

*The Vera Mowry Roberts Papers
Finding Aid*



Archives and Special Collections



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GENERAL INFORMATION

Accession Number: 06-01

Size: 13.5687 cu. ft.

Location: Range 1 Section 7 Shelves 38 - 42

Provenance: Vera Mowry Roberts

Restrictions: None.

Archivist: Prof. Julio L. Hernandez-Delgado

Associate: Mr. Eli Arthur Schwartz

Volunteer: Ms. Toby Schwartz

Date: November, 2006

Revised: December, 2012

BIOGRAPHICAL SKETCH

Vera Mowry (Roberts) was born in Pittsburgh, Pennsylvania on October 21, 1913, the second daughter of Joseph E. and Emma C. Mowry. Her elementary and high school education was in the Pittsburgh public Schools.

Early identified as “gifted,” she entered school six months before her sixth birthday, being placed in the second grade, since she was already reading fluently. She subsequently “skipped” another full grade finishing the eighth year at the age of twelve. She attended South High School, graduating as valedictorian of a class of sixty. She was active in extra-curricular affairs, particularly the honorary Literary Society and the Dramatic Club, playing featured roles in their annual productions. She wrote a column for the school newspaper and edited the senior yearbook. Through the Exceptionally Able Youths’ Committee of the Civic Club of Allegheny County, she was offered a college scholarship to the University of Pittsburgh. In 1932, she was a speaking extra in famed actress Ethel Barrymore’s *The Kingdom of God* at the Nixon Theatre in Pittsburgh. She was awarded the bachelor’s degree in June, 1934—in the midst of the Great Depression.

The next year she shuttled between the Hancock Americanization School (for adults) and the Soho Elementary School as Assistant to the respective Principals. Then she was offered the position of Executive Secretary to the newly-appointed President of Pennsylvania College for Women (now Chatham College), Dr. Herbert L. Spencer, who had been an important mentor for her during her undergraduate career at Pittsburgh. While at PCW, Vera became friends with the poet Carl Sandburg on his visits to Pittsburgh. She still recalls visits to the movies with Sandburg, particularly his delight at seeing Charlie Chaplin in *The Great Dictator*.

With the onset of hostilities in the later 1930’s in Europe, PCW became a center for Engineering, Science and Management War Training (ESMWT) under the Extension Services of the Pennsylvania State College, and she was named District Representative. Meanwhile, she had enrolled in the Master of Arts program at the University of Pittsburgh, being awarded the Master of Arts degree in June, 1940.

With the entrance of the United States into World War II in 1941, she volunteered for service in the U. S. Navy’s WAVES (Women Appointed for Volunteer Emergency Services) and left Pittsburgh, first for officer training at Smith College, then to Washington, D. C. and the Navy’s Bureau of Ordinance.

Her enlistment, which ended in 1946, was marked by two promotions in rank from Ensign to Lieutenant (junior grade) and then to Lieutenant (senior grade). She was the only WAVE assigned to a special unit on secret weaponry and her duties took her to many parts of the United States on an A-1 priority basis. She also made the acquaintance of the remarkable Dr. Mina Rees, theoretical mathematician, on loan to the Navy from Hunter College for the duration of the war. Dr. Rees invited Vera Mowry to “drop by” at Hunter if she ever got to New York City. But Vera’s plans were to enroll in the Ph.D. program at the University of Pittsburgh in American Studies.

However, with the influx of returning G.I's, she had begun teaching at George Washington University, and the Ph.D. was not finally achieved until February, 1950, with a dissertation on "Satire in American Drama." She had shuttled between Washington and Pittsburgh for five years to complete the degree.

But her real life was in Washington, where in addition to teaching at G.W.U., she maintained a desk in the stacks of the Library of Congress and was active in the theatrical life of the District and nearby Virginia. Various, she taught and directed at Rose Robison Cowen's Children's Studio, directed at the Little Theatre of Alexandria, the Crossroads Theatre and other venues, including one summer as Producer/Director of a vast pageant, *Port Tobacco Flames* for the State of Virginia, with a cast of 120 and rehearsals in four locations.

But the most significant association was with the Mount Vernon Players, which had begun while she was still in the Navy. Its Producing Director was Edward Mangum. Its theatre was at the Mount Vernon Place Methodist Church and from its ideals and personnel emerged Arena Stage, the first fully professional resident theatre in the Nations' Capitol, which opened in August, 1950.

There were six founding members of Arena Stage: Ed and Mary Mangum, Vera Mowry, Albert Berkowitz, and two newcomers: Tom and Zelda Fichandter and many of the Mount Vernon Players volunteered their services in raising money and in transforming the old Hippodrome movie house (across the street from Mount Vernon Place) into Washington's first Arena theatre. Vera designed the lighting system, most of the sets, and many of the costumes.

And there she met Pernell Roberts, a member of the first acting company. Shortly they were married, and late the next year their son, Christopher, was born. By late 1954 it was evident that Pernell's future as an actor lay in New York, and the little family moved there. Remembering the invitation of Dr. Mina Rees, Vera visited her at Hunter College and the next year began teaching at Hunter—a career that would last for 50 years. Pernell, after a few shows on Broadway, went on to fame in Hollywood as Adam in the TV series "Bonanza," as well as "Trapper John, M. D." The couple eventually divorced but remained friends and their son spent part of each year with his father on the West Coast.

Vera's first position at Hunter (after being an Assistant Professor of English at George Washington University), was as Instructor in Theatre in the Department of Speech and Dramatics—one of the two faculty members in that discipline, the other being Charles Elson, the designer.

Dr. Roberts entered quickly into the life of Hunter College. Her first appointment was that of Instructor, but she was steadily promoted to Assistant Professor, Associate Professor and finally to full Professor (1969). In addition to teaching a full schedule of theatre classes, she directed a major production each semester in the Hunter Playhouse, and, in cooperation with the Art Department, a Christmas Assembly and a Passover Assembly. By the end of the 1960's theatre course offerings and faculty had expanded, a Master of Arts degree in Theatre was being offered, and the Graduate Center of the City University of New York was being constituted with Dr. Mina Rees as the President. Upon her invitation, Roberts chaired

a committee to draw up plans for a Ph.D. Program in Theatre and from thence forward served on the faculty of the Graduate Center as well as at Hunter.

By 1970, there was a separate Department of Theatre and Cinema, with Roberts as its chair—a position she held until 1980. During that period, she was the prime mover in bringing to Hunter two theatre greats: Harold Clurman and Lloyd Richards. Clurman came as a full-time professor and remained for over a decade. Richards joined the department as a full professor and remained for six years before leaving to join the Yale University Drama School as Dean.

