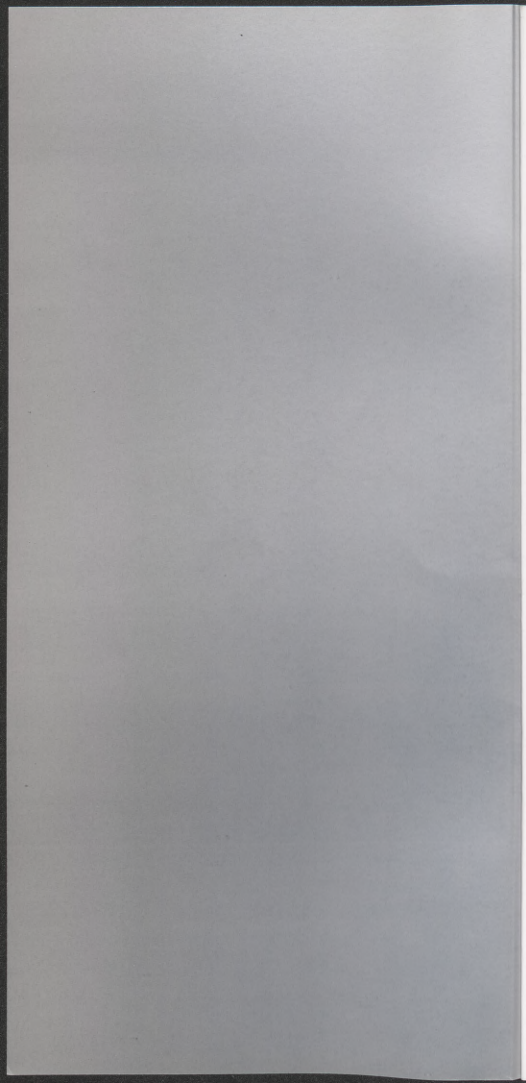


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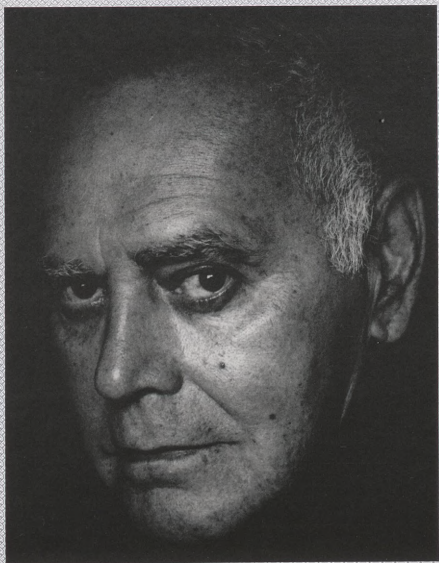
long day's JOURNEY into light:

Theatre Master,
Jose Quintero



LONG DAY'S JOURNEY INTO LIGHT

Theatre Master, Jose Quintero



Jose Quintero

1923 - 1999

Journey into Light: Jose Quintero as Teacher ***by Sidney Berger***

Jose Quintero was unquestionably one of the great American directors of this century, known for his work in restoring Eugene O'Neill to the pantheon of American playwrights. But few know that he was also a teacher. In the midst of his ground-breaking productions at the Circle in the Square, Jose managed to teach three generations of young directors and I was lucky enough to be among them.

My first class with Jose in 1957 took place in a dingy, overheated rehearsal studio opposite the theatre where his production of *Long Day's Journey Into Night* with Jason Robards was playing. I recall a frigid December evening when we did a scene from Robert Anderson's *Tea and Sympathy*, directed by student Michael Rutenberg. I played Al to Ken Adams' Tom and our conception was that the two young men loved each other in a totally platonic but deeply affecting way. The members of the class criticized us mercilessly with the kind of self-righteous fervor that only youth and arrogance can produce. Jose then spoke: "I would not have directed it that way. I disagree with the choices you've made but they were impressive and your intentions were focused and clear." He asked how many members of the class were absorbed by the scene. Some hands went up reluctantly, others slowly joined until the entire class had their hands in the air. "That's all that matters," Jose said conclusively and moved on to the next scene.

Another time, another lesson: a scene was being performed badly and I turned away, seeing no reason to give it much attention. I glanced at Jose, assuming he was equally bored. He was totally absorbed, immersed in the scene as if it were wholly remarkable, rather than stumbling and awkward. How, I thought, could he have any possible interest in such

lackluster acting? But when the scene had concluded, Jose was able to dissect it with the skill of a superb theatre surgeon. That was a lesson I never forgot.

In those halcyon days of the American theatre, we studied with Jose as if we were disciples. We battered him with anxious questions. The one I remember best, though I must admit to being grateful that I did not do the asking, was "How did you direct Fredric March?" (who was then starring in *Long Day's Journey*). Jose didn't flinch but carefully said, "I just ask him to be a little louder on this word, a little softer on that." Heresy to acolytes of The Method! We all felt shock and momentary disillusion. Stanislavsky could not possibly have approved! Then Jose, with that magical smile that lit up rooms, said gently, "I do not have to teach Fredric March how to act. He already knows how to do that."

Inspired by the impact Jose's teaching had on us, I left New York in 1959 to begin a career as a university teacher and director. I accepted the position of Director of the School of Theatre at the University of Houston and, in 1969, founded the Houston Shakespeare Festival and the Children's Theatre Festival.

Jose and I had lost touch for a period of years, when, in 1987, my colleague, the noted composer Carlisle Floyd called to suggest that Jose might be amenable to an offer to teach at the University of Houston. We flew to New York to discuss the possibility with Jose.

After all that time I began by introducing myself with a palpable lump of awe in my throat. "Of course I remember you," he laughed. He agreed to come to Houston to teach, but salary hadn't been mentioned. I asked if he wanted to know the financial terms of the appointment. Jose said, "It will be fair, will it not?" I stumbled for an answer: "Yes, I thought it was." "Then we don't need to discuss it further," he responded.

Each fall, when he came to Houston to teach acting and directing, I always introduced him to his new students as my Teacher. I use a capital "T"

because he was a singular teacher who decisively formed my life as an artist.

Jose's sense of the theatre, his unalterable passion for it, was fused with spirituality. That was made very clear on that very first day in class here some ten years ago when he stood in the theatre in front of the stage, caressed it with the palm of his hand and said, "This is my home, this is my church, this is where I worship."

Those nervous young directors and actors were about to embark on the extraordinary journey I had taken some thirty years earlier. Jose concentrated on scene study and the criticism he gave was always deeply penetrating and clear. At the same time he told us of his life and experience, particularly how his relationship with his parents shaped and focused his work. His devotion to students was immeasurable. "Hold onto the branch of your talent," he said, as if his students were adrift, "and it will anchor you." There was always a poetry to his criticism: "You investigate a piece of material with the fingers of your heart and your memory and your longing," he said, believing that the secrets of the play were to be found in the actor.

Williams and (of course) O'Neill were his favorite touchstones. Jose was drawn to the vulnerable, wounded souls in their plays, like Alma of *Summer and Smoke*, Laura in *The Glass Menagerie* and, of course, Jamie and Edmund of *Long Day's Journey*. But he recognized their innate strength as well, remarking that "William's delicacy is made of piano wire." In the midst of confronting these characters in class, he would stop and turn to us with an insight that illuminated the text for us, saying "Slight afflictions leave us whole and untouched. Crises, like major physical traumas, leave scars—tangible memories. So it is with life experiences." With these few words Jose opened the book of the character and coupled the actor to it. "My assignment is to be alive with you," he said as he began what was to be his final class. How privileged we were to have lived with him, even for a limited time. Jose was a life force in the classroom, as he was in the theatre and the intensity of his vision riveted us. His teaching could be outrageous as well. He would

demonstrate the way he thought a scene should be played, acting both genders, at one moment playing Alma and in the next, Jamie. Before I studied with Jose, I had been trained that such demonstrations were verboten. When I asked him why he did this he said, "Well, my acting is so terrible, no one would dare imitate me, but the point will be made."

