Includes fan mail from Shepard Traube, Nov. 15, 1976, Patricia Brooks, Nov. 9, 1979, and George Grizzard also mentioning cookbook, June 12, 1979.)
- F. 6 1981 – 1991 (Includes fan mail from Victor Slezak, Aug. 7, 1982, James Coco, Aug. 19, 1983, probably for *Respect for Acting*, Robert Moss, Oct. 24, 1984, and Gerald Freedman, Aug. 30, 1991.)

undated

- F. 7 C – M (Includes fan mail from Doreen Cannon, James Coco, Horton and Lillian Foote, Eva Le Gallienne, and Anna Massey.)
- F. 8 N – X (Includes fan mail from Carol Rosenfeld, Hedda Sterne, and "Tomasso" [Tryon].)

Manuscripts, 1956 and 1973

- F. 9 "Early Draft," 1956 (Includes six chapters.)
- F. 10-11 "Original" Manuscript, 1973 (Includes correspondence from Macmillan and editor's markings.)
- F. 12-13 Manuscript, ca. 1973 (Includes copy of note to "Ray," Jan. 29, 1973.)

Box 44

- F. 1 Contracts, 1963 and 1971
- F. 2 Berghof, Herbert Discussing Book, 1972 Aug. 22 (Includes incomplete transcript.)
- F. 3 Notes, undated (Includes Hagen's notes on empty folder re: material for use in book, and one typed sheet.)
- F. 4 Chinese Translation, 1988 (Includes note from Lucy Kroll and paperback book.)
- F. 5-6 Clippings, 1973 – 1999 and undated (Includes article on Anthony Hopkins who praised book, Sept. 1979; also includes "Anacrostic 2" by Helen Bergmark, Jan. 1992.)

Sources (Performing Arts Journal, 1983), 1978 – 2000 and undated

- Correspondence, 1978 – 2000 and undated
- F. 7 1978 – 1983 (Includes correspondence from Earle Hyman, May 31, 1983, Jane Eakin, June 10, 1983, and Beulah Hagen, June 29, 1983.)
- F. 8 1984 – 2000 and undated (Includes correspondence from "Glady;" Hagen's note says "Never met – Corresponding since 1948" (5/31/1984), Bernard Sabath, Jan. 19, 1987, and Pennie du Pont, undated.)
- F. 9-11 Manuscript – "Last Copy Before Galleys," 1982 Nov.

- F. 12 Revisions, 1982
- F. 13 Book Jacket Proof, ca. 1982
- F. 14 Publicity, 1982 – 1983 (Includes two publisher's catalogs.)
- Other Writings, ca. 1920s – 1992 and undated
- F. 15 *Broadway Celebrity Cookbook*, 1988 (Includes letter and photocopies of recipes from *Love for Cooking*.)
- F. 16 *Broadway: Day and Night*, 1992 (Includes correspondence and typed draft of "The Actor and His World," piece by Hagen.)
- F. 17 *Dan's Papers* Article, 1990 Aug. 17 (Includes Hagen's article for *Dan's Papers* in response to the question, "What's the Most Fun You've Had in the Hamptons in 24 Hours in Your Life?," Aug. 17, 1990.)
- F. 18 "A Jocular Ode to Summer Soups," 1978 May (Includes two typed pages by Hagen.)
- F. 19 Notes, undated (Includes two sheets of Hagen's handwritten notes for unidentified projects.)
- F. 20 Poems (Possibly by Hagen), ca. 1920s and ca. 1978 – 1980 (Includes typed sheet of German poems from fairy tale book.)
- F. 21 *A Report to the Academy* by Franz Kafka, translated by Uta Hagen, undated (It is unclear if this was used in the HB Playwrights Foundation 1974 – 1975 season.)
- F. 22 *Young Heroines of War Times: Five Short War Stories Illustrated for Girls from 10 to 15*, 1930 (Includes composition notebook with handwritten stories and illustrations by Hagen.)
- Sub-series 6 – Teaching, Lectures, and Conferences, 1954 – 2002 and undated
- Acting Workshops, 1980 – 2002 and undated

Box 45

- F. 1 Actors' Equity Association Professional Study Program Committee, 1980 (Includes note from Anne Jackson, Oct. 2, 1980 and newsletter, Sept. 1980.)
- F. 2 Actors Workshop (Toronto), 1997 and 2000
- F. 3 American College Theatre Festival (ACTF) (Washington, D.C.), 1993
- Detroit, 1987 – 2002 and undated (Includes correspondence (mostly from students), a few contracts, and clippings; workshops were done for groups including the Actors Studio/Heartland Theatre Company, and the Detroit Council of the Arts.)
- F. 4 1987
- F. 5-6 1988
- F. 7 1989
- F. 8 1990
- 1991
- F. 9 July – Aug.
- F. 10 Sept. – Nov. and 1991 undated
- F. 11 1992

- F. 12 1993
- F. 13 1994 – 2002 (Includes correspondence from Jan Radcliff and others from earlier Detroit workshops.)
- F. 14 undated (Includes correspondence and documentation statement on workshop.)
- F. 15 Dramatic Art Seminars of Australia (Melbourne), 1987
- Howard Fine Acting Studio (Los Angeles, Ca.), 1997 and 2000
- F. 16 An Evening with Uta Hagen, 1997 July (Includes correspondence, publicity material, and clippings for July 20, 1997 seminar; also includes letter from Helen Sakellis, “Herbert’s nurse,” July 27, 1997.)
- F. 17 “Uta Hagen: A Master’s Discussion on Acting,” 2000 Apr. (Includes correspondence and publicity material for Apr. 22, 2000 discussion.)
- F. 18 Interkunst (Berlin), 1994 – 1997 (Includes correspondence, mostly from students, and brochure for Summer 1994 workshop.)
- F. 19 Kutztown University (Pa.), 1987
- F. 20 Jeannie Lindheim’s Theater Workshop (Boston, Mass.), 1991 – 1992 (Includes correspondence, contract, and brochures for Sept. 26, 1992 master class; Kristin Linklater was in workshop.)
- F. 21 New World School of the Arts (Miami, Fla.), 1987 – 1988 (Includes correspondence, floral card, student list, and hotel brochure for Jan. 25-29, 1988 workshop; Katie Finneran was in workshop.)
- F. 22 Piven Theatre Workshop (Evanston, Ill.), 1997
- F. 23 Screen Actors Guild Seminar (Nov. 5, 1987), 1987 - 1988 (Includes certificate to Hagen, note, and newsletters.)
- F. 24 University of California – Irvine, 1989 – 1993 and undated
- F. 25 Miscellaneous, 1986 and undated (Includes letter from Miami-Dade Community College, Apr. 17, 1986, two flyers for studios utilizing Hagen’s technique, and note from Jack Downing, undated.)
- Other, 1954 – 2002 and undated
- F. 26 “A Challenge for the Actor,” – Learning Annex (N.Y. City), 1992
- F. 27 *Electra* by Jean Giraudoux – Henry Street Playhouse, 1954 (Hagen trained most of the cast; Leonardo Cimino, Val Dufour, and Tom Troupe were in cast.)
- F. 28 Ford Foundation Theater Conference, 1959 Apr. 3 – 1959 Apr. 4
- F. 29 Illinois Wesleyan University Drama Critics Fine Arts Festival, 1975 Mar. 14
- F. 30 National Academy of Television Arts and Sciences, 1981
- F. 31 The Nature of Leadership (Aspen Institute Wye River Conference Center, Queenstown, Md.), 1997 Nov. 1 (Includes agenda, copy of Hagen’s notes, and conference center brochure; “Pentagon Conference” written on back of business card.)
- F. 32 “Problems for the Contemporary Theater Artist,” – Cooper Union (N.Y. City), 1987 - 1988
- F. 33 Respect for Acting – Centre for Actors Study (Toronto), 1980 Apr. - 1980 May
- F. 34 Teaching Materials – Order of Physical Exercises, undated

- F. 35 *Uta Hagen's Acting Class* (Video), 2001 - 2002 (Includes Applause Books Fall 2001 – Winter 2002 and Internet printout.)

Sub-series 7 – Awards, 1954 - 2003

Box 46

- F. 1 American Academy of Arts and Sciences, 1999 (Includes correspondence and kit.)
- F. 2 American Police Hall of Fame and Museum – Distinguished Citizens Advisory Board and Honorary Chief, 1992, 1995, and undated
- F. 3 Barbara Barondess Theatre Lab – Torch of Hope Award, 1987 and 1990 (Includes note from James Dybas, probably re: award.)
- F. 4 The Caring Community, 1999 Nov. (Includes letter and journal.)
- F. 5 College of Wooster (Ohio) Honorary Doctorate, 1982
- F. 6 Common Cause Award Certificate, 1995 Aug.
- F. 7 Compostela Award – Cathedral Basilica of St. James (Brooklyn, N.Y.), 1987 (Includes letter from Fritz Weaver, invitation, and journal; see also Oversized.)
- F. 8 DePaul University (Chicago, Ill.) Honorary Doctorate, 1981 (Includes carbon copy of address to graduates.)
- F. 9 Drama League, 1987 – 2000 (Includes 1987, 1997, and 2000 materials; Hagen was honored in 1996.)
- F. 10 Dramatists Guild Madge Evans and Sidney Kingsley Award, 2002 June 6 (Includes memory book signed by Sheldon Harnick, Marian Seldes, Tina Howe, Anne Jackson and Eli Wallach, Bernard Gersten, and others; also includes note from Barbara Hogenson with Sept./Oct. 2002 issue of *The Dramatist*.)
- F. 11 Erwin Piscator Award, 1997 - 1998
- F. 12 Fashion Academy America's Best Dressed, 1954
- F. 13 Garland Award Honorable Mention, 2002 Jan. 31
- F. 14 *InTheater* [sic]- *100 Greatest Stage Actors of the Century*, 1999 Nov. (Includes note and Nov. 15, 1999 issue; Hagen also wrote piece "What We've Lost" for this issue.)
- F. 15 John Houseman Award, 1987 (Includes letter, telegram from Tom Troupe, and program.)
- F. 16 Lucille Lortel Award – Outstanding Lifetime Achievement, 1995 (Includes program and clipping.)
- F. 17 Mayor's Liberty Award (N.Y. City), 1986 (Includes floral card from Charles [Nelson Reilly], probably, program, and clippings.)
- F. 18 National Medal of Arts, 2003 (Includes note and clipping re: 2002 medal presented in 2003.)
- F. 19 National Museum of Women in the Arts Charter Membership, undated
- New England Theatre Conference, 1978 - 1981

Box 47

- F. 1 Special Award, 1978
- F. 2 Major Award, 1979 – 1981 (Includes 1979 conference material; Hagen received award in 1980.)
- F. 3 New York State Federation of Foreign Language Teachers National Cultural Award, 1968 Sept. 11 (Includes telegram informing Hagen of award.)

- F. 4 Obie Award – Sustained Achievement, 1995 – 1996 (Includes one clipping only.)
- F. 5 Penn State University Honorary Doctorate, 2000
- F. 6 The Players – 129th Birthday of Edwin Booth Guest of Honor, 1962
Nov. 13 (Includes notice only.)
- F. 7 Smith College Honorary Doctorate, 1978 and 1985 (Includes correspondence, publicity material, program, clippings, photocopy of degree, and telegram requesting recipe for cookbook from Mrs. Benjamin Groves, Sept. 23, 1985.)
- F. 8 Theater Hall of Fame, 1979 – 1981 (Hagen was elected in 1980; ceremony held Apr. 5, 1981; see also Oversized.)
- F. 9 Theatreworks USA Goodworks Award, 1988 Oct. 20
- Tony Award, 1995, 1996, and 1999
- F. 10 1995 and 1996 (Includes case for 1995 awards, and letter from Mae Marmy, June 5, 1995; Hagen was a presenter in 1996.)
- Lifetime Achievement Award, 1998 – 1999
- F. 11 Correspondence, 1998 – 1999 (Includes fax with *InTheater* questionnaire with Hagen's handwritten responses, and correspondence from Donald Margulies, May 12, 1999, Al Pacino, June 1, 1999, Bernard Sabath, June 9, 1999, Howard Fine letter to Jac Venza re: Hagen's speech cut and incomplete letter from Elizabeth McCann, Rudolph Giuliani, June 12, 1999, Danny Meyer, June 12, 1999, and Bill Cosby, undated.)
- F. 12 Speech Texts, 1999 (Includes two speeches, one typed and titled "Uta Tony Speech," and another hand-printed on back of birthday card, possibly for a different award.)
- F. 13 Program and Clippings, 1999
- University of Wisconsin (Madison) Honorary Doctorate, 2000
- F. 14 Correspondence
- F. 15 *Wisconsin Union Theater – Fifty Golden Years* by Fannie Taylor, edited by Mollie Buckley (Memorial Union Building Association, 1989) (Includes book inscribed Feb. 21, 2000 and one loose photocopy.)
- F. 16 Ephemera (Includes itinerary, brochures, program, and clippings re: doctorate and acting workshop Hagen gave while in Madison.)
- Wisconsin Academy of Sciences, Arts and Letters – Minerva Society, 1970 - 2000
- F. 17 General, 2000 (Hagen was named Minerva Society Laureate at inaugural ceremony held at Ten Chimneys, the Lunts' home, May 18, 2000; includes photo, in case, of Hagen with father.)
- Box 48**
- F. 1 *Wisconsin Academy Review*, Spring 1970, Spring 1993, and Fall 2000 (Fall 2000 issue includes article on Hagen; other issues include articles re: Alfred Lunt and Lynn Fontanne.)
- F. 2 Wisconsin Performing Artists Hall of Fame Induction, 1984
(Includes programs and clippings.)

- F. 3-4 Women's International Center Living Legacy Award, 1993 – 1994
(Includes correspondence from Eric Bentley, Jan. 11, 1994, Studs Terkel, Jan. 15, 1994, Bill Clinton, Feb. 1, 1994, Horton Foote, Jan. 21, 1994, Vincent Canby, Feb. 24, 1994, Jack Lemmon, Mar. 12, 1994, Edward Albee, undated, and Christine Lahti, undated; also includes invitation, publicity materials, journal, and newsletter.)
- Sub-series 8 – Clippings and Works About, 1941 – 2004 and undated
- Works About, 1989 - 2004
- F. 5 Adams, Michael – “Who’s Afraid of Uta Hagen?” (*Mamm*, June/July 1998), 1998 (Includes note from author and magazine.)
- F. 6 Dondero, George - Notes from Papers – “Anticommunism and Modern Art,” 2004 (Includes Internet printout of notes from George Dondero Papers, Archives of American Art, Smithsonian Institution, re: 1956 correspondence re: attempt to drop Hagen’s name from International Fine Arts Council board because of her political affiliations.)
- F. 7 “Funny, We Don’t Feel Old” (*New York Times Magazine* Special Issue, Mar. 9, 1997), 1997 (Includes note from Jack Rosenthal; Hagen was on cover.)
- F. 8 Gina, Mimi – “A Moment with Uta Hagen,” ca. 1991 – 1992 (Includes correspondence, manuscript with some notes by Hagen, and other works by Gina; it is unclear if article was published.)
- F. 9 Hahn, Anne E. – *Uta Hagen’s Search for Truth in Acting* (M.A. Thesis, Harvard University), 1996 (Includes note from author with handwritten notes from Hagen probably to author of previous dissertation on her.)
- F. 10 Scales, Prunella – “My Hero – Prunella Scales on Uta Hagen” (*The Independent Magazine*, Aug. 12, 1989), 1989 (Includes correspondence, draft, and article.)
- F. 11 Spector, Susan – *Uta Hagen: The Early Years: 1919 – 1951* (Doctoral Dissertation, New York University), 1982 June and 1993 (Includes text of Charles Nelson Reilly interview, May 24, 1979.)
- F. 12 Stalker, Joelle Coakley – *Uta Hagen* (Paper), 1998 and 1999 (Includes *Collected Stories* fan letter from author, 1999.)
- F. 13 Stewart-Gordon, Faith – *The Russian Tea Room*, ca. 1999 (Includes photocopies of pp. 59 and 126.)
- F. 14 Widell, Harvey – “How to Tell Good Acting from Bad” (*Dramatics*, May 1994), 1994 (Includes correspondence to and from author and copies of manuscript and article with Hagen’s notes.)
- F. 15 Quotes and ProQuest Database Search Results, 2004 and undated
- Clippings, 1941 – 2002 and undated
- F. 16-17 Hagen, Uta, 1948 - 2002
- F. 18 Berghof, Herbert and Hagen, Uta, 1952 – ca. 1963 (Includes mock newspaper, *The Evening Times*, with headline “Rome Mourns As Uta & Herbi Depart,” ca. 1963.)
- F. 19 General Topics, ca. 1941 – 1998 and undated
- Series II: Herbert Berghof Papers, 1909 – 2001 and undated**
Sub-series 1 – Correspondence, 1928 – 1991 and undated

Family, 1939 – 1985 and undated

Box 49

- F. 1 Berghoff [sic], Dr. Ludwig, 1939 Dec. 21 (Includes handwritten note and typed article on leprosy in German.)
- F. 2 Hagen, Beatrice, undated (Includes postcard.)
Hagen, Uta, 1961 – 1985 and undated (Includes correspondence to Berghof from London during *Who's Afraid of Virginia Woolf?*)
- F. 3 1961 and 1964 Feb.
1964
- F. 4 Mar.
- F. 5 Apr.
- F. 6 ca. Feb. – Apr.
- F. 7 1985 and undated
- F. 8 Hermes, Alice, undated
- F. 9 Sternberg, Bernhard (Uncle?), 1977 (Includes notice of memorial service in Hungarian?)
- F. 10 Letter re: Father's Death, 1942 Apr. 17
General, 1928 – 1988 and undated
- F. 11 Actors' Equity Association, 1985 July 8 (Includes letter from Berghof.)
- F. 12 Albee, Edward, 1965 Mar. – 1965 Apr. (Includes letter from Albee, Mar. 30, 1965, and Berghof's reply, Apr. 17, 1965.)
- F. 13 Atkinson, Brooks, 1972 Dec. 12
- F. 14 Austrian Institute, 1979 - 1981
- F. 15 Bassermann, Albert, 1929 – 1952 (Includes one postcard, July 12, 1929, and two clippings; one is obituary.)
- F. 16 Bayer, Rolf, 1970 – 1985 (Includes letter, press release, card, and clippings.)
- F. 17 Bellin, Olga, undated
- F. 18 Bulla, Elma, 1928 – 1929 (Includes letter and telegram in German.)
- F. 19 Chapin, Schuyler, 1978 Sept. 10
- F. 20 Davis, Bette, ca. 1957 (Includes typed letter apologizing for missing unidentified performance to which Berghof had invited her.)
- F. 21 de Matteo, Donna, 1971 and 1975
- F. 22 Dennis, Sandy, 1979 June 20
- F. 23 A – E Miscellaneous, 1979 – 1988 and undated (Includes correspondence from Lyn Austin, Ted Benjamin re: photographer Trude Fleischmann, note to Lucy Kroll from Pat Carroll re: Berghof, and Mitchell [Erickson].)
- F. 24 Field, Sally, 1983 Jan. 4
- F. 25 Foote, Horton, 1983
- F. 26 Ford Foundation, 1958 – 1960 (Includes correspondence from Lucy Kroll, Mike Myerberg, and Ezra Stone re: Berghof nomination for possible grant.)
- F. 27 Hingle, Pat, undated
- F. 28 Hirsch, Judd, 1983 July 22