In addition to her teaching at Hunter and the Graduate Center, she served on a committee of the Division of Humanities and the Arts, under Dean Gerald Freund that attracted a million-dollar grant from the National Endowment for the Humanities that allowed for much innovative team teaching and eventuated in the publication of a book called *Exploration in the Arts*.

In the early 1980's, after ten years as Chair of the Department, Roberts conceived, planned, and implemented a program at Hunter called Junior Year in New York. It brought students from schools across the country to study at Hunter and to serve internships in various arts organizations in the city. She also served a term as Executive Officer of the Ph.D. Program in Theatre at the Graduate Center.

After her retirement from full-time teaching at the end of 1984, she continued teaching part-time at Hunter, until the end of 2004, thus rounding out 50 years of teaching at Hunter.

Roberts also continued her association with the Ph.D. Program at the Graduate Center, advising doctoral dissertations, and, in 1989, conceiving, implementing and editing the *Journal of American Drama and Theatre* (JADT), published by the Martin E. Segal Theatre Center at the Graduate School.

At Hunter, she endowed a scholarship for an incoming graduate student and, at the Graduate Center, a Dissertation Fellowship. In 2003, on her 90th Birthday, she was feted at a grand reception and dinner at the Graduate Center, on which occasion she announced the endowment of a Vera Mowry Roberts Chair in American Theatre.

For her various contributions, Roberts was awarded three Presidential Honors: one from Hunter President Donna Shalala (1984); and a Presidential Medal each from Graduate Center Presidents Harold Proshansky (1990) and Frances Degan Horowitz (2004).

During her long career, Roberts was also active in national and international levels of theatre education. Early on, she was International Liaison Officer for the American Educational Theatre Association (AETA), bringing European experts to lecture at American colleges. She was one of a group of five who conceived and implemented the American College Theatre Festival (ACTF), an annual event at the Kennedy Center in Washington, D. C. She traveled to college campuses nationwide, selecting performances for this event and, over several years, was awarded three medals for this work.

Roberts was also concerned about academic standards in theatre education, and served on a national committee for the U. S. Office of Education, drawing up standards and creating an accrediting agency for theatre education on the college level.

In 1973, she was elected President of the American Theatre Association (successor to AETA), and, taking a sabbatical from Hunter, spent the year traveling throughout the United States. She visited college campuses, regional meetings and symposia, lecturing and consulting, and eventually racked up 80,000 miles of travel during that year.

During her presidency of ATA, she established a Women's Program, a Senior Adult Theatre Program, and Theatre for the Handicapped Program. (The Women's Program is still flourishing.)

Roberts has been the recipient of career achievement awards from both ATA and the American Society for Theatre Research. In 1972, she was elected a Fellow of the prestigious College of Fellows of the American Theatre (which has informal ties to the Kennedy Center in Washington, D. C.).

In addition, she has, over the years, written five books (notably two published by Harper and Row: *On Stage: A History of Theatre*, 1962, second edition, 1974, and *The Nature of Theatre*, 1972); and many articles in professional publications.

Roberts also has been active in the civic and religious life of New York City. She has served on the boards of the YWCA, Playwrights Horizons, Direct Theatre, Teatro Español and Presbyterian Senior Services, of which she is a founding member. In 1975 she was the first woman ever to be elected Moderator of the Presbytery of New York City, a division of the Presbyterian Church (USA), consisting of 100 local churches. In 1998 for the bi-centennial celebration of the Rutgers Church in Manhattan (her own church since 1961), she wrote its history, *The Story of Rutgers Church* (hard-cover volume, 205 pages).

Both professionally and personally, Professor Roberts has had a long and fruitful career on many fronts.

Eli Arthur Schwartz
Class of 1959

SCOPE AND CONTENT NOTE

After previously having been approached by the Division of Archives and Special Collections, Professor Vera Mowry Roberts in July, 2005 advised the Library that she was emptying her office on the fifth floor of the Hunter North Building, and that the contents of her files in a two-drawer, lateral-file cabinet were available. The preceding December, Professor Roberts had rounded out 50 years of teaching at Hunter College and the City University of New York Graduate School and University Center.

On July 13th, a library book truck with five empty storage boxes was wheeled to Professor Roberts' old office, and was filled with folders from the file cabinet. The only items discarded were an original receipt for the file cabinet and an inconsequential decades-old note from the College's Business Office stating that, while Professor Roberts' salary would now be charged to the Graduate School and University Center, her status as a Hunter College professor would be unchanged.

In the archives, the contents from the five storage boxes filled 18 archival boxes. The 18 legal-size, archival boxes then contained Professor Roberts' folders which she had left in a well-organized manner. These amounted to a total of over 140 folders. A quick inventory of the 140-plus folders confirmed how extraordinarily-well-organized the materials were.

Professor Roberts then graciously agreed to identify several photos of the theatrical productions in her files, and in October, 2005 visited the archives to make the identifications in person. After additional photos were developed from negatives in her folders, Professor Roberts identified them and brought in some additional items in March, 2006. By this time the collection had grown to over 21 archival boxes.

By May, 2006, Professor Roberts had gone through her own files and had a storage box of additional materials available to be picked up by the Library. Once this was accomplished, the collection then contained the manuscripts of her master's thesis (1940) and her doctoral dissertation (1949), manuscripts of several articles, and additional letters, as well as articles and photos from her latest professional stage appearance in Fullom, Virginia. These items enlarged the Vera Mowry Roberts Collection to 27 archival boxes, detailed in the following pages.

This collection, while significant in scope, is but a sample of a most distinguished career in academia and in the theatre.

Nonetheless, as an intimate peek into Professor Roberts' career, this collection affords the researcher/scholar an invaluable tool to assess a prominent professor who was greatly respected by her colleagues and her students, and who earned a reputation as a pre-eminent historian of the American theatre.

SERIES DESCRIPTION

Series I - Biographical Information

Series I consists of biographical information on Professor Roberts that was abstracted from professional directories, resumés, and Hunter College personnel information sheets.

Series II - Graduate College Papers, 1936 - 1940

Series II consists of eleven papers written by Professor Roberts from 1936 to 1940 on poetic subjects. Also included is a copy of her master's thesis on Christopher Pearse Cranch, a 19th century U.S. poet.

Series III - Hunter College Professor

Series III consists of course syllabi from the early 1980's, plus class registers from 1971 to 1986. Also included are several papers written by students from 1974 to 1987, plus a few final exams from 1979 to 1989. Many M.A. thesis proposals from 1976 to 1985 are also included.

The section on the Theatre and Film Department includes letters, memoranda, meeting agendas, course outlines, booklets, programs, and other materials relating to undergraduate and graduate curriculum activity.