His enduring legacy will be discovered in all of those students who carry with them the indelible influence he left on their lives and professional practice. In the strangely compelling monotone that emanated from the voice machine he had to use after his laryngectomy some twelve years ago, he would tell me, "You were my student, now you're my boss." Yes, I had hired him, but I would always be his student. In *Love's Labor Lost* a character says: "Learning is but an adjunct to ourself/ And where we are our learning likewise is." I learned this lesson best from Jose.

On the night before he left, last November, Jose called and asked me to dinner. Since he had been ill, I thought fearfully that he was thinking he'd have to end his long tenure with us. When we sat down, with the characteristic passion that superceded his physical ills, he described how he would like to transform our black box theatre into a more exciting and useful space. Then he leaned back and said, "Sidney, next year why don't we co-direct a Shakespeare play?" I was joyous. "I'd direct the telephone book with you, Jose," I replied.

I will forever miss my Teacher.

A "Cut!" Above: The Story of Jose Quintero

The career of Jose Quintero is a remarkable journey. More importantly though, the life of the late director was one of extraordinary accomplishment and a testament to the ability for one to triumph when confronted with extreme adversity. The son of a former governor of Panama, he was pressured early on to seek a career in medicine. Once enrolled at the University of Southern California, Quintero soon found, much to the dismay of his father, that science was not his forte. In fact, he did so poorly that he was given an 'A' in one of his chemistry classes on the condition that he promise to stay away from all science-related courses.

On his return from college, Quintero's father gave him several "positions" (identified in his autobiography), none executed with much enthusiasm. These jobs consisted of a ticket attendant for Panamanian Airways, an English teacher at the Jesuit School where he himself received his early education, and a salesman for the Chesterfield Cigarette Company. With no interest in medicine, nor in filling any of the "positions" his father had procured, Quintero turned elsewhere for inspiration. Though he spent a year at USC and graduated in 1944 from Los Angeles City College, he did not develop his interest in acting until late in his college career when a friend suggested he try his hand at theatre. After his graduation, Quintero spent a year at the Goodman Theatre. There, he further developed his interest in what would become the most compelling force in his life—the stage.

Quintero moved from the Goodman Theatre to New York, where he joined an acting group residing in a flat in Woodstock. The group was frequented not only by actors, but struggling musicians, artists, and writers

as well. So it is no surprise that he dipped into other areas of art. He painted, wrote, and taught Spanish to his fellow artisans, all of whom were living in conditions of extreme poverty. As a means to survive, he and the others were not the least bit averse to stealing for their supper. This complacency toward food theft soon carried over to literature. In his autobiography, *If You Don't Dance They Beat You*, he wrote about liberating a copy of *Alice in Wonderland*: "The thought that I was stealing never entered my mind. It belonged to me. I simply followed the White Rabbit and took Alice out of those musty rows of books to live with me." Already we see his unique talent to make a story come alive.

During his stay in Woodstock Quintero and his roommates contemplated building a theatre in the flat. Though this idea never panned out, he and his acting cohorts managed to seize the opportunity to create The Circle in the Square Theatre. The location was an old abandoned nightclub previously named 'Greenwich Follies.' With the investment of money, labor and love, 'The Circle' eventually became a mainstay of off-Broadway theatre. The first production directed by Quintero was Richardson's *Dark of the Moon*. Initially, the reception of the theatre was rather cold, but it would take only a year for 'The Circle' to become a revival showcase for works by Tennessee Williams and Eugene O'Neill. Williams' *Summer and Smoke* was 'The Circle's' first off-Broadway smash in 1952, helping to launch the career of a young and talented Geraldine Page. Soon, 'The Circle' became a regular hotspot frequented by the most famous actors and actresses in New York. More importantly though, the production sparked interest in the incredible talent of Jose Quintero, who soon was invited to direct a number of works at other locations. Ironically, he had never taken a class in directing. His success reached a high point when he received a Tony Award for best director in 1956 for the Broadway production of *Long Day's Journey Into Night*.

A number of stars owe a great deal to the technique and instruction of Jose Quintero. He worked with the likes of George C. Scott, Colleen

Dewhurst, Ingrid Bergman, Jason Robards, Liv Ullman, Pat Hingle, Kirstie Alley, Betty Miller, Ralph Williams and Calista Flockhart. Though he directed hundreds of plays both at 'The Circle' and on Broadway in his 50-year career, there is no question that the director was the most successful in his renderings of plays by Eugene O'Neill. Works such as O'Neill's *Long Day's Journey Into Night*, *The Iceman Cometh*, *A Touch of the Poet* and *A Moon for the Misbegotten* captivated audiences and impressed even the harshest of critics.

Quintero's initial success was not without its price though, as he and his acting troupe of the 1970s fell into states of severe depression and alcoholism. Expressing hope for their revival, the troupe soon began to call itself the Resurrection Company. Their efforts at salvation did, in fact, reach phoenix-like proportions when Quintero was nominated for and awarded a second Tony in 1973 for the production of *A Moon for the Misbegotten*.

Despite such enormous accomplishments—overcoming the language barrier, defying his father and staving off the early pangs of starvation, alcoholism and a lapse into theatrical obscurity, Quintero would still face the most arduous and debilitating experience of his life. He was diagnosed with throat cancer, undergoing a total laryngectomy in 1987. However, after a period of intense physical pain and emotional isolation, Quintero once again showed his buoyancy, taking rehabilitative esophageal speech classes and learning to use a hand-held Servox voice-activation device.

Quintero picked himself up professionally once again as well, and began hosting theatre workshops in Los Angeles. Soon after, he was invited to teach at the University of Houston by his former student and personal friend, Dr. Sidney Berger, now director of the UH School of Theatre. Quintero spent his last years teaching at UH, and served as Wortham Chair for the Performing Arts for ten years. In recognition of his work here, and in appreciation of the openness and warmth of the Houston arts community, Quintero donated his personal papers and memorabilia to the UH Libraries'

Special Collections & Archives. His papers do not illustrate, however, the enormous impact he had as a professor both at UH and at Florida State University, nor do they convey an idea of the reverence he earned as a guest artist at California State University at Fullerton. Indeed, Quintero was extremely popular in the collegiate circle, conducting several lecture series around the nation — all to packed houses. As a final commemoration to his distinguished professional talents, Quintero received The Order of Vasquez Nuñez de Balboa, a lifetime achievement honor, from his native Panama.

The success of Quintero as a director and as a man lies most notably in the honest passion he was able to convey in his productions. He took his life's experience — its struggle, its pain, its joy — and through his directing made it manifest in the personalities of the characters. His personal writings alone are replete with examples of his penchant for gripping interpretations of daily experience, describing his convalescence after his larengectomy as "an intolerable breathless world of inner silence." Though it was a recurrence of cancer that took him last February in New York at the age of 74, the accomplishments of this remarkable individual demonstrate uncommon resiliency in the face of seemingly overwhelming odds.

