

Robert Whitehead Papers

Guides to Special Collections in the Music Division of the Library of Congress



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Processed by the Music Division of the Library of Congress

Collection Summary

Title: Robert Whitehead Papers

Span Dates: 1947-2002

Bulk Dates: (bulk 1950-1996)

Call No.: ML31.W53

Creator: Whitehead, Robert, 1916-2002

Extent: approximately 22,500 items ; 75 containers ; 38.5 linear feet

Language: Collection material in English

Repository: Music Division, Library of Congress, Washington, D.C.

Abstract: Robert Whitehead was a Tony Award-winning theatrical producer and director. The collection contains production files, correspondence, business papers, writings, photographs, costume and set renderings, programs and promotional materials, scripts, and other materials related to his life and career.

Selected Search Terms

The following terms have been used to index the description of this collection in the Library's online catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically therein.

People

Atkinson, Brooks, 1894-1984--Correspondence.

Caldwell, Zoe--Correspondence.

Caldwell, Zoe.

Clurman, Harold, 1901-1980--Correspondence.

Inge, William--Correspondence.

Miller, Arthur, 1915-2005.

Plummer, Christopher--Correspondence.

Prince, Harold, 1928- --Correspondence.

Stevens, Roger L.

Whitehead, Robert, 1916-2002--Archives.

Whitehead, Robert, 1916-2002--Correspondence.

Whitehead, Robert, 1916-2002--Photographs.

Whitehead, Robert, 1916-2002.

Whitehead, Robert, 1916-2002.

Organizations

Dramatists Guild.

Repertory Theater of Lincoln Center.

Subjects

Drama--20th century.

Performing arts--United States.

Theater--Production and direction--United States.

Theater--Study and teaching.

Theater--United States.

Theatrical companies--United States.

Theatrical producers and directors.

Form/Genre

Articles.

Awards.

Contracts.

Correspondence.

Financial records.

Photographic prints.

Posters.
Programs (Documents)
Promotional materials.
Renderings (Drawings).
Scripts (Documents)

Administrative Information

Provenance

Gift, Zoe Caldwell, 2003.

Accruals

No further accruals are expected.

Processing History

The Robert Whitehead Papers were processed by Mary-Eileen Young and Cara Duggan from 2011 to 2012. Christopher Hartten coded the finding aid for EAD format in 2012.

Transfers

Sound and video recordings from the Robert Whitehead Papers have been transferred to the Library of Congress Motion Picture, Broadcasting, and Recorded Sound Division. An inventory of this material is available in the Music Division's collection file.

Related Material

The [Leonard Bernstein Collection](#) in the Music Division has various materials relating to Whitehead. In addition, the Library of Congress Manuscript Division holds the following collections which contain materials relating to Whitehead: [Hume Cronyn and Jessica Tandy Papers \(annual file\)](#) (Hume Cronyn was Robert Whitehead's cousin), [Lucy Kroll Papers \(client file\)](#), [George Middleton Papers \(business correspondence\)](#) and the [Joshua Logan Papers \(correspondence\)](#).

Copyright Status

Materials from the Robert Whitehead Papers are governed by the Copyright Law of the United States (Title 17, U.S.C.) and other applicable international copyright laws.

Access and Restrictions

The Robert Whitehead Papers are open to research. Researchers are advised to contact the Music Division prior to visiting in order to determine whether the desired materials will be available at that time.

Certain restrictions to use or copying of materials may apply.

Preferred Citation

Researchers wishing to cite this collection should include the following information: [item, date, container number], Robert Whitehead Papers, Music Division, Library of Congress, Washington, D.C.

Biographical Note

Robert Whitehead (1916-2002) was an American theatrical director and producer. Born March 3, 1916 in Montreal, Whitehead was the son of William Thomas Whitehead, an owner of textile mills, and Lena Mary Labatt Whitehead, an opera singer. He grew up in Montreal and attended college at Trinity College School in Port Hope, Ontario.