Relative to Professor Roberts' committee work, this series has many reports, memos, proposals, letters, profiles, articles, evaluations, and recommendations relative to, and products of, the many committees she worked on, or chaired—chiefly in the 1970's and into the early 1980's.

Concerning Professor Roberts' professional academic activities, this series includes many letters of correspondence from 1959 through 1984, divided into formal, informal, and personal sections, in chronological order.

A small number of programs and announcements of Hunter College dramatic and musical productions are found in this series, as well as recommendations from Professor Roberts of a professional nature, including those concerning students, chronologically arranged for the years 1958 to 1982.

This series concludes with several manuscripts of articles, essays, and reviews, alphabetically arranged.

Series IV - Professional Academic Theatre Associations

Series IV is the most comprehensive section of the entire collection. Covering the 1970's and 1980's, the major professional academic theatre associations are represented by programs, newsletters, meeting notices, proposals, letters, reports, minutes, memos, and papers presented at formal meetings.

Within this series, the most extensive materials cover the American Theatre Association for the period 1972-1973, when Professor Roberts was its president. During this period, she used six months of a sabbatical to work out of the ATA's office in Washington, D.C. There are four archival boxes containing 40 folders detailing the responsibilities and activities of the officers, directors, committees, and executive employees of the ATA. In addition, there are folders for each of the 12 constituent organizations of the Association, detailing their activities in varying degrees.

Series V – Photographs

Series V consists of photographs from 1942 to 2003, which visually document Professor Roberts in a variety of settings. There are photographs of Professor Roberts in military uniform during World War II; of her various travel destinations; and snapshots of students and colleagues. In addition, there are two newspaper photographs and one professional studio portrait. The professional photographs were produced by Swann Studios which document six plays that were presented by The Mount Vernon Players in Washington, D.C. during the 1946 - 1947 season.

Series VI - Playbills

Series VI contains the largest number of items in the collection, and extends over 30 years from 1933 to 1963. The earliest playbills cover college and professional performances in Pittsburgh. These then extend to the Washington, D.C. area (with one summer in Wisconsin) through the mid-1950's, when Professor Roberts was directly engaged in plays as director, stage manager, costumer, and, in some instances, even as performer. In addition, there are playbills from major performances in New York City from 1946 to 1960. The latest playbills extend to 1963 with performances at the American Shakespeare Festival Theatre in Stratford, Conn. and the Tyrone Guthrie Theatre in Minneapolis, Minn.

Series VII – Posters

Series VII consists of large reproduction posters of English theatre plays from 1890 to 1910, and even one advertising Hunter College's junior year at Hunter's dormitories located in the Brookdale Campus.

Series VIII – Subject File

Series VIII consists of items which illuminate Professor Roberts' professional career and her travels to Europe, the Far East, the Middle East, and the Canadian Rockies from 1964 to 2000. Her Hunter College and non-Hunter College activities are presented here, including conference programs, reports, a book proposal, articles by her and others, audio tapes,

theatre programs, booklets, evaluations, accreditations, directories, lectures, and even a bicentennial history by Professor Roberts of Rutgers Church in New York City.

Addenda

This section contains Professor Roberts' master's thesis (1940) and her doctoral dissertation (1949). Also included are materials from The Graduate School and University Center of CUNY which were donated to Archives & Special Collections in April 2010, and were added to the Papers after the collection was processed.

CONTAINER LIST

SERIES I – BIOGRAPHICAL INFORMATION

<u>Box</u>	<u>Folder</u>	<u>Contents</u>
1	1	Biographical Directories, 1966, 1976, 1999, 2006
	2	Curriculum Vitae, 1973, 1984, 1987
	3	Hunter College Staff Personnel Records, 1958 - 1960

SERIES II – GRADUATE COLLEGE PAPERS, UNIVERSITY OF PITTSBURGH, 1936-1940 (written by Vera Mowry)

		Poetry
1	4	1936 “Bryant’s Treatment of Nature in his Poems”
	5	1936 “Voluntaries and The American Flag”
	6	1937 “Emily Dickinson and James Whitcomb Riley”
	7	1937 “The Old Order Changeth” (Being a comparison of the Lancelot of Tennyson with that of E. A. Robinson)
	8	1938 “And This I Ask...”
	9	1938 “Everyone Sang – Siegfried Sassoon”
	10	1938 “The Genesis of an Idea in Poetry”
	11	1938 “Robert Frost: A Critical Estimate”
	12	1938 “Profitable for Instruction...”
	13	1940 “The Dead – Jones Very”
	14	1940 “Whitman – “Come Lovely and Soothing Death” p. 669.

SERIES III – HUNTER COLLEGE PROFESSOR

		Courses Taught
1	16	c.1960 -- <u>Speech and Dramatics</u> , Poetry
	17	1981 -- <u>Theatre</u> , Stage versus Film
	18	1982 -- <u>Theatre</u> , History of Directing (graduate course)
	19	1982 -- <u>Council on Honors</u> , Shakespeare from Page to Stage
	20	1984 -- <u>Theatre</u> , Introduction to Theatre
		Class Registers:
	21	1971 - 1976 [closed to the public]
	22	1976 - 1980 [closed to the public]
	23	1981 - 1986 [closed to the public]

SERIES III – HUNTER COLLEGE PROFESSOR

<u>Box</u>	<u>Folder</u>	<u>Contents</u>
		Courses Taught
1	24	1984—Theatre, Introduction to Theatre <u>Shakespeare Reading Program</u> , n.d
		Student Papers
2	1	1974 “The Sacred Drama of Tibet”
	2	1975 “Where did the characters of the commedia dell’ arte really come from?”
	3	1984 “Zeami’s Idea of the Transformation of the Actor, 1400 - 1428” (graduate paper)
	4	1984 “A View from the Audience: The Staging of Kabuki”
	5	1984 “Kabuki”
	6	1987 “On the Road to the Petit-Bourbon: The Effect of Commedia dell’ Arte on French Comedians of the 16 th and 17 th Centuries”
	7	c.1987 “An Investigation of the Origins and Reasons for the Female Performer in the Commedia dell’ Arte during the Italian Renaissance”
	8	Final Exams - 1979, 1984, 1989
		M.A. Thesis Proposals
	9	1976, 1980, 1981
	10	1982
	11	1983
	12	1984
	13	1985
	14	n.d.
	15	Independent Study, 1981
		Theatre and Film Department
3	1	Theatre and Film Department (and predecessors), 1958 - 1976
	2	CUNY B.A., 1974 - 1981
	3	CUNY Graduate Council, 1981 - 1982
	4	CUNY Graduate School and University Center, 1971 - 1982
	5	Curriculum Proposals, 1980 - 1983
	6	Department Chair, 1971, 1976 - 1977, 1980