A complete list of productions are

- 1949 - *Alice in Wonderland; The Glass Menagerie*
- 1951 - *Dark of the Moon, Burning Bright; Bonds of Interest*
- 1952 - *Yerma; Summer and Smoke*
- 1953 - *The Grass Harp; American Gothic; In the Summerhouse*
- 1954 - *The Girl on the Flaminia; Portrait of a Lady*
- 1955 - *The Long Christmas Dinner; The King and the Duke; La Ronde;*
The Cradle Song
- 1956 - *The Innkeepers; The Iceman Cometh; Long Day's Journey Into Night*
- 1957 - *Lost in the Stars; The Square Root of Wonderful*
- 1958 - *Children of Darkness; A Moon for the Misbegotten;*
Cavalleria Rusticana, I Pagliacci; The Quare Fellow
- 1959 - *Our Town; Macbeth*
- 1960 - *The Balcony; Camino Real; The Triumph of St. Joan; Laurette*
- 1961 - *The Roman Spring of Mrs. Stone; Look, We've Come Through*
- 1962 - *Plays for Bleecker Street; Great Day in the Morning;*
Pullman Car "Hiawatha"
- 1963 - *Desire Under the Elms; Strange Interlude; The Nurses (2 segments);*
Medea
- 1964 - *Marco Millions; Hughie; Susanna; La Bohème*
- 1965 - *Diamond Orchid; Matty & the Moron & Madonna; A Moon for the*
Misbegotten; Profiles in Courage; Mary MacDowell, R. Taft
- 1966 - *Pousse-Café*
- 1967 - *More Stately Mansions*
- 1968 - *The Seven Decents of Myrtle*
- 1969 - *Episode in the Life of an Author; The Orchestra*
- 1970 - *Gandhi*
- 1973 - *A Moon for the Misbegotten*
- 1974 - *Johnny Johnson; The Big Coca-Cola Swamp in the Sky*

Productions directed by Jose Quintero:

- 1974 - *Gabrielle: A Musical*
- 1975 - *The Skin of Our Teeth; A Moon for the Misbegotten; Knock, Knock*
- 1976 - *Hughie*
- 1977 - *A Touch of the Poet; Anna Christie*
- 1978 - *The Bear; Same Time, Next Year*
- 1979 - *The Human Voice; Faith Healer*
- 1980 - *Clothes for a Summer Hotel; Welded; Ah! Wilderness*
- 1983 - *Cat on a Hot Tin Roof; The Time of Your Life*
- 1984 - *Rainsnakes*
- 1985 - *The Iceman Cometh*
- 1988 - *Long Day's Journey Into Night*
- 1990 - *Private Lives*
- 1993 - *Our Town*
- 1996 - *Ile, Long Voyage Home*

Acknowledgments

Exhibitions and the catalogs that record them are not unlike theatre productions. They represent the creative efforts of many artists, promoters, and technicians alike. Few in the exhibit audience have real awareness of the myriad labors of love that go into the many facets of research and production before the birthing of an exhibition. Below, we give a nod to those without whose assistance this exhibit, its printed record, and the official opening night celebration would not have become realities.

First and foremost, our deepest thanks go to Nicholas Tsacrios, long-time associate to and companion of Jose Quintero, for having the foresight not only to realize the immense archival value of these papers, but for having the organizational skill, the perseverance, and the sheer doggedness to keep them safe and secure until such time as the collection was so generously donated to the University of Houston Libraries. Thanks also to Nick for donating additional photographs for the exhibition, and for supplying the name of Los Angeles photographer Stathis Orphanos, whom we thank for donating and for giving permission to use his copyrighted portrait photograph of Jose Quintero for the exhibition catalog and poster. Jim Harty of Los Angeles also was most helpful in shipping posters to be used in the exhibition.

Our undying thanks and appreciation go to Sidney Berger, Director, UH School of Theatre, for his ever-present vision, energy, and resolve in building the Libraries' theatre collections, for laying the groundwork for the Jose Quintero Collection to come to the University of Houston, and for giving an immense amount of his time to create the concept and framework for this exhibit, and in selecting the items to be showcased.

There would be nothing to see beyond this text were it not for the consummate skills and considerable overtime of Special Collections & Archives

staff. Special Collections Librarian Julie Grob and Senior Library Assistant Dina Shekhter produced and mounted the exhibition, with assistance from one of our students, Seema Ingleshwar, who provided digital scans of a number of exhibit items.

A huge debt of gratitude is owed Kevin Rigdon, UH School of Theatre scenic designer who, with Scene Shop Foreman Drew Hoovler and his staff, magically transformed the exhibition area of the M.D. Anderson Library into a festive space in which to honor the man whose life and career we hold dear in our memories.

Great appreciation goes to UH Libraries Development Director Bonnie Crews and to Carolyn Meanley and Amy Holmes, UH Libraries' Development Office staff, for their valuable creativity and assistance in planning the official exhibition opening event. Acknowledgment is due Carmen Prodoehl, UH Libraries' Acquisitions Department, for Spanish-to-English translations, and to Sandy Judice, UH School of Theatre, for her invaluable help in deciphering Jose Quintero's handwriting.

Without the UH Office of Publications staff this catalog would not have come to fruition. Thanks go to Senior Graphic Designer Dina Gustin who skillfully designed the booklet and invitation. Thanks also to Mark Lacy, UH Photographer, for the photograph of Jose Quintero used in the invitation and on the Libraries' Web site. Likewise to the UH Office of External Relations staff go debts of gratitude to Senior Writer/Editor Tanya Deason-Sharp and to intern David Gray for the press release and Jose Quintero's biography which appear in this catalog.

Finally, hats off to Dean of UH Libraries Dana C. Rooks who, from the beginning, has been our compass point, always available with unconditional guidance and support to Special Collections & Archives and to the Library Development Office. Thank you.

Patricia Bozeman, Head
Special Collections & Archives
University of Houston Libraries



SIDNEY BERGER is Co-Producer and Director for Houston Public Television series, Centerstage, and also the founder of the Houston Shakespeare Festival, member of the International Shakespeare Globe Centre Board, President of the Shakespeare Theatre Association of America and recipient of 1986 Mayor's Arts Award for Outstanding Contribution by a Performing Artist. Dr. Berger has directed recent HSF productions of *The Taming of the Shrew*, *King Lear* and *Twelfth Night* as well as the Alley Theatre productions of *Frankie and Johnny in the Clair de Lune*, *T Bone n Weasel*, and *All in the Timing*. He is Director of the University of Houston School of Theatre, with production credits there that include *Brighton Beach Memoirs*, *Wild Honey* and *Grapes of Wrath*, and the producer of the Children's Theatre Festival. Also a playwright and librettist, his music dramas—*The Last Temptation of Christ* (with Theo Fanidi), *Tickets Please* and *The Demon Lover* (both with Robert Nelson)—have been produced respectively by the Great Lakes Opera, Texas Opera Theatre, Inc., and the Lyric Art Festival. Dr. Berger has very recently become Associate Artist with the Alley Theatre.



PATRICIA BOZEMAN • SIDNEY BERGER

PATRICIA BOZEMAN is Head of Special Collections & Archives at the University of Houston Libraries. She has curated or supervised the research and production of 90 library exhibits since 1984. Two of her most popular published exhibit catalogs included *Signature Works: University of Houston Creative Writing Program Faculty and Graduates Choose Their Own Most Significant Writing* (1994) and *John Updike, An Exhibition* (1985). The latter was selected for a juried, retrospective two-year travelling exhibition of 100 library publications representative of excellence, published during the years 1893-1993 in the United States and Canada. She has been selected four times by her peers for Library Special Achievement Awards.

Ms. Bozeman is an active member of the Rare Books & Manuscripts Section of the Association of College & Research Libraries, having organized the 1993 New Orleans national conference entitled "Mainstream or Margin? How Others View Special Collections." The internationally-acclaimed Houston Conference on Forged Documents was also her brainchild. She edited *Forged Documents: Proceedings of the 1989 Houston Conference*, published in 1990.

THE PRIVATE MAN
AUTOBIOGRAPHY
If You Don't Dance They Beat You

Case 1:

- Jose Quintero. Two editions of *If You Don't Dance They Beat You*. First trade edition: Boston, Toronto: Little, Brown and Company, 1974; first paperback edition: New York: St. Martin's Press, 1988. The latter is signed on the cover by the author.
- Autograph Manuscript, [1988]. One-page portion from the sixteen-page handwritten draft of the Epilogue to the 1988 paperback edition of Quintero's autobiography.

"This year, October 16, 1988 marks Eugene O'Neill's hundredth birthday. As a recognition of that event I am going to direct a new production of *Long Day's Journey Into Night*, which I first directed in its American premiere [on] Nov. 8, 1956[,] seven years before I began writing this book...