- F. 29-31 Horn, Ritta, 1928 (Includes love letters in German.)
- F. 32 Ionesco, Eugene, 1956 Sept. 8 (Includes handwritten letter.)
- F. 33 Kohout, Pavel, 1977 – 1981 (Includes one letter from Kohout, Jan. 11, 1978; other materials are correspondence to and about and clippings.)
- F. 34 Kroll, Lucy, 1979 Mar. 10
- F. 35 F – K Miscellaneous, 1946 – 1986 and undated (Includes correspondence from Jesse Feiler, Michael Feingold, Gene Feist, Zelda Fichandler, Bernie [Gersten], probably, Harry Horner, Milton Katselas, and Kurt Kasznar.)
- F. 36 Lahr, John, 1967
- F. 37 Lothar, Dr. Ernst, ca. 1930s (Includes one brief handwritten note in German re: meeting at a café.)
- F. 38 Mancini, Marlene, 1978 - 1986
- F. 39 Marshall, E.G., 1967 - 1974, and undated (Includes copy of letter from Berghof, Nov. 9, 1967.)
- F. 40 Mathews, George, 1951 and undated (Includes correspondence from Berghof.)
- F. 41 Miller, Gilbert, 1947 Sept. 27 (Includes letter re: *Le Voyageur sans Baggage*.)
- F. 42 Myerberg, Michael, 1958 (Includes several letters from Myerberg and one from Berghof.)
- F. 43 *New York Times*, 1967 May (Includes drafts and published text of Berghof letter re: actors to play Galileo.)
- F. 44 Nichols, Mike, 1980, 1984, and undated
- F. 45 Pistor, Ludger, 1983
- F. 46 Purdy, James, 1979 (Includes one letter from Purdy and note from Gilbert Parker, Purdy's agent.)
- L – P Miscellaneous, 1957 – 1990 and undated (Includes correspondence from Robert Lantz, Lily [Lodge], probably, and Sidney Lumet; Ruth Lipeman correspondence has letters from others attached and one is from Liesl Viertel.)

Box 50

- F. 1 Quinn, Anthony, undated
- F. 2 Rabb, Ellis, ca. 1975 (Includes memo re: APA Repertory Company.)
- F. 3 Schneider, Alexander, 1957 May (Illegible) (Includes one postcard.)
- F. 4 Schneider, Irving and Anne (Kaufman), 1984, 1986, and undated
- F. 5 Stroux, Evi, 1982 - 1987
- F. 6 R – S Miscellaneous, 1939 – 1991 and undated (Includes correspondence from San Francisco Opera and Alex Szogyi.)
- F. 7 Theater in der Josefstadt (Vienna, Austria), 1979 – 1988 and undated (Includes telegram from Berghof, Mar. 16, 1988; see also proposed productions of *Cold Storage*, *The Gin Game*, and *The Merchant of Venice*.)
- F. 8-9 Thimig, Helene (Reinhardt), 1937 - 1941
- F. 10 Viertel, Liesl (a.k.a. Elisabeth Neumann), 1938 Oct. 5
- F. 11 Wehner, Wolfram and Marie, 1927 - 1928
- F. 12 Wilder, Thornton, 1961 (Includes one water-stained postcard.)

- F. 13 Williams, Tennessee, ca. 1940s and ca. 1975 (Includes two letters: one handwritten re: summer in Georgia, etc., and mentioning his dramatization of *The Malediction*, the other typed and giving permission to cast *Battle of Angels*.)
- F. 14 T – Z Miscellaneous, 1938 – 1984 and undated
- F. 15 First Name Only, 1932 – 1990 and undated (Includes postcard to André Singer from “Rudi.”)
- F. 16 Miscellaneous, 1981 (Includes copies of three letters.)
- F. 17 Letter to or from Unidentified Person, undated (Includes incomplete handwritten letter in German.)
- Sub-series 2 – Personal Papers, 1909 – 1994 and undated
- F. 18 Actors’ Union (Germany) Membership Cards and Book, 1927 - 1932
- F. 19 Address “Book” and Papers, 1981 and undated (Includes staples sheets of handwritten names, some with addresses; also includes scraps of paper with addresses.)
- F. 20 Austrian Consulate Reception, 1979 Jan. 25 (Includes guest list; Hagen also attended.)
- F. 21 Austrian Government Certificate, 1927
- F. 22 Biographical Material, ca. 1937 – 1984 and undated (Includes resums.)
- F. 23 Birth and Death Certificates, 1909 and 1990
Calendars, 1978 - 1984 (Includes loose pages with Berghof’s handwritten notes.)
- F. 24 1978
- F. 25 1982
- F. 26 1983
- F. 27 1984
- Early Career, 1932 – 1940 and undated (See also Early Teaching.)
- Correspondence, 1938 and 1940
- F. 28 Letter to Mrs. J. von Cube, 1938 Apr. 12 (Includes letter and reviews in German of Berghof’s career, 1927 – 1938.)
- F. 29 Memo Re: Berghof’s Employment as Bus Boy, 1940 May 23 (Includes interoffice memo to Mr. J. Morace from M. Stone re: unidentified New York store’s (“Number 21”) hiring of Berghof.)
- German/Austrian Theater, 1932 – 1937 and undated (See also *The Lost Melody*.)
- F. 30 Correspondence, 1937
- Box 51**
- F. 1 Business and Calling Cards, ca. 1930s
- F. 2 Notebook, 1937 (Includes small notebook of handwritten notes in German re: dialogue, blocking, etc.)
- Productions, 1932 – 1937 and undated
- F. 3 *The Dark Lady of the Sonnets*, 1935 and undated (Includes German published text, probably director’s script, with English clipping and German program attached, programs, and clippings; see also Teaching, Lectures, and Conferences – Dramatic Workshop of The New School, ca. 1942.)

- F. 4 *Maria Stuart* - German Published Scripts (Reclams Universal Bibliothek Edition), ca. 1934? (Includes two copies in fragile condition of published script; one is incomplete; Berghof appeared in Max Reinhardt production, Mar. 1934.)
- General, 1932 – 1937 and undated
- F. 5 Programs, 1937 (Includes program for *Jedermann*, Salzburger Festspiele, directed by Max Reinhardt, and photocopy of program for Orchester, Theater in der Josefstadt, directed by Hans Thimig.)
- F. 6 Clippings, 1932 – 1937 and undated (Includes clippings in German.)
- F. 7 4th War Loan Bonds Certificate, 1944
- F. 8 Exhibition Catalogs and Announcements, 1969, 1979, and undated
- F. 9-10 Immigration and Citizenship, 1938 – 1949 (Includes correspondence, documents, visa applications, and citizenship certificate, Mar. 9, 1944; papers were in brown leather briefcase.)
- F. 11 Equity-League Pension Fund Statement, 1989
- F. 12 Marriage Certificate to Uta Hagen and Receipt, 1957 Jan. 25
(Ceremony took place in Police Court, St. Thomas, Virgin Islands.)
- F. 13 Medical, 1983 Apr. 28 (Includes note from Dr. Henry Lax stating Berghof was in his care.)
- Memorial Service and Retrospectives, 1990 – 1992 and 1994
(Memorial service was held at the Helen Hayes Theatre, Dec. 2, 1990; thereafter, retrospectives were held at HB Playwrights Foundation around the date of Berghof's death.)
- F. 14 Correspondence, 1990 (Includes correspondence from Mason Adams, Eric Bentley, Vincent Canby, Elizabeth [Dillon], Michael Feingold, Bernard Gersten, Richard Morse, Charles Nelson Reilly, and Daniel Mayer Selznick.)
- F. 15 Program and Texts, 1990 (Includes program, texts of eulogies with related correspondence, and condolence letters paraphrased for use; speakers includes Charles Nelson Reilly, Fritz Weaver, Marlene Mancini, Norman Rosten, Donna de Matteo, Bernard Gersten, Vincent Canby, Mitchell Erickson, and Horton Foote.)
- F. 16 Material for Possible Use, ca. 1990 (Includes typed statements.)
- Retrospectives, 1991 - 1994
- F. 17 1991 (Includes correspondence and statements from Lee Grant, Nov. 10, 1991, Sally Burtenshaw, Nov. 10, 1991, Marlene Mancini, Nov. 12, 1991, Nancy Donohue, Dec. 14, 1991, and Horton Foote, Dec. 22, 1991.)
- F. 18 1992 (Includes correspondence from Dorothy Monet, Oct. 22, 1992, Glenn Paris, Nov. 5, 1992, Horton Foote, Nov. 8, 1992, Lori March, Nov. 16, 1992, and "Sigi" (Marjorie Sigley), ca. Nov. 1992.)
- F. 19 1994 (Includes text of Hagen's speech, schedule, section of *The Lady's Not for Burning* performed, and clipping; also includes correspondence from Billy Carden, Nov. 5, 1994, William Packard, Nov. 12, 1994, and Christopher Fry, Nov. 23, 1994.)
- F. 20 Notecard Segments, undated
- F. 21 Notes, undated

- F. 22 Obituaries, 1990
 Passports, 1938 - 1984
- F. 23 1938, 1961, and 1969
- F. 24 1981 and 1984 (Includes black leather case.)
 Programs, 1940 – 1986 and undated (Some programs may have belonged to Hagen.)

Box 52

- F. 1 A – F, 1940 – 1984 and undated (Includes programs for *Absurd Person Singular*, 1976, *Accidental Death of an Anarchist*, 1981 and 1984, *Asmodee*, *Carvaggio* (not HBPF reading), *Comedians*, 1977, *A Coupla White Chicks Sitting Around Talking*, 1980, *Dear Mr. G*, ca. 1975 – 1976, *Dialogues for Lovers*, undated, *Do You Know the Milky Way?*, 1963, *L'Ecole des Maris*, 1955, *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*, undated, *Emlyn Williams as Charles Dickens*, ca. 1958, *Family Devotion*, 1981, and *From Danube to Hudson*, 1940.)
- F. 2 G – O, 1945 – 1986 and undated (Includes programs for *The Gin Game*, 1977 and 1978, *Goethe's Faust*, 1946, *Half-Life*, 1977, *The Human Voice*, *In the Matter of J. Robert Oppenheimer*, 1983, Israel Festival, 1985, *Juno und der Pfau*, 1977, *Lady Audley's Secret*, 1977, *Misalliance*, 1961, *Nightclub Cantata*, 1977, *Oh! Calcutta!*, 1986, *Orphee*, 1945, *L'Os and Ubu*, *The Ik*, and *The Conference of the Birds*, 1980 and *Our Town*.)
- F. 3 P – S, 1943 – 1982 and undated (Includes programs for *A Pagan Place*, 1974, *Peer Gynt*, 1947, *Penthesilea*, 1969–1970, *Plays for Bleecker Street*, 1962, *Poor Murderer* (Los Angeles), *A Prayer for My Daughter*, *The Roads to Home*, 1982, Salzburg Marionette Theatre, *She Loves Me*, 1963, *Sons and Soldiers*, 1943, *St. Mark's Gospel*, 1978, and *Der Sturmgeselle Sokrates*, 1977.)
- F. 4 Stratford Festival (Ontario), 1980 (Includes season brochure and programs for *The Gin Game* and *Virginia*.)
- F. 5 T – W, 1961 – 1984 and undated (Includes programs for *Teibele and Her Demon*, 1979, *To Kill a Mockingbird*, *Twelve Dreams*, undated, *Uomo in Ogni Stagione*, 1961–1962, *Urfaust*, undated, *Vienna: Lusthaus*, 1986, and *Whoopi Goldberg*, 1984.)
- Publications, 1947 - 1983
- F. 6 Ford, Charles Henri – *The Half-Thoughts – The Distances of Pain* (Poem), 1947 (Booklet is inscribed to Berghof.)
- F. 7 Lax, Henry, M.D. – “The Story of Semmelweiss – A Lesson for Scientific Investigators” (Reprint from *New York State Journal of Medicine*, Feb. 1, 1963), 1963 (Reprint is autographed.)
- F. 8 *Nachrichten* (Journal), 1964 Spring (Karl Kraus is subject of issue; in fragile condition.)
- F. 9 Miscellaneous, 1951 – 1983 (Includes two reprints: “Semantics of the Voice” by Friedrich S. Brodnitz, 1967, and “Orestes: A Psychoanalytical Approach to Dramatic Criticism II” by Joel Friedman and Sylvia Gassel, 1951, and two serials: *Glimpse*, a newsletter of the International Society for General Semantics, Dec. 1983, and *St. Augustin Pfarrblatt*, in German, 1978.)
- F. 10 Sketches Of, undated (Includes pencil sketch of Berghof's head and

rudimentary outline of Hagen's.)

- F. 11 Social Security and Unemployment, 1940 and ca. 1974 (Includes unemployment card and form letter re: Medicare.)
- F. 12 Society of Stage Directors and Choreographers, 1959, 1983 – 1984, and undated (Includes membership lists and newsletters.)
- Subject Files, ca. 1955 – 1990 and undated
- F. 13 Beckett, Samuel, ca. 1955 – 1977 (Includes clipping with note from June Havoc, Nov. 9, 1958, book jacket, and production flyers.)
- F. 14 “Interesting People,” undated (Includes several photocopied clippings of photos of famous playwrights.)
- F. 15 Lowell, Robert, 1966 (Includes two letters and poem to Hagen and Berghof from Jeannette Nichols re: possible Robert Lowell blurb for her book, and envelope from Lowell.)
- F. 16 Soyfer, Jura, 1976 – 1990 (Includes correspondence in German with Horst Jarka re: Soyfer and newsletter; see also Scripts – *End of the World*.)
- F. 17 Theater Brochures, Schedules, Etc., 1960 - 1986
- Theater Essays, 1945, 1953, and undated

Box 53

- F. 1 Betti, Ugo – “Religion and Theatre,” 1953 and undated (Includes typed piece on Gianfilippo Usellini by unknown author, possibly Betti.)
- F. 2 Williams, Tennessee – “The History of a Play (With Parentheses),” [1945]
- Theater Memorabilia, 1925 and undated
- F. 3 *Das Mirakel* Program - Palast Theater am Zoo (Berlin), undated
- F. 4 *Wenn wir Toten erwachen* (*When We Dead Awaken*) Photocopy of Program – Akademie-Theater (Vienna), 1925 (Includes photocopy of program for Vienna production; “Was framed by H.B.” written on verso, possibly by Hagen.)
- F. 5 Theater Personnel Lists, ca. 1970s and undated
- F. 6 Travel – Postcard Souvenirs and Brochures, undated
- F. 7 Miscellaneous, undated (Includes bird call brochure, Twayne Publishers address, and slip of paper with perfume information.)
- Sub-series 3 – Productions and Professional Projects, 1922 – 1992 and 2001
- F. 8 The Actors Studio, 1959 – 1962, 1988, and undated (Includes form letter, schedules, lists of members, flyer, and letter from Berghof to Ellen Burstyn with clipping.)
- F. 9 *The Alcestiad* (Proposed Production for Vancouver International Festival), 1957 – 1973 (Includes correspondence to and from Thornton Wilder, Mar. 29, 1961 and Sept. 26, 1961 and clippings.)
- F. 10 *Alien Corn, Theatre Guild on the Air* (Radio), 1949 Apr. 24 (Includes program.)
- F. 11 *All That Fall*, 1957 Sept. 24 (Includes casting notes; Berghof was replaced as director of Carnegie Hall Playhouse production.)
- F. 12 *Almost on a Runway* by Donna de Matteo– HB Playwrights Foundation, 1971 June 14 (Berghof directed; Celeste Holm and Wesley Addy were in cast.)
- F. 13 *An American Hamlet*, ca. 1952 - 1953 (Includes Berghof’s handwritten notes; project was probably related to Theatre Circle.)