SERIES III – HUNTER COLLEGE PROFESSOR

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		Theatre and Film Department Departmental Activities
4	7	1980
	8	1981
		Faculty Meetings and other Departmental Affairs
	1	Fall 1981 to Spring 1982
	2	Fall 1982 to Spring 1983
	3	Grade Appeals, 1982 [closed to the public]
	4	M.A. Comprehensive Exams, 1978 - 1979, 1982
	5	Ph.D. Program in Theatre (CUNY Graduate School and University Center), 1978 - 1982
		Ph.D. Program in Theatre (CUNY Graduate School) Editor <i>The Journal of American Drama and Theatre</i> , Graduate School and University Center, Fall 2003
	7	Executive Committee, 1971 - 1982
	8	Ph.D. Proposals, 1971 - 1981
	9	Qualifying Exams, 1969 - 1982
	10	Professor, Adjunct, 1987 - 1988
	11	Recruitment at Graduate Center, 1982 - 1983
		Committee Work
5	1	Arts Curricula Sub-Committee Report, n.d. Supporting Materials, 1973 - 1974
	2	Working Committee on the Arts, 1973 - 1974
	3	Working Committee on the Arts, 1974 - 1975
	4	Creative Arts Program, 1975 - 1976
6	1	Faculty Communications, 1963 - 1983
	2	Hunter Convocation (Brookdale), February 14, 1978
	3	Hunter Senate -- Distribution Requirement, 1983
	4	Hunter Senate -- Evaluation of Academic Administrators, 1987
	5	Hunter Senate -- General Education, Distribution Requirement, 1984 - 1985
	6	General Education, Humanities and the Arts, 1983 - 1984 (also 1976 - 1977)

SERIES III – HUNTER COLLEGE PROFESSOR

<u>Box</u>	<u>Folder</u>	<u>Contents</u>
		Committee Work
6	7	Graff, Jerry G. <i>General Education Today</i> . San Francisco: Jossey-Publishers, 1983
7	1	Honors Council, 1979 - 1982
	2	Mellon Grant Funds, 1975 - 1976
	3	National Endowment for the Humanities, 1975 - 1981
	4	Nuclear Issues, 1982
	5	Rockefeller Arts Panel, 1976 - 1977
	6	Rockefeller Arts Panel (chairperson), 1977 - 1978
8	1	Rockefeller Planning Committee, 1976 - 1978
	2	Rockefeller Sub-Committee #1, Basic Distribution, 1977 - 1978
	3	Rockefeller Sub-Committee #3, Hunter Arts Plaza, 1978
	4	Search for Provost, 1984
		Professional Academic Activities
		Correspondence
	5	Personal, 1958 - 1980
	6	Informal, 1970 - 1972, 1979 - 1982, n.d.
	7	Formal, 1958, 1961, 1970, 1974, 1980 - 1982, 1984
9	1	Hunter's Theatre Workshop, 1959 (director)
	2	Hunter Theatre Productions, 1980 - 1981, n.d.
	3	Other Hunter Concert and Drama Activity, 1984 - 1985
		Recommendations (written by Professor Roberts)
	4	Professional, 1959 - 1978
	5	Professional, 1979 - 1982
	6	Students, 1958 - 1980
	7	Unaccepted Job Offers, 1971 - 1972
		Writings
10	1	"Actors, Managers, Designers, Directors," n.d. (manuscript)
	2	"All Theatre is Educational," 1983 (manuscript)
	3	"American Drama from the Origins to 1930," <i>Encyclopedia of World Art</i> , 1982 (manuscript)
	4	Arts Proposal, 1964
	5	Essays in <i>The American Century: Art and Culture, 1900 - 2000</i> (Whitney Museum of American Art, 1998)

SERIES III – HUNTER COLLEGE PROFESSOR

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10	6	“The Experience of Oberammergau,” n.d.
	7	“The Future of Theatre, Film and Television,” 1974
	8	“Is There a 19 th Century American Drama? What is American about American Drama?,” n.d. (manuscript)
	9	“Lady-Managers in Nineteenth Century American Theatre,” <i>The American Stage</i> , edited by Ron Engle and Tice Miller (Cambridge University Press, 1993)
	10	“Olive Logan (1836 - 1909),” n.d.
	11	“Satire in American Drama,” <u>Third International Conference on Humor</u> , 1982
	12	Speech at Queens College dedication, 1961
	13	“Women Playwrights in the Theatre,” <i>Furman Studies</i> , December 1988
	14	Written Reviews - 1971, 1980

SERIES IV – PROFESSIONAL ACADEMIC THEATRE ASSOCIATIONS

		American Society for Theatre Research
10	15	1974, 1977, 1979, 1980
	16	1981
	17	1981 Chairperson, 25 th Annual Conference
11	1	1981 Conference - Financials
	2	1981 Conference Papers Presented
	3	1981 Conference Proposals (accepted and rejected)
		American Educational Theatre Association
	4	1959, 1960, 1967, 1970
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SERIES IV – PROFESSIONAL ACADEMIC THEATRE ASSOCIATIONS

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		American Theatre Association
	4	National Board of Directors, 1972 - 1973
	5	National Executive Committee, 1971 - 1973
	6	National Office – Executive Director, 1972 - 1973, 1982
	7	National Secretary Position, 1973
	8	Personnel Committee (National Office), 1973
		Vice President for:
	9	Administration – Chapters, 1972 - 1973
	10	Administration – Membership, 1972 - 1973
	11	Administration – Regions, 1971 - 1972
13	1	Administration – Regions, 1973
	2	Program – 1973 (Convention – V.M.R. President)
	3	Program – American Place Project/Playwrights Program, 1972 - 1973
	4	Program – Black Theatre Program, 1972 - 1973
	5	Program – Committee on Planning and Development, 1972 - 1973
	6	Research – Board of Research, 1972 - 1973
	7	Board of Nominations, 1972 - 1973
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	9	Honors and Awards, 1972 - 1973
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	2	Special Committee on Royalties and Leasing, 1972 - 1973
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	4	Commission on Standards, 1976 - 1977
	5	Theatre Journal of the A.T.A., 1977, 1981 - 1982