"Jason Robards will be joining...me in that venture...but having reached...the mellow age of sixty-five, this time will head the cast as the father, James Tyrone. And the luminous, irresistible wench of one of the original Circle in the Square early successes, Colleen Dewhurst has now reached the maturity to play Mary Tyrone. The role of the young O'Neill, Edmond, will be played by a young man of twenty-six, Campbell Scott. He is the son of Miss Dewhurst and the actor George C. Scott whom she met and married while they were playing in *Children of Darkness*..."

- Two printed publishing promotional cards for Quintero's autobiography, *If You Don't Dance They Beat You*, [1974]. First trade edition.
- Anita Loos. American actress, screenwriter and playwright. Autograph Letter Signed, August 4, 1974.

"...I am still under the spell of your amazing prose. No native-born American could react to life here with such deep sensitivity. How very seldom it happens that one comes so close to the characters on a written page. Your approach to the theatre as an unschooled boy and your study of those mysterious factors that make a play 'work' are unique. Students of the theatre will close your book understanding it better and loving it more..."

- John Beary. Irish-born director. Typewritten Letter Signed, January 19, 1976.

"...Your book has moved my heart. Perhaps within it is the quality that...exist[s] in works of art, a kind of...quality that makes one feel that the work was done for oneself, or that the maker knew that one day you would read or see it, and that...is...the work's reason for being..."

"...I see our work being so ephemeral, so much to do with the flow of blood in our veins, so much to do with the supernatural and the natural, that they must be Mysteries in the Church's evasive description of events..."

THE PRIVATE MAN LIFE-CHANGING ILLNESS

Case 1:

- Autograph Manuscript, [May, 1987]. A portion of Quintero's poignant journal following his hospitalization and surgery in Los Angeles.

In 1987, Quintero was diagnosed with throat cancer. He entered Cedar Sinai Hospital in Los Angeles, undergoing surgery on May 1st, resulting in the removal of his vocal chords.

"...I do not rush to these pages with the unthinkable presumption that what I write in them will remotely be judged as literature. I come for another reason. I come as a man, who three weeks ago, underwent a total laryngectomy and has lived in what is an intolerable breathless world of inner silence...

"...Today...as I sat on my bed, I look[ed] out the window which stands in front of my desk, and looks out into a square of gardens. I looked at it hard, for it just laid there, like a dead backdrop belonging to an old production which once I long ago...had something to do with...

"...With genuine amazement I began to realize that I had removed to an incommunicable distance and had choked into an emotional stillness everything in and outside this house. The realization became more terrifying, for everything in this house, by way of furniture and décor, bore the imprint of my past and [was] illustrative of my history...

"...I looked out the window again, and was faced with the same rigid withdrawal as I had before. I have done the same thing to the rose patch which lies next to it. That was the reason, not [the] fact, that I was too tired, that I had not gone to [the] rose garden to bring some fresh cut roses in. And the worst of it, I thought, with a fist of pressing, unyielding horror stuck in the middle of my chest, is that the planting and the caring for the garden had been one of the greatest joys I had ever experienced in my whole life. Amongst my sweetest treasures in this life had been the golden hours Nick and I had spent making this once barren patch of ground which surrounds our small house into a most personal and tamed jungle from Eden...

"...With [a] massive move of pent up fury I flung the pen across the room and flung my arms [back] and began hitting the wall with both my fists. I wanted to break them. I wanted to break every bone of every finger of both hands. 'You won't write about the freak. You won't write about the dummy and how well he is adjusting to the rape, to the outrageousness that's been done to him. And in my head were the words rolling at the speed and control of a machine gun. I don't want or need to communicate with anybody'..."

- Jose Quintero. Autograph Note, unsigned, [May, 1987]. Together with a selection of three photographic color prints.

On the envelope is written: "The jacaranda in full bloom as I arrived from the hospital after my operation. The sight of it, and the renewal force of it, saved my life."

- Barbara Beswick. Private citizen. Typewritten Letter Signed, June 10, 1988.

Quintero's correspondent refers to Joseph C. Koenenn's "The Passion of Jose Quintero: He Lost His Voice but Regained His Drive to Direct" which ran in the Summer Entertainment Preview section of *New York Newsday*.

"After reading about you...I decided to write... My husband...had the same surgery that you had... a total laryngectomy... At first, he was devastated, but has come to accept his new voice. He, too, uses an artificial larynx, but after several lessons with a voice therapist, learned esophageal speech... It has done wonders for his self-esteem to be able to communicate without the voice box... I want to say I admire your courage, as I admire his; anyone...who has had this surgery feels very isolated at the beginning; after all, our voice is a large part of our personality..."

"You...are a man of extraordinary talent, but sometimes it takes talent just to choose to live, love and enjoy life to the best of one's ability. You are doing just that, and for going public, I thank and salute you. What you...have gone through is unfortunate, but to be able to go within ourselves and bring forth what we might not have even known existed is a gift from God and a triumph of the Spirit..."

- Jose Quintero. Autograph Manuscript, [April,1994]. Tribute to Jason Robards at the presentation of the New York Athletic Club's Theatre Club Leo Award for life-time achievement.

Quintero begins his very personal tribute to Robards with a story about his, monotone speaking voice, the result of his use of a battery-operated speaking aid.

"Children...approach me slowly, as if in a trance, their eyes wide and luminous with wonder, and in hush[ed], brave tones ask me if I am a visitor from another planet. Delighted to be a character in their extra-terrestrial imaginings, I always answer 'Yes.' Then I proceed to tell them that I am rendezvousing [with] my spaceship in a matter of minutes, and that they must flee from me as fast as their sturdy legs can carry them. The[se]...occurrences fill...me with joy and a deep sense of fun, for I am caught in the rush of fantasy and make-believe..."

In his touching conclusion to this long tribute Quintero says: "...For me, there has been no-one with whom I have shared that mysterious and infinitely private center of my life... And you [Jason] have always nurtured it and inspired it... You do honor to the theatre, to God and to man..."

- [Jose Quintero]. Photograph taken at Atlantic House in Provincetown, MA, [1996], where Eugene O'Neill wrote. Photo credit: Lawrence Frank for *The New York Times*.

THE PRIVATE MAN FRIENDSHIPS

Case 2:

- Carol Channing. American singer and comedienne. Autograph Letter Signed, [ca. 1974-75]. Together with two color photographs, 1974, one showing Miss Channing and her husband, Charles Lowe, the other showing their son, Channing Lowe.

"So happy we'll be spending Christmas together!!!... and that you & Nick will be seeing our show tonight..." The Broadway musical *Lorelei* opened on January 27, 1974, running for just over 300 performances. Jule Styne took Gower Champion's 1948 hit, *Gentlemen Prefer Blondes*, added some new songs, and re-titled it *Lorelei*, making it a new hit for the original star, Carol Channing.

- Thornton Wilder. American novelist and playwright. Autograph Letter Signed, Torntón, [ca. June/September, 1975].

Wilder makes reference to his play, *The Skin of Our Teeth*, which Quintero directed in 1975 at the Kennedy Center in Washington, DC and then on Broadway. "How proud I am to be "directed" by you again. I wish I were there with you now. Yesterday I had the conviction that everything was charging spendidly ahead. Have fun - and be assured that you have the gratitude and admiration of your old friend..."

- Isabel Haliburton. Sister of Thornton Wilder. Autograph Letter Signed, July 9, 1975. Together with a first trade edition of *The Skin of Our Teeth*, New York and London: Harper & Brothers Publishers, 1942.

"Thornton has...a first edition of *The Skin of Our Teeth* which he will with joy & pride & gratitude inscribe to you." Wilder was awarded a 1943 Pulitzer Prize in Drama for *The Skin of Our Teeth*. In 1975, Quintero directed this play as the first production in the Kennedy Center's American Bicentennial Theatre Season. Principal actors were Alfred Drake, Martha Scott, Elizabeth Ashley, and Charlotte Dixon. Thornton Wilder died on December 7th, just short of five months after his sister penned this letter.