After graduation, Whitehead worked briefly as a commercial photographer before moving to New York City to pursue work in the theater. He studied acting at the New York School of Theatre and in 1936, made his New York debut in the

play *Night Must Fall*. Whitehead then joined the Barter Theater in Abingdon, Virginia and assumed many roles, including acting, stage managing, and building sets.

From 1942 to 1945, Whitehead served in World War II as an ambulance driver in North Africa, Italy, and India. Upon his return from the war, he abandoned acting in favor of producing. His first production was Robinson Jeffers' *Medea* starring Australian actress Judith Anderson and Shakespearean actor John Gielgud. Its success earned Whitehead a reputation as someone who could produce financially successful works with artistic merit. He would later direct the 1982 revival of *Medea* starring his wife, Zoe Caldwell (whom he married in 1968) in the title role and Judith Anderson as the Nurse.

Whitehead's career as a producer spanned over 50 years. Among his most successful productions were *The Member of the Wedding* (1950), *The Prime of Miss Jean Brodie* (1968), *A Matter of Gravity* (1975), *The West Side Waltz* (1981), *Lillian* (1986), *A Few Good Men* (1989), and *Master Class* (1996). In 1960, Whitehead and Elia Kazan were asked to head the first Lincoln Center theater company. By 1964, the Lincoln Center Repertory Theater was established and opened its first season with *After the Fall*, written by Arthur Miller and starring Jason Robards. Kazan and Whitehead left the company that year amid controversies involving conflicts with the board of directors.

Whitehead had a longstanding relationship with Arthur Miller and produced many of his later plays. He won a Tony Award in 1984 for his restaging of *Death of a Salesman* starring Dustin Hoffman. Other playwrights with whom Whitehead worked closely included Tennessee Williams, Carson McCullers, Eugene O'Neill, Thornton Wilder, Friedrich Durrenmatt, Jean Anouilh, and Robert Bolt. Whitehead was often an integral part of the creative process as well, revising scripts, making casting decisions and promoting plays once they had opened.

Whitehead won six Tony Awards, including a 1996 best play honor for his production of *Master Class* starring Zoe Caldwell. In 2002, just weeks before his death, Whitehead received a Special Lifetime Achievement Tony Award celebrating his more than 60 years in the theater. He died of cancer at age 86 on June 15, 2002 at his home in Pound Ridge, New York.

Scope and Content Note

The Robert Whitehead Papers span the period 1947-2002, with the majority of materials dating from 1950-1996. They include production files, correspondence, business papers, published and unpublished writings, photographs, costume and set renderings, programs and promotional materials, scripts, and biographical materials.

The Production Files series chiefly consists of scripts and business papers related to plays Whitehead produced and directed. It also includes programs, photographs, correspondence with playwrights, actors, and investors, limited partnership agreements, and actor and production contracts. These files span the entire range of Whitehead's career as a producer from the 1940s through the 1990s. Notable files include scripts from his 1982 revival of *Medea* starring Judith Anderson and his wife Zoe Caldwell, scripts and correspondence from the 1968 production of *The Prime of Miss Jean Brodie*, and correspondence with Katharine Hepburn about the 1976 production of *A Matter of Gravity* and the 1981 production of *The West Side Waltz*. The "Dramatist Guild agreements" file, located within the Business Papers series, also contains contracts for many of Whitehead's signature productions. All files are arranged alphabetically by show title.

Correspondence in the collection includes business and personal letters sent and received by Whitehead, beginning with papers related to the 1947 production of *Medea* and ending with Whitehead's death. Notable correspondents include Brooks Atkinson, Harold Clurman, Bill Inge, Harold Prince, and Christopher Plummer. All files are arranged chronologically by year. The Business Papers series contains mostly letters and contracts related to theatrical education projects, theater companies with which Whitehead was associated, and awards or memorial projects. The majority of the materials are related to Whitehead's tenure as head of the Lincoln Center Repertory Theater. Of particular interest is correspondence regarding Whitehead's decision to resign from this organization and the ensuing controversy with its board of directors. All files are arranged alphabetically by subject.