- F. 14 *And the Bones Came Together* (Television), 1973 (Includes one clipping.)
- F. 15 *The Andersonville Trial*, 1959 - 1960
Correspondence, 1959 – 1960 (Includes correspondence from José Ferrer, Lucy Kroll, and George and Mary [Mathews].)
- F. 16 Script (Incomplete, Probably Side), ca. 1959
- F. 17 Programs and Flyers, 1959 – 1960
- F. 18-19 Clippings, 1959 - 1962
- F. 20 *Animal Lovers* by Donna de Matteo (Proposed Television Production), 1982 (Includes Rick Traum letter, Apr. 7, 1982; play was produced at HB Playwrights Foundation in 1976-1977 season.)
The Apollo of Bellac by Jean Giraudoux – Herbert Berghof Studio, 1947 – 1983 and undated (Berghof adapted, translated, performed, and directed.)
1954 Production
- F. 21 Correspondence and Notes, ca. 1954 (Includes letter from audience member and Berghof's handwritten notes.)
Scripts, 1947, 1954, and undated
L'Apollon de Bellac, 1947 and ca. 1954
- F. 22 Published (Éditions Bernard Grasset), 1947 (Includes some handwritten notes by Berghof; poor condition.)
- F. 23 ca. 1954 (Includes handwritten notes, probably Berghof's.)
- F. 24 *The Apollo of Bellac*, ca. 1954 (Includes handwritten notes by Berghof and several loose pages of notes and revisions.)
- F. 25-26 Loose Pages, ca. 1954 (Includes some handwritten notes and pages by Berghof.)
- F. 27 "Original Text," undated (Includes clean script.)
- F. 28 Garai, Pierre Adaptation, undated
- F. 29 Programs, 1954, 1955, and undated (Includes 1954 program autographed by cast which included William Hickey, Jerry Stiller, Tom Troupe; 1955 benefit program cast included William Hickey who also adapted and directed, Sheldon [sic] Berman, Irene Dailey, Tom Troupe, and Charles [Nelson] Reilly.)
- F. 30 Research Material, 1954
1983 Production (Marlene Mancini directed; cast included Alexander Bernstein, Carleton Carpenter, and Amanda Green.)
Scripts, 1983 and ca. 1983
- Box 54**
- F. 1 Prompt Script, 1983 (Includes stage manager's script.)
ca. 1983
- F. 2 Typed Script
- F. 3 Script with Handwritten Sound and Light Cues
- F. 4 Script with Notes and Revisions
- F. 5 Script with Notes by Herbert Berghof
- F. 6-7 "Marlene's Script," 1983 (Includes production schedules, sound and song cues, and notes.)
- F. 8 Lighting and Props, 1983

- F. 9 Music and Sound, 1983 (Includes song and sound cue lists, copies of music with pages from script.)
- F. 10 Notes, 1983 (Herbert Berghof)
- F. 11 Program, Contact Sheet, and Reservation Lists, 1983
Aspirations: A Literary Medley - HB Playwrights Foundation, 1974 (Includes works by Willa Cather, Henry James, Jonathan Levy, Ted Pezzulo, and Mark Twain; Berghof directed.)
- F. 12 Director's Script (Includes program and revisions.)
- F. 13 Notes and Quotations
- F. 14 *Assignment – Paris* (Motion picture), 1952 (Includes letter and several clippings.)
- F. 15 *Audience und Vernissage* (Possible Production), 1976 - 1977 (Includes English and German correspondence.)
- F. 16 *A Backward Glance of Edith Wharton* - HB Playwrights Foundation, 1989 (Includes production schedule and final accounting; Helen Gallagher directed.)
- F. 17 *Barefoot at Canossa* by Luigi Pirandello – Sea Cliff Summer Theatre (Sea Cliff, N.Y.), 1950 (Includes correspondence, notes, programs, publicity material, research material, and clipping for pre-Broadway tryout of new version of *Henry IV*; Berghof co-starred with Gale Sondergaard.)

Box 55

- F. 1 *Beggars Are Coming to Town*, 1945 (Includes correspondence from Harold Clurman, July 10, 1945, Clifford Odets, July 12, 1945, and Oscar Serlin; also includes programs and clippings.)
- F. 2 Bertolt Brecht Special Event – Heckscher Theatre, 1943, Apr. 24 (Includes program in German; Berghof performed; Brecht and Elisabeth Bergner also performed.)
- F. 3 *Les Blancs* – Longacre Theatre, 1970 (Includes correspondence, programs, and clippings; Berghof's part was cut before opening.)
- F. 4 *Blow Ye Winds, Theatre Guild on the Air* (Radio), 1950 Oct. 8
- F. 5 *Bugs* by John White, 1965 (Includes two clippings of 1965 production; one mentions 1964 production at Herbert Berghof Studio.)
- F. 6 *But When All's Said and Done* by Penelope Gilliatt, 1986 (Includes correspondence, reader's report, and synopsis.)
Caddy and Clara (Earlier Title: *The Riverwatchers*) by William D. Roberts – HB Playwrights Foundation, undated (Includes two short plays *Saint Caddy* and *Clara Tomorrow*.)
- F. 7 Correspondence
- F. 8 Script
- F. 9 Notes (Includes Berghof's script and casting notes.)
Caligula (Proposed Production), ca. 1946 and 1958 (Berghof was to direct.)
- F. 10 Script, ca. 1946 (Includes casting notes and some handwritten notes.)
- F. 11 Research Material and Notes, 1946 and 1958 (Includes clippings on street gangs.)
- F. 12 *Candle in the Wind*, 1941 (Berghof did not open in play; see also *Somewhere in France* for letter, Aug. 20, 1941.)

- F. 13 *Captain Applejack* – Westchester Playhouse, 1946 (Includes program and director's script; Berghof directed; E.G. Marshall was in cast.)
- F. 14 *The Captive* (Unproduced), 1958 and 1975 (Includes correspondence from Dana Wynter; see also *Fraulein*.)
- F. 15 *Cleopatra* (Motion picture), 1961 and 1962 (Includes telegram from Elizabeth [Taylor] and Eddie Fisher and one clipping.)
- F. 16 *Close Quarters*, adapted by Gilbert Lennox from *Attenat* by W. O. Somin, 1975 and undated (Includes correspondence and photocopy of published acting edition of script; production probably did not happen.)
- F. 17 *Courtship* by Horton Foote - HB Playwrights Foundation, 1978 (Includes handwritten note from Foote, Berghof's notes, and final accounting.)
- F. 18 *The Criminals* by Ferdinand Bruckner, translated by Edwin Denby and Rita Matthias – Studio Theatre of the New School, 1941 (Includes program, membership solicitation, and clipping; Berghof was in cast; Sanford Meisner directed.)
- Cyclone* by Simon Gantillon, 1923, 1937 and ca. 1937 (Berghof's translation was probably never produced.)
- F. 19 Correspondence, 1937 (Includes handwritten note from Gantillon.)
- Scripts, 1923 and ca. 1937
- F. 20 Published Version (Librarie Stock), 1923 (Fragile condition.)
- F. 21 Berghof, Herbert German Translation, ca. 1937 (Includes handwritten and typed pages; fragile condition.)
- Daily Life* (a.k.a. *The Daily Life*) by Rainer Maria Rilke, adapted and translated from the German by Herbert Berghof, ca. 1954 -1955
- F. 22 Scripts
- F. 23 Notes
- Box 56**
- F. 1 Programs (Patricia Broderick directed; James Broderick was in cast.)
- F. 2 *Dark Victory* (Television), 1976
- The Deep Blue Sea*, 1952 – 1953 (Hagen took over role from Margaret Sullavan.)
- Sullavan, Margaret 1952 - 1953
- F. 3 Correspondence, 1952 (Includes several opening night telegrams and one letter from physician playgoer.)
- F. 4 Text (Published, *Theatre Arts*), 1953 July
- F. 5-6 Programs, 1952 - 1953
- F. 7-8 Clippings, 1952 - 1953
- F. 9 Hagen, Uta, 1953 (Includes one letter from Sullavan to Hagen, programs, flyers, and clippings.)
- F. 10 *Design for Living* – Hanna Theatre (Cleveland, Ohio), 1943 (Includes programs; Berghof co-starred with Kitty Carlisle and Philip Huston.)
- F. 11 *Diplomatic Courier* (Motion picture), 1952 (Includes one clipping only.)
- Do I Know You?* (An Improvisation on a Short Story by Robert Louis Stevenson), 1990 (Includes scripts and a folder for Berghof's last project (with Patricia O'Grady.)

Scripts

- F. 12 Oct. 15 (Includes photocopies of three scripts.)
- F. 13 Oct. 20 (Includes photocopies of two scripts.)
- F. 14 "The Enchantress" (Photocopies of Published Text) and Notes (Also includes folder with some notes.)
Do You Know the Milky Way? by Karl Wittlinger, 1961 (Berghof directed; see also Uta Hagen Papers Production series, *Men, Women and Angels*.)
- Vancouver International Festival
- F. 15 Correspondence and Programs
- F. 16 Clippings
- F. 17 Billy Rose Theatre
A Doll's House – Westchester Playhouse (Mount Kisco, N.Y.), 1946 (Berghof directed; Haila Stoddard starred.)
- F. 18 Script – Director's (Published Text) (Includes William Archer translation published by Walter H. Baker & Co, 1890; also includes Berghof's notes.)
- F. 19 Production Material and Programs (Includes programs, flyers, scene breakdown, notes, receipt, music, and clippings.)
- F. 20 *Don Carlos*, undated (Includes German text published by Reclam-Verlag, Stuttgart, in fragile condition and Berghof's handwritten notes in English and German.)
 Düsseldorf Schauspielhaus, 1961 - 1988, and undated (Berghof was involved with a number of projects with this theater and served on an international arts council under their aegis around 1969; most of the papers are in German.)
- Correspondence, 1962 – 1971 (See also Evi Stroux correspondence.)
- F. 21 1962 – 1963
- F. 22 1966 – 1969 June
- F. 23 1969 Aug. - 1971
- F. 24 Council Minutes and Proposals, 1969 and ca. 1969
- F. 25 General, 1961, 1988, and undated (Includes memorial service program for Karl-Heinz Stroux, 1988, and two booklets about the theater.)
- F. 26 Clippings, ca. 1969 and 1970
Easter - HB Playwrights Foundation, 1949, 1979, and 1990 (Berghof directed and was in cast.)
 Scripts, 1949 and ca. 1990
- F. 27 Published Version by Elizabeth Sprigge, 1949 (Includes Berghof's handwritten notes and comments.)
 ca. 1990
- F. 28 Photocopied Script (Includes some notes by Berghof.)
- F. 29 Fragments
- F. 30 Production Material, 1990 (Includes scene breakdown, cue cards, schedule, and photocopy of ground plan preset.)
- F. 31 Program and Program Copy, 1990
- F. 32 Research Material, 1979 – 1990 and undated
Emigrés by Slawomir Mrozek, translated by Herbert Berghof, 1967 – 1978 (Mrozek did not accept Berghof's translation.)

Box 57

- F. 1 Correspondence, 1976 - 1978
Scripts, ca. 1976 and 1978
- F. 2 *Emigranci* (Polish), ca. 1976 (Includes carbon typescript with Berghof's handwritten notes and one typed page of dialogue in English.)
- F. 3 *Emigrants* translated by Herbert Berghof, 1978
- F. 4 Ephemera, 1967 – 1977 (Includes programs and clippings on Mrozek and his work.)
Enrico IV by Luigi Pirandello, adapted by John Reich – Arena Stage, 1922 – 1973 and undated (Berghof starred; see also *Barefoot at Canossa*.)
- F. 5 Correspondence, 1958 and 1964
- F. 6 Script (Published Version by Edward Storer), 1922 (Includes script without covers; "1922" written by Berghof on first page; script may have been used for *Barefoot at Canossa*; also includes one page of typed dialogue.)
- F. 7 Notes and Research Material, 1958 and ca. 1964
- F. 8 Program and Clippings, 1964
- F. 9 Miscellaneous Productions, 1973 and undated (Includes clippings.)
- F. 10 *L'Epouvantail* by Dominique Rolin, 1958 (Includes several letters re: possible Berghof translation and one sheet of notes.)
- F. 11 *Evening of Frost* – HB Studio, 1959 (Includes Merle Dunitz's typed production lists, cues, notes, etc.)
- F. 12 *Evening of Scenes I and II*, 1965 (Includes Berghof's script.)
- F. 13 *Ex Expatriate* by Donna de Matteo - HB Playwrights Foundation, ca. 1971 – 1972 (Includes contact sheet; Berghof directed.)
- F. 14 *The Fall* by Albert Camus, 1957 – 1958 (Includes correspondence re: possible acquisition of rights by Berghof; also includes photocopy of letter from Camus to agent Nov. 7, 1957.)
The Far-Off Sweet Forever by Conn Fleming - HB Playwrights Foundation, 1961, 1977, and undated
- F. 15 Script, undated
- F. 16 Script Pages, 1961 (Includes handwritten notes; some pages are from director's script, probably.)
- F. 17 Notes and Research Material, 1977 and ca. 1977

Box 58

- F. 1 *La Femme en Fleur* by Denys Amiel, translated by Ellen Bernstein and Herbert Berghof, undated, (Includes two scripts; other English titles included *A Woman in Bloom*, *Flowering*, and *In Bloom*.)
Fidelio (Opera) – Opera Company of Boston, 1976 and ca. 1976 (Berghof was dialect coach.)
- F. 2 Correspondence, 1976
- F. 3 Dialogue, ca. 1976
- F. 4 Music Photocopies and Research Material, ca. 1976
- F. 5 *Five Fingers* (Motion picture), 1952
- F. 6 *Fraulein* (Motion picture), 1958 (Includes letter from Dana Wynter and clippings.)

- F. 7 *Die Freiheitsstatue um 5 Schilling: Ein Jura Soyfer Abend* – Austro American Council – Austro American Youth, 1946
From Vienna (Musical Revue) – Refugee Artists Group, 1939
(Berghof directed and performed; see also Refugee Artists Group.)
- F. 8 Contract and Notes (Includes typed sheet of notes from George S. Kaufman.)
- F. 9 Music Box Theatre Programs (Includes souvenir program.)
- F. 10 Miscellaneous Productions and “Second Edition” Rehearsal Program
The Game of Love and Death by Romain Rolland - HB Playwrights Foundation, 1984 – 1985 and ca. 1984 (Berghof directed and performed.)
- F. 11 Correspondence, 1984 – 1985
Scripts, ca. 1984
Berghof, Herbert (Includes handwritten notes.)
- F. 12 Acting Edition Photocopies
- F. 13 Script with Folder
- F. 14 No Title Page
- F. 15 Notes, ca. 1984
- F. 16 Programs and Ephemera, 1984 (Includes scene breakdown and photocopy of Frances Michael sketches of Berghof.)
A Gentle Creature (a.k.a. *A Gentle Woman*) by Fyodor Dostoevsky, adapted by Herbert Berghof, 1959 and ca. 1959
(Presented in Montreal.)
- F. 17 Correspondence, 1959 (Includes two letters.)
- F. 18 Script, ca. 1959 (Includes handwritten revisions.)
- F. 19 Script Fragments, ca. 1959 (Includes handwritten and typed segments of script.)
- F. 20 Notes, ca. 1959
- F. 21 *The Gentle People, Theatre Guild on the Air* (Radio), 1949 (Includes program.)
- F. 22 *Ghosts* – Cort Theatre, 1948 (Includes pre-Broadway and Broadway programs, and clippings for Eva Gallienne production; Berghof was in cast.)

Box 59

- F. 1 Goethe Bicentennial Convocation – Hunter College, 1949 (Berghof performed scenes from *Faust* with Erika von Wagner.)
- F. 2 Goethe House, undated (Includes two brochures; one mentions Berghof reading Hauptmann’s plays in German and English.)
The Good God of Manhattan by Ingeborg Bachmann, translated by Herbert Berghof, - HB Playwrights Foundation (Staged Reading), and Goethe House Reading, 1960 - 1967 (Cast included Berghof, F. Murray Abraham, Olga Bellin, Katharine Sergava, Walt Witcover, and William Hickey.)
Correspondence, 1961 – 1967 (Includes some correspondence in German.)
- F. 3 1961 - 1962
- F. 4 1963 and ca. 1963
- F. 5 1965 - 1967

- Scripts, 1960, 1966, and ca. 1966
- F. 6 1966
- F. 7 Director's Script (Probably), 1960 and ca. 1966 (Includes handwritten notes, revisions, and cues; also includes production notes, sheet of sound cues, and published German script, 1960.)
- F. 8 Script Notes, ca. 1966
- F. 9 Contracts, 1963 – 1964
- F. 10 Financial, 1966
- F. 11 Notes and Research Material, ca. 1966
- F. 12 Programs, 1963 and 1966 (Includes program for Goethe House reading and for HB Playwrights Foundation staged reading, 1966.)
- F. 13 *Grand Hotel* – Greenwich Summer Theatre (Conn.), 1948
The Guardsman (Tour), 1950 – 1951 (Jeanette MacDonald and Gene Raymond starred; Sam Wanamaker directed.)
- F. 14 Contracts, 1950 – 1951
- F. 15 Production Material, 1951 (Includes tour schedules, and “program” probably used as a prop.)
- F. 16-17 Programs, 1951
- F. 18-19 Clippings, 1951
- F. 20 *The Habitation of Dragons* by Horton Foote (Proposed Production), 1963 (Berghof was to direct; includes correspondence re: negotiations, and offering circular.)
- Box 60**
- F. 1 *Hamlet in Wittenberg* – Theater in der Josefstadt, ca. 1938 (Includes 1935 published German text with Berghof's handwritten notes; fragile condition.)
- F. 2 *Harrison, Texas* (Three Plays) by Horton Foote - HB Playwrights Foundation, 1985 July (Includes program, final accounting, and two letters from Arthur Waxman and John Cullum; Lindsay Crouse was in cast.)
- F. 3 *Harry and Tonto* (Motion picture), 1974 – 1975 and 1983 (Includes correspondence and clippings.)
Harvest by Norman Rosten, based on *Rose Bernd* by Gerhart Hauptmann (Proposed Production), 1953 – 1958 and undated
- F. 4 Correspondence, 1953 – 1958 and undated (Includes correspondence from Lawrence Langner, Morton Gottlieb, Norman Rosten, and Eric Bentley.)
- Scripts, 1953 and undated
- F. 5 1953 (Includes some handwritten revisions.)
- F. 6 undated
- Revisions
- F. 7-9 Act I
- F. 10 Act II
- F. 11 *Rose Bernd* (Published Text) (Includes some notes by Berghof on script.)
- F. 12-13 Script Notes, ca. 1953 (Includes Berghof's notes.)
- F. 14 Contract, 1953 June 11 (Includes Dramatists Guild contract with Max Allentuck.)

- F. 15 Notes and Research Material, 1953
- F. 16 Production Material, ca. 1953 (Includes lists of producers, scripts, and casting notes.)
- F. 17 *Hedda Gabler* – Cort Theatre, 1948 (Includes pre-Broadway and Broadway programs, and clippings for Eva Gallienne production; Berghof was in cast.)
Holding Hands by George Howe Colt - HB Playwrights Foundation (Staged Reading) 1984 and 1987 (Berghof directed; Alexander Bernstein, Cecilia Peck, and Emma Walton were in cast.)