- Zoe Caldwell. Australian-born actress and director. Autograph Letter Signed, December 19, 1975.

"You know what a giver of life you have been. You made us clean. I sing of you joyously. May Norway be the most glorious time for you & Nick..."

Miss Caldwell's reference to Norway refers to O'Neill's *A Moon for the Misbegotten* which Quintero directed in Oslo (February/March 1976), a production which featured Liv Ullmann and Toralv Maurstad. Miss Caldwell's statement "You made us clean" refers to the refining fire of purity which Quintero brought to the theatre profession and those with whom he worked.

- Gloria Vanderbilt. Artist and socialite. Autograph Letter Signed, 1975.

"...Yes - isn't it best...to have reached, hard won, a plateau where one is free at last to not be afraid. To be...free of guilt...to grow deeper into oneself, to trust it... I, too, know we are friends for life and will always be there for each other in the best, positive way.

"... [Wyatt's] book [*Families: A Memoir and a Celebration*] is coming out late this summer... Then he's going to work on the text of the art book Harry Abrams is doing on my work. As for my designing...I still can't believe it when I go to meetings of big business compan[ies] and the whole room full of people sit there hanging on my every word..."

Miss Vanderbilt's first reference is most likely to Quintero's recent sobriety. In a *New York Post* article ("Jose Quintero: On Keeping the Faith") by Jerry Tallmer, written at about this same time, the director was quoted as saying: "...I went on a binge of destruction for a while..." The late Wyatt Cooper was Gloria Vanderbilt's husband.

- Oona O'Neill Chaplin. Wife of Charlie Chaplin and daughter of Eugene O'Neill. Autograph Note Signed, [ca. late 1970s].

"I was awfully touched to get your letter about Charlie... Yes, it's a sad world without Charlie & poor Shane." Oona refers to the June, 1977 suicide of her brother, Shane Rudraighe O'Neill and the death of her husband. Suffering from a debilitating cerebral stroke since 1976, eighty-eight year old Charlie Chaplin died early on Christmas morning, 1977.

- [Gloria Vanderbilt and family]. Photograph, [ca. 1976-78], in the family's Manhattan drawing room.

Seated, Gloria Vanderbilt with her two younger sons: Anderson Cooper sits on her lap and, standing, in sailor suit, is Carter Cooper. Directly behind Ms. Vanderbilt is her husband, the actor, screenwriter and editor, the late Wyatt Cooper. He is flanked by Ms. Vanderbilt's sons, Stan and Christopher, the progeny of her first marriage to the conductor Leopold Stokowski.

- Irving Schwartz. Theatrical agent. Typewritten Letter Signed, June 20, 1980.

"...I...received a letter from Deborah Kerr...telling us...I have received the copy of [W. Somerset Maugham's] *The Letter* which that divine Jose Quintero would like to do with me. I will re-read the play. My memory of it is that it is a really good situation and part, but that the dialogue is very dated...but that could be taken care of. The only thing that worries me is that the plan for it is to tour, and I just don't know if I am *up* to another big tour... It is rough on the nerves, and they haven't been quite re-furbished yet! Anyhow...give my fond, fond regards to Jose, whose constant desire to work with me (which is *fully* returned!) has given me an enormous amount of courage and confidence. Let us see what emerges.'..."

- Liv Ullmann. Norwegian actress. Autograph Note Signed, undated.

"Thank you for all you teach me about the special life on stage — and about being human off and on stage. I love you." Miss Ullmann's friendship with Quintero dated from 1976, when he directed her in a Norwegian production of *A Moon for the Misbegotten*. Their collaborations continued, with a 1977 Broadway production of *Anna Christie*, joint 1978 Australian productions of

The Bear and *The Human Voice*, and a 1990 Norwegian production of *Private Lives*.

- Julie Harris. American actress. Autograph Note Signed, September 1, 1991.

"Thank you for your call. When we lost Charlie [Chaplin] and now Colleen – it's too much to bear..." Canadian-born actress Colleen Dewhurst succumbed to cancer on August 22, 1991. Charlie Chaplin died fourteen years earlier, on December 25, 1977.

- Jason Robards. Autograph Letter Signed, April 24, 1994.

In this letter, the actor refers to the April 11th tribute given by Quintero, preceding the presentation of the New York Athletic Club's Theatre Club Leo Award for life-time achievement to Robards. [A portion of Quintero's manuscript tribute appears in the "Life-changing Illness" section of this exhibit.]

"You were the highlight of the evening – and you are the highlight of my life. Your remarks were more than a tribute to me. They were the essence of what we all live for and strive for and which I feel *you* have *attained*. Your magnetism and courage are unparalleled. And I'm honored that you have guided me through most of my career. What is our next adventure? Lear?..."

Robards' and Quintero's association and friendship began in 1956 when the young director wished to cast Robards in *The Iceman Cometh* role of Jimmy Tomorrow. The actor asked if he might instead read for the part of Hickey. It was a role that was his vehicle to stardom.

PROFESSIONAL RELATIONSHIPS

Case 3:

- [Circle in the Square cast]. Photograph including (from left to right) George C. Scott, Colleen Dewhurst, Geraldine Page, Clinton Kimbrough, an unidentified woman, and Jose Quintero, [ca.1958-60]. Photo credit: Unknown.

The original Circle in the Square, in Sheridan Square, opened in 1951 and was designed specifically for theatre-in-the-round productions. The building was closed as a fire hazard in 1954, but re-opened to become one of off-Broadway's most popular playhouses. In 1960, the building's demolition forced the company to move to the former New Stages Theatre at 159 Bleecker Street, where it remained until 1972 when it moved uptown to 1633 Broadway.

This photograph dates between the period when Quintero was directing *Children of Darkness* with George C. Scott and Colleen Dewhurst and the move of Circle in the Square Theatre, in 1960, to its Bleecker Street address.

- [Vivien Leigh, Jose Quintero, and Warren Beatty]. Photograph taken on the movie set during the filming of *The Roman Spring of Mrs. Stone*, [1961]. The director demonstrates an intimate scene. The

movie's title is from Tennessee Williams' novel of the same name, published in 1950.

Vivien Leigh, best remembered in her Oscar-winning role as Scarlett O'Hara in *Gone With the Wind* (1939), starred in the title role in the Warner Brothers production of *The Roman Spring of Mrs. Stone*. Also in the cast were Warren Beatty, Lotte Lenya, and Jill St. John.

- Tammy Grimes. American actress. Autograph Note Signed, February 7, 1979.

"I would very much like to play Virginia Woolf if indeed you are directing; hope you will concede..." In 1974 Miss Grimes starred in the musical, *Gabrielle*, written and directed by Quintero with music by French composer Gilbert Bécaud.

- Claire Bloom. British actress. Typewritten Letter Signed, April 25, 1982.

"Would you be interested to direct *A Long Day's Journey Into Night* in London, January-February 1983? Followed by a television...production for cable TV. Olin Blakely, who has scored a triumph here in *All My Sons* — and whom I played opposite in London in *A Doll's House* — has expressed his interest in playing James Tyrone, and I long to play Mary...

"You know of my admiration and affection for you, and that I have wanted for years for us to work on something splendid together. Why not finally do it?..."

- Kaye Ballard. American actress, singer, comedienne and writer. Autograph Note Signed, undated.

"My darling Jose — If I'm good or bad I must see you. You & your friends come up to 538. I love you. I'm nervous!"

- Jo Sullivan Loesser. American actress; widow of American composer and lyricist Frank Loesser. Typewritten Letter Signed, April 12, 1983.

Mrs. Loesser writes concerning *Señor Discretion Himself*. "...Budd [Schulberg] told me you had a good conversation. I am very fond of Budd's story and I do feel that Frank made a good effort [with the score]... I am sending you Frank's long, flawed book and a tape with an outline of the music... Of course, none of it has been arranged or expanded by an arranger... I shall anxiously await word from you."

- Budd Schulberg. American novelist and screenwriter. Typewritten Letter Signed, April 29, 1983.