The Writings series contains articles, speeches, and book materials written by and about Whitehead. Included are Whitehead's introductions to biographies of Arthur Miller and Harold Clurman, interviews about his career in the theater, materials from his 80th birthday tribute, and writings related to Whitehead's death and memorial. Reviews, articles, and fliers pertaining to Whitehead's productions are arranged by title in the Publicity Files series. Photographs in the collection are mostly images of Whitehead alone or with friends and family members. Interspersed are photos of friends and

acquaintances, including Arthur Miller and business partner Roger Stevens. The remaining materials consist of piano-vocal scores or parts for *Midgie Purvis* and *The Conquering Hero*, scripts sent to Whitehead for his consideration that were never produced, memorabilia and writings related to Zoe Caldwell, awards, posters, and costume renderings from several of his productions.

Organization of the Robert Whitehead Papers

The Robert Whitehead Papers are organized in eight series:

- [Production Files, 1947-2001](#)
- [Correspondence, 1947-2002](#)
- [Business Papers, 1947-2000](#)
- [Writings, 1950-2002](#)
- [Publicity Files, 1958-1986](#)
- [Photographs, 1961-1997](#)
- [Music, 1961](#)
- [Miscellany, 1949-2002](#)

Description of Series

| <i>Container</i> | <i>Series</i> |
|------------------|---|
| BOX 1-46, 73 | <p><u>Production Files, 1947-2001</u></p> <p>Correspondence, business papers, scripts, photographs, programs, contracts, and other materials related to Whitehead's stage productions. Researchers should also examine the "Dramatist Guild agreements" file, located within the business papers series, for additional contracts pertaining to signature productions.</p> <p>Arranged alphabetically by title of production and by subject therein.</p> |
| BOX 47-53 | <p><u>Correspondence, 1947-2002</u></p> <p>Miscellaneous business and personal letters sent and received by Whitehead.</p> <p>Arranged chronologically by year. Selected correspondence from notable personalities are arranged alphabetically by last name following the general correspondence.</p> |
| BOX 54-59 | <p><u>Business Papers, 1947-2000</u></p> <p>Chiefly letters, financial documents, and contracts related to theatrical education projects or theater companies with which Whitehead was associated, especially Lincoln Center. The "Dramatist Guild agreements" file is of particular interest and contains contracts for many shows listed among the production files.</p> <p>Arranged alphabetically by subject.</p> |
| BOX 60-61 | <p><u>Writings, 1950-2002</u></p> <p>Articles, speeches, and assorted draft materials.</p> <p>Organized in two subseries and arranged alphabetically by subject therein.</p> |
| BOX 62-65 | <p><u>Publicity Files, 1958-1986</u></p> <p>Reviews, miscellaneous clippings, fliers, and other promotional materials related to Whitehead's productions.</p> <p>Arranged alphabetically by title.</p> |
| BOX 66, 73 | <p><u>Photographs, 1961-1997</u></p> <p>Studio portraits, photographs from award ceremonies, and other miscellaneous images.</p> <p>Includes several photographs of Arthur Miller, Roger Stevens, and Zoe Caldwell.</p> <p>Arranged hierarchically by subject.</p> |
| BOX 67-68 | <p><u>Music, 1961</u></p> <p>Piano-vocal scores or parts for <i>The Conquering Hero</i> and <i>Midgie Purvis</i>.</p> <p>Arranged alphabetically by title. Part sets are organized by instrument.</p> |
| BOX 69-72, 74-75 | <p><u>Miscellany, 1949-2002</u></p> <p>Awards, miscellaneous scripts and programs, posters, and other personal effects. Includes a variety of materials related to Zoe Caldwell's performing career.</p> <p>Arranged alphabetically by subject.</p> |

