Summary

Main entry: Schneider, Alan

Title: Alan Schneider Papers, 1923-1984

Size: 14.96 linear feet (27 boxes)

Source: Donated by Alan Schneider, 1981-1983.

Abstract: This collection of correspondence, production files, scripts, and ephemera documents the career of director and theater educator, Alan Schneider, famed for his productions of the works of Samuel Beckett, Edward Albee and Harold Pinter.

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

Copyright information: For permission to publish, contact Curator, Billy Rose Theatre Collection.

Preferred citation: Alan Schneider Papers, Billy Rose Theatre Collection, The New York Public Library.

Processing Information: The collection was originally processed in 1990. The original finding aid indicates the classmarks MWEZ + N.C. 28 734-28, 755 were assigned. The collection was reprocessed in August 2004 in order to integrate materials stored in different locations. The original classmarks have been noted in the Note Field of this finding aid.
Related materials note

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The Alan Schneider Papers are organized in the following series:

Series I: Correspondence, 1940-1984
   Sub-series 1 – General, 1943-1984
   Sub-series 2 – Individuals, 1940-1984
   Sub-series 3 – Correspondence from Alan Schneider, 1940-1984

Series II: Personal Papers, 1923-1984

Series III: Subject Files, 1935-1983 and undated

Series IV: Productions, ca. 1939-1983

Series V: Arena Stage, 1951-1984 and undated
   Sub-series 1 – General, 1952-1984 and undated
   Sub-series 2 – Russia, 1973-1974 and undated
   Sub-series 3 – Zelda Fichandler Papers,
   Sub-series 4 – Productions, 1951-1979

Series VI: Organizations, 1941-1984
   Sub-series 2 – Catholic University, 1941-1952
   Sub-series 3 – The Juilliard School, 1969-1979
   Sub-series 4 – University of California, San Diego (UCSD), 1959; 1978-1984 and undated
   Sub-series 5 – Miscellaneous, A-Z, 1941-1984

Series VII: Scripts, 1946-1983 and undated

Series VIII: Photographs, 1946-1982 and undated

Series IX: Oversized, 1948-1984 and undated
Series descriptions and container list

Series I: Correspondence, 1940-1984
1.5 boxes .63 linear ft.
This series contains letters mostly from Mr. Schneider's professional associates, but also some from friends and former students, as well as letters written by Mr. Schneider. Most of the early correspondence is photocopied.

Sub-series 1 - General, 1943-1984
Sub-series 2 - Individuals, 1940-1984
Sub-series 3 - Correspondence from Alan Schneider, 1940-1984

Sub-series 1: General, 1943-1984
.5 boxes .21 linear ft.
Arrangement: Alphabetical
This series contains notes and letters that largely reflect Mr. Schneider's professional activities and include letters from Robert Anderson, Hume Cronyn, Robert Kalfin, Anna Deveare Smith, and Michael Weller.

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

Sub-series 2: Individuals, 1940-1984
.75 boxes .32 linear ft.
Arrangement: Alphabetical
This series contains correspondence from some notables, as well as Mr. Schneider's most frequent correspondents. Correspondents include playwrights Louis Phillips and Ken Ross, agents Bertha Case and Margaret Ramsay, Tyrone Guthrie, Joseph Papp, Frank "Day" Tuttle, and Arnold Wesker.
Sub-series 3: Correspondence from Alan Schneider, 1940-1984
.25 boxes .11 linear ft.
Arrangement: Alphabetical
This series includes Mr. Schneider's letters, mostly of a professional nature. Also contained are photocopies of letters written early in his career to college professors and associates such as Alexander H. Drummond, Dina Rees Evans, Robert. E. Gard, Tyrone Guthrie, Norris Houghton, Harold McCarty (probably), and H.A. Wichelns.

16 Case, Bertha, 1961-1965 (Photocopies; formerly MWEZ + N.C. 28 737.)
17 Davis, Hallie Flanagan, 1943; 1962
   (Photocopies of letter from Shirley R. Kronin for Hallie Flanagan Davis 1962 May 12; includes photocopies of letters to H.F.D. from Office of War Information 1943 Feb. 23; formerly MWEZ + N.C. 28 737.)
18 Derby, Peter, 1981-1983 and undated
19 Evans, Dina Rees, 1943-1949 (Photocopies; formerly MWEZ + N.C. 28 737.)
20 Guthrie, Tyrone, 1944-1964 and undated (Photocopies.)
21 Houghton, Norris, 1940; 1962 and undated
   (Postcard and photocopies of letters; formerly MWEZ + N.C. 28 740.)
22 Johnson, Louisa, 1976-1984 (Formerly MWEZ + N.C. 28 738.)
23 Papp, Joseph, 1969; 1984 (Formerly MWEZ + N.C. 28 740.)
24 Phillips, Louis, 1981; 1983 and undated (Formerly MWEZ + N.C. 28 740.)
25 Ramsay, Margaret, 1970-1983 (Formerly MWEZ + N.C. 28 741.)
26 Ross, Ken, 1977-1982
   (Includes letters re: Ken Ross plays; formerly MWEZ + N.C. 28 741.)
27 Tuttle, Frank (Day), 1943-1983
   (Includes one original typewritten letter; formerly MWEZ + N.C. 28 738.)
28 Warminski, Janusz, 1963-1964 (Photocopies; formerly MWEZ + N.C. 28 745.)
29 Wesker, Arnold, 1976-1977; 1983 (Formerly MWEZ + N.C. 28 745.)
30 Wood, Audrey, 1948-1956
   (Contracts with Liebling-Wood and letters re: All Summer Long and Anastasia;
   formerly MWEZ + N.C. 28 745.)
31 Yeaton, Kelly, 1980-1984 (Formerly MWEZ + N.C. 28 738.)
Series II: Personal Papers, 1923-1984

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

10 Russian Artwork, ca. 1965 and undated
   (Includes caricature possibly of Alan Schneider inscribed in Russian; some material
   formerly MWEZ + N.C. 28 751.)

11 Samuel Beckett Theatre, St. Peter's College, Oxford, ca. 1965
   (Brochure for proposed theater; Alan Schneider was a sponsor.)

12 Storm Operation by Maxwell Anderson, 1943-1944
   (Clippings for Mr. Schneider's only Broadway appearance as an actor; formerly
   MWEZ + N.C. 28 749.)

13 Theater Brochures, 1958; 1965; 1967
   (Includes card with handwritten pencil notes for Teo Otto exhibition, Zurich, 1958; Long
   Wharf Theatre booklet with note from Jon Jory, 1965; American Shakespeare Festival
   subscription brochure, 1967.)

14 Yeaton, Kelly Papers, 1952; ca. 1968-1972 and undated
   (Mostly published and unpublished works by Kelly Yeaton; formerly
   MWEZ + N.C. 28 745.)

15 Miscellaneous, 1949; 1967 and undated
   (Includes receipt for contribution to American Friends of Czechoslovakia and ITI
   identification card; formerly MWEZ + N.C. 28 737 and 28 740.)

16 Clippings, 1952-ca. 1984

Series III: Subject Files, 1935-1983 and undated
3.75 boxes  1.58 linear ft.
Arrangement: Alphabetical
This series consists mostly of photocopied clippings kept in binders by Mr. Schneider
on various topics that include playwriting, arena stages, regional theater, and Off-
Broadway, playwrights such as Bertolt Brecht, Anton Chekhov, and William
Shakespeare, and individual theatrical figures such as Liviu Ciulei and Harold
Clurman. There are also programs and photocopies of correspondence. The
original order of the binders has been retained. The Berliner Ensemble materials
comprise the largest part of this series and include correspondence, brochures,
fliers, booklets on individual plays, and programs for productions both in Germany
and abroad. Of note is a holiday card signed by Helene Weigel.

Arena Stages, 1935-1954 and undated
   Clippings, 1935-1954 and undated
17  1935-1951 and undated
   (Includes #1-20 on Table of Contents and Mr. Schneider's notes on directing for
   Arena.)
18  1940-1954 and undated
   (Includes #21-42 from Table of Contents, letter from Arthur C. Cloetingh, Penn
   State Players, 1950; letter to New York Times from Mr. Schneider.)