"...Frank [Loesser] really went off on a tangent in changing the story [of *Señor Discretion Himself*]. I thought it especially went awry in the second half. Making the younger baker, Hilario, an escapee from an institution is not a bad idea, but I did not agree that he should be a mental patient...

"When I talked to Frank about my criticism of the script a few months before he died, he was extremely receptive and there was even some discussion about my collaborating with him on the second draft.

Unfortunately this was not to be, so the work was aborted. But Jo is now very eager to move the project forward again. I was so pleased that you responded enthusiastically to the short story itself. And now [we] will be eager to know your reaction to the material she sent you..."

- Liv Ullmann. Norwegian actress. Autograph Note Signed, [March, 1987], at the conclusion of a copy of a Typewritten Letter Signed, March 20, 1987, by the producer of New York's Schubert Theatre, Alexander H. Cohen.

Cohen responds to a letter from Robert Lantz, [Quintero's agent] about Patrick Hamilton's *Angel Street*. "... I don't think [it] would hold up in a revival even if two stars were cast as Mister Manningham and Inspector Rough. [It] was revived about 10 years ago...at the Lyceum Theatre with Dina Merrill. My view is that it didn't hold up... As much as I would love to work with Liv [Ullmann] and...Jose Quintero, *Angel Street* is not the project that intrigues me - so can we find one that intrigues us all?..."

In a handwritten note Miss Ullmann states: "We have to find another producer! The important thing is *our* will to work together. I love you." *Angel Street* premiered in England in 1938 to critical acclaim, opening on Broadway on December 5, 1941, running for a total of 1,295 performances, making it one of the longest running non-musicals in Broadway history.

- [Cast of *Cheers*]. Autograph Notes Signed, [ca. 1989]. These notes are penned on the reverse side of a Cheers episode typescript.

Ted Danson: "You must come see the show some day... We'll send a limo, flowers, champagne, anything you want. Just come." John Ratzenberger: "I loved that Ice bucket play [*The Iceman Cometh*] you did. Neato." Rhea Perlman: "Please return that book I loaned you." George Wendt: "Get that acting career back on track! Directing is too chicken shit." Roger Reese: "Please use me!" Kirstie Alley: "God do you hate me or what? I can't believe you are paying more attention to Woody than me. Come over to my house! I love you!!!" Kelsey Grammer: "All the very best in whatever misguided venture you may undertake with 'His Royal Woodness'."

Woody Harrelson was, at this time, most interested in having Quintero direct him in a production of Tennessee Williams' *Twenty-seven Wagonloads of Cotton*; however, this was not a project Quintero was willing to undertake.

- Hope Lange. American actress. Autograph Note Signed, undated.

Signing herself as "Stage Mother Lange," Miss Lange writes before the opening of a play: "Please don't break a leg. Just bricks will do..."

- Jack Lemmon. American actor. Typewritten Letter Signed, October 14, 1990.

"I just found out that you are going to be presented the Tao House Award and I not only want to congratulate you for a prestigious award that is obviously well-deserved, I also want to thank you. I honestly cannot think of a single soul who has done more to bring the greatness of Eugene O'Neill to the American public. You have graced your productions consistently with great insight, sensitivity, intelligence, and your remarkable talents. Thank you for bringing joy and enlightenment into my

life and many, many congratulations."

- Alan Bates. British actor. Autograph Note Signed, London, [1990].

"...Sorry I didn't get to see you. I'm playing Claudius in Zeffirelli's Hamlet with Mel Gibson. Very good fun. Sorry your project at Leceister has not come through..."

Franco Zeffirelli, Italian stage and film designer and director, was at this time directing the movie, *Hamlet*, in which Mel Gibson played the title role. Quintero had not directed a Chekhov play, and it was his desire to direct Brian Friel's translation of Chekhov's *The Three Sisters* at the Haymarket Theatre in Leicester, England in 1990. The production was, however, doomed to run aground when the Haymarket Theatre's board of directors fired the artistic director and his team, also cancelling plans for the planned production of *The Three Sisters*.

- Edward Albee. American playwright. Autograph Note Signed, April 27, 1994.

Albee thanks Quintero for a congratulatory communication about his third Pulitzer Prize, awarded for *Three Tall Women* (1994). "Your generous and loving note about my Pulitzer filled me with gratitude and pleasure. I will be in Sarasota on Saturday, May 7, speaking at the Children's Theatre. There are parties, etc. Will I see you?..." Previous Pulitzer Prizes in Drama were awarded to Albee for *Seascape* (1975) and *A Delicate Balance* (1967).

- Alan Bates. Typewritten Letter Signed, June 30, 1994.

"...The idea of Vanya...is a very interesting one, so if I am not too late it would be nice to talk about it... I think I will be busy for the first six months of next year on a production of *The Master Builder*, so it would have to be after that..." The actor's references are to Chekhov's *Uncle Vanya* and Ibsen's *The Master Builder*.

- Hume Cronyn. Stage and film actor. Typewritten Letter Signed, July 27, 1994.

"We received a good many kind and generous notes about our special Tony Award, however, none of them compared with yours in either eloquence or reward - and you have not even directed us... Jess[ica] is not well and it took a big effort on her part to appear that night. Your letter alone made it more than worthwhile..."

Actress Jessica Tandy, the wife of Hume Cronyn, died of cancer on September 11, 1994. The pair were awarded a Special Tony Award for Lifetime Achievement just months before her death.

- Edward Albee. Autograph Letter Signed, May 28, 1996.

Referring to a Broadway revival of his own *A Delicate Balance*, Albee writes: "I can't thank you enough for your sweet and flattering letter. It is a good production & the play does seem to hold up! My brief trip to Sarasota found me still ill from a nasty virus, able only to do my obligations & go back to bed. Hence, I didn't call you..." *A Delicate Balance* was first produced in 1966 at the Martin Beck Theatre, New York, winning a Pulitzer Prize for Drama in 1967.

MAJOR THEATRE PRODUCTIONS

THE ICEMAN COMETH

Eugene O'Neill

Case 4:

- *The Icedman Cometh: A Play*. New York: Random House, 1946. First edition. (Courtesy of Special Collections. Genevieve Parkhill Lykes Drama Collection.)
- [Carlotta Monterey O'Neill]. Portrait photograph, [1933]. Photo credit: Ben Pinchot, Culver Pictures.

In 1956, it was suggested by Leigh Connell, Quintero's Circle in the Square partner, that a Eugene O'Neill play be undertaken. An all-night reading of *The Icedman Cometh* so moved Quintero that he decided he wished this to be his first O'Neill play. A revival depended upon gaining the rights from the playwright's widow, Carlotta Monterey O'Neill. A meeting between Quintero and Mrs. O'Neill subsequently was arranged.

Quintero recounts his first visit, in 1956, with Mrs. O'Neill in his autobiography, *If You Don't Dance They Beat You*. He quotes her as saying: "Icedman broke [O'Neill's] heart and mine too which was not any new thing. We broke each other's hearts time and time again. He thought that I broke his more times than he did mine. But he was wrong. Sometime I would like to tell you, but not now. I'm sounding morbid and you didn't come here to hear a sad tale. You came...to get the rights for the play... You can have them. I trust you. I like you... Will you come and see me every once in a while and tell me how it's going? I get so lonesome here... I'll tell you more about him. Maybe it will help you understand the Icedman better..."

- [Jose Quintero]. "Carlotta and the Master," in *The New York Times Magazine*, May 1, 1988. In this detailed article Quintero reveals much about the nature of his relationship with the widow of Eugene O'Neill.
- Gena Rowlands. American actress. Typewritten Letter Signed, May 16, 1988.