Container List

| <i>Container</i> | <i>Contents</i> |
|----------------------------------|---|
| BOX 1-46, 73 | Production Files, 1947-2001 Correspondence, business papers, scripts, photographs, programs, contracts, and other materials related to Whitehead's stage productions. Researchers should also examine the "Dramatist Guild agreements" file, located within the business papers series, for additional contracts pertaining to signature productions. Arranged alphabetically by title of production and by subject therein. |
| BOX-FOLDER 1-2/7 | 1600 Pennsylvania Avenue (1976) |
| BOX-FOLDER 2/8-9, 3/1 | After the fall (1964-1965) |
| BOX-FOLDER 3/2-6 | The archbishop's ceiling (1977) |
| BOX-FOLDER 3/7 | Ardele (1975) |
| BOX-FOLDER 3/8 | Banderol (1962) |
| BOX-FOLDER 3/9, 4, 5/1-2 | The bedroom farce (1979) |
| BOX-FOLDER 5/3-6 | Bequest to the nation (1970) |
| BOX-FOLDER 5/7-12, 6/1-2 | Betrayal (1979) |
| BOX-FOLDER 6/3-5 | Broken glass (1994) |
| BOX-FOLDER 6/6-9 | Bus stop (1955-1956) |
| BOX-FOLDER 6/10, 7/1 | But for whom, Charlie (1964, ANTA) |
| BOX-FOLDER 7/2-7 | Carmelina (1979) |
| BOX-FOLDER 7/8 | The changeling (1964) |
| BOX-FOLDER 7/9-10, 8/1-4 | The cold wind and the warm (1958-1959) |
| BOX-FOLDER 8/5-9 | The confidential clerk (1954) |
| BOX-FOLDER 8/10-13, 9/1 | The conquering hero (1961) |
| BOX-FOLDER 9/2-8, 10/1-2 | The creation of the world and other business (1972) <i>see also</i> Two-play venture |
| BOX-FOLDER 10/3 | Crime and punishment (1947-1948) Clipping only |
| BOX-FOLDER 10/4-5 | The culper ring (undated) |
| BOX-FOLDER 10/6-9, 11/1-3 | The day the money stopped (1958) |
| BOX-FOLDER 11/4-7, 12/1 | Death of a salesman (1984) |
| BOX-FOLDER 12/2 | Deathtrap (undated) |
| BOX-FOLDER 12/3 | Desire under the elms (1952) Clipping only |
| BOX-FOLDER 12/4 | Economic necessity (circa 1974) |
| BOX-FOLDER 12/5-9 | The emperor's clothes (1953) |
| BOX-FOLDER 12/10-11 | The family man (1953) |
| BOX-FOLDER 13/1-3 | A few good men (1989-1991) |