Berliner Ensemble, 1952-1970 and undated
19  Correspondence, 1962-1967
   (Includes correspondence in German and signed holiday card from Helene Weigel,
   ca. 1965 Dec.)
20  Booklets in German, 1961; 1965
   (Includes folder of brochures on several plays: The Threepenny Opera, Brecht
   Evening, The Resistible Rise of Arturo Ui, Schweyk in the Second World War, Frau
   Flinz, Optimistische Tragodie, and The Days of the Commune.)
21  Brochures, 1953-1970 and undated (Formerly MWEZ + N.C. 28 748.)

Fliers, 1965-1969
   2  1968 Jan.-Feb. - 1969

Productions, 1956-1965 and undated
3  The Caucasian Chalk Circle by Bertolt Brecht, 1956 and undated
<table>
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<th>Page</th>
<th>Description</th>
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<tr>
<td>4</td>
<td><strong>The Life of Galileo</strong> by Bertolt Brecht, Theatre des Nations, Paris, 1960 June 20 (Program.)</td>
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<td>5</td>
<td><strong>The Mother</strong> by Bertolt Brecht, adapted from Maxim Gorki, Theatre des Nations, Paris, 1960 June 6-20 (Program autographed by Helene Weigel and brochure.)</td>
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<td>6</td>
<td><strong>Mother Courage and Her Children</strong>, 1956-ca. 1960s (Includes program for Palace Theatre, London, production 1956 Aug. 27-Sept. 15 autographed by Alan Schneider, brochure and clipping, ca. 1960.)</td>
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<td>7</td>
<td>National Theatre at the Old Vic Programs, 1965 (Includes folder signed by Mr. Schneider with programs for <em>Coriolanus</em>, <em>The Resistible Rise of Arturo Ui</em>, and folder with programs for <em>The Days of the Commune</em> and <em>The Threepenny Opera.</em>).</td>
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<td>8</td>
<td><strong>The Resistible Rise of Arturo Ui</strong> by Bertolt Brecht, 1960 June 6-20; 1965 Aug. 9-28 (Includes program for Theatre des Nations a Paris and brochures.)</td>
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<td>10</td>
<td>Clippings, 1956-1957 and undated</td>
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<td>11</td>
<td>Bond, Edward, 1970-1972 (Includes photocopies of two letters from Mr. Schneider, 1970 Sept. 26 and Dec. 27, and interview by Margaret Croyden.)</td>
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<td>12</td>
<td>Brecht, Bertolt, 1942-1983 and undated Correspondence, 1956-1964 (Includes letter from Roger L. Stevens, 1956 June 18, postcard from Stefan Brecht, 1963 Aug. 8, and letters from Mr. Schneider re. Brecht; formerly MWEZ + N.C. 28 737.)</td>
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<td>13</td>
<td>Papers, 1956; 1962 and undated (Includes bibliographies and programs.) Writings, 1942-1964 and undated Notes to <em>Mother Courage and Her Children</em>, undated (Includes notes from Theaterarbeit and Modelbuch translated by Charlotte Bernhardt; undated.)</td>
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<td>14</td>
<td>Published Works, 1942-1964 (Includes <em>Fear and Money in the Third Reich</em>, 1942; <em>Sturm</em>, 1959; <em>Poems on the Theatre</em>, 1961, inscribed by Alan Schneider; <em>Aufsatze uber Shakespeare</em>, 1964.)</td>
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<td>15</td>
<td>Clippings, 1956-1983 and undated 1956-1965 (Includes clippings and magazines signed by Mr. Schneider; formerly MWEZ + N.C. 28 748.) 1974-1983 and undated (Formerly MWEZ + N.C. 28 748.) From Binder, 1943-1966 and undated 1943-1966 and undated (Includes articles #1-30 on Table of Contents in binder.) 1956-1966 and undated (Includes articles #51-80 on Table of Contents in binder.) 1962-1966 and undated (Includes articles #81-122 from Table of Contents.) (Includes articles #81-122 from Table of Contents.) From Binder # 2, 1953-1965 and undated Programs from Binder # 2, 1960-1962 and undated</td>
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9  1958-1966 and undated
   (Includes articles #1-16 on Table of Contents in binder.)
10  1943-1977 and undated
   (Includes articles #17-33 on Table of Contents; Alan Schneider's directing notes
    #33.)
11  1957-1980 and undated
   (Includes articles #34-44 on Table of Contents in binder and “The Weavers and
    The Cherry Orchard” by Barnard Hewitt.)

Ciulei, Liviu, 1958-1982
Materials from Binder, 1958-1979
12  1969-1978
   (Includes articles #1-9 on Table of Contents in binder, copies of correspondence
    between Mr. Schneider and Mr. Ciulei.)
13  1970-1974
   (Includes articles #10-25 on Table of Contents in binder and program for
    Leonce and Lena, Arena Stage, 1974.)

6  1  1972-1979
   (Includes articles #25-65 on Table of Contents in binder, copy of letters to
    Rumanian ambassador from Mr. Schneider.)
2  Programs, 1958-1968
   (Includes #66 on Table of Contents in binder; programs for Procescul Horia,
    1967; Livada cu Visini, 1967; The Time of Your Life, 1967; Theatre Lucia
    Sturdza Bulandra productions, 1958-1968; programs for A Streetcar Named
    Desire, 1965; Danton’s Death, 1966.)
3  Miscellaneous Loose Materials in Binder, 1978-1982
   (Includes publicity material and clippings on Guthrie Theatre and program for
    Spring Awakening, Public Theatre, 1978.)
4  Clurman, Harold, 1950-1980 and undated
   (Includes invitation to Harold Clurman tribute at Harold Clurman Theatre, 1979 May 6.)
5  Guthrie, Tyrone, 1952-1967
6  Season Brochures, 1965; 1969 (See also Organizations Series.)

7  7  Clippings and Press Releases, 1952-1966 and undated
Kazan, Elia, 1944-1967
6  8  1944-1967
   (Includes excerpts from notebook kept for Death of a Salesman, Camino Real and
    retyped annotations of Death of a Salesman scene.)
9  Transcription of speech signed by Mr. Schneider.
Lincoln Center, 1963-1967
C Billings, 1963-1967
10  1964-1966
11  1963-1967
4 Off Broadway, 1956-1974
C Billings, 1956-1974
12  1956-1965 and undated
13  1958-1974
   (Includes some mention of Alan Schneider productions: The Zoo Story and
    Krapp's Last Tape.)
Playwrights, 1942-1980
C Billings, 1942-1980 and undated
14  1950-1980 (Photocopies.)
15  1956-1976 and undated (Photocopies.)
16  1957-1979 (Photocopies.)

7  1  1942-1970 (Photocopies.)
Playwriting, 1948-1979
Series IV: Productions, ca. 1939-1983

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

7  11  *The American Dream* by Edward Albee, 1961
    (Clippings for York Playhouse production, New York City.)

12  *Anastasia* by Marcelle Maurette, English adaptation by Guy Bolton, 1954-1957
    (See also Correspondence series, Audrey Wood file for copy of letter 1955 Sept. 29.)

13  *Out of Town*, 1955-1956 and undated
    (Includes programs and clippings for Ford's Theatre, Baltimore, and unidentified
    program, Pittsburgh, Detroit, Boston, Cleveland, Huntington Hartford Theatre, and
    Chicago.)

14  *The Ballad of the Sad Café* by Edward Albee, adapted from Carson McCullers' novella, 1963
    (Program, note from Lou Antonio and ephemera for Broadway production.)

15  *Box and Quotations from Chairman Mao Tse-Tung* by Edward Albee, 1968
    (Clippings for Spoleto Festival production, mostly in Italian, and one for Studio Arena
    Stage, Buffalo, N.Y. production.)

16  *The Cherry Orchard* by Anton Chekhov, 1966
    (Correspondence and clippings, mostly in Hebrew, for Tel Aviv production; formerly
    MWEZ + N.C. 28 737.)

17  *A Delicate Balance* by Edward Albee, 1967
    (Program signed by Mr. Schneider for Broadway production.)

18  *The Dumbwaiter* and *The Collection* by Harold Pinter, 1962 (Clippings for Cherry Lane Theater
    production.)

19  *The Dumbwaiter, Act without Words II* and *Pullman Car Hiawatha*, 1962 July
    (Clippings for University of Wisconsin, Milwaukee production.)