SERIES IV – PROFESSIONAL ACADEMIC THEATRE ASSOCIATIONS

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	7	A.C.A.E. – American Council of the Arts in Education, 1972 - 1973
	8	A.C.T.A. – American Community Theatre Association, 1972 - 1973
	9	A.C.T.F. – American College Theatre Festival, 1972 - 1974, 1977, 1983, 1994
15	1	A.T.A.A. – Army Theatre Arts Association, 1972 - 1973
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	3	N.A.S.T. – National Association of Schools of Theatre, 1971 - 1973, 1981 - 1982
	4	S.S.T.A. – Secondary School Theatre Association, 1972 - 1973
	5	T.S.A. - Theatre Student Association, 1971 - 1972
	6	U.C.T.A. – University/College Theatre Association, 1972 - 1973
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	9	The National Endowments, 1972
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16	1	Various Activities, 1980 - 1982
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16	4	Personal 1942 War Training Program, Pennsylvania State College
		In Naval Officer's Uniform
	5	1943 Milking a Cow
	6	c.1945 Colonial Williamsburg and Washington, D.C.
	7	c.1945 With Family (at home)
	8	c.1945 With Family and Friends (Washington, D.C.)
		Personal
	9	1966 Caribbean Cruise with sister Ellen
	10	c.1975 With Hunter College Students
	11	1975 Portrait, Vera Mowry Roberts
	12	1984 Retirement Party, Hunter College
	13	1988 Picture Postcards, China, Wisconsin and Arizona, n.d.
	14	1990 Theatre Department, CUNY Graduate Center
	15	2003 As a Wizard in the musical, "Daniel," Ferrum, Va.
		Plays
		The Mount Vernon Players, 1946 - 1947 Season, Washington, D.C.
16		"The Duenna," by Richard Brinsley Sheridan (Vera Mowry, costume design)
17		"A Mid-Summer Night's Dream," by Shakespeare, directed by Vera Mowry
18		"Noah," by André Obey
19		"The Private Wives of Wu Lung Fu," by Cecilia Sieu-Ling Zung
20		"Shoemaker's Holiday," by Thomas Dekker
21		"The Twin Menaechmi" of Plautus
		The Marionette Theatre, Mount Vernon Place Methodist Church, c.1948, Washington, D.C.
22		"The Doctor in Spite of His Wife" from Molière (Vera Mowry, stage manager, assistant costumer, and a voice)
		Hunter College Playhouse, November 1974
23		"And Miss Reardon Drinks a Little"

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	2	1933 Carnegie Institute of Technology, Shakespeare's "Julius Caesar"
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	4	1945 Catholic University of America, Sophocles' "Electra"
	5	1946 - 1959 Catholic University of America, Speech and Drama Department
	6	1947 Carnegie Institute of Technology, "Village Green," by Carl Allensworth
	7	1947 - 1950 George Washington University, Department of Speech, University Players
	8	1948 American University Players, Shakespeare's "A Mid-Summer Night's Dream"
	9	1949 Amherst College, Shakespeare's "Julius Caesar"
	10	1949 Cornell University Theatre, "Happy Birthday," by Anita Loos
		Nixon Theatre, Pittsburgh, Pennsylvania
	11	1938 George M. Cohan in "I'd Rather Be Right," by George S. Kaufman and Moss Hart, Music by Richard Rodgers, Lyrics by Lorenz Hart
	12	1939 Helen Hayes in "Victoria Regina"
	13	1939 Ethel Barrymore in "Farm of Three Echoes" (with Dean Jagger)
	14	1940 Alfred Lunt and Lynn Fontanne in "There Shall Be No Night," by Robert E. Sherwood (with Richard Whorf, Sydney Greenstreet, Montgomery Clift, Thomas Gomez, Phyllis Thaxte)

SERIES VI – PLAYBILLS

<u>Box</u>	<u>Folder</u>	<u>Contents</u>
		Nixon Theatre, Pittsburgh, Pennsylvania
17	15	1941 “The Male Animal,” with Elliott Nugent, Leon Ames, by James Thurber and Elliott Nugent (also with Don De Fore, Regina Wallace)
	16	1941 Helen Hayes and Maurice Evans in “Twelfth Night,” by William Shakespeare
	17	1941 “Hope for a Harvest,” with Frederic March and Florence Eldridge
	18	1941 “Arsenic and Old Lace,” with Eric von Stroheim
	19	1942 “Claudia,” (with Donald Cook and Dorothy McGuire)
	20	1942 “Watch on the Rhine,” by Lillian Hellman, with Lucille Watson, Paul Lucas, Mady Christians (also George Coulouris, John Lodge, Anne Blyth)
	21	1942 “Without Love,” by Philip Barry, with Katharine Hepburn, Elliott Nugent
	22	1942 Gertrude Lawrence in “Lady in the Dark,” by Moss Hart, Lyrics by Ira Gershwin, Music by Kurt Weill
	23	1942 Grace George and C. Aubrey Smith in “Spring Again
	24	1943 “The Eve of St. Mark,” by Maxwell Anderson
	25	1943 “The Three Sisters,” by Anton Chekhov with Katharine Cornell, Judith Anderson (and Joseph Wiseman, Ruth Gorden, Edmund Gwenn, Dennis King, Alexander Knox)
	26	1947 Bobby Clark in Victor Herbert’s “Sweethearts”
	27	1948 Blackstone and his “Show of 1001 Wonders”
	28	1948 “Finian’s Rainbow,” by E.Y. Harburg and Burton Lane
	29	1951 Joe E. Brown in “Courtin’ Time,” with Carmen Mathews, Dances Staged by George Balanchine

SERIES VI – PLAYBILLS

<u>Box</u>	<u>Folder</u>	<u>Contents</u>
		The Playhouse , Pittsburgh, Pennsylvania
17	30	1948 “Shorty,” by Margaret and Joseph Yablonski
	31	1948 “Joan of Lorraine,” by Maxwell Anderson
	32	1949 “Of All Things,” An Original Musical Revue, Music and Lyrics by Ken Welch
		Mount Vernon Players , Washington, D.C.
	33	1946 “Cyrano de Bergerac,” by Edmond Rostand
	34	1947 “Lysistrata ’47,” by Edward Mangrum and Albert Berkowitz
	35	1947 Shakespeare’s “A Mid-Summer Night’s Dream,” Directed by Vera Mowry
	36	1947 “The Private Wives of Wu Lung Fu,” by Cecilia Sie-Ling Zung
	37	1947 Molière’s “Tartuffe”
	38	1947 Shakespeare’s “The Taming of the Shrew”
	39	1948 “Mrs. Moonlight,” by Benn Levy
	40	1948 “Stardust,” by Walter Kerr
	41	1949 “All the King’s Men,” by Robert Penn Warren
	42	1949 “The Drunkard,” by William Henry Smith
	43	1949 “Henry IV,” by Luigi Pirandello
	44	1949 “Hope is the Thing with Feathers,” by Richard Harrity and “Down in the Valley,” by Kurt Weill and Arnold Sundergaard
	45	1949 Shakespeare’s “Twelfth Night”
		The Marionette Theatre , Mount Vernon Place Methodist Church, Washington, D.C.
	46	c.1948 Molière’s “The Doctor in Spite of his Wife,” (Vera Mowry, stage manager, assistant costumer, and voice)
		National Theatre , Washington, D.C.
	47	1946 “The Hasty Heart,” by John Patrick
	48	c.1946 “Antigone,” by Jean Anouilh (after Sophocles) with Cedric Hardwicke, Katharine Cornell (and Wesley Addy, Marlon Brando)