Box 61

- F. 1-2 Script
- F. 3 Program and Notes
- F. 4 *A Horse Story* by Donna de Matteo (Proposed Production), 1979 - 1981 (Includes two letters from Berghof and final accounting.)
- F. 5 *The House of Mirth* by Louis Auchincloss, based on Edith Wharton's novel - HB Playwrights Foundation, 1977
- F. 6 *The Illegitimist* by Sol Stein (Proposed Production), 1959 and 1960 (Includes incomplete script with note to Molly Kazan from Stein mentioning Berghof; also includes some handwritten notes by Berghof.)
- F. 7 *In a Coffin in Egypt* by Horton Foote - HB Playwrights Foundation, 1980 (Berghof and Foote directed; Sandy Dennis was in cast.)
- F. 8 *In Memoriam* – *Franz Kafka*, [1943?] (Includes one clipping; Berghof performed.)
In the Matter of J. Robert Oppenheimer, 1963 – 1983 and undated
- F. 9 Correspondence, 1969 – 1970 and 1983 (Includes letter of agreement re: termination of contract, Sept. 19, 1969, Actors' Equity form, and letter from former cast members, Oct. 28, 1983.)
- F. 10 Script (Incomplete), ca. 1969 (Includes Berghof's handwritten notes and revisions.)
- F. 11 Programs and Publicity, 1969
- F. 12 Research Material, 1963 – 1969 and undated
- F. 13 Clippings, 1969
- F. 14 *In the Summer House* (Proposed Production), 1964 (Includes contract for Berghof to direct; also includes notes and clippings re: contract terms.)
The Infernal Machine by Jean Cocteau, adapted by Albert Bermel – Phoenix Theatre, 1934 – 1958 and undated (Berghof directed; June Havoc and John Kerr starred; Peter Brandon, Earle Hyman, and Gene Saks were also in cast.)
- F. 15 Script, ca. 1958 (Includes Berghof's handwritten notes and revisions, one loose page of handwritten revisions, and "side" for "The Voice.")
- F. 16 Notes, 1958 (Includes Berghof's handwritten notes.)
- F. 17 Production Materials, 1957 – ca. 1958 (Includes casting notes, contact sheet, schedules, and cue lists.)
- F. 18 Programs and Clippings, 1958
- F. 19 Research Materials, 1934 – 1954 and undated
- F. 20 *The Innocent Voyage* – Belasco Theatre, 1943 (Berghof co-starred with Oscar Homolka and Clarence Derwent; includes programs, one page of script, and clippings.)

- F. 21 *Iphigenie auf Tauris* – Players from Abroad (Barbizon–Plaza Theatre, N.Y.), 1948 (Includes programs, one with note to Uta Hagen from “Felix” [Gerstman?] re: Berghof, flyer, and clippings; see also *Torquato Tasso*.)
- F. 22 Ivriah Springtime Breakfast (Benefit), 1942 and 1943 (Includes programs; Berghof performed both years; did scene from *Nathan the Wise* with Mason Adams, 1943.)
Jacobowsky and the Colonel – Martin Beck Theatre, 1944 and ca. 1944 (Berghof understudied Oscar Karlweiss.)

Box 62

- F. 1 Script, ca. 1944 (Includes a few notes; stage manager’s cue sheets and property plot at end of script.)
- F. 2 Programs and Clippings, 1944
K on K: A Dramatic Sampler (Franz Kafka’s Works) - HB Playwrights Foundation, 1986
- F. 3-4 Script (Includes some handwritten notes, probably by Berghof.)
- F. 5 Production Notes and Program
- F. 6 Karlweis, Oscar – Memorial Program – Players from Abroad (Barbizon-Plaza Theatre, N.Y.), 1956
Kaspar by Peter Handke - HB Playwrights Foundation, 1927, 1968 – 1971 and undated
- F. 7 Correspondence, 1970 – 1971 and undated (Includes correspondence from Margaret Stark, May 18, 1971, E.G. Marshall, Sept. 4 [1970?], and Jane Eakin, undated.)
 Scripts, 1927 and 1968 – ca. 1970
- F. 8 *Kaspar Hauser* (Published, Schauspiel-Verlag Edition), 1927 (Inscribed by Berghof, 1969; includes some notes.)
- F. 9 Published (Suhrkamp Verlag), 1968 (Includes notes by Berghof.)
- F. 10 Fragment (English), ca. 1970 (Includes four typed pages.)
- F. 11 Contract, 1969 – 1970 (Includes Dramatization Rights Agreement between Handke, his publisher, and translator, and E.G. Marshall, Oct. 1, 1969, with note from attorney, Apr. 3, 1970.)
- F. 12 Notes and Research Material, 1970 and undated

Box 63

- F. 1 *The Key* by Ramon Sender (Theatre Ubu Benefit), 1947 Jan. 6 (Includes flyers, one with handwritten notes on verso; Berghof directed.)
- F. 2 *King Lear* – Dramatic Workshop, New School, 1940 Dec. (Berghof played The Fool under Erwin Piscator’s direction; includes programs and brochure.)
Kleinere Taschenkunststücke Fast Eine Chinoiserie by H.C. Artmann, 1969 - 1971
- F. 3 Correspondence, 1969 - 1971
- F. 4 Scripts, 1969 and ca. 1969 (Includes published version (Universal Edition), and eight pages of translation; first page is missing.)
- F. 5 Notes, ca. 1969 (Includes Berghof’s handwritten notes.)
- F. 6 *Kojak: The Belarus File* (Television), 1984
Krapp’s Last Tape – Cricket Theatre (N.Y.C, N.Y.), 1960 – 1961 (Berghof played Krapp.)

- F. 7 Correspondence, 1960 – 1961 (Includes letter of agreement with contract, Dec. 1960, and postcard from Alan Schneider, Mar. 3, 1961.)
- F. 8 Scripts, ca. 1960
- F. 9 Programs and Publicity Material, 1960 (Includes programs for Berghof and one with Henderson Forsythe as Krapp.)
- F. 10 Clippings, 1960 – 1961 (Includes several clippings for other productions.)
- The Lady from the Sea* – Fulton Theatre, 1950 and ca. 1950
- Scripts, ca. 1950
- F. 11 Carbon Script (Includes handwritten notes and revisions; also includes several loose pages of revisions.)
- F. 12 Script with Production Information (Includes carbon script with handwritten notes and revisions, contact information and set diagram.)
- F. 13 Notes, ca. 1950
- F. 14 Programs and Clippings (Includes pre-Broadway and Fulton Theatre programs and reviews.)
- F. 15 *Leance* [sic] and *Lena* – SUNY Purchase, 1981 (Includes one letter and review; Berghof directed.)
- The Lesser Comores* (a.k.a. *Island at Sea* and *The Sabateur*) by Albert Husson, adapted from the French by Sue Davidson – Bucks County Playhouse (New Hope, Pa.), 1956 and ca. 1956 (Berghof directed and performed.)
- F. 16 Correspondence, 1956 (Includes correspondence from Lucy Kroll, June 18, 1956, and Philip Langner, June 28, 1956.)
- F. 17 Script and Script Notes, ca. 1956 (Includes notes and revisions handwritten by Berghof; also includes pencil sketch of set.)
- F. 18 Contracts, 1956
- F. 19 Programs and Publicity Material, 1956
- F. 20 Clippings, 1956
- Letter from an Unknown Woman*, from the Story by Stefan Zweig, adapted for the HB Playwrights Foundation, 1944, 1987, and undated (Berghof directed.)
- Scripts, 1944, 1987, and undated (Includes notes, probably by Berghof.)
- F. 21 *Brief Einer Unbekannten* (Novel), 1944 and undated (Includes photocopies of published short novel, in German and in English, on which play is based.)

1987

Box 64

- F. 1 Sept. 11 and Sept 15
- F. 2 Sept. 16
- F. 3 Oct. 2
- F. 4 Nov. 2
- F. 5 “Fla[nagan] II,” ca. 1987
- F. 6 Program, 1987 (Includes HB Playwrights Foundation program, Nov. 1987, and mailers for production at Barnard, Apr. 1987.)
- F. 7 Research Material, ca. 1987

- F. 8 *Little Women* – New York City Center, 1944
- F. 9 *Look Inside and Smile* – HB Playwrights Foundation, 1985 (Includes final financial accounting.)
The Lost Melody (Die Verlorene Melodie), 1936 – 1940 and undated
- F. 10 Correspondence, 1938 – 1940 (Includes German and English correspondence.)
 Scripts, ca. 1930s and undated
- F. 11 ca. 1930s (Includes some pages in German.)
- F. 12 Photocopy (Incomplete), undated (Includes several original pages.)
- F. 13 Handwritten (Incomplete), undated
- F. 14 Script Fragments (English and German), ca. 1930s
- F. 15 Contract, 1938
- F. 16 Notes and Caricatures, ca. 1937 (Includes one sheet of handwritten notes and two pencil caricatures in German, one titled “The Premier [sic]”.)
- F. 17 Programs, 1936 – 1938 and ca. 1938 (Includes programs for Cabaret Regenbogen and Danish program.)
- F. 18 Rehearsal Schedules, 1937 – 1938
- F. 19 Clippings and Publicity, 1938 and 1940 (Includes letter from Lothar Metzl with press quotes; also includes folder of transcribed reviews.)
The Love Suicide at Schofield Barracks (HB Playwrights Foundation), 1969 - 1972
- Correspondence, 1971 - 1972
- F. 20 1971 Feb. – 1971 Apr. (Includes correspondence to or from Martin Gottfried to Romulus Linney, Mar. 25, 1971, Brooks Atkinson, Felicia Montealegre, Apr. 1971, Mason Adams, Apr. 16, 1971, and Margaret Hamilton, Apr. 26, 1971.)
- F. 21 1971 Sept. – 1972 Feb. (Includes correspondence to or from Cheryl Crawford, Romulus Linney, Oct. 4, 1971, Nov. 30, 1971, and Mason Adams, Feb. 10, 1972.)
- F. 22 Production and Research Material, 1969 and 1971
- F. 23 Programs and Clippings, 1971 – 1972 (Includes material on HB Playwrights Foundation and Broadway productions.)

Box 65

- F. 1 *Magic Afternoon* by Wolfgang Bauer, translated and adapted by Herb Greer – HB Playwrights Foundation, 1975 (Includes photocopies of correspondence with Bauer.)
- F. 2 *The Male Animal* – Westchester Playhouse (Mt. Kisco, N.Y.), 1946 (Includes programs; Berghof directed; E.G. Marshall, Maureen Stapleton, and Joseph Anthony were in cast.)
- F. 3 *The Man Who Had All the Luck*, 1944 (Includes opening night wishes, programs and clippings.)
- F. 4 *The Mayor of Zalamea* – Readers Theatre (Majestic Theatre), 1946 Jan. 27 (Includes program and script.)
- F. 5 *Men in White, Theatre Guild on the Air* (Radio), 1947 Jan 26 (Includes program.)
Middle of the Night by Paddy Chayefsky – Bucks County Playhouse (New Hope, Pa.), ca. 1956 and 1958 (Berghof directed.)

- F. 6 Correspondence, 1958
- F. 7 Script, ca. 1956 (Includes handwritten notes.)
- F. 8 Contract and Receipt, 1958
- F. 9 Production Material, 1958 (Includes cue and prop lists, and rehearsal schedules.)
- F. 10 Program and Clippings, 1958
Miss Liberty (Musical) – Imperial Theatre, 1941 – 1950 and undated
- F. 11 Correspondence, 1949 – 1950 (Includes portions of telegrams from Irving Berlin, Moss [Hart], Robert Sherwood, and Elizabeth Dillon.)
- F. 12 Programs, 1949 (Includes New York, Philadelphia, and souvenir programs.)
- F. 13 Research Material, 1941, 1947, and undated
- F. 14 Clippings, 1949
- F. 15 *Miss Lydia* (a.k.a. *Lovesong for Miss Lydia*) by Don Evans - HB Playwrights Foundation (Staged Reading), ca. 1977 (Includes contact sheet.)
- F. 16 *Miss Evening* by James Purdy (Proposed Production), 1963 – 1967 and undated (Includes *Color of Darkness* program and flyer, letter from Purdy, Oct. 6, 1963 and agent Oct. 7, 1963, Berghof's notes, and two pages of dialogue from short story "Mr. Evening.")
Napoleon in New Orleans, based on a play by Georg Kaiser, by Alex Szogyi (Proposed Production), 1951 – 1976 and undated (Production was probably never done by Berghof.)
- F. 17 Correspondence, 1957 - 1976
Scripts, 1960 and undated
- F. 18 Act I, 1960 Nov. 5 and undated
undated
- F. 19 Photocopied (Possibly Berghof's translation.)
- F. 20 Incomplete (Possibly Berghof's translation.)
- F. 21 Published Edition Photocopies (German) (Includes photocopies of pages from *The Triumph of the Mind*.)
- F. 22 "Synopsis of Untitled Play," 1960 Nov. 5
- F. 23 Notes and Clippings, 1951 – 1960 and undated
Nathan the Wise by Ferdinand Bruckner and Seymour Kent, based on G.H. Lessing, 1942 – 1965 and 2001
- F. 24 Correspondence re: Translation used by Herbert Berghof, 2001 July 3 (Contains letter from Robert Ellenstein to Uta Hagen.)
- F. 25 Script, ca. 1942 (Includes some handwritten notes and revisions.)

Box 66

- F. 1 Programs and Flyers, 1942
- F. 2 Clippings, 1942 - 1944
- F. 3 Benefits and Revival, 1944 and 1965 (Includes programs for German American Day Patriotic meeting and War Bond Rally, Austro-American Association benefit for United Jewish Appeal, clipping re: Society for the Aid for the Crippled in Palestine, and program for a revival by The Metropolitan Synagogue and the Community Church of New York, 1965.)

- F. 4-5 Nestroy, Johann, 1927 – 1928, and 1967 – 1984, and undated.
(Includes correspondence, several folders of Berghof's handwritten notes in German on scenes, and book jacket for *Three Comedies*.)
- F. 6 *New Gods for Lovers* by Sherman Yellin - HB Playwrights Foundation (Staged Reading), ca. 1971 (Includes cast and crew lists; Nancy Marchand and Tony Musante were in cast.)
- F. 7 *The Night Seasons* by Horton Foote - HB Playwrights Foundation (Staged Reading), 1978 (Berghof directed.)
Off-Shore Wind by Ben Simcoe (a.k.a. Ben Simkhovitch) - HB Playwrights Foundation, 1947, 1981, and ca. 1981 (Includes program from earlier Berghof production, 1947.)
- Scripts, ca. 1947
- F. 8 Complete
Incomplete
- F. 9 Act II
- F. 10 Act III
- F. 11 Notes and Production Material, 1981
- F. 12 Programs, 1947 and 1981 (Includes program for reading at Charles Weidman Studio, Mar. 10, 1947; E.G. Marshall and Maureen Stapleton were in cast.)
- F. 13 Research Material, ca. 1981
- F. 14 *Oklahoma!* (Musical), 1944 and 1951 (Includes programs for St. James Theatre, 1944, and Hartman Theatre; Berghof was a replacement.)
The Old Flag by Vincent Canby - HB Playwrights Foundation, 1985 and ca. 1985 (Berghof directed.)
- F. 15 Correspondence and Program, 1985
- F. 16 Research Material, ca. 1985 (Includes *The Andersonville Trial* souvenir program.)
- F. 17 *The People from Work* by Christina Kukucka - HB Playwrights Foundation, 1984 (Includes memo re producers attending only.)
People Who Make Theatre Lecture Demonstrations, 1956 – 1963 and undated
A Masque, Dialogues and Poems (Robert Frost Works) – HB Studio, 1956 – 1963 (Berghof directed; Liza Minnelli, William Hickey, and Earle Hyman were in cast.)
- F. 18 Correspondence, 1962 – 1963 (Includes correspondence re: rights and fan mail.)
- F. 19 Script, 1963 (Includes *A Way Out* and individual poems.)
- F. 20 Casting, 1963 (Includes note from "Charles," Nelson Reilly, probably.)
- F. 21 Lists of Speakers, 1959 - 1963
- F. 22 Programs and Reservation List, 1963
- F. 23 Research Material, 1956 - 1963
- F. 24 Scene Rundowns, 1963
- F. 25 Studio Dimensions, Layout, and Rules, 1963
- Box 67**
- F. 1 *Name of a Soup* by Elaine May – Hickey/May Workshop, 1963
(Includes program; William Hickey directed; Peter Boyle was in cast; Judd Hirsch was stage manager.)

- F. 2 *Place Where We Were Born* by Ettore Rella, undated (Includes program.)
- F. 3 *Philco Television Playhouse – Holiday Song* by Paddy Chayefsky, 1953 (Includes one clipping.)
- F. 4 *Philip* by Robert Turney, Suggested by Schiller's *Don Carlos*, 1960 – 1962 (Includes correspondence re: finding Turney and first two pages of script.)
- F. 5 Piscator, Erwin – Tribute, 1967 June 4 (Includes program; Berghof directed and played scene from *Nathan the Wise*.)
- F. 6 *Playhouse 90 – For Whom the Bell Tolls* (Television), 1959 (Includes one clipping.)
- The Play's the Thing*, 1941, 1946, and ca. 1946
- F. 7 Red Barn Theatre (Locust Valley, N.Y.), 1941 (Berghof was in cast as "Herbert Anthony;" Alexander Cohen produced.)
- ca. 1946
- F. 8 Script Pages
- F. 9 Production Materials
- F. 10 Westchester Playhouse, 1946 July (Includes programs and clippings.)
- F. 11 Matunuck Theatre (Rhode Island), 1946 Aug. 27 – 1946 Sept. 1 (Includes a few pieces of correspondence, stock agreement, handwritten schedule, programs, and clippings; Berghof directed.)
- F. 12 His Majesty's Theatre (Montreal, Canada), 1946 Sept. 3 – 1946 Sept. 7 (Includes programs, stock agreement, handwritten list of actors' names, and clippings; Berghof directed.)
- Poor Murderer* – HB Playwrights Foundation and Ethel Barrymore Theatre, 1970 and 1975 - 1979 and undated (Berghof directed; Laurence Luckinbill starred.)
- Correspondence, 1970 and 1975 - 1979
- General, 1970 and 1975 - 1979
- F. 13 1970 and 1975 Feb. – 1975 July
- 1975
- F. 14 Aug. – Sept. (Includes correspondence from Laurence Luckinbill, Aug. 10, 1975.)
- F. 15 Oct. – Dec. (Includes note from E.G. Marshall.)
- 1976
- F. 16 Jan. – Mar.
- F. 17 Apr. – May
- F. 18 June – July
- F. 19 Aug.
- F. 20 Sept. – Oct. (Includes correspondence from Irving Howe, Oct. 30, 1976, copy of incomplete letter to Kermit Bloomgarden from Lillian Hellman, Jan. 5, 1976.)
- F. 21 Nov. – Dec.
- F. 22 1977 - 1979 (Includes correspondence from Louise Talma.)
- Opening Night Wishes, 1976 Oct.
- F. 23 A – F (Includes wishes from Alexander and Hildy Cohen, Geraldine Fitzgerald, and Haskel Frankel.)