20  *Entertaining Mr. Sloane* by Joe Orton, 1964-1983
    (Includes letters from Joe Orton and letter from John Lahr; formerly MWEZ + N.C.)
21 Contract and Production Materials,  
   (Includes photocopies of notes for Joe Orton, prop list, light cues and casting notes;  
   formerly MWEZ + N.C. 28 737.)

22 The Glass Menagerie by Tennessee Williams, 1964  
   (Program signed by Mr. Schneider for Guthrie Theatre, Minneapolis, Minn. production.)

8 1 The Hostage by Brehan, ca. 1972  
   (Program signed by Mr. Schneider for University of California, Riverside production.)


2 Philadelphia and New York A-L,  
   (Includes telegrams from Jean Pierre Aumont, Eddie Bracken, Jordan Chamey,  
   George Grizzard, Terry Hayden, Lucy Kroll and Michael Lipton.)

3 New York M-W and Unidentified, 1968 Jan. 25  
   (Includes telegrams from Elliot Martin, Worthington Miner, James Prideaux, Jule  
   Styne, Arnold Weissberger, Robert Whitehead and Audrey Wood.)

   (Includes opening night wishes for Broadway production from Theoni Aldredge,  
   Warren Caro, Gilbert Cates, Lillian Gish, Pat Hingle, Jo Mielziner, Lois Smith,  
   Howard Teichmann and Teresa Wright.)

   (Includes programs signed by Mr. Schneider for Colonial Theatre, Boston, Forrest  
   Theatre, Philadelphia and clippings for Boston, Philadelphia and New York.)

6 Inquest by Donald Freed, 1970  
   (Program signed by Mr. Schneider for Broadway production.)

7 Krapp's Last Tape by Samuel Beckett, ca. 1965 and undated  
   (Photocopy of design for hanging lamp and clipping; design formerly  
   MWEZ + N.C. 28 739.)

Loose Ends by Michael Weller, Circle-in-the-Square Production, 1979 and  
   undated

8 Correspondence, 1979 (Formerly MWEZ + N.C. 28 740.)

9 Director's Script, 1979 (Annotated script; formerly MWEZ + N.C. 28 740.)

10 Script Changes, undated (One revised page, formerly MWEZ + N.C. 28 740.)

11 Casting, 1979  
   (Annotated casting notes; formerly MWEZ + N.C. 28 740.)

12 Production Materials and Notes, 1979  
   (Includes contact sheet, prop list, photo list, bill and miscellaneous notes; formerly  
   MWEZ + N.C. 28 740.)

13 Stage Plans, ca. 1979 (Photocopies; formerly MWEZ + N.C. 28 740.)

14 Malcolm by Edward Albee, 1966  
   (Includes handwritten note by unidentified person and program signed by Mr.  
   Schneider for Broadway production.)

15 Marat/Sade by Peter Weiss, 1974  
   (One leaf of typewritten notes from Mr. Schneider to the cast of the SUNY Purchase  
   production; formerly MWEZ + N.C. 28 738.)

16 Merrily We Roll Along by Moss Hart and George S. Kaufman, ca. 1939  
   (Clipping for Civic Theatre, Washington, D.C. production that featured Mr. Schneider in  
   the cast.)

17 Miss Lonelyhearts by Howard Teichmann from Nathaniel West's novel, ca. 1957  
   (Programs signed by Mr. Schneider for McCarter Theatre, Princeton, N.J. production.)


18 Correspondence, 1971-1972 (Formerly MWEZ + N.C. 28 740.)

19 Script Revisions, undated (Formerly MWEZ + N.C. 28 740.)

20 Casting, 1971 (Formerly MWEZ + N.C. 28 740.)

21 Notes, 1972 (Formerly MWEZ + N.C. 28 740.)  
   Notes, 1972 (Formerly MWEZ + N.C. 28 740.)
Production Materials, 1972
(Includes rehearsal schedules and prop plot; formerly MWEZ + N.C. 28 740.)

Program, 1972 (Program signed by Mr. Schneider.)

Rehearsal Notes, ca. 1972
(Includes index cards of “Alan - To Do;” formerly MWEZ + N.C. 28 740.)

Stage Manager's Reports, 1972 (Formerly MWEZ + N.C. 28 740.)

Our Town by Thornton Wilder, 1981
(Brochure and clippings for Guthrie Theatre, Minneapolis, Minn. production.)

Play and Other Plays by Samuel Beckett, 1977
(Includes program signed by Mr. Schneider and program copy for Manhattan Theatre Club production.)

Pullman Car Hiawatha by Thornton Wilder, 1952
(Program signed by Mr. Schneider for Neighborhood Playhouse production featuring Joanne Woodward in cast.)

The Rape of the Belt by Benn W. Levy, 1960 (Clippings for Wilbur Theatre, Boston.)

The Remarkable Mr. Pennypacker by Liam O'Brien, 1953; 1955
(Program signed by Mr. Schneider for Walnut Theatre, Philadelphia and annotated program for London production, 1955.)


Samuel Beckett Festival, 1972
(Program signed by Mr. Schneider for Repertory Theater of Lincoln Center production.)

Saved by Edward Bond, Cherry Lane Theatre, 1970

Director's Script, ca. 1970 (Formerly MWEZ + N.C. 28 741.)

Auditions (1970) (Formerly MWEZ + N.C. 28 741.)

Program and Prop List, 1970 (Formerly MWEZ + N.C. 28 741.)

Slapstick Tragedy by Tennessee Williams, ca. 1965
Scripts, 1965 and 1965 Feb. 1

Director's Script, 1965 (Heavily annotated; formerly MWEZ + N.C. 28 742.)

Script marked “Director's Copy - Rehearsal Version”, 1965 Feb. 1

Williams' Rewrite, undated

Five pages of revisions; formerly MWEZ + N.C. 28 742.

Correspondence, 1966 Feb. (Two letters; formerly MWEZ + N.C. 28 738.)

Contracts and Financial Records, 1964-1966 (Formerly MWEZ + N.C. 28 742.)

La Strada book by Charles K. Peck Jr., music and lyrics by Lionel Bart, ca. 1969
(Program signed by Mr. Schneider for Fisher Theatre, Detroit, Mich.)

Summer of the 17th Doll by Ray Lawler, 1959
(Program signed by Mr. Schneider and clippings for Players Theatre production.)

A Texas Trilogy by Preston Jones, 1975-1977 and undated
Broadhurst Theatre, 1976

Correspondence, 1975; 1976 and undated
(Includes notes from Joan Vail Thorne, 1976 Apr. 29, and Richard Coe, 1976 Sept. 30.)

Opening Night Wishes, 1976 Sept. 19-23
(Includes opening night wishes from Mr. Schneider, Diane Ladd, George Grizzard, Mason Adams and Arvin Brown, probably.)

Programs and Ticket, 1976 Sept. (Three programs signed by Mr. Schneider.)

Kennedy Center, 1976 Aug. 5-Sept. 12
(Programs and fliers; includes souvenir program signed by Mr. Schneider.)

Clippings, 1976-1977

Theater 1969 Playwrights Repertory, 1968
Billy Rose Theatre, 1968

Opening Night Wishes, 1968 Sept. 30-Oct. 1
(Includes wishes from Joe Allen, Ned Rorem and Murray Schisgal.)
(Includes program for Broadway production of Box/Mao/Box, Krapp's Last Tape, The Zoo Story and Happy Days program fragment and clippings.)

Studio Arena Theatre, 1968  
(Includes program signed by Mr. Schneider for The Death of Bessie Smith, The American Dream, Box/Mao/Box, Krapp's Last Tape, The Zoo Story and Happy Days and clippings for Studio Arena Theatre, Buffalo, N.Y. production.)

Tiny Alice by Edward Albee, 1965  
(Includes program signed by Mr. Schneider and clippings for Broadway production.)

Tonight in Samarkand by Jacques Deval and Lorenzo Semple Jr., 1955  
(Clippings and two telegrams for Broadway production from Pernell Roberts and Audrey Wood.)

(Includes programs signed by Mr. Schneider for Sheridan Square Playhouse, 1971, Stanford, California Beckett Festival, 1975.)

A Way of Life by Murray Schisgal, 1968  
(Includes clippings, herald and notes for play that never opened.)

Programs, 1963  
(Includes three programs signed by Mr. Schneider of Broadway cast replacements, and souvenir program.)

New York, 1962-1964 and undated (Clippings for Broadway production.)