In reference to Quintero's "Carlotta and the Master" article, Miss Rowlands writes: "I can't tell you how moved I was by your article...about the meetings between you and Mrs. O'Neill. Your gentleness and understanding of this very complicated, haunted woman was so touching. One would think you were really too young to have understood such emotional complexities and to have been so compassionate toward a woman who, forgetting everything else, must have been extremely exasperating even as your deepest sympathies were engaged... I truly urge you to transform [the meetings] into a play. I certainly think you would be doing the O'Neill family and the rest of us a great artistic service. Anyway, many congratulations. It was a knockout..."

- [Jose Quintero]. Photographic promotional artwork for the Circle in the Square production of Eugene O'Neill's *The Icedman Cometh*, [1956].

- Newspaper advertisement, [1956], for the Circle in the Square production of *The Iceman Cometh* in that same year.
- [Jason Robards and Jose Quintero]. Two digitally-scanned photographs from *Cue Magazine*, June 9, 1956. Photo credits: Unknown.

The "Best Off Broadway" features this photo from the Circle in the Square production of *The Iceman Cometh*. Pictured, second from left is Jason Robards.

- Jason Robards and Jose Quintero. Signatures on printed *Stagebill* for the production of *The Iceman Cometh* at the Eisenhower Theater, Kennedy Center for the Performing Arts, Washington, DC, [1985].
- Two variant copies of printed *Playbill* magazines for the 1985 revival of *The Iceman Cometh*, one featuring Joan Marcus' photograph of Jason Robards and the other, a reproduction of the drama's signature sketch by Clyde Smith.
- [Barnard Hughes, Donald Moffat, Jason Robards and Jose Quintero]. Publicity photograph, taken in Washington, DC for the staging of *The Iceman Cometh*, Eisenhower Theater, Kennedy Center for the Performing Arts, [1985]. Photo credit: Joan Marcus.
- Jason Robards. Autograph Note Signed, September 29, 1985. Together with publicity photograph of Jason Robards and Jose Quintero, taken on the set of *The Iceman Cometh*, Kennedy Center of the Performing Arts, Washington, DC, [1985]. Photo credit: Martha Swope.

On opening night of the New York production of *The Iceman Cometh*, its star, Jason Robards, writes: "Dear Jose - You are my safe harbour. I love you."

- Jose Quintero. Printed theatre broadside, signed by the director, for *The Iceman Cometh*, [1985], Lunt-Fontanne Theatre, New York City.
- Copy of Typewritten Document, September 29, 1985. Light cue sheet for the revival opening of *The Iceman Cometh*, at the Lunt-Fontanne Theater, New York.
- Partly printed nomination for the Antoinette Perry Award, [1986]. Jose Quintero is one of the nominees for Best Director, 1985 production of *The Iceman Cometh*.

LONG DAY'S JOURNEY INTO NIGHT Eugene O'Neill

Case 4:

- Florence Eldridge. American actress and widow of actor Fredric March. Autograph Letter Signed, April 26, [1975].

Miss Eldridge responds to a memorial tribute, written by Quintero, to her late husband. "It's a beautiful piece. How deeply you perceive. I shall keep watching for it in the *Times*. John Frankheimer had a fine piece also, about 'Iceman' & Freddie in the L.A. *Times* this Sunday. We had a spontaneous memorial at the A.F.I. last week showing 'Iceman' for close friends & family...and there was such a recognition of the added ingredient of courage in Freddie's performance that was so moving as few had realized how ill he was when he made it.

"I liked your book, too, Jose, and I did forgive him - long ago. He had one very agitated 24 hours before his last two days of peaceful sleep... Over and over he begged forgiveness for his 'sins' and I tried so hard to...tell him that what he called his sins were only further expressions of his overflowing love. I hope he heard me. What we had built between us made it all very unimportant. I think I always knew that..."

Following a fjord cruise in the summer of 1973 and a move to Los Angeles, March suffered a debilitating stroke which left him extremely weak and partially paralyzed. Cancer, and another stroke, further undermined his health within the following year. He was admitted to Mount Sinai Hospital on April 4, 1975, dying of kidney failure ten days later.

- [Brooks Atkinson]. Theatre critic. Two copies of *New York Times* reviews of the American première of *Long Day's Journey Into Night*, November 8 and 18, 1956.
- Printed *Playbill* for the première American run of *Long Day's Journey Into Night*, [June, 1956]. (Courtesy of Special Collections, Cheryl Crawford Collection.)
- Jose Quintero. Typewritten Letter, extensively corrected in pencil by Quintero, April 20, 1975. Written as a memorial tribute to Fredric March following the actor's death six days earlier.

Quintero's association with the Marches dated from 1956, when they undertook the roles of James and Mary Tyrone in the American première of O'Neill's *Long Days Journey Into Night* - a Circle In the Square production which Quintero directed.

This memorial, written in the form of a personal letter, appeared in *Playbill* in August, 1975. March's biographer, Deborah Peterson, considers Quintero's letter the actor's epitaph.

"...It was during the first reading that I got the first clue to your genius. You asked me whether I wanted James Tyron to have a slight brogue all the way through the play. As I hadn't thought about it, I answered, 'I don't know.' 'Neither do I,' you said, 'but we mustn't forget that he was pure potato-famine Irish, and regardless of how he tried to disguise it, he

wouldn't really forget anything, not even his brogue...' I had never seen anybody work so intensively and relentlessly on a part. You began the play impeccably dressed, speaking in pure, perfect stage-English. Then slowly, every day a little more, I saw you, I felt you, peel away all façade until we got to the last act, when all façade had been peeled off, that you used the sad, remembered song of an Irish brogue.

"And that's why, Freddie, the fortunate people who saw your monumental creation cried for you, tears for the joy lost, tears for the happiness wasted. I have seen other great, great actors perform James Tyrone in other productions of *Long Day's Journey*... And with all due respect, I will have to tap them on the shoulder and say, 'Excuse me, your lordship. Let's step aside and let the one and only James Tyrone pass by.' So long, Freddy."

- [Florence Eldridge and Fredric March]. Publicity photograph taken for *Long Day's Journey Into Night* at Circle in the Square, [1956]. Photo credit: Gion Mili Photograph.

Florence Eldridge and her husband, Fredric March, both now deceased, frequently appeared together. One of her greatest successes was in this performance as Mary Tyrone in the American premiere of *Long Day's Journey Into Night*, for which she won the Variety New York Drama Critics' Poll. Cast opposite Miss Eldridge was Fredric March as James Tyrone, the role he considered to be his finest work.

- Jose Quintero. Cover illustration by caricaturist Al Hirschfeld for *Theatre Arts*, April, 1957. The illustration depicts Eugene O'Neill as the puppeteer and Jose Quintero as the puppet. This issue carried Quintero's article, "Postscript to a Journey" in which he recounts obtaining permission from Carlotta Monterey O'Neill to stage *The Iceman Cometh* and her awarding him the rights to stage *Long Day's Journey Into Night*.

Al Hirschfeld began working as a caricaturist for *The New York Times* in 1925, specializing in theatrical figures. Scenes from many of the plays Quintero directed over the years were sketched by Hirschfeld.

- Jose Quintero. Portion of an Autograph Manuscript, in pencil, [1988], written during rehearsals in New Haven for *Long Day's Journey Into Night*.

"Edward...is comb in the wrong place? The drink speech - I never would have married you if I knew you drank. Delay Colleen up there about they're coming in. Dying of my neglect - let your father hear you about the spoonful. Colleen - chats with Edmund. Transition with apology... I love you Jamie in spite of everything... I remember all right - move to his mother upstage. It [t] was you who brought [it] up - get him back to settee. Sensitive after all - don't look at him after he hits you..."

- [Colleen Dewhurst and Jason Robards]. Photograph showing theatre broadside advertising *Long Day's Journey Into Night*, [New Haven, April, 1988]. A sleeping man in the foreground partially obscures the poster. Photo credit: Jo Ann Callegari.

Prior to its 1988 revival on Broadway at the Neil Simon Theater on June 14th, directed by Quintero, *Long Day's Journey Into Night* enjoyed a run at

the Yale Repertory Theater, starring Jason Robards and Colleen Dewhurst as James and Mary Tyrone, and Jamey Sheridan, Campbell Scott and Jane Macfie. Campbell Scott is one of two sons of Miss Dewhurst and George C. Scott.