SERIES VI – PLAYBILLS

<u>Box</u>	<u>Folder</u>	<u>Contents</u>
		National Theatre, Washington, D.C.
17	49	1946 Clifton Webb in “Present Laughter,” by Noel Coward (with Jan Sterling, Robin Craven)
	50	1947 John Gielgud in “Love for Love,” by William Congreve (with Cyril Ritchard, Pamela Brown, Sebastian Cabot)
	51	1947 Theatre Guild National Company of “Oklahoma!,” by Richard Rodgers and Oscar Hammerstein, II
	52	1948 “Carousel,” by Richard Rodgers and Oscar Hammerstein, II (with Iva Withers, Henry Mishel)
	53	1948 Frank Fay in “Harvey”
		Rose Robison Cowen’s Children’s Studios of Speech and Dramatic Arts, Washington, D.C.
54		1947 Annual Children’s Drama Festival Vera Mowry, Assistant to Mrs. Cowen
55		1948 Annual Children’s Spring Drama Festival Vera Mowry, Assistant to Mrs. Cowen
56		1950 An International Children’s Drama Festival Dr. Vera Mowry, Stage Manager
		New Gayety Theatre, Washington, D.C.
57		c.1949 Cyril Ritchard in “The Relapse” (with Philippa Bevans)
58		1950 Melvyn Douglas in “Two Blind Mice” (with Kim Hunter)
59		1950 Judith Evelyn in “A Streetcar Named Desire” (with Ralph Meeker)
60		1951 Thomas Mitchell in “Death of a Salesman” (with Darren McGavin)
		Howard Theatre, Washington, D.C.
61		c.1952 Sidney Poitier in “Detective Story”

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<u>Box</u>	<u>Folder</u>	<u>Contents</u>
		Arena Stage, Washington, D.C.
17	62	1950 “She Stoops to Conquer,” by Oliver Goldsmith Vera Mowry, Technical Director; Arena Stage’s Premier Production, August 16, 1950
	63	1952 “Tonight at 8:30,” by Noel Coward (George Grizzard, actor and stage manager)
	64	1952 “Lady Precious Stream,” by S.I. Hsiung (George Grizzard, actor and property manager)
	65	1953 “Our Town,” by Thornton Wilder (Frances Sternhagen, George Grizzard)
	66	1953 “Arms and the Man,” by George Bernard Shaw (Frances Sternhagen, George Grizzard)
	67	1954 “Ah, Wilderness!,” by Eugene O’Neill (Frances Sternhagen, George Grizzard)
	68	1954 “All My Sons,” by Arthur Miller
	69	1958-59 Subscription Plan
		Olney Theatre, Olney, Maryland
18	1	c.1948 Lillian Gish in “The Marquise,” by Noel Coward (with John Williams, Mary MacArthur, Philippa Bevans)
	2	c.1948 Diana Barrymore in “The Philadelphia Story,” by Philip Barry
	3	c.1948 José Ferrer in “The Importance of Being Earnest,” by Oscar Wilde (with Viola Roache)
		Ford’s Theatre, Baltimore, Maryland
	4	1948 Katharine Cornell presents “Antony and Cleopatra,” by William Shakespeare with Miss Cornell and staged by Guthrie McClintic (with Kent Smith, Eli Wallach, Charlton Heston, Maureen Stapleton, Joseph Wiseman, Bruce Gordon)
	5	1949 Guthrie McClintic presents Judith Anderson in “Medea,” adapted from Euripides’ work (with Bruce Gordon, Marian Seldes)

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18	6	Hilltop Theatre-Parkway , Baltimore, Maryland 1954 Sherry Britton in “Barely Proper”
	7	Cross Roads Barn Theatre , Bailey’s Cross Roads, Virginia c.1950 Ethel Casey in “Rain”
	8	Barter Theatre , Abingdon, Virginia c.1950 National Tour, “The Merchant of Venice,” by William Shakespeare
	9	Port Players , Oconomowoc, Wisconsin 1954, Vera Mowry, Stage Manager June 30 through July 4, 1954 “I Found April,” by George Batson
	10	July 7 through July 11, 1954 “Candle-Light,” by Siegfried Geyer
	11	July 14 through July 18, 1954 “Late Love,” by Rosemary Casey
	12	July 28 through August 1, 1954 “My Only Love,” by Margaret Hill and Ted Ritter
	13	August 4 through August 8, 1954 “Jane,” by S. N. Behrman
	14	August 18 through August 22, 1954 “The Prescott Proposals,” by Howard Lindsay and Russel Crouse
	15	Miscellaneous Dramatic Performances , Washington, D.C. and Alexandria, Virginia 1945, 1948, 1950, 1951.
	16	Music and Dance Performances , Washington, D.C., 1946 - 1952
	17	Pitt Stadium , Pittsburgh, Pennsylvania Civic Light Opera Association 1948 “Babes in Toyland,” by Victor Herbert (with Gordon Dilworth)
	18	1949 “The Wizard of Oz,” by L. Frank Baum (with Gordon Dilworth)

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18	19	Film, Washington, D.C. 1946 Laurence Olivier as “Henry V”
	20	1948 Moira Shearer, “The Red Shoes”
	21	1948 Pedro Armendariz in John Steinbeck’s “The Pearl” (plus “The Raven” and “A Lover’s Return”)
		New York, New York
	22	1946 Ray Bolger in “Three to Make Ready” (Broadhurst Theatre) (with Brenda Forbes, Gordon MacRae)
	23	1949 Bobby Clark in “As the Girls Go,” with Irene Rich (Broadway Theatre) (Iva Withers)
	24	1950 Basil Rathbone in “Julius Caesar,” by William Shakespeare (The Arena in the Hotel Edison) (Alfred Ryder, Berry Kroeger)
	25	1950 Judith Anderson in “The Tower Beyond Tragedy” (ANTA Playhouse) (Marian Seldes, Rosemary Murphy, Alfred Ryder)
	26	1952 Jessica Tandy and Hume Cronyn in “The Four poster” (Fireside Theatre, Garden City, N.Y.)
	27	1952 S.N. Behrman’s “Jane,” starring Edna Best and Basil Rathbone (Fireside Theatre, Garden City, N.Y.)
	28	1952 Donald Cook, Barry Nelson, Maggie McNamara in Otto Preminger’s production, “The Moon is Blue” (Henry Miller’s Theatre)
	29	1952 Martha Wright, George Britton in Rodgers and Hammerstein’s “South Pacific” (Majestic Theatre) (with Myron McCormick, William Talbert, Juanita Hall, Gene Saks, William Diehl)
	30	1952 Helen Hayes in “Mrs. McThing,” with Jules Munchin (Morosco Theatre) (Ernest Borgnine, Fred Gwynne)