Production Files, 1947-2001

| <i>Container</i> | <i>Contents</i> |
|---|---|
| BOX-FOLDER 13/4-8, 14/1-5 | Finishing touches (1973) <i>see also</i> Two-play venture |
| BOX-FOLDER 15/1-5 | The flowering peach (1954-1955) |
| BOX-FOLDER 15/6 | Four saints in three acts (1952) Clipping only |
| BOX-FOLDER 15/7-8 | Foxy (1964) |
| BOX-FOLDER 15/9 | Golden boy (1952) Clipping only |
| BOX-FOLDER 15/10-13, 16/1-6 | Goldilocks (1958-1959) |
| BOX-FOLDER 16/7-13, 17/1 | A hole in the head (1957) |
| BOX-FOLDER 17/2-4 | Incident at Vichy (1964-1965) Clipping only |
| BOX-FOLDER 17/5 | The kidders (1950) Clipping only |
| BOX-FOLDER 17/6-7 | The last meeting of the Knights of the White Magnolia (1976) <i>see also</i> A Texas trilogy |
| BOX-FOLDER 17/8-12, 18/1-8 | Lillian (1986) |
| BOX-FOLDER 18/9-10 | Lu Ann Hampton Lavery Oberlander (1976) <i>see also</i> A Texas trilogy |
| BOX-FOLDER 19/1-8, 20/1-7, 73/1 | Lunch hour (1980-1981) |
| BOX-FOLDER 20/6-7, 21/2-10, 22/1-3 | A man for all seasons (1961-1963) |
| BOX-FOLDER 22/4-10 | Master class (1995-1997) |
| BOX-FOLDER 23/1-8, 24/1-8, 25/1-6 | A matter of gravity (1976) |
| BOX-FOLDER 26/1-15, 27/1-5 | Medea (1982) |
| BOX-FOLDER 27/6-12 | The member of the wedding (1950-1951) |
| BOX-FOLDER 27/13-14, 28/1 | Midgie Purvis (1961) |
| BOX-FOLDER 28/2-5 | Mrs. McThing (1952-1953) |
| BOX-FOLDER 28/6-7 | Much ado about nothing (1959) |
| BOX-FOLDER 28/8-15, 29/1 | No man's land (1976) |
| BOX-FOLDER 29/2-10 | Old times (1971-1972) |
| BOX-FOLDER 29/11-12 | The oldest living graduate (1976) <i>see also</i> A Texas trilogy |
| BOX-FOLDER 30/1-4 | Orpheus descending (1957) |
| BOX-FOLDER 30/5-13 | Park your car in Harvard Yard (1991-1992) |
| BOX-FOLDER 31/1-10, 32/1-4, 73/2 | The petition (1986) |
| BOX-FOLDER 32/5 | The physicists (1964) Clipping only |

Production Files, 1947-2001

| <i>Container</i> | <i>Contents</i> |
|---|--|
| BOX-FOLDER 32/6-12, 33/1-3, 73/3 | The price (1968-1969) |
| BOX-FOLDER 33/4-11, 34/1-5 | The prime of Miss Jean Brodie (1968) |
| BOX-FOLDER 34/6-10, 35/1-7, 73/4 | The prince of Grand Street (1978) |
| BOX-FOLDER 35/8, 36/1-3 | The prodigal daughter (1973) |
| BOX-FOLDER 36/4-7 | The remarkable Mr. Pennypacker (1953-1954) |
| BOX-FOLDER 36/8-9 | Resurrection blues (2001) |
| BOX-FOLDER 36/10-13 | Saint Joan (1954) |
| BOX-FOLDER 37/1-7 | Semmelweiss (1977-1978) |
| BOX-FOLDER 38/1-6 | Separate tables (1956-1957) |
| BOX-FOLDER 38/7-11, 39/1-2 | Sheep on the runway (1970) |
| BOX-FOLDER 39/3-5 | The skin of our teeth (1955) |
| BOX-FOLDER 39/6-10, 40/1 | The sorrows of Frederick (1970) |
| BOX-FOLDER 40/2-6 | The speed of darkness (1991) |
| BOX-FOLDER 40/7 | Sunday breakfast (1952) Clipping only |
| BOX-FOLDER 40/8 | Tamburlaine the great (1956) Ledger book only |
| BOX-FOLDER 40/9 | Tartuffe (1965) |
| BOX-FOLDER 40/10-11, 41/1-7, 42/1-4 | A Texas trilogy (1976) <i>see also</i> The last meeting of the Knights of the White Magnolia ; Lu Ann Hampton Lavery Oberlander ; The oldest living graduate |
| BOX-FOLDER 42/5-9 | The time of the cuckoo (1952-1953) |
| BOX-FOLDER 42/10-12, 43/1-3 | A touch of the poet (1958-1959) |
| BOX-FOLDER 44/1 | Two-play venture (1972-1988) <i>see also</i> The creation of the world and other business and Finishing touches Financial documents for <i>The Creation of the World and Other Business</i> and <i>Finishing Touches</i> |
| BOX-FOLDER 44/2 | Up from paradise (1974) |
| BOX-FOLDER 44/3 | A view from the bridge (1955) Clipping only |
| BOX-FOLDER 44/4-10 | The visit (1958) |
| BOX-FOLDER 45/1-4 | The waltz of the toreadors (1957) |
| BOX-FOLDER 45/5-8, 46/1-10 | The West Side waltz (1981-1982) |
| BOX-FOLDER 46/11 | Where's Daddy? (1966) Clipping only |
| BOX-FOLDER 73/5 | Unidentified Costume renderings |
| BOX 47-53 | Correspondence, 1947-2002 Miscellaneous business and personal letters sent and received by Whitehead. |