- F. 24 G – W (Includes wishes from Leo Lerman, Anna Minot, Mike Nichols, Michael Tolan, Tom Tryon, and Fritz and Sylvia [Weaver].)
- F. 25 First Name Only
- F. 26 Fan Mail, 1976 (Includes correspondence from Julie Harris, Aug. 3, 1976, Haila Stoddard, Oct. 21, 1976, and E.G. Marshall, undated 1976.)
- Scripts, 1976 and ca. 1976
- Box 68**
- F. 1 Revisions, 1976 Apr. 24 and 1976 July 4
- F. 2 Notes (Includes Berghof's handwritten notes and some typed script pages.)
- Casting, 1975 - 1976
- F. 3 Correspondence, 1976 (Includes correspondence from Anne Bancroft, Jan. 6, 1976, Sandy Dennis, Mar. 26, 1976, Ruth Ford, May 15, 1976, Vanessa Redgrave, May 27, 1976, Patrick O'Neal, June 22, 1976, Barbara Harris, July 21, 1976, and Fritz Weaver, undated 1976.)
- F. 4-5 Notes, 1975 - 1976
- Contracts, 1975 - 1976
- F. 6 1975
- F. 7 1976
- Financial, 1975 - 1976
- F. 8 HB Playwrights Foundation Final Accounting
- F. 9 Royalties, 1976
- F. 10 Interview with Pavel Kohout by Micky Levy, 1976 Mar. 12
(Includes photocopy of transcript.)
- F. 11 Performance Notes, 1976 (Includes letter to Kevin McCarthy re: performance, Nov. 24, 1976.)
- F. 12 Production Material, 1975 – 1976 and undated (Includes contact sheet and schedule log probably from HB Playwrights Foundation, possible costume designers for Broadway production, and music suggestions unclear for which production.)
- F. 13 Programs and Program Notes, 1975 – 1976 (Includes programs for HB Playwrights Foundation and Ethel Barrymore Theatre productions.)
- F. 14 Publicity Material, 1976
- F. 15 Research Material, 1975 – 1977 and undated
- F. 16-17 Clippings, 1975 – 1976 and ca. 1976
(Rainer Maria Rilke's) *Portuguese Letters*, translated and adapted for the Stage by Herbert Berghof, and (Marguerite Duras') *La Musica*, translated by Barbara Bray - HB Playwrights Foundation, 1961 – 1971 and undated (Berghof also directed.)
- Correspondence, 1961 – 1962 and 1971
- F. 18 1961 – 1962 (Includes correspondence from Madeleine L'Engle (Franklin) re: script.)
- F. 19 1971 (Includes correspondence from Marguerite Duras, statement as to representation, Oct. 23, 1971, William Packard, Nov. 19, 1971,

and Darryl F. Zanuck, Nov. 24, and Nov. 29, 1971.)

- Scripts, 1965 – 1971 and undated
- F. 20 *Rainer Maria Rilke's Portuguese Letters*, translated and adapted for the Stage by Herbert Berghof, 1965
- F. 21 *Rainer Maria Rilke's Portuguese Letters*, translated and adapted for the Stage by Herbert Berghof, 1971
(Includes copyright dates 1935 Vienna, 1959 and 1971 N.Y. on title page; also includes handwritten notes and revisions.)
- F. 22 Yellow Carbon, 1971
- Box 69**
- F. 1 *The Portuguese Letters* as set by Rainer Maria Rilke, adapted by Herbert Berghof, undated (Includes handwritten notes.)
- F. 2 Script Notes and Outline, undated
- F. 3 Music Cues, ca. 1971
- F. 4 Notes and Research Material, 1971 and undated
- F. 5 Program and Program Essay Drafts, 1971 (Includes Berghof's drafts of notes on *Portuguese Letters*.)
- F. 6 *The Price* – Coconut Grove Playhouse (Miami, Fla.), 1986 (Includes unsigned contracts and related correspondence; Berghof was to have played Gregory Solomon but probably did not.)
- F. 7 *Profile* by Charles and Michael Robinson – Summer Stock, 1947 – 1948 and 1982 (Includes programs, handbill, and clippings re: Faye Emerson who starred; also includes three letters between "Mike" Robinson and Berghof re: rewrite of play, 1982.)
- Protective Custody* by Howard Richardson and William Berney – Ambassador Theatre, 1953 – 1957 and undated (Berghof directed; Faye Emerson starred; Fritz Weaver was also in cast.)
- F. 8 Correspondence, 1956 Nov. (Includes two letters re: creative decisions and draft.)
- F. 9 Contracts, 1956
- F. 10 Notes and Research Material, 1953 – 1957 and undated
- F. 11 Programs, Clippings, and Prop List, 1956 (Includes pre-Broadway and Ambassador Theatre programs and clippings.)
- Public Insult, Self-Accusation, and Description of a Life* by Peter Handke - HB Playwrights Foundation, 1971 and ca. 1971 (Berghof and Al Sinkys directed; Ron Silver was in cast.)
- F. 12 Correspondence, 1971
- F. 13 Script, ca. 1971
- F. 14 Notes and Program, 1971
- F. 15 *Red Planet Mars* (Earlier Title: *Miracle from Mars*) (Motion picture), 1951 – 1952 and 1992 (Includes clippings and Brooklyn Museum program and bibliography, *Hollywood on Trial: Films from the Blacklist Era*.)
- Refugee Artists Group, 1938 – 1940 and undated (See also *From Vienna and Reunion in New York*.)
- F. 16 Einstein, Albert - Letter, 1938 Sept. 28 (Contains typed, signed letter wishing the group well.)
- F. 17 Legal Documents, 1938 – ca. 1940 (Includes documents for Refugee Artists Group and for Viennese Theatre Group.)

- F. 18 Publicity Material and Clippings, 1940 and undated
- F. 19 Reinhardt, Max – *In Memoriam* Carnegie Hall, 1943 Nov. 30
(Includes programs; Berghof was on memorial committee.)
- F. 20 *Report on the Underground* (Radio), 1943 (Includes one letter and two clippings.)
- F. 21 *Reunion in New York*, 1940, 1982, and undated (See also *From Vienna* and Refugee Artists Group.)
- F. 22 *Reunion in Vienna* (Television), 1955 (Berghof was in cast; Greer Garson starred.)
- Rip Van Winkle* – City Center, 1947 (Berghof directed.)
- F. 23 Correspondence
- Scripts
- F. 24 Untitled (Includes handwritten notes and some revised pages.)
- F. 25 Director's "Script" (Includes handwritten notes and cues only; does not include pages of dialogue.)
- F. 26 Notes
- F. 27 Production Material
- F. 28 Program and Publicity Material
- Box 70**
- F. 1 *Robert Montgomery Presents – Those in Favor* (Television), 1952
Feb. 25 (Includes one telegram, Feb. 25, 1952.)
- F. 2 *Rodin: The Gates of Hell* (National Art Gallery Film), 1981
- F. 3 Rolland, Romain – Celebration, 1945 (Includes one clipping in German.)
Rosie by Conn Fleming – HB Playwrights Foundation, 1982
(Berghof directed; cast included John Cullum, Betsy Palmer, and Heidi Hagman.)
- F. 4 Correspondence (Includes one letter from Berghof to E.G. Marshall.)
- F. 5 Script ("Revised Feb. 11") (Includes Berghof's handwritten notes.)
- F. 6 Programs and Clipping
- The Russian People* – Guild Theatre, 1942 - 1943
- F. 7 Correspondence, 1942 (Includes wishes from Theresa Helburn and Lawrence Langner, and Clifford Odets.)
- F. 8 Programs and Publicity Material, 1942 - 1943
- F. 9 Clippings, 1942 - 1943
St. Lazare's Pharmacy – His Majesty's Theatre (Montreal) and Studebaker Theatre (Chicago, Ill.), 1945 - 1946
- F. 10 Correspondence, 1945 – 1946 (Includes telegram from Actors' Equity re: Miriam Hopkins's refusal to accept direction, ca. Dec. 1945; Berghof was Equity Deputy.)
- F. 11 Miscellaneous, 1945 – 1946 (Includes Actors' Equity Deputy Credential, calendar, and commission receipts for MCA Artists, Ltd.)
- F. 12 Programs and Publicity Material, 1945
- F. 13 Clippings, 1945 - 1946

- F. 14 *The Scene Is a Neighborhood* by Jesse I. Feiler - HB Playwrights Foundation, 1965 (Includes correspondence, programs, and production materials for staged reading and full production; Berghof directed reading and production, and performed in full production; Sam Waterston was in full production cast; also includes piece by Feiler re: *In the Summerhouse*.)
- F. 15 *Die Schrecklichen Eltern (Les Parents Terrible)* - Theresa L. Kaufmann Auditorium, (N.Y., N.Y.), 1941 (Includes program and clipping; Berghof performed.)
- F. 16 *Die Schwaermer* by Robert Musil (Proposed Production), 1978 – 1981 (Includes correspondence, script, and notes.)
- F. 17 Schweitzer, Albert – (Recording in German) – “Trailer,” undated (Includes one page of dialogue; fragile condition.)
- F. 18-19 *The Second Shepherd’s Play* - HB Playwrights Foundation Annual Christmas Offering, 1967 – 1989 (Includes programs, scripts, and a few financial papers; Berghof directed the first production in 1967.)
- Seize the Day* by Saul Bellow and Mary Otis Hivnor - HB Playwrights Foundation (Staged Readings), 1962 – 1969 (Berghof directed and narrated.)
- Correspondence, 1962 – 1967 and undated
- F. 20 1962 – 1965 (Includes correspondence from Jack Warden, July 24, 1962, E.G. Marshall, ca. May 1965, Saul Bellow, and José Ferrer, ca. June 1965.)
- F. 21 1966 (Includes correspondence from Saul Bellow Jan. 4, 1966, E.G. Marshall, Apr. 26, 1966, Sandy [Meisner], probably Aug. 24, 1966, Ray Bolger Sept. 21, 1966, “Norman,” Sept. 25, 1966, Robert Whitehead Oct. 20, 1966, Alexander Cohen, Nov. 7, 1966, and Abe Vigoda, Apr. 18, 1966.)
- 1967
- F. 22 Jan. – Feb. (Includes correspondence from Irene Mayer Selznick, Jan. 11, 1967, and Robert Whitehead, Jan. 31, 1967.)
- F. 23 May – Aug. (Includes correspondence from Harry Horner, “Norman,” and Jules Irving, Aug. 29, 1967.)
- F. 24 Sept. – Nov. (Includes correspondence from Saul Bellow, Lucy Kroll, Oct. 19, 1967, and Sam Wanamaker, Oct. 31, 1967.)
- F. 25 undated (Includes correspondence from Susie Bellow, E.G. Marshall, and Eli [Wallach], probably.)

Scripts, 1956 - 1966 and undated

Box 71

- F. 1-2 1966 Sept. (Includes Berghof’s handwritten notes and revisions.)
- F. 3-4 undated (Includes Berghof’s handwritten notes and revisions.)
- F. 5 Published (Viking Press), 1956 (Includes Berghof’s handwritten notes.)
- F. 6 Notes, 1962 and undated (Includes Berghof’s and Bellow’s handwritten notes.)
- F. 7 Casting Notes, ca. 1960s
- F. 8 Notes (Herbert Berghof), ca. 1960s
- F. 9 Production Material, ca. 1960s (Includes scene breakdown, cue lists, and two ink sketches of set.)

- F. 10 Programs, 1963, 1966, and 1967 (Cast for 1963 Theatre for Ideas reading included Mike Nichols, and Alvin Epstein; 1966 reading included Charles Nelson Reilly, Alexander Scourby, George Mathews, William Hickey, and Uta Hagen narrating; 1967 reading included Eli Wallach, Sanford Meisner, and Berghof narrating.)
- F. 11 Research Material, 1964 – 1969 and undated
- F. 12 Proposed Broadway Production, 1965 and ca. 1965 (Includes roster and estimated budget.)
- F. 13 *Under the Weather (A Wen, Orange Souffle, and Out from Under, Three Plays by Saul Bellow) – Mineola Theatre (N.Y.), 1966 (Includes letter from Berghof to Bellow re: production, script for *The Wen*, program, and clippings.)*
- F. 14 *Shadberry* by Christina Kukucka - HB Playwrights Foundation, 1979 (Includes several letters and section of folder with Berghof's handwriting.)

Box 72

- F. 1 *The Smile of the Cardboard Man* by Marjorie Kellogg - HB Playwrights Foundation, 1978 (Cast included James Broderick and Dina Merrill.)
- F. 2 Social Scientific Society of New York, 1950 (Berghof performed.)
- F. 3 *Somewhere in France* - Guild Theatre, 1941 (Berghof was in cast; includes correspondence, loose scrapbook pages with programs, side, and clippings.)
- A Souvenir from Italy* by Louis Ducreux, translated and adapted from the French by Beatrice Metzl and Herbert Berghof, Music by André Singer – Olney Theatre (Baltimore, Md.), 1946, 1951, and undated (Berghof also directed and performed; June Dayton starred; E.G. Marshall and George Mathews were also in cast.)
- F. 4 Correspondence, 1951 (Includes note from Faye [Emerson], probably, undated.)
- Scripts, 1946, 1951, and ca. 1951 (Includes Berghof's handwritten notes and revisions.)
- 1951
- F. 5 “#5”
- F. 6 “#6”
- F. 7-9 Loose Pages, ca. 1951
- F. 10 Notes and Comments, 1946 and 1951 (Includes handwritten notes re: script and comments re: original script from Paramount, 1946, and comments by Beara Bannick, 1951.)

Box 73

- F. 1 Contracts, 1951
- F. 2 Notes, undated
- F. 3 Programs and Clippings, 1951
- F. 4 Research Material, 1946 and undated
- The Sponsor* by Ira Lewis, 1973 - 1975 (Berghof directed; E.G. Marshall and Eli Wallach starred in Peachtree Playhouse (Atlanta, Ga.) and Coconut Grove Playhouse (Miami, Fla.).)
- F. 5 Correspondence, 1973 – 1975 (Includes correspondence from Alfred Lunt, June 29, 1973, James Cagney, July 20, 1973, letter to “Mr. Fitelson” re: unnamed Jerome Chodorov play, Aug. 18, 1973.)

- F. 6 Contact Sheets and Contract, 1975
- F. 7 Programs and Publicity Material, 1975
- F. 8 Clippings, 1975
- F. 9 *A Step Out of Line* by Enid Rudd - HB Playwrights Foundation, ca. 1980 (Includes one sheet with brief casting notes.)
- Summertime* by Ugo Betti - HB Playwrights Foundation, 1989
- F. 10 Correspondence, 1989 (Includes two items.)
- F. 11 Contact Sheets and Schedules, 1989
- F. 12 Program, 1989
- F. 13 Research Material, ca. 1989
- F. 14 *Suspense – The Valley of the Kings* (Television), 1953 (Includes one listing.)
- Target* (Motion picture), 1984 - 1986
- F. 15 Correspondence, 1984 - 1986
- F. 16 Script Revisions (Suggested), 1984
- F. 17 Contracts, 1984
- F. 18 Financial, 1984 (Includes mostly receipts and lists of expenses; also includes clipping from *International Herald Tribune*, Dec. 7, 1984.)
- F. 19 Schedules, 1984
- F. 20 *Temper the Wind* (Earlier Title: *Drums of Peace*) – Playhouse Theatre, 1946 – 1947 (Includes several pieces of correspondence, contract, flyer, program, and clippings.)
- The Tenth Man* – Vivian Beaumont Theatre, 1960, 1989, and ca. 1989 (Berghof never performed.)
- F. 21 Scripts, 1960 and ca. 1989 (Includes photocopies of acting edition, 1960, and photocopied script, ca. 1989.)
- F. 22 Contracts, 1989
- Theater in der Josefstadt (Vienna, Austria) (Proposed Productions), 1966 – 1983 and undated
- Cold Storage* and *The Gin Game*, 1966 and 1975 - 1979

Box 74

- F. 1 Correspondence, 1977 - 1979
- Scripts, undated
- Cold Storage*
- F. 2 “6”
- F. 3 “14”
- F. 4 “62 HB”
- F. 5 Miscellaneous, 1966 and 1977 (Includes program for American Place Theatre production of *The Journey of the Fifth Horse* by Ronald Ribman, 1966, small sheet of Berghof’s handwritten notes, and envelope.)
- F. 6 Programs, Publicity Material, and Clippings, 1977 – 1978 (Includes programs and material for American Place Theatre production.)
- The Gin Game*, 1975 and 1978
- Scripts, 1975 and 1978

- F. 7 “#10,” 1975
- F. 8 Script Sent by Flora Roberts, 1975 and 1978 (Includes note from Flora Roberts’ office; script has some handwritten revisions.)
- F. 9-10 *The Merchant of Venice*, 1980 – 1983 and undated
Correspondence, 1980 – 1983 and undated (Includes correspondence from Mike Nichols, May 27, 1980, and Harry Horner, May 18, 1980.)
- F. 11 Scripts (Photocopies of Published Texts), 1981
Edwin Booth Version (Includes photocopies of Booth text published by C.A. Alvord, 1867.)
- F. 12 Sir Henry Irving Prompt Script (Includes photocopies of undated original.)
- Box 75**
- F. 1 Theater in der Josefstadt Production (Includes photocopies of German text and Max Reinhardt’s handwritten notes, undated.)
- F. 2 Music, undated (Includes copies of Engelbert Humperdinck’s 1907 music.)
- F. 3 Notes, ca. 1981 (Includes several sheets of contact information.)
Research Material, 1981 – 1983 and ca. 1981
- F. 4-5 General, ca. 1981
- F. 6 City of Venice, 1981 - 1983
- F. 7 Famous Shylocks, undated (Includes postcards of actors and reproductions of paintings.)
- F. 8 List of Promptbooks, ca. 1981
- F. 9 Shakespeare – General, ca. 1981
- F. 10 Scene Designs, Etc. by Jo Mielziner (Photocopies of Lists), 1981 (Also includes photocopy of design.)
- F. 11 *They Knew What They Wanted* – Falmouth Playhouse (Cape Cod, Mass.), 1951 (Berghof starred with “Robert” Keith, a.k.a. Brian Keith, and Betty Field.)
- F. 12 *The Third Man, Theatre Guild on the Air* (Radio), 1951 Jan. 7 (Includes program and letter from Armina Marshall.)
- F. 13 *This Is Our Cause – The Life of an American* (Radio), 1943 Mar. 28 (Includes invitation to broadcast.)
This Side of Paradise by F. Scott Fitzgerald, adapted by Sydney Sloane, 1961 - 1962 and undated (Includes papers for HB Studio and Sheridan Square Playhouse productions; Berghof directed.)
- F. 14 Correspondence and Notes, 1961 and ca. 1961 (Includes carbon copy of Scottie Lanahan letter to Sydney Sloane, Aug. 11, 1961, letter to Berghof from “Don” re: play, and Berghof’s notes re: schedules, etc.)
Scripts, ca. 1961
- F. 15 “#1”
- F. 16 “#2” Director’s Script (Includes contact and production information, handwritten notes, and revisions.)
- F. 17 Programs, 1961, 1962, and undated
HB Studio, 1961 (Includes programs for “Work-in-Progress” and for

production.)