SERIES VI – PLAYBILLS

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		New York, New York
18	31	1953 Elia Kazan's production of ". . . Camino Real," by Tennessee Williams (National Theatre) (with Eli Wallach, Jo Van Fleet, Joseph Anthony, Jennie Goldstein, Frank Silvera, Barbara Baxley, and Hudd Hatfield) (Henry Silva, Nehemiah Persoff, and Martin Balsam)
	32	c.1954 "Summer and Smoke," by Tennessee Williams, Directed by José Quintero (with Geraldine Page, Lola D'Annunzio) (Circle-in-the-Square Theatre)
	33	c.1954 American Lyric Theatre, A Repertory Season of One-Act Operas, Plays, Ballets, July 1 - July 6 (Provincetown Playhouse)
	34	1955 "The White Devil," by John Webster (with Fritz Weaver, Sada Thompson and Sorrel Brooke, Michael Higgins) (Phoenix Theatre)
	35	1956 Alfred Lunt, Lynn Fontanne in "The Great Sebastians," by Lindsay and Crouse (Coronet Theatre)
	36	1956 "The Lovers," with Darren McGavin, Hurd Hatfield (Joanne Woodward, Morris Carnovsky, Norman Rose, Pernell Roberts, Bramwell Fletcher, Gerald Hiken) Lighting and Settings by Charles Elson (Martin Beck Theatre)
	37	1956 Paul Muni in "Inherit the Wind," with Ed Begley, Tony Randall (National Theatre) (Bethel Leslie, Staats Cotsworth, Michael Constantine)
	38	1957 "Waiting for Godot," by Samuel Beckett with Earle Hyman, Rex Ingram, Geoffrey Holder (Ethel Barrymore Theatre)
	39	1959 "Noah," by André Obey, directed by John Ulmer, presented by Equity Library Theatre (Lenox Hill Playhouse)
	40	1960 Stanley Holloway in "Laughs and other Events" (Ethel Barrymore Theatre)
	41	c.1960 "Bil and Cora Baird's Marionette Theatre," Directed by Burt Shevelove (The Playhouse)

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18	42	American Shakespeare Festival Theatre , Stratford, Conn. 1956 “Measure for Measure” and “The Taming of the Shrew”
	43	1956 “King John” (Mildred Dunnock, Earle Hyman, Arnold Moss, Hiram Sherman, Fritz Weaver)
	44	1957 “The Taming of the Shrew,” with Pernell Roberts, Nina Foch (Mike Kellin, Jerry Stiller, Philip Bourneuf, Morris Carnovsky) (Phoenix Theatre, N.Y.C.)
	45	1957 “Measure for Measure” (Phoenix Theatre, N.Y.C.)
	46	1963 “Caesar and Cleopatra,” by G. Bernard Shaw with George Voskovec and Carrie Nye (Rosemary Murphy, Philip Bosco, Frank Converse, Josef Sommer)
	47	Tyrone Guthrie Theatre , Minneapolis, Minnesota 1963 May 7 to September 22, Repertory “Hamlet” (Shakespeare), “The Miser” (Molière), “The Three Sisters” (Chekhov), “Death of a Salesman” (Miller) Tyrone Guthrie, Artistic Director (The Minnesota Theatre Company), Hume Cronyn, Jessica Tandy, George Grizzard, Rita Gam, Zoe Caldwell

SERIES VII – POSTERS

19	1	“Posters of the Gaslight Theater ,” c.1890 - 1910 (from the Theatre Collection, Library and Museum of the Performing Arts at Lincoln Center, N.Y. Public Library, 1968)
	2	Theatre Royal, Brighton “A Country Mouse”
	3	Theatre Royal, Brighton “Sergeant Brue”
	4	Theatre Royal, Brighton “The Shop Girl”
	5	Grand Theatre, Leeds “Trilby”
	6	Direct from Wyndham’s and Apollo Theatre , London “Peter’s Mother”
	7	“Producing the Shakespeare Plays for Public Television,” Cedric Messina, BBC Executive Producer, The Little Theatre, Hunter College (n.d.)
	8	“Junior Year Abroad – in New York,” 1983 (Hunter College)

SERIES VIII – SUBJECT FILE

<u>Box</u>	<u>Folder</u>	<u>Contents</u>
20	1	Associated Councils of the Arts, 1976 - 1977
		Conferences:
	2	N.J. Theatre League – 1981 Annual State Conference
	3	East Central Theatre Conference – March 1982
		Hunter College (including CUNY)
	4	Army Pictorial Center Report – “CUNY and the Communication Arts,” 1975. (Now the Museum of the Moving Image plus the Kaufman Astoria Studios.)
	5	Book proposal: “Exploration in the Arts,” 1978
	6	Brookdale Center on Aging, 1980 - 1987
	7	Harold Clurman: “The Theatre and Society,” <i>Variety</i> , January 9, 1963 (originally written in 1927). Also, “Picture Story,” <i>Hunter Magazine</i> , September 1983, and audio tape recording, “Colloquy.”
	8	Junior Year in New York – 1982 - 1983, 1988
	9	Frederick Loewe Theatre, 1993 - 1994
	10	Miscellaneous materials (Hunter College, CUNY)
21	1	Passover Assembly, Hunter College, April 3, 1963. “The Passover of Rembrandt van Rijn,” by Morton Wishengrad, adapted and directed by Vera Mowry Roberts. (Performance dedicated to the memory of the author, Morton Wishengrad, member of the faculty at Hunter College, who died February 12, 1963)
		Non-Hunter Professional Activities
		College of Fellows of the American Theatre
	2	1991 - 2002
	3	American Theatre Fellows: The First Thirty Years, 1995
	4	Consulting and Editing – 1971, 1978 - 1979, 1981-1982, 1989
	5	Evaluations of Articles for Publication – 1977, 1981
	6	Evaluations of Grant Proposals, 1981 - 1983
	7	Indiana Community Theatre League – Excerpt Festival, April, 1984 – Adjudicator of play excerpts
		Joint Commission on Dance and Theatre Accreditation
22	1	1979 - 1982
	2	1982