Road, 1963-1964  
(Includes mostly clippings for Boston, Washington, D.C., Philadelphia, Dobb's Ferry and Montreal tour.)

London, 1964  
(Invitation from American Ambassador and clippings.)

Miscellaneous, 1963; 1967; 1983  
(Includes clippings on Berlin production, 1963 and Suffolk County Motion Picture/TV Commission reunion of original production team.)

You Know I Can't Hear You When the Water's Running by Robert Anderson, 1968-1969  
(Includes three programs signed by Mr. Schneider for Ambassador Theatre, N. Y., National Theatre, Washington, D.C. and Capitol Theatre, Yakima, Washington.)

Zalmen or the Madness of God by Elie Wiesel, 1976  
Lyceum Theatre, 1976 and undated  
Opening Night Wishes and Herald, 1976  
(Includes opening night wishes from Alexander Cohen and Preston Jones, probably.)

Clippings, 1976 and undated

Out of Town, 1976  
(Includes program signed by Mr. Schneider for Forrest Theatre, Philadelphia and clippings for Boston and Toronto productions.)

Television, 1974-1975 and undated (Clippings.)

Series V: Arena Stage, 1951-1984 and undated  
3 boxes 1.26 linear ft.  
This series consists of correspondence, clippings, brochures, the papers of Zelda Fichandler, scripts, and production materials, and documents Mr. Schneider's relationship with the Washington, D.C. theater over several decades.

Sub-series 1: General, 1952-1984 and undated
Sub-series 2: Russia, 1973-1974 and undated
Sub-series 3: Zelda Fichandler Papers, 1959-1983 and undated
Sub-series 4: Productions, 1951-1979
Sub-series 1: General, 1952-1984 and undated
7 folders
Arrangement: By Format
This series contains correspondence, publicity materials and clippings documenting the history of Arena Stage. Clippings also include reviews and articles on works produced while Mr. Schneider was Associate Director. There is a copy of an undated cross section perspective drawing of the theater.

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

Sub-series 2: Russia, 1973-1974 and undated
6 folders
Arrangement: By Format
This series consists of correspondence, itineraries, notes, publicity materials, programs, and clippings documenting the Cultural Exchange Program-sponsored productions of Our Town by Thornton Wilder, directed by Alan Schneider and Inherit the Wind by Jerome Lawrence and Robert E. Lee, directed by Zelda Fichandler, in Moscow and Leningrad in the fall of 1973. Some of the papers are in Russian. Related materials can be found in the Organizations series in the Cultural Exchange Program and International Theatre Institute files and in the Photographs series.

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

Sub-series 3: Zelda Fichandler Papers, 1959-1983 and undated
.5 box .21 linear ft.
Arrangement: Chronological
This series contains speeches and pieces written by Arena Stage founder Zelda Fichandler for institutions such as The Juilliard School, International Theatre Institute, American Educational Theatre Association, and the Margo Jones Award in 1972. Also included is a Rockefeller Foundation grant proposal.

11 1  1959 June
   “A Permanent Classical Repertory Theatre in the Nation’s Capital”; formerly MWEZ + N.C. 28 735.

2  1963
   (Includes “The Planning of Arena Stage,” Speech Before the Board of Standards and Planning for the Living Theatre, 1963 Mar. 3 and “Arena Stage,” presented on panel on The Community and Festival Theaters as part of seminar One Hundred Years of the American Theater, 1963-1963 with notes to Mr. Schneider from Ms. Fichandler; formerly MWEZ + N.C. 28 735.)

3  1965
   (Includes Rockefeller Foundation proposal and letter, 1965 Feb. 18 and “Outline and excerpts from Talk to the Company,” 1965 Apr. 15; formerly MWEZ + N.C. 28 735.)

4  1967-1968
   (Includes International Conference on Theatre Education and Development Panel on The Open Stage, ITI Conference, 1967 June, and “The Future of the Resident Professional Theatre in America,” AETA panel, 1967 Aug. 22; formerly MWEZ + N.C. 28 735.)

5  1970; 1972

6  1973
   (Includes letter to John Houseman re: television, 1973 Feb. 2; “The Living Theater,” University lecture, Boston, 1973 Mar. 14; formerly MWEZ + N.C. 28 735.)

7  1974-1976
   (Includes “Arena at Twenty-Five,” 1975 Jan.)

8  1983 Mar. 26
   (Includes League of Professional Theatre Training Programs 1983 Design Portfolio Review and “Longer Version” of same; formerly MWEZ + N.C. 28 735.)

9  Undated
   (Includes “Thoughts on TCG” with note to Mr. Schneider, and a clipping of excerpts from a speech “The Long Revolution”; some items formerly MWEZ + N.C. 28 735.)

Sub-series 4: Productions, 1951-1979
1.5 boxes .63 linear ft.
Arrangement: Alphabetical
This series documents productions directed by Mr. Schneider at Arena Stage over some thirty years and includes clippings, correspondence, production materials and scripts. Michael Weller's plays, Moonchildren (1971) and Loose Ends (1979), which both went on to Broadway, are well-documented. The papers include annotated director's scripts for Moonchildren and for Uptight by Gunter Grass (1972).

11 10  All Summer Long by Robert Anderson, 1953
   (Includes program signed by Mr. Schneider and clippings.)

11  All the Way Home by Tad Mosel, 1963 (Includes three clippings.)

12  The American Dream by Edward Albee and What Shall We Tell Caroline? by John Mortimer, 1961 (Clippings.)

13  The Bad Angel by Joel Hammil, 1953 Oct.-Nov. (Clippings.)

14  The Burning of the Lepers by Wallace Hamilton, 1962 Mar.-Apr. (Program signed by Mr. Schneider and clippings.)

15  The Caucasian Chalk Circle by Bertolt Brecht, 1961 Oct.-Dec.; 1966 Mar. 29 (Includes note and clippings.)

16  The Cherry Orchard by Anton Chekhov, 1960 Jan. (Clippings.)
17. *Clandestine on the Morning Line* by Josh Greenfeld, 1959 Nov.-Dec. (Clippings.)
18. *The Country Girl* by Clifford Odets, 1953 May (Clippings.)
20. *Enemies* by Maxim Gorky, 1973 (Clippings and flier.)
21. *Epitaph for George Dillon* by John Osborne and Anthony Creighton, 1959 (Includes program and reviews from Boston Arts Festival, 1959 June and card probably from Michael Lipton.)
22. *The Foursome* by E.A. Whitehead, 1971-1972 (Correspondence and clippings.)

12. 1. *The Glass Menagerie* by Tennessee Williams, 1951 Apr.-May (Includes program signed by Mr. Schneider and clippings.)
2. *The Happy Journey* by Thornton Wilder and *A Phoenix Too Frequent* by Christopher Fry, 1953 Sept. (Clippings.)
3. *The Hasty Heart* by John Patrick, 1952 (Includes opening night telegrams and clippings.)
4. *Lady Precious Stream* by S.I Hsuing, 1952 (Clippings.)
5. *The Last Meeting of the Knights of the White Magnolia* by Preston Jones, 1975 (Program signed by Mr. Schneider.)

13. 1. Correspondence, 1978-1979 (Formerly MWEZ + N.C. 28 735.)
2. Script, 1979 Feb. 8 (Photocopied script signed by Mr. Schneider; includes some annotations and marked “1st Draft Sept. 1978,” probably script for Arena Stage production; formerly RM 3017.)
3. Script Changes, ca. 1979 (Two pages of revisions; formerly MWEZ + N.C. 28 735.)
4. Casting Materials, ca. 1979 (Formerly MWEZ + N.C. 28 735)
5. Production Materials, 1979 (Includes costume diagram, prop lists, sound cues, Alan Schneider bio, rehearsal and performance schedules and stage plans; formerly MWEZ + N.C. 28 735.)
6. Production Meetings, 1979 Jan. (Formerly MWEZ + N.C. 28 735.)
7. Production Notes, ca. 1979 (Includes program signed by Mr. Schneider)
8. Program and Publicity, ca. 1978
9. Rehearsal Notes, 1979 (Formerly MWEZ + N.C. 28 735.)
10. Stage Manager's Reports, ca. 1979 (Includes handwritten index cards with performance running times in Feb., May and June; formerly MWEZ + N.C. 28 735.)