- F. 18 Sheridan Square Playhouse, 1962 and undated (Includes programs and clippings, and one article on Fitzgerald.)
- F. 19 *Thomas Wolfe* - HB Playwrights Foundation, 1974 Dec. 20 (Includes one letter from Harmon H. Ashley, Jr.)
- F. 20 *Those Lips, Those Eyes* (Motion picture), 1979 – 1980 (Includes mostly Berghof's script for his role, and notes.)
- F. 21 *Thou Shalt Not Lie!* By Franz Grillparzer, translated by Henry H. Stevens, 1939 and 1973 (Includes letter to Stevens, published script with Berghof's handwritten notes, and scene breakdown.)
- F. 22 *Torquato Tasso* – Players from Abroad – Barbizon-Plaza Theatre, 1949 (Includes programs, flyers, and correspondence; see also *Iphigenie auf Tauris*.)
- F. 23 *Tovarich* – Greenwich (Conn.) Summer Theatre, undated (Includes program; Berghof co-starred with Catherine McLeod; see also Uta Hagen papers.)
- Twelfth Night* – Cambridge Drama Festival – Metropolitan Boston Arts Centre (Mass.), 1959 (Berghof directed inaugural production; Siobhan McKenna and Fritz Weaver starred.)

Box 76

- F. 1 Correspondence (Includes draft of letter from Berghof with proposal for 1960 season.)
- F. 2 Scripts (Includes Cambridge Pocket Shakespeare published edition with Berghof's handwritten notes and notes by "Gil" and "Norman.")
- F. 3 Casting
- F. 4 Contract
- F. 5 Costumes and Props
- F. 6 Ground Plans
- F. 7 Notes
- F. 8 Production Schedules
- F. 9 Programs and Publicity Material
- F. 10 *Twelve Midnight* – Scarsdale Theatre (N.Y.), 1942 (Includes programs, publicity material, and clippings; Jessie Royce Landis starred and Berghof was in cast.)
- Upper Austria* by Franz Xaver Kroetz, translated by Herbert Berghof (Proposed Production), 1972 and 1977 - 1978
- F. 11 Correspondence, 1977 - 1978
- Scripts, 1972 and ca. 1977
- F. 12 Published Version Photocopies (German), 1972
- ca. 1977
- F. 13 Handwritten by Herbert Berghof (Includes letter re: rights, July 8, 1977.)
- F. 14 Carbon
- F. 15 Photocopy
- F. 16 Act I
- F. 17 Viertel, Berthold – Programs, 1945 – 1953 (Berghof performed in programs of Viertel's works; also includes memorial program.)
- F. 18 *Villa Capri* by Daisy Foote - HB Playwrights Foundation, ca. 1985 – 1986 (Includes letter from Foote to Berghof after production.)

Vincent by James Grey, ca. 1940? (Includes Berghof's notes probably for project with Oscar Homolka.)

Scripts

- F. 19 Carbon with Notes
- F. 20 "3"
- F. 21 Notes (Herbert Berghof) (Includes handwritten and typed production notes.)
- F. 22 *Voices* (Motion picture), 1978 (Includes handwritten notes, invitation to Wrap Party, and clippings.)

The Von Metz Incident (Motion picture), 1988

Scripts

- F. 23 July (Includes final shooting script with memo re: amendments.)

Box 77

- F. 1 Revisions (Loose Pages), Aug. 3

- F. 2 Cast Lists

- F. 3 Contracts

- F. 4 Schedules and Clipping

Waiting for Godot, 1952 - 1989 (Berghof directed original Broadway production at the John Golden Theatre and African-American cast at the Ethel Barrymore Theatre.)

John Golden Theatre, 1952 – 1957 and 1989

Correspondence, 1955 – 1957 and 1989

- F. 5 General, 1955 – 1956 and 1989 (Includes correspondence from Michael Myerberg and E.G. Marshall, Dec. 28, 1989.)

- F. 6 Beckett, Samuel, 1952 – 1957 (Includes correspondence to and from.)

- F. 7 Opening Night Wishes, 1956 Apr. (Includes telegrams from Luther [Adler], probably, Sam Jaffe, Bert Lahr, Michael Redgrave, and "Norman.")

- F. 8 Casting, 1956 (Includes handwritten list of potential actors, and Lahr's credits.)

- F. 9 Notes, 1956

- F. 10 Program, 1956

- F. 11 Clippings, 1956 – 1957

Ethel Barrymore Theatre, 1956 - 1957

- F. 12 Correspondence 1956 - 1957 (Includes correspondence to and from Michael Myerberg.)

- F. 13 Financial, 1957 (Includes box office statements for pre-Broadway performances, Shubert Theatre (Boston), Jan. 14-19, 1957.)

- F. 14 Notes, 1957

- F. 15 Programs and Flyer, 1957 (Includes flyer and program for pre-Broadway performances, Shubert Theatre (Boston) and Ethel Barrymore Theatre program.)

- F. 16 Clippings, 1957

John Golden Theatre and/or Ethel Barrymore Theatre, 1953 – 1957 (Includes materials used in either or both productions.)

- F. 17 Music, 1956 (Includes music for *Dance of the Spheres* by Jimmy Berg.)
- F. 18 Notes, ca. 1956
- F. 19 Research, 1953 - 1956
- F. 20 Reviews of Published Play, 1953 – 1956 (Includes book jacket for Grove Press edition.)
- F. 21 Set Sketches, ca. 1956 – 1957 (Includes two pencil sketches of set; see also Oversized.)
- F. 22 Miscellaneous Productions, 1957 – 1971 and 1988 (Includes programs and clippings for several other productions not associated with Berghof; also includes two letters re: York Playhouse.)
- F. 23 *We Fight Back* – Hunter College, 1943 (Includes program.)
- F. 24 *Westinghouse Desilu Playhouse – Chez Rouge* (Television), 1959 (Includes two clippings.)
- F. 25 *The White Pony* by Donna de Matteo - HB Playwrights Foundation, 1986 (Includes lists of actors who read; Patrick Dempsey is listed.)
- F. 26 *Winter Soldiers* by Dan James – New School, 1942 (Includes one letter from Shepard Traube, ticket form, programs, and clippings.)
- You Can't Take It with You*, 1938 and 1972 - 1973

Box 78

- F. 1 Schauspielhaus Zurich, 1938 (Includes program in fragile condition.)
- F. 2 Translation into German, 1972 – 1973 (Includes correspondence.)
- The Young Strangers* (Earlier Title: *Again the Young Strangers*) by Irene Kamp - HB Playwrights Foundation, 1988, ca. 1988, and undated
- Scripts, 1988, ca. 1988, and undated
- F. 3 1988 Aug. (Includes note from Marlene Mancini with script.)
- F. 4 Incomplete, 1988 (Includes Acts I and II with handwritten notes.)
- F. 5 ca. 1988 (Includes Berghof's handwritten notes and pages of revisions.)
- F. 6 undated (Includes some notes; "1955" written on title page "old" written on cover.)
- F. 7 Financial and Notes, 1988
- F. 8 Schedules and Scene Breakdowns, 1988
- Unidentified Productions, ca. 1957 – 1976 and undated
- F. 9 Script, ca. 1974? (Includes script with Berghof's notes and loose pages of revisions.)
- F. 10 List of Pieces (German), undated (Includes photocopy of typed list of works related to exiled artists.)
- F. 11 Motion Picture or Television "Side," undated (Includes typed pages; "Bibard" appears to have been Berghof's part.)
- Casting Notes, 1970 – 1976 and undated
- F. 12 1970 – 1976 and undated (Includes some casting notes possibly for *Poor Murderer*.)
- F. 13 undated
- F. 14 Research Material (Possibly), undated (Includes two reproductions of artwork *Allegory* and possibly German Expressionist drawing.)

- F. 15 Set Design (Blueprint) by William Pitkin for *A Moon for the Misbegotten* – Bijou Theatre, ca. 1957 (Relation to Berghof is unclear.)
- F. 16 Writings, 1938, ca. 1978, and undated (Includes ideas for screenplay in German, 1938, scenario in German re: marriage in crisis, undated, and piece on death of Felicia Montealegre, ca. 1978.)

Sub-series 4 – Scripts, ca. 1947 – 1977 and undated

Box 79

- F. 1 *27 Wagons Full of Cotton* (Side), undated
- F. 2 *The Broken Tower* (Fragment), undated (Includes pages in fragile condition with photocopies.)
- F. 3 *Cleopatra* by Robert Turney, 1963
- F. 4 *A Conversation with Karl* by Christina Kukucka, undated (Incomplete script.)
- F. 5 *Dear Judas* adapted by Michael Myerberg from the Epic Poem by Robinson Jeffers, undated
- F. 6 *A Dream Play: Martin Luther and the Pope* by Ruth Herschberger, 1955 (Includes one scene and note from author.)
- F. 7 *The Duchess of Langeais* (Photocopy), undated (Incomplete script.)
- F. 8 *The End of the World* (Photocopy of Published Text), ca. 1977 (Includes copies probably from *The Legacy of Jura Soyfer, 1912-1939: Poems, Prose and Plays of an Austrian Antifascist* by Horst Jarka (Engendra Press, 1977).)
- F. 9 *The General* by Maurice Kamhi, undated
- F. 10 *The Grand Inquisitor* by Fyodor Dostoevsky, translated by Constance Garnett, undated (Includes a few handwritten notes.)
- F. 11 *The Harmfulness of Tobacco* by Anton Chekhov; a new English Version by Eric Bentley, undated
- F. 12 *Der Lieber Augustin* (Incomplete), undated
- F. 13 *The Little Man* by John Galsworthy, undated
- F. 14 *The Love of Don Perlimplin and Belisa in the Garden*, undated
- F. 15 *Lucrece* (a.k.a. *Duel of Angels*) by Jean Giraudoux, English version by John Whiting, 1955 (Includes clipping re: London production with Christopher Fry translation.)
- F. 16 *Night Wind* by Ugo Betti, translated by W. Radd, undated
- F. 17 *The Overcoat* by Nikolai Gogol, translated by Joseph Caldwell, undated
- F. 18 *A Provincial Lady* by Ivan Turgenev (Photocopies of Acting Edition), undated

Box 80

- F. 1 *Queens of France* (One-act play) by Thornton Wilder, undated (Includes mimeo script with some notes.)
- F. 2 *Riders to the Sea*, undated (Includes typed sheets of blocking.)
- F. 3 *The Shy and Lonely* by Irwin Shaw, undated (Includes photocopies of acting edition.)
- F. 4 *Simoon* by August Strindberg, undated (Includes photocopies of acting edition.)
- F. 5 *The Tenor* by Frank Wedekind, undated
- F. 6 *The Trial*, ca. 1947?

- F. 7 *The Village of Stepanchikovo* by Fyodor Dostoevsky, translated by Katharine Sergava Szyncer, 1980 (Includes reader's report.)
- F. 8 *Waiting in the Wings*, undated (Includes a few handwritten notes on Synopsis of Scenes page.)
- F. 9 *Zwei Wege* by Rudolf Spitz, undated
- Unidentified, undated
- F. 10 Mimeographed Script and Script with Handwritten Synopsis (Includes illegible handwritten note on top of first page of mimeo script.)
- F. 11 Fragment (Includes pages of Berghof's handwritten dialogue, possibly a translation.)
- Scenes and Monologues, undated (Includes typed and handwritten dialogue.)
- F. 12 A – B (Includes handwritten dialogue for *Androcles and the Lion*, fragile condition, typed dialogue for *The Assassin*, monologue, by Irwin Shaw, *Avenue Matignon No. 3* by Lothar Metzl, and *The Baker's Wife*, 13pp.)
- F. 13 C – F (Includes typed dialogue for *The Curtain Rises* by B.M. Kaye, fragile condition, *Daphne Laureola*, *The Doctor's Dilemma*, and Antonio's speech from *The Fifth Column* by Ernest Hemingway.)
- F. 14 G – M (Includes typed dialogue for *Ghosts*, *Ivanov* by Anton Chekhov, translated by Elihu Winer, and *Miss Lulu Bett*.)
- F. 15 P – W and Unidentified (Includes dialogue from *Les Précieuses Ridicules (The High-Browed Ladies)* by Molière, fragile condition, *The Quarrel* and *The Web and the Rock* by Thomas Wolfe, *Voyageur sans Baggage*, and *Winesburg, Ohio* by Christopher Sergel; also includes unidentified poem re: the stage, and another unidentified.)
- Books, 1972 and undated
- F. 16 *A Farewell to Arms* (Photocopies of Chapters), undated
- F. 17 *Spillway and Other Stories* by Djuna Barnes (Harper Colophon Books), 1972 (Includes bookmark in "The Valet.")
- Sub-series 5 – Teaching, Lectures, Conferences, and Clippings, 1938 – ca. 1999 and undated

Box 81

- Teaching, 1938 – 1964 and undated
- F. 1 American Theatre Wing, 1949 and ca. 1949 (Demonstration performers included Larry Blyden and Michael Wager.)
- F. 2 Columbia University, 1959 (Includes Berghof's contract, personnel record, and class notes, some taken by Jean Francis for directing class.)
- Dramatic Workshop – New School for Social Research, 1941 – 1945, 1964, and undated
- General, 1941 – 1945 and undated
- F. 3 1941 – 1943 (Includes mostly programs; also includes production material for *Arms and the Man*, with typed lyrics by Madeleine Camp L'Engle, 1942; students included Felicia Montealegre, and Maureen Stapleton.)
- F. 4 1944 – 1945 and undated

- F. 5 *The Dark Lady of the Sonnets* (Presentation), ca. 1942
(Includes portions of published scripts with handwritten notes, and program; Mason Adams was in cast and prologue was written by Madelaine [sic] Camp [L'Engle].)
- F. 6 Class Outline and Attendance Records, 1942
- F. 7 "First Appearance" (BBC Radio), 1964 Feb. 23 (Includes letter and transcript, to Uta Hagen, of BBC broadcast on Berghof at New School from former Berghof student, Gertrude Hutchinson.)
- Evening Classes, 1946 - 1950
- F. 8 General, 1946 – 1950 (Includes first brochure.)
Readings, 1946 - 1950
1946 (Performers and staff included Maureen Stapleton, Felicia Montealegre, Mary Welch, and Shirley Rich.)
- F. 9 General
- F. 10 *Hank's Kid* by Stewart Stern
- F. 11 *Yerma*
- F. 12 General, 1947 and 1949 (Performers and staff included Uta Hagen, Maureen Stapleton, George Mathews, Alexander Scourby, Lee Grant, Kurt Kasznar, Mary Welch, John Larkin, and Margaret Feury.)
- F. 13 Cue Sheets (Unidentified Reading), ca. 1946 - 1950
Neighborhood Playhouse, 1938 and 1943 – 1946 (Lee Grant was a student.)
- F. 14 General, 1943 - 1946
- F. 15 Jung, Prof. Dr. C.G. Letter, 1938 July 14 (Includes letter from Jung to "Frau Lesch" in German re: Alice Lewisohn Crowley, sister of Irene Lewisohn.)
- F. 16 Proposed Workshop Production – *The Secret Concubine*, undated
- Teaching Material, 1940, ca. 1940s, 1960 – 1961, and undated
- F. 17 Class Outline and Scene List, 1940
- F. 18 "The Work of the Actor" by I. Rapoport, ca. 1940s (Includes four typed pages in fragile condition.)
- F. 19 "Herbert Berghof in Class, 1960 – 1961," 1960 – 1961 (Includes typed notes and folder with label, found with *Respect for Acting* manuscripts; possibly used by Hagen.)
- F. 20 "To the Actor" and "For the Young American Actor" by Herbert Berghof, undated (Includes mimeo sheet and handwritten notes.)
- Lectures and Conferences, 1950 - 1980
- F. 21-22 Austrian Academy, 1980 (Includes correspondence, speech, clippings, and Graz Festival material.)
- F. 23 Bennington Conference on Contemporary America (Bennington College, Vt.), 1950 Apr. 16 – 1950 Apr. 21 (Includes program; Berghof was panelist.)
- F. 24 Berkeley Repertory Theatre (Ca.) Speech, 1983 (Includes correspondence and transcript of speech.)
- F. 25 Brussels Arts Committee, 1965
- F. 26 Paul Mann Actors Workshop Conference – Minutes, 1955 Feb.

Clippings, 1943 – ca. 1999

Box 82

F. 1 Berghof, Herbert, ca. 1950s – ca. 1999

F. 2-3 Miscellaneous, 1943 - 1989

Series III: HB Playwrights Foundation and HB Studio, ca. 1950s – 2002 and undated

HB Playwrights Foundation, 1963 – 1997 and undated

Correspondence, 1966 – 1995 and undated (Includes correspondence to and from HBPF.)

General, 1976 – 1995 and undated

F. 4 1976 - 1980

F. 5 1983 – 1995 (Includes correspondence from Daniel Selznick, 1985 and Judd Hirsch, 1991.)

F. 6 undated

F. 7-8 Actors' Equity Association, 1966 and 1972 - 1986

F. 9 New York State Council on the Arts, 1980 - 1989

F. 10 Actors' Equity Showcase Code, 1972 – 1978 (Includes documents and one clipping.)

F. 11 Advertisements, 1967

F. 12 Brochures and Prospectuses, 1965 - 1972

Financial, 1963 - 1987

F. 13 General, 1963 – 1983 (Includes list of names and amounts, final accounting for several HBPF productions, and note to Hagen and Berghof with list of “angels.”)

F. 14 Fundraising Letter (Eric Bentley), 1968 July 27

F. 15 New York State Council on the Arts Applications, ca. 1978 – ca. 1987

F. 16 Patterson, Jim – Memorial Service, undated (Includes text of Berghof's eulogy.)

Productions, 1994 and ca. 1997

F. 17 *The Flip Side* by Donna de Matteo, 1994 (Includes note of apology to benefactors from Hagen re: cancellation of some performances, note to Hagen, and copy of list of rewrites.)