Correspondence, 1947-2002

Container

Contents

Arranged chronologically by year. Selected correspondence from notable personalities are arranged alphabetically by last name following the general correspondence.

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|---------------------------|---------------------------------|
| BOX-FOLDER 47/1-23 | 1947-1969 |
| BOX-FOLDER 48/1-10 | 1970-1979 |
| BOX-FOLDER 49/1-5 | 1980-1984 |
| BOX-FOLDER 50/1-5 | 1985-1989 |
| BOX-FOLDER 51/1-6 | 1990-1995 |
| BOX-FOLDER 52/1-7 | 1996-1999 |
| BOX-FOLDER 53/1-3 | 2000-2002 |
| BOX-FOLDER 53/4 | Undated |
| BOX-FOLDER 53/5 | Clurman, Harold, 1949-1970 |
| BOX-FOLDER 53/6 | Inge, William, 1961-1970 |
| BOX-FOLDER 53/7 | Plummer, Christopher, 1970-1972 |
| BOX-FOLDER 53/8 | Prince, Harold, 1999 |

BOX 54-59

Business Papers, 1947-2000

Chiefly letters, financial documents, and contracts related to theatrical education projects or theater companies with which Whitehead was associated, especially Lincoln Center. The "Dramatist Guild agreements" file is of particular interest and contains contracts for many shows listed among the production files.

Arranged alphabetically by subject.

| | |
|---------------------------------------|--|
| BOX 54/1 | Agnes de Mille Foundation, 1997-1998 |
| BOX-FOLDER 54/2 | Agnes de Mille memorial, 1994 |
| BOX-FOLDER 54/3 | American Conservatory Theatre, 1965-1967 |
| BOX-FOLDER 54/4 | American National Theatre and Academy, 1963-1964 |
| BOX-FOLDER 54/5 | American Shakespeare Festival, 1963-1969 |
| BOX-FOLDER 54/6 | American Theatre Wing, 1963-1964 |
| BOX-FOLDER 54/7 | Barter Theatre, 1963-1965 |
| BOX-FOLDER 54/8 | The Broadway Alliance, 1987-1988 |
| BOX-FOLDER 54/9 | The Century Association, 2000 |
| BOX-FOLDER 55/1 | Department of State - Ad hoc drama panel, 1959-1965 |
| BOX-FOLDER 55/2 | Dominion Consultant Associates, 1963-1964 |
| BOX-FOLDER 55/3-6 | Dramatist Guild agreements, 1953-1962 Includes contracts for Goldilocks |
| BOX-FOLDER 56/1 | Institute for Advanced Studies in the Theatre Arts, 1963-1964 |
| BOX-FOLDER 56/2-12, 57/1-7 | Lincoln Center, 1960-1964 |
| BOX-FOLDER 57/8 | National Council on the Arts / National Arts Foundation, 1963-1964 |
| BOX-FOLDER 57/9 | National Theatre, 1976 Contracts for <i>No Man's Land</i> |
| BOX-FOLDER 57/10 | National Theatre School of Canada, 1964 |
| BOX-FOLDER 57/11 | Neighborhood Playhouse School of Theatre, 1963-1964 |
| BOX-FOLDER 58/1 | Office of Cultural Affairs, 1963 |
| BOX-FOLDER 58/2 | Play reports, 1960-1962 |