2. Script, 1971 (Annotated with pages of notes at end; formerly MWEZ + N.C. 28 736.)
3. Script Changes, ca. 1971 (Formerly MWEZ + N.C. 28 736.)
4. Casting Materials, 1971 (Formerly MWEZ + N.C. 28 736.)
5. Miscellaneous Notes, ca. 1971 (Formerly MWEZ + N.C. 28 736.)
6. Production Materials, 1971 (Includes running time and publicity and rehearsal schedules, property plot, rough sketch of set, scene change list, and staff list; formerly MWEZ + N.C. 28 736.)
7. Program, 1971 (Includes handwritten draft of program note by Mr. Schneider and program
signed by Mr. Schneider; formerly MWEZ + N.C. 28 736.)

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

Series VI: Organizations, 1941-1984
8 boxes 3.36 linear ft.
The largest series in the collection, this series contains correspondence, clippings, publicity and production materials mostly for institutions with which Mr. Schneider was associated professionally. There is much overlap for the groups with which he worked most closely, such as The Acting Company and The Juilliard School.
Miscellaneous organizations that are well-documented include the Cultural Exchange program and the proposed Ithaca Festival in Ithaca, New York.

Sub-series 2: Catholic University, 1941-1952
Sub-series 3: The Juilliard School, 1969-1979
Sub-series 4: University of California, San Diego (UCSD), 1959; 1978-1984 and undated
Sub-series 5: Miscellaneous A-Z, 1941-1984

.75 boxes .32 linear ft.
Arrangement: By Format; productions are alphabetical

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

Correspondence, 1973-1984 and undated

1. Itineraries and Rehearsals, 1982-1984 (Formerly MWEZ + N.C. 28 734.)
   (Includes statement by Mr. Schneider, fact sheet, workshops, classes and demonstrations, 1981-1982 tour, "A Home for the Acting Company" and staff bios; formerly MWEZ + N.C. 28 734.)
   (Includes two issues of newsletter Rolling Rep, v. 1, no. 1 and v. 1, no. 3.)
5. Antigone by Sophocles, 1978
   (Includes fliers and clippings for New York production and tour.)
8. Elizabeth I by Paul Foster, 1980-1981 (Includes program and brochure.)
9. Mother Courage and Her Children by Bertolt Brecht, 1977-1978 (Clippings for tour.)
    (Photocopy of program fragment and clipping for Harold Clurman Theatre production.)
    (Includes invitation for special evening at American Place Theatre, 1983 Apr. 22 and clippings for tour.)
13. Correspondence, 1983-1984
    (Includes letters from Israel Horovitz, 1983 Aug. 29 and Ring Lardner, Jr., 1984 Feb. 10; formerly MWEZ + N.C. 28 734.)
14. Auditions and Casting, 1983 (Formerly MWEZ + N.C. 28 734.)
15. Production Materials and Notes, 1983
    (Includes rehearsal schedules, contact sheets and prop list; formerly MWEZ + N.C. 28 734.)
17. Miscellaneous Programs, 1973; 1982
    (Includes programs for City Center Acting Company at the Billy Rose Theatre,
Sub-series 2: Catholic University, 1940-1952

.75 boxes .32 linear ft.

Arrangement: By Format; Productions Alphabetical

This series is comprised mostly of clippings relating to productions directed by Mr. Schneider while he was on the faculty of Catholic University, where his first professional directing assignment was Jim Dandy by William Saroyan (1941). There are also programs signed by Mr. Schneider for a number of these productions. There are also clippings for Eugene O'Neill's Ah, Wilderness! and Sing, Out Sweet Land by Walter Kerr, in which Mr. Schneider appeared in 1944.

Of special note are Mr. Schneider's photocopied notes from a course in Advanced Directing taught by Walter Kerr in 1940; Mr. Schneider noted on the cover sheet "Not believed in by A.S."

14 Correspondence, 1946 (One letter; formerly MWEZ + N.C. 28 741.)
19 Advanced Directing Taught by Walter Kerr - Notes, ca. 1940 (Photocopies; formerly MWEZ + N.C. 28 737.)
20 Clippings, ca. 1944-1950 and undated
   (Includes issue of Aside, 1950 Mar. 1, Dept. of Speech and Drama newsletter with short article on Mr. Schneider.)

Productions, 1941-1952

21 Ah, Wilderness! by Eugene O'Neill, 1944 (Clippings.)
22 Athalia by Jean Racine, 1942 (Clippings.)
23 The Cherry Orchard by Anton Chekhov, 1951 (Program signed by Mr. Schneider.)
24 Child's Play by Jacques Blanchard, 1942 (Clippings.)
25 The Doctor in Spite of Himself by Moliere, 1944 (Program signed by Mr. Schneider and clipping.)
26 Electra by Sophocles, 1945 (Clippings.)
27 The Importance of Being Earnest by Oscar Wilde, 1945 (Clippings.)
28 Jim Dandy by William Saroyan, 1941-1942
   (Includes program signed by Mr. Schneider, correspondence, photocopies of royalty fees which were formerly MWEZ + N.C. 28 739.)
29 Lute Song by Kao-Tong-Kia, adapted by Will Irwin and Sidney Howard, 1944-1946
   (Includes clippings of Catholic University production, other productions and motion picture.)
30 Macbeth by William Shakespeare, 1950-1952 (Clippings.)

15 1 The Madwoman of Chaillot by Jean Giraudoux, adapted by Maurice Valency, 1950
   (Includes program signed by Mr. Schneider and clippings.)
2 Oedipus the King by Sophocles, 1950 (Clippings.)
3 Othello by William Shakespeare, 1951 (Clippings.)
4 The Real McCoy by John Finch, 1949
   (Includes program signed by Mr. Schneider and clippings.)
5 The Romancers by Edmond Rostand, 1943
   (Includes program signed by Mr. Schneider and clippings.)
6 Sing Out, Sweet Land by Walter Kerr, 1944
   (Includes three tickets for War Bond Premiere, 1944 May 23, program fragment for Broadway production and clippings; Mr. Schneider was in the cast of the Catholic University production.)
7 The Skin of Our Teeth by Thornton Wilder, 1952 (Clippings.)
8 State Occasion by Clinch Calkins, 1946 (Program signed by Mr. Schneider.)
9 That's Where the Money Goes by James Finchley, Jean Kerr and Joan O'Byrne, 1946 (Clippings.)
Sub-series 3: The Juilliard School, 1969-1979
.75 boxes .32 linear ft.
Arrangement: By Format; Productions Alphabetical
This series documents Mr. Schneider's tenure as director of The Juilliard Theatre Center (1975-1979) and includes correspondence, brochures, administrative papers and clippings. The largest part of the series consists of correspondence and reports by Suria St. Denis, wife of Michel St. Denis, a founder of Juilliard's drama school, evaluating the drama program. Of the three productions documented, *The Cherry Orchard* (1977) by Anton Chekhov was directed by Mr. Schneider.

15
12 Correspondence, 1972-1979
13 Brochure and Clippings, 1978-1979
Papers, 1976-1979 and undated
14 1976-1977
(Includes class breakdowns and handwritten lecture notes, possibly, 1977 Sept. 28; formerly MWEZ + N.C. 28 739.)
15 1978-1979 and undated (Formerly MWEZ + N.C. 28 739.)
Suria St. Denis, 1969-1977 and undated
Correspondence, 1975-1977 and undated
16 1975-1976 (Formerly MWEZ + N.C. 28739.)
17 1977 and undated
(Includes chart of four-year program; formerly MWEZ + N.C. 28 739.)
Reports, 1969-1977
18 1969 (Formerly MWEZ + N.C. 28 739.)
19 1970 June and Nov. (Formerly MWEZ + N.C. 28 739.)
20 1971 (Formerly MWEZ + N.C. 28 739.)
21 1973 (Formerly MWEZ + N.C. 28 739.)
22 1974 (Formerly MWEZ + N.C. 28 739.)
23 1975 (Formerly MWEZ + N.C. 28 739.)
24 1976 Oct. 21 (Formerly MWEZ + N.C. 28 739.)
25 1977 (Formerly MWEZ + N.C. 28 739.)
Productions, 1977-1978
26 *The Beggar's Opera* by John Gay, 1978 May 25-28 (Clippings.)
27 *The Cherry Orchard* by Anton Chekhov, 1977
(Includes program, correspondence and prop change list; some items formerly MWEZ + N.C. 28 739.)
28 *Spring Awakening* by Frank Wedekind, 1978 (Directed by Liviu Ciulei.)
Miscellaneous Programs, 1976-1979

Sub-series 4: University of California, San Diego (UCSD), 1959; 1978-1984 and undated
1.75 boxes .74 linear ft.
Arrangement: By Format; Productions Alphabetical
This series contains correspondence, reports, student recommendations, and some administrative records, reflecting Mr. Schneider's years as professor of drama and head of the graduate directing department (1979-1984).
Production materials for several plays include an annotated director's script for *The Eden Cinema* by Marguerite Duras (ca. 1980s) and a bound script for *Pieces*
of Eight (one-act plays) (1983), conceived and directed by Mr. Schneider.