F. 18 *Uncle Philip's Coat* by Matty Selman, ca. 1997 (Includes program segment with notes on Berghof by William Carden.)

F. 19 Season Schedules and Technical Director Job Description, 1967 – 1988 and undated

F. 20 Clippings, 1965

HB Studio, ca. 1950s - 2002

Correspondence, 1979 – 1997 and undated

General, 1979 – 1997 and undated

F. 21 1979 – 1987 (Includes correspondence mostly to Berghof; also includes correspondence from Ben Edwards and Richard Morse.)

F. 22 1988 – 1997 and undated (Includes correspondence from Christine Lahti and “Peggy” [Webster].)

F. 23 Baker, Carroll, 1977 Feb. 4

F. 24 Hermes, Alice, 1983 and undated

- F. 25 Palmer, Betsy, 1980 and undated
- Box 83**
- F. 1 [Shawn], Wallace (Probably), 1984 and undated
- F. 2 Wilson, Elizabeth, 1994 and 1997
- F. 3 40th Anniversary, 1985 (Includes correspondence from Bernard Sabath and Salem Ludwig.)
- F. 4 50th Anniversary Celebration – Town Hall, 1995 Nov. 5 (Includes brochure for Nov. 5 tribute to Uta Hagen, and floral card from Maya Angelou.)
- Administrative Papers
- F. 5 1960 - 1993
- F. 6 undated
- F. 7 Advanced Scene Study Class Applications, 1980
- F. 8 Bulletin Mockups and Copy, 1959 and undated
- F. 9 Casting, undated
- F. 10 Course Outline (Uta Hagen), ca. 1950s
- F. 11 Drama School Sample Course of Study (French), ca. 1950s
- Employees, 1960 – 1997 and undated
- Correspondence, 1960 – 1997 and undated
- F. 12 1960 – 1983 (Includes correspondence from Irene Daily and Marjorie Butterworth, Sept. 21, 1961, and Walt Witcover (mentions *Leonce* (*Leance*) and *Lena*, 1981.)
- F. 13 1984 – 1997 (Includes correspondence from Arabella Hong, Jan. 23, 1984, Walt Witcover, 1985, Alice Spivak, Oct. 18, 1985, Carol Rosenfeld, Shirley Mezvinsky Lauro, Apr. 24, 1994, and Austin [Pendleton], Aug. 1997.)
- F. 14 undated (Includes correspondence from Mary Anthony, and Laura Esterman.)
- F. 15 Administrative Papers, 1960 – 1965 and undated
- Financial, 1958 - 1984
- F. 16 General, 1964 – 1965 and 1983 - 1984
- F. 17 Building Fund, 1958 – ca. 1965 – 1966 (Includes lists of loans and donations.)
- F. 18 “The HB Studio Story” by Uta Hagen, ca. 1957
- F. 19 Hickey, William – Memorial Service, 1997 Sept. 19
- F. 20 Holden, Hal, 1986 – 1987 and undated (Includes one holiday card from Holden, undated, obituary, and notes to Hagen on his death; also includes notes from Mary Mathews and Charles Nelson Reilly.)
- F. 21 National Endowment for the Arts, 1975 – 1984 (Includes correspondence, project descriptions, and clippings.)
- F. 22 Opening Celebration – Guest Book, 1959 Apr. 18 (Guests included Mike (Michael) Constantine, Sono Osato, Jo Henderson, Olga Bellin, Kurt Kasznar, Shelley Berman, and Robert H. Moss.)
- Playwrights’ Unit, 1964 – 1965 and undated
- F. 23 Projects – Lists and Outline, 1965 and undated
- F. 24 Scene Lists, 1964 - 1965

- F. 25 Scene Synopses, 1965 and undated (Includes synopses of scene for actors and form to request scene.)
- F. 26 Playwriting Seminar Applications, 1979 - 1981
- Box 84**
- F. 1 Poem from Students to Herbert Berghof, undated
- F. 2 Project Log, ca. 1954 – 1963 (Includes handwritten notebook pages of project information (dates, title, etc.) for Sixth Avenue studio and a few early Bank St.; some are in Berghof's handwriting.)
- F. 3 Publicity and Mailings, 1962 – 1968 and undated
- F. 4 Resumés, 1958 – 1983 and undated
- F. 5 Schedules (Sixth Avenue), 1958 and ca. 1958
- F. 6 Stiller and Meara Tribute – Journal, 2002 (Includes letters from Hagen and HB Studio, and letter from Stiller and Meara, Dec. 3, 2002.)
- Students, 1957 – 1962 and undated
- F. 7 Key and Scholarship Students (Sixth Avenue), 1957 (Students included Joseph Chaikin, Robert Culp, Irene Dailey, Sandy Dennis, and Irene Ryan.)
- F. 8 Lists (120 Bank Street), 1959, 1962, and undated (Includes lists of key and scholarship students, invitation students, and two letters re: scholarships; students included Alan Alda, Barbara Barrie, Olga Bellin, Kay Carney, Jordan Charney, Fred Clark, Sandy Dennis, Robert Downey, Anne Meara, Felicia Montealegre, Tony Musante, Dino Narizzano, Al Pacino, Michael J. Pollard, Tommy Rall, Charles Nelson Reilly, Jerry Stiller, and Edward Villella.)
- F. 9 Schedules, ca. 1950s
- F. 10 Clippings, 1960 – 2002 and undated
- Series IV: Photographs, ca. 1900s – 2003 and undated**
- Hagen, Uta, ca. 1919 – 2003 and undated
- Personal and Family, ca. 1919 – 2000 and undated
- F. 11 Childhood and Family, ca. 1919 – 1996 and undated (Includes early photos of Hagen and family, Hagen with granddaughter (possibly for *Sources*), color snapshot of Ferrer mausoleum in San Juan cemetery, and photo of Thyra Hagen with letter from “Ursula,” Mar. 9, 1996; see also *Sources* photos.)
- F. 12 With Ferrer, José and Leticia (“Letty”), ca. 1940 and 1944 (Includes Hagen holding infant daughter, with Ferrer and unidentified woman outside country home, and publicity photo with Ferrer and Ed Gardner for Silver Bonds Children's Home and Sanitorium, Stalingrad.)
- F. 13 With Carr, Geraldine, ca. 1940s
- F. 14 Early Career, 1935 and ca. 1930s (Includes photos of Hagen in Wisconsin High School production of *Big Hearted Herbert*, 1935, *Hay Fever* (with brother), fencing, and two unidentified productions.)
- F. 15 70th Birthday Celebration – HB Studio, 1989 June 12
- F. 16 75th Birthday Celebration – HB Studio, 1994 June
- F. 17 80th Birthday Celebration – HB Studio, 1999

- F. 18 With Famous Friends, ca. 1940s – 2002 and undated (Includes photos of Hagen with Harold Clurman, E.G. Marshall and George Mathews, Isaac Stern, possibly, Alexander Schneider, Charles Nelson Reilly and David Hedison, Lindsay Crouse, and David Hyde-Pierce.)
- F. 19 Miscellaneous, ca. 1940s – 2000 and undated (Includes mostly snapshots of Hagen traveling, on the beach, at “The [Illegible]’s Greenhouse Party, May 24, 1986, and in California, probably.)
- F. 20-21 Portraits, ca. 1930s – 1995 and undated (Includes proofs and photos by Alfredo Valente, Peter Basch, Philip Hertz, Hans Van Nes, J. Peter Happel, James Daniel-Radisches, and Roddy McDowall; also includes photo of portrait of Hagen (artist illegible).)
- F. 22 Publicity Photos, ca. 1940s – ca. 1990s (Includes photos with Arthur Hill, unidentified Israeli star, and Elia Kazan.)
- F. 23 Unidentified Productions and Events, ca. 1940s – ca. 1990s
- Books, 1924 – ca. 1988
- F. 24 *Love for Cooking*, ca. 1976 (Includes one color slide.)
- F. 25 *Respect for Acting*, 1973 and ca. 1988 (Includes color snapshots of title with fruit, and students in China with translation of book.)
- F. 26 *Sources*, 1924 – 1938 (Includes snapshots of Hagen with mother in Göttingen, Germany, “the spooky house in Ithaca,” and “the cabin on Connors Lake (Last time with Mama).”)
- F. 27 Lunt, Alfred and Fontanne, Lynn - Postage Stamp and Minerva Society Ten Chimneys Event, 1999 – 2000 (Includes color photos of Hagen with Judd Hirsch and Alexander Cohen at ceremony; also includes one color photo of the Lunts, and color snapshots of Hagen at Minerva Society event, May 18, 2000.)
- Awards, 1978 – 2003

Box 85

- F. 1 Dramatists Guild Award, 2002 July (Includes color snapshots with Kathleen Chalfant, John Guare, Sheldon Harnick, Tina Howe, Anne Jackson, Marian Seldes, Jerry Stiller, and Eli Wallach.)
- F. 2 National Medal of Arts, 2003 Mar. 20 (Medal received was for 2002; includes formal and informal photos.)
- F. 3 Miscellaneous, 1978 – 2000 (Includes honorary doctorate from Smith or Wooster College, 1978, DePaul University, 1981, Mayor’s Liberty Medal, 1986, and honorary doctorate from Penn State University, 2000.)
- Acting Workshops, 1949, 1994, and ca. 2000
- F. 4 Berlin, 1994
- F. 5 Howard Fine Acting Studio (Los Angeles, Ca.), ca. 2000
- F. 6 Unidentified, 1949 (Includes Heilpern photographer stamp, Hartford, Conn.)
- F. 7 League of Professional Theatre Women – Oral History by Leah D. Frank – American Place Theatre, 1996 May 12 (Includes two black and white photos by Laura S. Fieber.)
- F. 8 Times Square News Display (*New York Times* Article), 1987 Feb.
- Others, ca. 1930s – 2001 and undated
- F. 9 Casals, Pablo, undated (Includes autograph on card stapled to photo.)
- F. 10 Eakin, Jane, ca. 1950s – 2001 and undated

- F. 11 Schneider, Alexander, ca. 1940s and ca. 1960s
- F. 12 Miscellaneous Actors, ca. 1930s – ca. 1970s (Includes photos of Sydney Greenstreet, autographed, Eva Le Gallienne, Thomas Tryon, Berthold Viertel, and unidentified actor.)
- Berghof, Herbert, ca. 1900s – ca. 1980s and undated
- Personal, ca. 1913 – 1950s and undated
- F. 13 Childhood and Family, ca. 1913 – 1930s
- F. 14 Travel, ca. 1920s – ca. 1930s (Includes snapshots of Italy; woman is possibly Ritta Horn.)
- F. 15 General, ca. 1930s – ca. 1950s (Includes snapshot with Joseph Buloff.)
- Unidentified, undated
- Early Career, ca. 1920s – 1930s
- F. 17-18 Europe, ca. 1920s – 1930s
- F. 19 U.S., ca. 1930s (Includes some photos by Trude Fleischmann; Berthold Viertel possibly in several.)
- Portraits, ca. 1927 – ca. 1980s and undated
- F. 20 1927 – 1944 and undated (Includes two negatives; also includes photos by Atelier Dr. Peter Weller, Harry Jeidels, “Willinger,” and Trude Fleischmann.)
- F. 21 ca. 1940s – 1950s (Includes photos by Trude Fleischmann, G. Maillard Kessler, and Vandamm.)
- F. 22 ca. 1950s – 1970s (Includes photos by Trude Fleischmann and J. Peter Happel; also includes one negative.)
- F. 23-24 ca. 1970s – 1980s (Includes some negatives.)
- F. 25 Publicity, ca. 1940s (Includes two abc [sic] news photos in Montreal, and Fred Hess & Son photo in Atlantic City, N.J.)
- F. 26 Other Professional Projects – Berthold Viertel Program, undated
- Box 86**
- F. 1 Teaching – Neighborhood Playhouse, 1945 (Includes two photos of production with Lee Grant.)
- Actors, ca. 1900s – 1976 and undated
- F. 2 Bayer, Rolf, ca. 1930s - 1976
- F. 3-4 German Actors – Miscellaneous, ca. 1900s – 1930s
- F. 5 Thimig, Helene and Reinhardt, Max, 1930 – 1938 (Includes one negative.)
- F. 6 Miscellaneous, undated (Includes three color snapshots of framed photos of Madeleine Renaud, program for Renaud, and Kim Stanley.)
- Hagen, Uta and Berghof, Herbert, ca. 1940s – 1993 and undated
- F. 7 Personal, ca. 1940s – 1951 and 1993 (Includes color snapshot of “Hotel Herbert,” San Francisco, sent to Hagen by Jim Dybas, Apr. 22, 1993.)
- Montauk, ca. 1962 – 1985 and undated
- F. 8 Events, 1984 – 1985 and undated (Includes photos and two related letters from Norman Kean, 1984, of Hagen participating in community events; Arthur Kopit, Maureen Stapleton, Dick Cavett, Craig Claiborne, Jimmy Dean, Sandy Becker, and Dr. Vincent Fontana; also includes photo of Suffolk County Motion Picture/TV Commission event with Edward Albee.)
- F. 9 Exteriors (Probably), 1974, 1978, and undated

- Home and Grounds, 1962 – 1979 and undated
- F. 10 Parties and Entertaining, 1974, 1979, and undated (Includes candid snapshots of parties, etc. at Montauk home; Berghof possibly in two photos.)
- F. 11 Flowers, ca. 1962 (Includes closeups of flowers, probably from garden, and one exterior photo of house window.)
- F. 12 Portrait, ca. 1960s (Includes black and white photo.)
- Productions, 1932 – 2001 and undated
- F. 13 *ABC Afterschool Special - Seasonal Differences* (Television), 1987 (Includes publicity photo and snapshot from television of Hagen.)
- F. 14 *An Affair of the Skin* (Motion picture), 1963 (Includes black and white candid snapshots of Berghof; also includes two snapshots of Lee Grant.)
- F. 15 *The Affairs of Anatol* – University of Michigan, 1957 (Includes Robert Logan production photos.)
- F. 16 *American Playhouse - The Sunset Gang – The Home*, ca. 1990 (Includes Polaroid photos of Hagen celebrating birthday.)
- F. 17 *And the Bones Came Together* (Motion picture), 1973 (Includes one grainy photo of Berghof.)
- F. 18 *The Andersonville Trial*, 1959 (Includes Gjon Mili and *Life* magazine photos of Berghof and others.)
- F. 19 *Angel Street* – City Center, 1948 (Includes Barry Facter and Fred Fehl photos of Hagen and José Ferrer.)
- F. 20 *ANTA Album – Camille* (Benefit), 1951 (Includes Fred Fehl photos of Hagen and Alexander Scourby.)
- F. 21 *The Apollo of Bellac* (“A Conference After *Apollo*”), ca. 1950s (Includes mounted photos of Berghof directing in studio.)
- F. 22 *Arrival and Departure* by Horton Foote, ca. 1980
- F. 23 *Barefoot at Canossa*, ca. 1947 and 1950 (Includes J. Peter Happel photos.)
- F. 24 *Beggars Are Coming to Town*, 1945 (Includes Vandamm photos of Berghof, Luther Adler, and George Mathews.)
- F. 25 *Charlie’s Aunt*, 1941 (Includes Robert McAfee photo of Hagen and José Ferrer.)
- F. 26 *Charlotte*, 1979 – 1981 and undated (Includes Martha Swope photos of Broadway production, snapshots of set, and research photos.)

Box 87

- F. 1 *The Cherry Orchard*, 1968 (Includes Vernon L. Smith publicity photos of Hagen teaching.)
- F. 2 *Collected Stories*, 1998 – 2000 (Includes candid snapshots of Hagen and publicity photos for Lucille Lortel Theatre by James Leynse, George Street Playhouse, Miguel Pagliere, and Saidye Bronfman Centre for the Arts by Yanick MacDonald.)
- F. 3 *The Country Girl*, 1950 – 1953 (Includes photos by Will Rapport, photo of drawing of Hagen in role by Grant Macdonald, 1951, and J. Peter Happel photos of Hagen, Berghof, and E.G. Marshall.)
- F. 4-5 *Cyprienne*, 1955 (Includes photos and contact sheets of Hagen, Berghof, and Robert Culp.)
- F. 6 *Dark Eyes*, 1947 (Includes one production photo and candid photos of Hagen, Paula Laurence, and Irina Baranova.)
- F. 7 *Dark Lady of the Sonnets*, ca. 1942
- F. 8 *The Day Before Sunday* (Television), 1970 (Includes publicity photos of Hagen and Martin Balsam.)