Business Papers, 1947-2000

Container

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| | |
|--------------------------------|---|
| BOX-FOLDER 58/3 | Plays optioned but not produced, 1956-1957, 1963 |
| BOX-FOLDER 58/4 | The Producers' Theatre, 1952-1957 |
| BOX-FOLDER 58/5 | Seattle Repertory Theatre, 1963-1964 |
| BOX-FOLDER 58/6 | Stratford Shakespeare Festival, 1964 |
| BOX-FOLDER 58/7-8 | Theatre Development Fund, 1992-1998 |
| BOX-FOLDER 58/9 | Theatre Hall of Fame, 1992-1998 |
| BOX-FOLDER 58/10 | Trip to Russia, 1959 |
| BOX-FOLDER 58/11 | Whitehead-REA Productions, 1947 Stock certificates |
| BOX-FOLDER 58/13-14, 59/1-2 | Whitehead-Stevens, 1969-1979, 1987 |

Includes correspondence from Roger Stevens, Alan Jay Lerner, and Burton Lane

BOX 60-61

Writings, 1950-2002

Articles, speeches, and assorted draft materials.

Organized in two subseries and arranged alphabetically by subject therein.

Writings by Whitehead, 1963-2000

| | |
|-----------------|--|
| BOX-FOLDER 60/1 | Articles, 1963, 1994-2000 and undated |
| BOX-FOLDER 60/2 | <i>The collected works of Harold Clurman</i> , 1993 Forward |
| BOX-FOLDER 60/3 | Fund for New American Plays, 1994 Speech for award ceremony |
| BOX-FOLDER 60/4 | Interview, undated |
| BOX-FOLDER 60/5 | <i>Psychology and Arthur Miller</i> , 1969 Preface |
| BOX-FOLDER 60/6 | Speeches, 1969-1973, 1990 and undated |

Writings about Whitehead, 1950-2002

| | |
|-------------------|---|
| BOX-FOLDER 61/1 | 80th birthday tribute, 1996 |
| BOX-FOLDER 61/2-5 | Articles, 1950-2002 |
| BOX-FOLDER 61/6-7 | Obituaries and memorial tributes, 2002 |
| BOX-FOLDER 61/8 | Production credits, 1995-1997 and undated |

BOX 62-65

Publicity Files, 1958-1986

Reviews, miscellaneous clippings, fliers, and other promotional materials related to Whitehead's productions.

Arranged alphabetically by title.

| | |
|-------------------|---|
| BOX-FOLDER 62/1 | The bedroom farce (1979) |
| BOX-FOLDER 62/2-3 | Betrayal (1979) |
| BOX-FOLDER 62/4 | The creation of the world and other business (1972) |
| BOX-FOLDER 62/5-6 | Death of a salesman (1984) |
| BOX-FOLDER 63/1 | Finishing touches (1973) |
| BOX-FOLDER 63/2 | Goldilocks (1958-1959) |