Correspondence, 1978-1984 and undated
1  1978-1979 (Formerly MWEZ + N.C. 28 744.)
2  1980-1981 (Formerly MWEZ + N.C. 28 744 and 28 745.)
3  1982
   (Includes postcard from Anna Deveare Smith, 1982 Aug. 6; formerly
   MWEZ + N.C. 28 738, 28 742 and 28 744.)

Class Materials, 1979-1984 and undated (Formerly MWEZ + N.C. 28 744.)
2  1983; 1984 and undated
   (Includes letter from Jean Schneider, 1983 Aug. 22; letter from Sam
   Wanamaker, 1983 Sept. 22, 1984 Feb. 26; formerly
   MWEZ + N.C. 28 738, 28 744.)

Grant Application, 1982-1983
3  1982
   (Includes letter, 1983 Feb. 2; formerly MWEZ + N.C. 28 744.)
4  1983 (Formerly MWEZ + N.C. 28 744.)
5  Moscow Calling San Diego Report, 1983 Aug.
   (Report by Michael Coile and Helene Keyssar; formerly MWEZ + N.C. 28 744.)
6  Notebook, 1979-1983
   (Handwritten notes by Mr. Schneider on students and faculty meetings; inscribed
   "To Alan With love and all good wishes, Eve"; formerly MWEZ + N.C. 28 744.)

Recommendations, 11979-1984
7  A-B, 1980-1984 (Formerly MWEZ + N.C. 28 745.)
8  C-G, 1980-1984 (Formerly MWEZ + N.C. 28 745.)
9  H, 1979-1983 (Formerly MWEZ + N.C. 28 745.)
10 J-L, 1980-1984
    (Formerly MWEZ + N.C. 28 745 and one item MWEZ + N.C. 28 738.)
11 M-P, 1979-1983
    (Includes recommendation for Louis Phillips; formerly MWEZ + N.C. 28 745.)
12 R-S, 1979-1984 (Formerly MWEZ + N.C. 28 745.)
14 Sabbatical and Expenses, 1982-1984 and undated (Formerly
   MWEZ + N.C. 28 745.)
15 Satellite Communications Report, 1984
   (Report by Helene Keyssar and Michael Cole, The Dynamics of Simulcasts:
   Experiments in Intercultural Satellite Communication; formerly
   MWEZ + N.C. 28 745.)

Student Evaluations, 1983 (Formerly MWEZ + N.C. 28 745.)
17 1

Ephemera, ca. 1979-1984 and undated (Some items formerly
MWEZ + N.C. 28 744.)
2
Productions, 1959, 1979-1983
The Eden Cinema by Marguerite Duras, ca. 1980
3
   Director's Script, ca. 1980
   (Photocopy with some annotations; formerly MWEZ + N.C. 28 746.)
4
   Notes, ca. 1980 (Formerly MWEZ + N.C. 28 737.)
5
   (Program, fliers and clippings.)
6
   Pieces of Eight: The Unexpurgated Memoirs of Bernard Mergendeiler by
   Jules Feiffer, The Black and the White by Harold Pinter, The
   Tridget of Greva by Ring Lardner, The Sandbox by Edward Albee,
   The (15 Minute) Dogg's Troupe Hamlet by Tom Stoppard, Come
   and Go by Samuel Beckett, Foursome by Eugene Ionesco and I'm
   Herbert by Robert Anderson, 1959; 1982-1983
7
   Correspondence, 1982-1983 (Formerly MWEZ + N.C. 28 744.)
8
   Script, ca. 1983
   (Bound with few annotations; last page is title page for The Predicate Is the
Subject by Josh Greenfeld and inscribed; formerly RM 3105.)

8 Texts, 1959; 1982-1983
(Includes copies of prologue from acting version of Countdown by Alan Ayckbourn, Brackish by Israel Horovitz; Programs: An Advertisement by Louis Phillips; unidentified poem and music by William Flanagan for The Sandbox by Edward Albee; formerly MWEZ + N.C. 28 744.)

9 Production Materials and Notes, 1983 (Formerly MWEZ + N.C. 28 744.)

10 Program and Clippings, 1983 (Program fragments.)

11 Waiting for Godot by Samuel Beckett, undated
(Clipping for Southern California Black Repertory Theater production.)

12 A Wilder Evening! 1980 Nov. 13-22
(Brochure and clipping for evening of plays by Thornton Wilder.)

Sub-series 5: Miscellaneous A-Z, 1941-1984
4 boxes  1.68 linear ft.
Arrangement: Alphabetical
This series spans the years 1941 through 1984 and represents the numerous organizations, mostly theater-related, with which Mr. Schneider was involved.
The earliest material is found in the Western Reserve University photocopied correspondence from 1941 to 1949. For the proposed Ithaca Festival in Ithaca, New York in the 1960s, for which Mr. Schneider served as Artistic Director, the papers includes correspondence, proposals, clippings and design sketches by both Desmond Heeley and Sean Kenny. The Photographs series contains additional design material.

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

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

17 13 The Actor's Workshop of the San Francisco Drama Guild, Inc., 1959-1963
(Photocopies of correspondence; formerly MWEZ + N.C. 28 734.)
American Arts Alliance, 1983-1984 and undated
Correspondence, 1983-1984
14 General, 1983 (Formerly MWEZ + N.C. 28 734.)
15 Board of Directors, 1983-1984 (Formerly MWEZ + N.C. 28 734.)
16 Briefing Book, 1983 (Formerly MWEZ + N.C. 28 734.)
17 Minutes, 1983-1984 (Formerly MWEZ + N.C. 28 734.)
18 Miscellaneous, 1983 and undated
(Includes Richard A. Gallun board nomination, board list and letter fragment; formerly MWEZ + N.C. 28 734.)
19 American Council for Emigres in the Professions, 1977 (Formerly MWEZ + N.C. 28 734.)
20 ANTA - European Tour Contacts, undated (Formerly MWEZ + N.C. 28 734.)
18 1 Chocolate Bayou Theater Company, 1977-ca. 1984
(Includes materials on Preston Jones New Play Symposium.)
2 Columbia University, 1984 and undated
(Includes Mr. Schneider's endorsement of Henry Popkin proposal; formerly MWEZ + N.C. 28 737 and 28 740.)
3 Cornell University Advanced Play Directing Lecture Notes, undated (Formerly MWEZ + N.C. 28 737.)
Cultural Exchange Program, 1970-1978 and undated
<table>
<thead>
<tr>
<th>Number</th>
<th>Description</th>
<th>Dates</th>
<th>Notes</th>
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<td>4</td>
<td>Correspondence, 1970-1978 and undated</td>
<td>1970-1972 (Formerly MWEZ + N.C. 28 741.)</td>
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<td>5</td>
<td>Correspondence, 1973-1978 and undated</td>
<td>1973-1978 and undated (Formerly MWEZ + N.C. 28 741.)</td>
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<td>6</td>
<td>Correspondence in Russian, 1973-1977 and undated</td>
<td>Correspondence in Russian, 1973-1977 and undated (Formerly MWEZ + N.C. 28 741.)</td>
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<td>7</td>
<td>Papers, 1973</td>
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<td>8</td>
<td>Papers and Notes, 1973</td>
<td>1970-1972 (Formerly MWEZ + N.C. 28 741.)</td>
<td>(Includes proposal for Mr. Schneider's trip and article by Jane Schisgall; formerly MWEZ + N.C. 28 741.)</td>
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<tr>
<td>10</td>
<td></td>
<td>1970-1972 (Formerly MWEZ + N.C. 28 741.)</td>
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<td>11</td>
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<td>1972-1973 (Formerly MWEZ + N.C. 28 741.)</td>
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<td>May-June (Formerly MWEZ + N.C. 28 741.)</td>
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<td>Oct. (Formerly MWEZ + N.C. 28 741.)</td>
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<td>15-16</td>
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<td>Undated (Formerly MWEZ + N.C. 28 741.)</td>
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<td>17</td>
<td>Receipts and Tickets, 1973</td>
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<td>18</td>
<td>Geneva on the Lake, 1982</td>
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<td>(Includes letter, notes and brochure; formerly MWEZ + N.C. 28 738.)</td>
</tr>
<tr>
<td>19</td>
<td>The (Tyrone) Guthrie Theater, 1981; 1983</td>
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<td>(Includes letters from Liviu Ciulei, 1983 Nov. 17; formerly MWEZ + N.C. 28 738.)</td>
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<td>20</td>
<td>International Theatre Institute, 1969-1973 and undated</td>
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<td>21</td>
<td>Tickets and Receipts, 1969 (Tickets and receipts for trip to Russia.)</td>
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<td>22</td>
<td>Ithaca Festival, 1965-1984</td>
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<td>23</td>
<td>Correspondence, 1965-1984</td>
<td>1965-1967 (Correspondence re: proposed arts festival in Ithaca, N.Y.; formerly MWEZ + N.C. 28 738)</td>
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<td>25</td>
<td>Design Sketches, ca. 1965</td>
<td>Desmond Heeley, ca. 1965</td>
<td>(Rough sketches on notepad, and notes by Mr. Schneider; formerly MWEZ + N.C. 28 738.)</td>
</tr>
<tr>
<td>26</td>
<td>Sean Kenny, ca. 1965</td>
<td></td>
<td>(Includes ink sketches, some in pieces; some items formerly MWEZ + N.C. 28 738.)</td>
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<tr>
<td>27</td>
<td>Proposals, ca. 1965-1968 (Formerly MWEZ + N.C. 28 738.)</td>
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<td>28</td>
<td>Statement to Architect and Designer by Alan Schneider, Artistic Director,</td>
<td>1965 Mar. 22 (Formerly MWEZ + N.C. 28 738.)</td>
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<td>29</td>
<td>Lawrence University, 1978</td>
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<td>30</td>
<td>League of Professional Theatre Training Programs, 1965-1984 and undated</td>
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<td>31</td>
<td>Correspondence, 1978-1983</td>
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<td>32</td>
<td>1978-1979 (Formerly MWEZ + N.C. 28 740.)</td>
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<tr>
<td>33</td>
<td>1983</td>
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</tbody>
</table>
Notes, 1983 (Formerly MWEZ + N.C. 28 740.)