- F. 9 *The Deep Blue Sea*, 1952 - 1953 (Includes J. Peter Happel photos of Berghof and Margaret Sullivan and photo of Hagen with Kevin McCarthy.)
- F. 10 *Diplomatic Courier* (Motion picture), 1952 (Includes publicity photos of Berghof.)
- F. 11 *Do You Know the Milky Way?*, 1961 (Includes publicity photos of Berghof, George Voskovec, and Hal Holbrook.)
- F. 12-13 *Enrico IV*, 1964 (Includes George de Vincent album and loose production photos of Berghof and cast.)
- Box 88**
- F. 1 *Faust*, 1947 (Includes Trude Fleischmann photos of Hagen and cast.)
- F. 2 *Five Fingers* (Motion picture), 1952 (Includes photos of Berghof and cast.)
- F. 3 *Flight into China*, 1939 (Includes Richard Tucker photos of Hagen and José Ferrer.)
- F. 4 *Fraulein* (Motion picture), 1958 (Includes publicity photos of Berghof, Dana Wynter, one autographed, and cast.)
- F. 5 German Television - Uta Hagen on Teaching, 1983 (Includes one color snapshot off-camera.)
- F. 6 *Ghosts*, 1948 (Includes Bauer-Toland Studios photos of Berghof, Eva Le Gallienne, and cast.)
- F. 7 *Das Glück* – Theater in der Josefstadt, 1938
- F. 8 *The Good Woman of Setzuan*, 1957 (Includes Fred Fehl and Friedman-Abeles photos of Hagen, Zero Mostel, and Albert Salmi.)
- F. 9 *The Guardsman*, 1951 (Includes photos of Hagen in productions with José Ferrer and Berghof.)
- F. 10 *Hamlet* – Cape Playhouse (Probably), 1937 (Includes photos of Hagen with Eva Le Gallienne and cast.)
- F. 11 *Havana* (Motion picture), 1990 (Includes publicity photo by Elliott Marks of Hagen with Sydney Pollack.)
- F. 12 *He Who Gets Slapped* – N.Y., 1941 (Includes two photos of Berghof.)
- F. 13 *Hedda Gabler*, 1948 (Includes photos of Berghof with Eva Le Gallienne.)
- F. 14 *In Any Language*, 1952 (Includes Will Rapport and J. Peter Happel photos of Hagen and Walter Matthau.)
- F. 15 *The Innocent Voyage*, 1943 (Includes Vandamm photos of Berghof and cast.)
- F. 16-17 *Iphigenie auf Tauris*, 1948 (Includes Eileen Darby – Graphic House photos (2) and contact sheets, and Trude Fleischmann photos of Berghof, Elisabeth Bergner, and cast.)
- F. 18 *Jedermann (Everyman)* – Salzburg Festival, 1937 (Includes photos of Berghof and cast; Max Reinhardt directed.)
- F. 19 *Key Largo*, 1939 (Includes Vandamm photos of Hagen and Paul Muni.)
- F. 20 *King Lear*, 1940 (Includes photos of Berghof, Sam Jaffe, and cast.)
- F. 21 *Krapp's Last Tape*, 1960 and undated (Includes color snapshot of framed photo of program; also includes list of charges and envelope for photo.)
- F. 22 *The Lady from the Sea*, 1950 (Includes Fred Fehl and J. Peter Happel photos of Berghof and cast.)
- F. 23 *The Lady's Not for Burning*, 1953 (Includes Will Rapport and J. Peter Happel photos of Hagen, Berghof, and cast.)
- F. 24 *Leance [sic] and Lena* SUNY Purchase, 1981

- F. 25 *The Lesser Comores*, 1956 (Includes Burriss Associates photos of Berghof and cast.)
- F. 26 *Letter from an Unknown Woman*, ca. 1987 (Includes head shot of Alexandra Styron.)
- F. 27 *The Lost Melody*, ca. 1930s (Includes one photo of Berghof with cast.)
- F. 28 *Lou Grant – Hunger* (Television), 1982 (Includes two photos of Hagen and another with Robert Walden, autographed.)

Box 89

- F. 1 *The Magic and the Loss*, 1954 (Includes Eileen Darby – Graphic House and Louis Mélancon photos of Hagen and Robert Preston.)
- F. 2 *The Male Animal* (Stock), 1941 (Includes one F.E. Crum photo of Hagen and José Ferrer.)
- F. 3 *The Man Who Had All the Luck*, 1944 (Includes Alfredo Valente photos of Berghof and cast.)
- F. 4 *Maria Stuart* – Theater in der Josefstadt, 1934 (Includes photos of Berghof, Max Reinhardt, and cast.)
- F. 5 *The Master Builder* (German) – Barbizon–Plaza Theatre, 1948 (Includes Trude Fleischmann photos of Hagen and cast.)
- F. 6 *Middle of the Night*, 1958 (Includes Burriss Associates photos.)
- F. 7-8 *Miss Liberty* (Musical), 1949 (Includes George Karger – PIX, Eileen Darby – Graphic House, Fred Fehl, and Barry photos of Berghof and cast; includes rehearsal photo with creative team.)
- F. 9 *Mrs. Klein*, 1995 – 1996 (Includes Jack Mitchell slides and contact sheets of publicity photos of Hagen and cast; also includes production photos and candids.)
- F. 10 *Mrs. Warren’s Profession*, 1985 (Includes Martha Swope photo, publicity photos, and snapshot of Hagen and cast.)
- F. 11 *Nathan the Wise*, ca. 1942 (Includes two photos of Berghof.)
- F. 12 National Arts Club Benefit, 1939 (Includes Cosmo Sileo photo of Hagen as Queen Victoria.)
- F. 13 *Oklahoma!* (Musical), 1944 (Includes Trude Fleischmann publicity photos of Berghof.)
- F. 14 *The Old Flag*, 1985 (Includes headshot of Corey Parker.)
- F. 15 *Othello*, 1942 – 1945 (Includes Richard Tucker photos, and one Eileen Darby – Graphic House photo of Hagen and Robeson.)
- F. 16 *The Other* (Motion picture), 1972 (Includes stills of Hagen and cast.)
- F. 17 *Playhouse 90 – For Whom the Bell Tolls* (Television), 1959 (Includes one photo of Berghof.)
- F. 18 *The Play’s the Thing*, 1952 (Includes candids, Will Rapport and J. Peter Happel photos of Hagen and Berghof, and cast.)
- F. 19 *Poor Murderer*, undated (Includes Kaspar Seiffert photo of unidentified production.)
- F. 20 *Port-Royal*, 1960 (Includes photo of program illustration.)
- F. 21 *Portuguese Letters* and *La Musica*, 1971 (Includes contact sheets and negatives of research photos.)
- F. 22-28 *Prometheus Bound*, 1973 (Includes photos of Hagen, Berghof, and cast.)
- F. 29 *Protective Custody*, 1956 (Includes color negative of Walnut Street Theatre poster.)

Box 90

- F. 1 *The Queen and the Rebels*, 1959 (Includes one Burriss Associates rehearsal photo of Hagen.)

- F. 2 *Red Planet Mars* (Motion picture), 1952 (Includes J. Peter Happel photos of Berghof; also includes two negatives.)
- F. 3 *Reunion in New York*, 1940
- F. 4 *The Russian People*, 1942 – 1943 (Includes George Karger for PIX, Eileen Darby – Graphic House, and Vandamm photos of Berghof and cast.)
- F. 5 *Saint Joan*, 1951 (Includes Will Rapport photos and slides of Hagen and cast.)
- F. 6 *Die Schrecklichen Eltern (Les Parents Terrible)*, 1941 (Includes photos of Berghof and cast.)
- F. 7 *The Sea Gull*, 1938 (Includes Vandamm photos of Hagen and cast, one autographed by “Dickie” [Richard Whorf], probably.)
- F. 8 *Seventh Heaven – Westchester Playhouse* (Mt. Kisco, N.Y.), 1939 (Includes photos of Hagen with Mildred Dunnock and cast.)
- F. 9 *Shadberry*, 1979 (Includes Anita Feldman photos.)
- F. 10 *The Silver Fox*, 1987 (Includes Martha Swope photos of Hagen and cast.)
- F. 11 *Six Dance Lessons in Six Weeks*, 2001 (Includes color and black and white photos of Hagen and cast; also includes candid snapshots of Hagen and Malibu apartment.)
- F. 12 *A Souvenir from Italy*, 1951 and ca. 1951
Ducreux, Louis and Teynac, Maurice, ca. 1951 (Includes portraits of Ducreux and Teynac and one photo of French production.)
- F. 13 Olney Theatre (Md.) Production, 1951 (Includes J. Peter Happel photos of Berghof and cast.)
- F. 14 *The Sponsor – Peachtree Playhouse* (Atlanta, Ga.), 1975 (Includes Paul Buckholdt photos.)
- F. 15 *A Streetcar Named Desire*, 1948 – 1950 (Includes slides, production and publicity photos of Hagen by Philip J. Weinstein, Joel Scherschel for *Life* magazine, and Eileen Darby – Graphic House; also includes photos of Dr. and Mrs. Hagen in audience, and publicity photo with Letty.)
- F. 16 *Temper the Wind*, 1946 (Includes photos of Berghof and cast.)
- F. 17 Theater in der Josefstadt – *The Merchant of Venice* (Proposed Production) Research, undated (Includes photo of Murillo painting of St. Thomas of Villa Nueva.)
- F. 18 *They Knew What They Wanted*, 1951 (Includes J. Peter Happel photos of Berghof and cast.)
- F. 19 *Tomorrow – HB Playwrights Foundation*, 1968 (Includes contact sheets and negatives; Robert Duvall was in cast.)
- F. 20 *Torquato Tasso*, 1949 (Includes Fritz Koch and Trude Fleischmann photos of Berghof and cast.)
- F. 21-22 *Tovarich*, 1952 – 1953 (Includes City Center and summer stock photos of Hagen, Berghof, and cast by Ottomar, J. Peter Happel, and Alex Ushakoff.)
- F. 23 *The Trap – Stan the Killer* (Television), 1950 (Includes J. Peter Happel photos of Berghof and cast.)
- F. 24 *The Unknown Girl of the Seine* (Proposed production) – Research, 1933 (Includes photo of sculpture.)
- F. 25 *Vickie*, 1942 (Includes Vandamm photos of Hagen and cast.)
- F. 26 *Voices* (Motion picture), 1978

- F. 27 *Waiting for Godot*, ca. 1956 (Includes photos and contact sheet segment of Berghof and cast in pre-Broadway studio workshop, and unidentified Paris production, possibly Théâtre Hébertot, ca. 1956.)
- F. 28 *The White Crow*, 1985 (Includes color snapshot of set model)
- F. 29 *The Whole World Over*, 1947 (Includes Vandamm portraits of Berghof, and Graphic House production photos of Hagen.)
- Who's Afraid of Virginia Woolf?*, 1962 – 1964, 1999, and 2000 (Includes photos of Hagen and casts.)
- Billy Rose Theatre, 1962 and ca. 1962
- F. 30-31 Friedman-Abeles Photos
- F. 32 Alix Jeffry Photos, ca. 1962
- F. 33 Piccadilly Theatre (London), 1964 (Includes two *Guardian* publicity photos of Hagen, and color snapshot of marquee.)
- Box 91**
- F. 1 Benefits, 1999 and 2000 (Includes color snapshots of Hagen at party in N.Y., probably, with Vincent Canby, Jonathan Pryce, and Marcia Jean Kurtz; also includes snapshots of Hagen in L.A. hotel room.)
- F. 2 *The Winter's Tale* – Florizel Volksbuehne (Berlin), 1932 (Includes photos of Berghof and cast.)
- F. 3 *You Can't Take It with You* (Zurich, Switzerland), 1938 (Includes small photos of Berghof and cast; cast names written on back of page segment.)
- F. 4 *You Never Can Tell*, 1986 (Includes Martha Swope publicity photos of Hagen and cast.)
- F. 5 *The Young Strangers*, ca. 1986 (Includes head shots of Laura Rogers and Deborah Zoe.)
- Unidentified Productions, ca. 1940s - 1960s
- F. 6-7 Berghof, Herbert, ca. 1940s – 1960s
- F. 8 Hagen, Uta and Berghof, Herbert, ca. 1950s (Includes three small photos of unidentified production.)
- F. 9-10 HB Playwrights Foundation, ca. 1960s – 1980s (Includes photos and contact sheets.)
- HB Playwrights Foundation, ca. 1970s and undated
- F. 11 Berghof, Herbert with José Ferrer, ca. 1970s
- F. 12 Brochure Photo, undated (Includes photo of Albert Einstein used for brochure.)
- Unknown Workman, undated (Includes black and white photo and color snapshot of workman with sign “To the Unknown Workman Who Made It Possible for Us to Teach and Learn Here;” could also be HB Studio; see also Oversized for negative.)
- F. 13
- HB Studio, ca. 1918 – ca. 1990s and undated
- F. 14 Berghof, Herbert – Teaching, 1966
- F. 15 Exteriors, Offices, and Artwork, ca. 1980s – 1990s (Includes several photos with Hagen and Berghof.)
- Associates, ca. 1918 – ca. 1980s and undated
- F. 16 Berl (Littauer), Kathe – Tombstone, undated
- F. 17 Foote, Horton, 1963 and undated (Includes two photos with Berghof in background.)
- F. 18 Holden, Hal, ca. 1970s (See also Montauk photos.)

- F. 19 Marshall, E.G., undated
- F. 20 Mathews, George, ca. 1918 – ca. 1950s (Includes photos signed to Hagen and Berghof.)
- F. 21 Prasad, Myshel (Student), ca. 1980s
- F. 22 Stationery, ca. 1990s (Includes two segments of negatives.)
- F. 23 Celebrities – Miscellaneous, ca. 1940s – 1980s (Includes Trude Fleischmann photo of Oscar Homolka (?), snapshot of Lee Strasberg with Susan Strasberg, and German actor (illegible) “As Hortense.”)
- F. 24 Unidentified and Miscellaneous People, ca. 1940s - 2001

Series V: Scrapbooks, 1948 - 1976

Hagen, Uta, 1948 – 1961

Box 92

- F. 1 Small Scrapbook with Label on Cover, 1950 – 1954 (Includes mostly clippings, several photos, and programs for *The Country Girl*, *Saint Joan*, *Tovarich*, *The Lady's Not for Burning*, 1953–1954, and *The Magic and the Loss*, 1954.)
- F. 2 Large Black Scrapbook, 1950 - 1961 (Includes mostly clippings, and a few programs, for *The Country Girl*, *Saint Joan*, *In Any Language*, *Tovarich*, *The Cocktail Party*, *The Magic and the Loss*, *The Lady's Not for Burning*, *Michael and Lavinia*, *The Doctor's Dilemma*, *Cyprienne*, *Island of Goats*, *A Month in the Country*, *Waiting for Godot*, *Port-Royal*, and general and political activities; also includes program for a N.Y. Shakespeare Festival benefit, *An Evening With Shakespeare*; Hagen performed.)

Box 93

1948 – 1950 (Includes clippings mostly for *A Streetcar Named Desire*, but also for television production of *Macbeth*, and for *The Country Girl*.)

Box 94

HB Playwrights Foundation, 1971/1972 – 1975/1976 (Includes programs, posters, and photos for some productions and readings for those seasons.)

Series VI: Oversized, 1923 – 1998 and undated

Hagen, Uta, 1949 - 2000

Box 95

- F. 1 Caricature (Pencil), ca. 1949? (Includes sketch of Hagen with bearded man playing game; signature is illegible; possibly done during *A Streetcar Named Desire* tour.)
- Awards, 1981 and 1987
- F. 2 Compostela Award, 1987
- F. 3 Theater Hall of Fame Scroll of Honor, 1981
- F. 4 Teaching – Acting Workshop (Toronto), 2000 (Includes thank you card from students.)
- Clippings, 1949 - 1996
- F. 5 Blatz Beer Ad, 1950
- F. 6 *Othello* – *Life* 50th Anniversary Issue, 1986 Fall (Includes reproduction of 1942 Karger photo.)
- F. 7 *A Streetcar Named Desire* – *Life* (Photocopy of Cover), 1949 Jan. 31

- F. 8 *Fashions of the Times Part 2 (N.Y. Times)*, 1996 Spring (Includes card from Holly Brubach.)

Berghof, Herbert, 1923, 1939, and ca. 1980

Scripts - *The Lost Melody*, ca. 1939

Box 96

- F. 1-2 Scripts (German)

- F. 3 Script Fragment

The Merchant of Venice (Proposed Production),

- F. 4 David Belasco Production Souvenir Book, 1923 (Includes privately printed book of David Belasco production, Lyceum Theatre, Dec. 21, 1922.)

- F. 5 Research Material, ca. 1980

- F. 6 Mielziner, Jo Set Designs (Photocopies), ca. 1980

- F. 7 Hagen, Uta and Berghof, Herbert, Note from Students (German), 1986
Photos, 1949 – 1995 and undated

Hagen, Uta, 1949 and ca. 1950s

Box 97

- F. 1-2 Hagen, Uta with Father, 1949 (Includes Harold Trudeau photos of Hagen with father during *A Streetcar Named Desire* tour.)

Publicity,

- F. 3 1949 and ca. 1950s (Includes *Life* photos by Joel Scherschel, Harold Trudeau photo, and photo with Peter Lorre and others at nightclub.)

- F. 4-6 1963 (Includes Henry Grossman photos of Hagen (and a few with Berghof) in Montauk, and teaching around the time of *Who's Afraid of Virginia Woolf?*)

- F. 7 Berghof, Herbert, - Portrait by Paul Draper (Autographed), 1965?
(Includes negative.)

- F. 8 Hagen, Uta and Berghof, ca. 1940s and 1960s (Includes Henry Grossman and Roy Schatt photos.)

Productions, 1949 – 1995 and undated

- F. 9 *The Cherry Orchard*, 1968 (Includes photo of Hagen autographed by photographer Vann Williams.)

- F. 10 *The Country Girl*, 1950

Box 98

- F. 1 *In Any Language*, 1952

- F. 2 *Mrs. Klein*, ca. 1995 (Includes Amy Wright, Laila Robins with team (possibly); Hagen is not in photo.)

- F. 3-4 *Saint Joan*, 1951

- F. 5-7 *A Streetcar Named Desire*, ca. 1949 (Includes *Life* photos by Joel Scherschel, Harold Trudeau photos, and Eileen Darby – Graphic House photos.)

- F. 8 Unidentified Productions (Berghof, Herbert), undated

- F. 9 HB Playwrights Foundation? – Unknown Workman (Negative), undated (Print is filed in Photo series with HBPF.)

Box 99

- F. 1 Photo – *The Cherry Orchard*, 1968 (Includes mounted photo of Hagen.)
- F. 2 Sketches by Uta Hagen, 1977 (Includes ink sketches of flowers.)
- F. 3 Posters, 1954 and 1962 (Includes posters for *The Magic and the Loss*, 1954 and *This Side of Paradise*, Sheridan Square Playhouse, 1962.)
- Sets, 1956 - 1975
- F. 4 *Waiting for Godot* Pencil Sketch of Set, ca. 1956
- Blueprints, 1958 - 1975
- F. 5 *The Infernal Machine*, 1958 (Includes five blueprints by Ming Cho Lee.)
- F. 6 *The Sponsor*, 1975 (Includes two blueprints by Lester Polakov.)
- F. 7 Unidentified Production, HB Playwrights Foundation, 1967
(Includes two blueprints by Lester Polakov, possibly for *Commitments* by Eric Bentley.)
- F. 8 Calendars, 1996, 1998, and undated (Includes two calendars belonging to Hagen: Vincent Van Gogh, 1996, Monet, 1998 (with dates for *Collected Stories*), and one page from French calendar, undated.)

Separated Material

T-Cabinet

Hagen, Uta

Three miniature scrolls of paper with lines from various Shakespeare plays

Cardboard Box (7" x 2"); box is hand-decorated with different shapes of cut paper; "Utie" is written on a purple piece of paper. Contents of box: candle, thin paintbrush, buttons, 1956 silver coin from Italy, two small stickers, plastic luggage tag (probably), Volkswagen cigarette lighter, and metal pendant from Sacre Coeur.

Berghof, Herbert

Brown leather briefcase, handle missing

Black leather passport case