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22	3	Non-Hunter Professional Activities Arthur Miller, World Theatre Day Speech – audio tape, n.d.
	4	New York City Commission on the Status of Women 1982, 1984, 1987, 1988
	5	Guides to Women’s Studies, 1984 - 1985
	6	Other Colleges’ Offerings, 1960 - 1984
23	1	<i>Phi Delta Gamma: Journal</i> , Sept. 1947, “Women in a World War,” an editorial by Editor-in-Chief, Miss Vera L. Mowry; “Challenge for the Future,” speech, 1972 (as Past National President); Addendum Membership Directory, 1981 - 1982
	2	Ph. D Dissertation: “Satire in American Drama,” University of Pittsburgh, 1949
		Plays
	3	“Antigone,” by Sophocles, translated by C. A. Trypanis
	4	“Cavalleria Rusticana,” Libretto (by Targioni-Tozzetti and G. Menasci) (Music by Pietro Mascagni)
	5	“The Fantastic Arising of Padraic Clancy Muldoon,” by Alexander Francis Horn
	6	Luther Greene presents Christopher Fry’s “A Sleep of Prisoners,” directed by Michael Mac Owan (with Stanley Baker, Hugh Pryce) for Francitas Film Foundation (summary and program)
24	1	“Of Thee I Sing,” Report on the Original New York Production by Milton E. Polsky, paper, N.Y.U., 1969
	2	Presidential Awards (3): Hunter College (from Donna Shalala, 1984, for Service); CUNY Graduate School and University Center (President’s Medal from Harold Proshansky, 1990, and Frances Degan Horowitz, 2004)
	3	Professional Theatre Performance, July 2003, in the musical, “Daniel.” Blue Ridge Dinner Theatre at Ferrum College, Ferrum, Va.
	4	Retirement Party, May 16, 1984

SERIES VIII – SUBJECT FILE

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24	5	Reviews: Six on <i>The Nature of Theatre</i> , by Vera Mowry Roberts (Harper and Row, 1971) Roberts Dissertation Fellowship in Theatre, 1990 (including binder of over 80 letters of congratulation)
	7	Rutgers Presbyterian Church Bicentennial Year, 1998
	8	<i>The Story of Rutgers Church</i> , by Vera Mowry Roberts (hardcover), 205 pp., 1998
		Source Materials
25	1	File on Stage Designers, 1970
	2	Grant Sources, 1970, 1976 - 1978
	3	National Association of Schools of Art Membership Directory, 1981, 1982; Handbook, 1981
	4	Theatre and Arts Activity, 1957-1988
		Theatre-Related Publications
	5	Theatre-Related Publication Ads
	6	Theatre Publications--1968, 1970 - 1972, 1977, 1980, 1984, n.d.
26	1	<i>Tulane Drama Review</i> , Winter 1962 (F. García Lorca)
		Travel
	2	1964 – First European Trip, “Three Latter-Day Innocents Abroad”-- 36-page (story of) June 15 to August 3, 1964
	3	1970 – Theatres of London, Moscow, Leningrad – July, August – Brochure
	4	1981 – China and Japan, Summer Journal
	5	1984-1985 – December to January, Egypt, Jordan, Israel – Journal
	6	1989 – Canadian Rockies, Daily Itinerary – 9 days
	7	1992 – Grand Tour of France – Tour Itinerary
	8	1995 – Australia – Itinerary
	9	1997 – England and Ireland – Itineraries for each

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26	10	Travel 1999 – Austria, Hungary, Czech Republic, Italy, and Switzerland – Itinerary
	11	2000 – Baltic Sea Cruise; Oberammergau – Brochures
	12	Vera Mowry Roberts Scholarship—Certificate from Scholarship and Welfare Fund of the Alumni Association of Hunter College
	13	Visiting Professor at Indiana University, 1987
	14	War Training Program, Pennsylvania State College, 1942
	15	Women and Theatre, 1984 Dancy Lecture Series, University of Montevallo, Montevallo, Alabama (Vera Mowry Roberts and Megan Terry)
	16	Women in the Arts, University of Wisconsin and The Johnson Foundation, September, 1973 (Wingspread)
	17	Women in the Theatre – 1983, 1984; “Laura Keene,” by James Burge, n.d.
	18	Miscellaneous Materials, 1948 - 1987, plus

ADDENDA

SERIES II – GRADUATE COLLEGE PAPERS, UNIVERSITY OF PITTSBURGH, 1936-1940 (written by Vera Mowry)

<u>Box</u>	<u>Folder</u>	<u>Contents</u>
		Manuscripts
27	1-2	Master's Thesis: "Christopher Pearse Cranch, Transcendental Poet." (1940)
	3-4	Ph.D. Dissertation: "Satire in American Drama." (1949)

SERIES III – HUNTER COLLEGE PROFESSOR

28	1	Hunter College, 1983 - 1985
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SERIES IX – THE GRADUATE SCHOOL & UNIVERSITY CENTER OF CUNY

		Academic Graduate Courses
28	2-3	Nineteenth Century American Theatre, Spring 1985
	4-5	American Theatre-Bibliographies
		Colloquium
	6	Theatre Perspectives Colloquium, November 21, 1993
		Correspondence
		Incoming
	7	April 1982 - November 1983
	8	January - December 1984
	9	February 1985 - November 1986
	10	October 1987 - April 1997
	11	n.d.
		Outgoing
	12	July 1982 - November 1989
	13	Furman University Visit, April 30, 1988, May 1 - 2, 1988
	14	Journal of American Drama and Theatre, June 1995- November 1998
	15	Memoranda, 1981 - 1985
	16	Memorial for James C. Burge, June 2, 1987
29	1-2	Miscellaneous Materials

SERIES IX – THE GRADUATE SCHOOL & UNIVERSITY CENTER OF CUNY

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29	3	Proposal for an American Drama Society, 1986
	4	Proposal for Ibsen Research, May 16, 1984
	5	Theatre Perspectives: Proposal for a Television Series on Contemporary American Theatre, 1983
	6	Recommendations
		Seminars
	7	19 th Century Seminar on Landmark Plays
	8	19 th Century Seminar on Provincial Theatres
	9	Student Writings
		Symposium
		International Symposium on Popular Entertainment
30	1	The Executive Committee, January - December 1986
	2	Minutes, November 1985 - September 1987
	3	October 8 - 12, 1987
		Theatre Associations
	4	American Drama Society, 1987 - 1988
		American Theatre and Drama Society, 1990 - 1991
		American Society for Theatre Research
		Nominating Committee
	5	April 1980 - May 1984
	6	January 1985 - September 1987
	7	American Theatre Association, 1986
		Writings
	8	Roberts, Vera M. " <i>Design For Arts in Education</i> ," 1986
	9	---. "One Third of a Nation: A Living Newspaper Production." in <i>Showcasing American Drama: One-Third of a Nation</i> .
	10	Possible Sources of Articles, 1991 - 1994