Papers, ca. 1965-1966 and undated
- Includes "Developmental Conference - Academic-Professional Relationships - Preparation of Actors," University of Kansas, Lawrence, ca. 1965-1966;
- "Position Paper for the University of Minnesota Conference on Relationships between Educational and Professional Theatre," by Norris Houghton, undated;

Presentation Folders, 1983-1984
- 1983
  - Includes some annotations by Mr. Schneider; actor presentations included Annette Bening, Charles Dutton and John Turturro; formerly MWEZ + N.C. 28 740.)
- 1984
  - Includes some annotations by Mr. Schneider; actor presentations included Joe Mantello, Laila Robbins, Laura San Giacomo and Wesley Snipes; formerly MWEZ + N.C. 28 740.)

Mirror Theatre, 1983
- Includes correspondence nominating Mr. Schneider to Advisory Board; formerly MWEZ + N.C. 28 741.)

National Corporate Theatre Fund, 1983-1984
- Correspondence; formerly MWEZ + N.C. 28 738 and 28 740.)

National Theatre of Ireland, 1951; 1953-1977
- Correspondence and clippings; formerly MWEZ + N.C. 28 738.)

- Information portfolio; formerly MWEZ + N.C. 28 749.)

Peter Summerton Foundation, 1977-1978 and undated
- Correspondence, 1977-1978 and undated (Formerly MWEZ + N.C. 28 737.)
- Papers and Notes, 1977
  - Includes correspondence, clippings, notes and descriptive materials on workshop given by Mr. Schneider for the foundation at University of New South Wales; formerly MWEZ + N.C. 28 737.)

Phoenix Theatre, 1953; 1955; 1959
- Photocopies of correspondence; formerly MWEZ + N.C. 28 740.)

Rockefeller Foundation, 1965-1976
- 1965-1967
  - Includes correspondence re: proposed Russian trip; formerly MWEZ + N.C. 28 741.)
- Bellagio Study and Conference Center, 1972-1976 (Correspondence; formerly MWEZ + N.C. 28 737.)
- Shakespeare Globe Center, 1983 Sept. 23
  - Planning Prospect by Philip Brockbank; formerly MWEZ + N.C. 28 749.)

Society of Stage Directors and Choreographers (SSDC), 1978-1983
- Correspondence, 1983-1984 (Formerly MWEZ + N.C. 28 742.)
- Executive Board Minutes, 1983-1984 (Formerly MWEZ + N.C. 28 742.)
- Minimum Basic Agreement - Off Broadway and National Non-First Class, 1983 July 1-1985 June 30 (Formerly MWEZ + N.C. 28 742.)
- Newsletters, 1983-1984
  - Correspondence, 1980-1984 and undated

Theatre Communications Group, 1980-1984 and undated
- Correspondence, 1980-1984 and undated
- 1980-1982 (Formerly MWEZ + N.C. 28 743.)
- 1983 Feb.-May (Formerly MWEZ + N.C. 28 743.)
Series VII: Scripts, 1946-1983 and undated
2.5 boxes  1.05 linear ft.
Arrangement: Alphabetical by Author
This series consists of manuscripts received by Mr. Schneider by American and international playwrights. The scripts have been bound, except for *He Who Says Yes/He Who Says No* by Bertolt Brecht, translated by Gerhard Nellhaus (1946). Of particular note are scripts for *The Homecoming* (ca. 1964) and *Landscape* (ca. 1968) by Harold Pinter and *The Flowering Peach* by Clifford Odets (1954).

| 21 | 5 | *He Who Says Yes/He Who Says No* by Bertolt Brecht, translated by Gerhard Nellhaus, 1946  
Typed with translator's notes; handwritten note "From the Autumn 1946 issue of Accent"; formerly MWEZ + N.C. 28 737.) |
| 22 | 1 | *The Flowering Peach* by Clifford Odets, 1954 (Bound, with some annotations; formerly RM 2970.) |
| 22 | 2 | *The Homecoming* by Harold Pinter, ca. 1964  
(Signed and inscribed by Mr. Schneider: "Original version sent to me by HP in response to my wanting to option it"; formerly RM 3005.) |
| 22 | 3 | *I, Mikhail Sergeevich Lunin* by Edvard Radzinsky, translated by Alma Law, 1980 and 1982 |
Alan Schneider Papers
Series descriptions and container list

4

Landscape by Harold Pinter , ca. 1968
(Bound, signed “from HP” and “Alan Schneider” both by Mr. Schneider; formerly RM 3015.)

5
The Man Himself by Alan Drury, 1976 June (Bound, formerly RM 3028.)

6
Man's Fate dramatic version of Andre Malraux's novel by Thierry Maulnier, translated by Monroe Stearns, ca. 1970
(Bound, signed by Mr. Schneider; formerly RM 3038.)

23
1
(Bound, from Playscripts in Translation series, No. 1, published by CASTA; formerly RM 3054.)

2
Platonic Dialogue adapted by Iris Murdoch, undated
(Bound, signed and title page marked by Mr. Schneider; photocopy of annotated script; formerly RM 3070.)

3
The Predicate Is the Subject by Josh Greenfeld 1983 Nov. 18
(Bound, photocopy of title page with inscription to Mr. Schneider by Josh Greenfeld; original title page bound as last page of Pieces of Eight; formerly RM 3062.)

4
La Ronde by Arthur Schnitzler, new version by Gillian Freeman, undated (Bound, formerly RM 3049.)

5
A Scent of Almonds by Marjorie Osterman, undated (Bound, formerly RM 3109.)

6
Timothy's Nuclear Strategy by Russell Davis, 1983 (Bound, formerly RM 3108.)

Series VIII: Photographs, 1946-1982 and undated
1.5 boxes .63 linear ft.
The arrangement of the photographs parallels the papers. As with the papers, organizations comprise the bulk of the photographs. The Berliner Ensemble is the most-thoroughly documented group and includes production photographs, postcard collections, and a scrapbook of The Caucasian Chalk Circle (undated). Of special note are several snapshots of Helene Weigel probably lecturing, taken by Mr. Schneider in 1960.