Publicity Files, 1958-1986

| <i>Container</i> | <i>Contents</i> |
|-------------------------|---|
| BOX-FOLDER 63/3-4 | Lillian (1986) |
| BOX-FOLDER 63/5 | A man for all seasons (1961-1963) |
| BOX-FOLDER 63/6 | A matter of gravity (1976) |
| BOX-FOLDER 64/1-3 | Medea (1982) |
| BOX-FOLDER 64/4-5 | No man's land (1976) |
| BOX-FOLDER 65/1-2 | Old times (1971-1972) |
| BOX-FOLDER 65/3 | The price (1968-1969) |
| BOX-FOLDER 65/4 | Sheep on the runway (1970) |
| BOX 66, 73 | Photographs, 1961-1997 Studio portraits, photographs from award ceremonies, and other miscellaneous images. Includes several photographs of Arthur Miller, Roger Stevens, and Zoe Caldwell. Arranged hierarchically by subject. |
| BOX-FOLDER 66/1 | R. Whitehead, alone, 1983-1985 and undated |
| BOX-FOLDER 66/2 | R. Whitehead, with family, 1968 and undated |
| BOX-FOLDER 66/3, 73/6 | R. Whitehead, with other people, 1961-1963, 1987, 1997 and undated Includes: Arthur Miller, Roger Stevens |
| BOX-FOLDER 66/4, 73/7 | Other people, 1979-1983 and undated |
| BOX-FOLDER 66/5 | Tony Awards, 1993-1995 Includes: Arthur Miller, Robert Dowling |
| BOX-FOLDER 66/6 | Unidentified productions, undated |
| BOX 67-68 | Music, 1961 Piano-vocal scores or parts for <i>The Conquering Hero</i> and <i>Midgie Purvis</i> . Arranged alphabetically by title. Part sets are organized by instrument. |
| BOX-FOLDER 67/1-5, 68/1 | The conquering hero (1961) Piano-vocal scores |
| BOX-FOLDER 68/2-7 | Midgie Purvis (1961) Parts (piano, drums, strings) |
| BOX 69-72, 74-75 | Miscellany, 1949-2002 Awards, miscellaneous scripts and programs, posters, and other personal effects. Includes a variety of materials related to Zoe Caldwell's performing career. Arranged alphabetically by subject. |
| BOX-FOLDER 69/1-4 | Awards, 1969-1979, 1988-2002 |
| BOX 75 | Books, 1968-1996 Inscribed materials Includes: Horton Foote; Barrie Stavis |
| BOX-FOLDER 69/5 | Miscellaneous programs, 1949-1950, 1970 and undated Miscellaneous scripts, 1950, 1960-1975, 1993 and undated |
| BOX-FOLDER 69/6 | Absurd person singular (A. Ayckbourn) |
| BOX-FOLDER 69/7-8 | The amazing flight of the gooney bird (D. Previn) |
| BOX-FOLDER 69/9 | Bus Riley (W. Inge) |
| BOX-FOLDER 69/10 | Caesarean operations (W. Inge) |

Miscellany, 1949-2002

Container

Contents

| | |
|--------------------------|--|
| BOX-FOLDER 70/1 | Colette (E. Jones) |
| BOX-FOLDER 70/2 | Don't go gentle (W. Inge) |
| BOX-FOLDER 70/3 | An enemy of the people (A. Miller) |
| BOX-FOLDER 70/4 | Fame (A. Miller) |
| BOX-FOLDER 70/5 | Free and clear (R. Anderson) |
| BOX-FOLDER 70/6 | The marriage of Mr. Mississippi (F. Dürrenmatt) |
| BOX-FOLDER 70/7 | Midwives turn manic (W. Inge) |
| BOX-FOLDER 70/8 | Natural affection (W. Inge) |
| BOX-FOLDER 70/9 | Overnight (W. Inge) |
| BOX-FOLDER 70/10, 71/1-5 | A place on the Magdalena Flats (P. Jones) |
| BOX-FOLDER 71/6 | The plains of St. Augustine (P. Jones) |
| BOX-FOLDER 71/7 | Voices (S. Griffin) |
| BOX-FOLDER 71/8 | The wicked pigeon ladies in the garden (M. Chase) |
| BOX-FOLDER 74/1-3 | Posters, 1968-1996 Includes: <i>The bedroom farce</i> ; <i>Master class</i> ; <i>Lillian</i> ; <i>The prime of Miss Jean Brodie</i> |
| BOX-FOLDER 71/9 | Robert Whitehead Award, 1990-2000 |
| BOX-FOLDER 72/1-7 | Zoe Caldwell materials, 1976-2002 and undated Correspondence, programs, publicity materials, and one speech |