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

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

24
1
Personal, undated
(Photograph of Alan Schneider; formerly MWEZ + N.C. 28 751.)

2
Individuals, undated
(Includes photo of Liviu Ciulei, and autographed photos of Norbert Schultze and Josh White; formerly MWEZ + N.C. 751.)

3
Productions: The Cherry Orchard by Anton Chekhov, 1966
(Includes photos from Tel Aviv cast with thank you notes written on them; formerly MWEZ + N.C. 28 737.)

4
Arena Stage Exterior, ca. 1960 (Formerly MWEZ + N.C. 28 751.)
Berliner Ensemble, 1946-1962 and undated
5 Photos of Bertolt Brecht and Helene Weigel, 1946-1960
   (Includes snapshots of Helene Weigel taken by Mr. Schneider; formerly
    MWEZ + N.C. 28 751.)
6 The Caucasian Chalk Circle, undated
   Production Photos, undated
   (Includes some photos taken by Percy Paukschta; formerly
    MWEZ + N.C. 28 751.)
7 Proofs, undated (Formerly MWEZ + N.C. 28 751.)
8 Scrapbook, undated
   (Scrapbook of production photos titled The Caucasian Circle of Chalk.)
9 Galileo, undated
   (Includes some production photos by Gerda Goodhart; formerly
    MWEZ + N.C. 28 751.)
10-11 Mother Courage and Her Children, undated
   (Includes production photos by Gerda Goodhart, Ruth Berlau, Hainer Hill and Percy
    Paukschta; formerly MWEZ + N.C. 28 751.)
12 Miscellaneous Productions, undated
   (Publicity photos for numerous productions with text printed on verso; includes one
    photo by Paul Paukschta.)
13 Postcard Collections, 1959-1962
   1962
   (Includes postcard packets for Coriolanus and The Days of the Commune.)
14 1959: 1961
   (Includes postcard packets for Frau Flinz, 1961 and The Resistible Rise of
    Arturo Ui, 1959.)
15 1960: 1962
   (Includes postcard packets for Schweyk in the Second World War, 1962 and
    The Threepenny Opera, 1960.)
Cultural Exchange Program Russian Trips, 1973-1975
16 Production Photos, 1973
   1973
   (Includes photos for A Common Story, The Craftsmen, Death of A
    Salesman, The Good Woman of Setzuan, The Idiot, King Henry IV, The
    Lower Depths and The Three Sisters; formerly MWEZ + N.C. 28 751.)
17-18 May-June 1973
   (Includes photos of The Ballad of the Sad Café, Mother, Ten Days That
    Shook the World, Tsar Fyodor Ivanich and Valentine and Valentina; formerly
    MWEZ + N.C. 28 751.)
19 Trips, 1973; 1975
   (Includes photos of Mr. Schneider and Zelda Fichandler in Russia for ITI 15th
    Congress, 1973 May 27-June 1, and possibly for Arena Stage trip, 1973 Sept.
    9-10; one photo autographed by unidentified Russian, 1975 Dec. 27; formerly
    MWEZ + N.C. 28 751.)
25 1 Unidentified Production Photos, 1973 (Formerly MWEZ + N.C. 28 751.)
2 International Theatre Institute (ITI) 15th Congress, Moscow, 1973 May 27-
   June 1
   (Includes autographed photos; formerly MWEZ + N.C. 28 751.)
3 Ithaca Festival, ca. 1965
   Theatre, ca. 1965
   (Includes photos of models by Sean Kenny and Fairfield Dubois, Architects;
    formerly MWEZ + N.C. 28 751.)
4-5 Desmond Heeley Designs, ca. 1965
   (Includes photos of models, sketches, some with text; formerly
    MWEZ + N.C. 28 751.)
6 The Juilliard School, ca. 1979
   The Three Sisters, ca. 1979 (Production photos; formerly MWEZ + N.C. 28 751.)
Series IX: Oversized, 1948-1984 and Undated

1 20” x 24” box 1.67 linear ft.
1 25” x 33” box 3 linear ft.

Arrangement: By Format

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

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

Photographs, ca. 1954-1980 and undated

1 Anastasia by Guy Bolton, ca. 1954
   (Mounted production photo identified on verso as New York production; formerly MWEZ +++ N.C. 28 752.)

2 The Burning of the Lepers by Wallace Hamilton, ca. 1962
   (Mounted production photo identified as Arena Stage production; formerly MWEZ +++ N.C. 28 752.)

3 The Caucasian Chalk Circle by Bertolt Brecht, ca. 1961
   (Production photo identified on verso as Arena Stage production; formerly MWEZ +++ N.C. 28 752.)

4 The Cherry Orchard by Anton Chekhov, ca. 1977
   (Two production photos, one mounted identified on versos as The Juilliard School production; formerly MWEZ +++ N.C. 28 752.)

5 The Glass Menagerie by Tennessee Williams, 1964

6 The Lady from Dubuque by Edward Albee, ca. 1980
   (Photo by Richard Greene of Morosco Theatre marquee; formerly MWEZ +++ N.C. 28 752.)

7 Le Prince de Homburg by Heinrich von Kleist, undated
   (Photo by P. Molinard of unidentified production; formerly MWEZ +++ N.C. 28 752.)

8 Moonchildren, ca. 1971 Oct.
   (Mounted production photo by George de Vincent identified on verso as Arena Stage production; formerly MWEZ+++ N.C. 28 752.)

9 Mother Courage and Her Children, undated
   (Mounted production identified as Arena Stage production, inscribed “To Alan Warmest regards, George de Vincent,” photographer; formerly MWEZ +++ N.C. 28 752.)

10 Saved by Edward Bond, 1971
    (Mounted photo by Alan B. Tepper of Chelsea Theater Center production, marked 1971; formerly MWEZ +++ N.C. 28 752.)

11 The Skin of Our Teeth by Thornton Wilder, ca. 1948
   (Photo of Vivien Leigh as Sabina in Old Vic production; formerly MWEZ +++ N.C. 28 752.)

12 Who's Afraid of Virginia Woolf? by Edward Albee, ca. 1962
   (Mounted photo signed “My love” by Kate Reid, marked on verso “Fun gift to Alan Schneider while playing in Albee's Who's Afraid of Virginia Woolf? (Martha) matinee company”; formerly MWEZ +++ N.C. 28752.)

13 Unidentified Photo of Set Model, undated (Formerly MWEZ +++ N.C. 28 752.)
14 Sloane, Larry, undated
(Graphic two color greeting from Larry Sloane, “Dear Alan, Thank You for Helping Me Learn to Love the Theater”; formerly MWEZ +++ N.C. 28 752.)

15 Autographs, ca. 1968
("ABC" advertisements for The Birthday Party, You Know I Can't Hear You When the Water's Running and I Never Sang for My Father autographed by casts; all faded except for Martin Balsam, Bill Callan, Alice Garrison and Jay Small; formerly MWEZ +++ N.C. 28 752.)

27 1 Photograph of A Long Way from Home Set, ca. 1948
(Mounted photo of scene design by Leo Kerz for Broadway production; formerly MWEZ +++ N.C. 28 752.)

2 Production Script, undated
(Marked “To the best of Our Knowledge Alan Schneider-Abraham Schneider-First Production Script in His Own Hand - Maryland”; handwritten, possibly Peter Wingate designs on leaves; formerly MWEZ +++ N.C. 28 754.)

3 You Know I Can't Hear You When the Water's Running, ca. 1968
(Souvenir program for Broadway production with some cast replacements.)

4 The Cherry Orchard by Anton Chekhov, ca. 1977
(Three leaves of set designs and set diagram for The Juilliard School production; formerly MWEZ +++ N.C. 28 753.)

5-6 Loose Ends by Michael Weller, ca. 1979
(Twelve leaves of plans for unidentified production; formerly MWEZ +++ N.C. 28 753.)

7 Moonchildren by Michael Weller, undated
(Two leaves of plans for unidentified production; formerly MWEZ +++ N.C. 28 753.)

(Two leaves of plans, one probably for The Acting Company production and one for an unidentified production.)