- [Jose Quintero]. Informal photograph of the director taken at the stage door of the Yale Repertory Theatre, New Haven, CT, [March, 1988]. Photo credit: Nicholas Tsacrios.
- [Colleen Dewhurst and Jason Robards]. Informal photograph taken on stage at the Yale Repertory Theatre, New Haven, CT, [March, 1988]. Photo credit: Nicholas Tsacrios.
- Printed theatre program for the Eugene O'Neill Centennial Celebration, Yale Repertory Theatre, New Haven, CT, [March/May, 1988]. Featuring two productions: *Long Day's Journey Into Night*, directed by Jose Quintero and *Ah, Wilderness!*, directed by Arvin Brown.
- Theatre ticket stub for the 1988 revival of *Long Day's Journey Into Night* at the Neil Simon Theatre, New York City.

A MOON FOR THE MISBEGOTTEN Eugene O'Neill

Case 5:

- *A Moon for the Misbegotten: A Play in Four Acts*. New York: Random House, 1952. First edition. (Courtesy of Special Collections, Genevieve Parkhill Lykes Drama Collection.)
- Printed theatre broadside for a production of *A Moon for the Misbegotten* at the Festival of Two Worlds, Spoleto, Italy, June 7, [1958]. Together with printed theatre program.

Gian Carlo Menotti invited Quintero to represent the United States with an American play for his Festival of Two Worlds. The drama Quintero chose was *A Moon for the Misbegotten* because he had found the embodiment of Josie Hogan in the person of Colleen Dewhurst.

- [Jose Quintero]. Photograph by Carl Van Vechten, [July 25, 1958].
- Colleen Dewhurst. Canadian-born actress. Photograph, inscribed and signed, [1958]. Photo credit: Martha Swope.

"Thank you for the first real fulfillment I ever had on stage. Much love always..." Prior to her appearance at the Spoleto Festival, Quintero directed Miss Dewhurst in a 1958 production of Justus Mayer's *Children of Darkness*. Miss Dewhurst is shown here in Spoleto's Teatro Caio Melisso.

- Colleen Dewhurst. Autograph Note Signed, [1958].

"Haven't seen a thing yet - only the set. With all my heart 'wish you were here.' Can you believe me & Michael Cocyannis [Greek theatre director]? Can't wait to tell you all! I hope that disturbing news I heard about Elliott

Martin & 'Moon' is not true!..."

- [Howard Taubman]. Theatre critic. *New York Times* review of *A Moon for the Misbegotten*, June 7, 1958.
- Printed theatre broadside, signed by the director, [December, 1973], for *A Moon for the Misbegotten* at the Morosco Theatre, New York City. Together with printed theatre advertisement and order form, [December, 1973], for *A Moon for the Misbegotten* at the Kennedy Center for the Performing Arts, Washington, DC.

The revival of O'Neill's drama, directed by Quintero, ran first at the Eisenhower Theatre, Kennedy Center for the Performing Arts before opening on Broadway in the Morosco Theatre on December 29, 1973 for a limited five-week run.

- Jean Stapleton. American actress. Typewritten Letter Signed, April 19, [1974].

"I usually expect from the 'Tony' broadcast an evening of genuine pleasure and sense of pride that I can feel a part of what it symbolizes. But as I sat in my living room tonight and shared the joy of your achievement, the friend watching with me had to run and get the Kleenex box. It was a very personal experience because you are part of my life. When your dear face appeared and your deeply heartfelt words came forth I was dissolved in tears. Have I expressed it?

"Congratulations to you with all my heart. I wish I could see this beautiful work of art you have conjured but time will not permit me a trip to New York... The real cause of my tears was not the fact that you won but because it was a reunion. Seeing you again was the real joy. Please tell your 'luminous' Colleen [Dewhurst] that she was indeed that in her acceptance speech. I've never heard any speech so deeply sincere and heartfelt and moving, except yours!..."

Miss Stapleton was twice directed by Quintero: in the Broadway debut of Jane Bowles' *In the Summer House* at the Playhouse Theatre, and in Victor Wolfson's *American Gothic*, Circle in the Square, both produced in 1953.

- Jason and Lois Robards. Autograph Note Signed, December 5, 1973.

This note is written to Quintero on opening night of *A Moon for the Misbegotten* at the Kennedy Center for the Performing Arts. "Thanks for keeping us all together. And together we will reach the 'moon'..." Robards was nominated for a Tony Award as Best Actor for his portrayal as James Tyrone, Jr. in the Broadway revival of this play.

- Irene Worth. American actress. Autograph Letter Signed, December 5, 1974.

As I'm still haunted by the great (I don't use that word lightly) experience of 'Moon for the Mis' I feel I must thank you from the bottom of a grateful heart. A thousand fond good wishes. I hope we can meet someday soon..." Known equally well on both sides of the Atlantic, Miss Worth was specially praised for the musicality of her voice and her commanding stage presence. She accumulated most major awards for her acting.

- Printed Playbill for O'Neill's *A Moon for the Misbegotten*, Morosco Theatre, New York City, [1973-74], signed by the cast.
- Jose Quintero. Photograph inscribed and signed, [April 21, 1974]. Photo credit: Friedman-Abeles.

A very happy theatre director holds his Tony Award for O'Neill's *A Moon for the Misbegotten*. The inscription reads: "For Debbie from Jose Quintero." Also garnering Tony Awards for their roles in *A Moon for the Misbegotten* were Colleen Dewhurst as Josie Hogan and Ed Flanders as Phil Hogan.

- Statuette for the Antoinette Perry Award, presented to Jose Quintero, April 21, 1974.

More commonly known as a Tony Award, the back of this statuette bears the inscription: "The League of New York Theatres and Producers, Inc. presents to Jose Quintero, Director - Play, 'A Moon for the Misbegotten'...1974.

- Printed dinner program for the 28th annual Antoinette Perry Awards, April 21, 1974.
- Printed theatre program, in Norwegian, for *A Moon for the Misbegotten*, Oslo Nye Theatre, [1976].
- Liv Ullmann and Toralv Maurstad. Two publicity photographs, inscribed and signed, taken of the Norwegian production of *A Moon for the Misbegotten*, Oslo Nye Theatre, [1976]. Photo credit: Sturlasen's Pressebyrå A/S.

ANNA CHRISTIE Eugene O'Neill

Case 5:

- Eugene O'Neill. *Anna Christie*. Drawings by Alexander King. New York: Horace Liveright, 1930. Limited edition of 775 numbered copies, each signed by the author. (Courtesy Special Collections, Genevieve Parkhill Lykes Drama Collection.)
- Jose Quintero. Printed theatre broadside, signed by the director, for *Anna Christie* at the New Mechanic Theatre, Baltimore, MD, [1977].
- John Lithgow. American actor. Autograph Inscription Signed, July 30, 1977. On stationery bearing a reproduction of a pen and ink sketch, by Lithgow, of the cast of the revival of *Anna Christie*.

For Jose - at the close of one of his great voyages. With great love and admiration." Lithgow played the character of Mat Burke, the Irish coal stoker, opposite Liv Ullman's prostitute, Anna.

- Liv Ullmann. Norwegian actress. Autograph Note Signed, [1977], on the cover of Toronto's *Centre Stage Magazine*, January/February, 1977.

"You mean so much to me, you will never understand my gratefulness that we are the best of friends." Quintero first directed Liv Ulmann in an Oslo production of *A Moon for the Misbegotten* in 1976.

- Printed *Playbill* for the production of *Anna Christie*, Imperial Theatre, New York City, [1977].
- Inscriptions Signed, [1977], by the cast of O'Neill's *Anna Christie* across two pages of the printed souvenir program booklet.

Inscriptions include those of Liv Ulmann, Dick Hamilton, John Lithgow, Vic Polizos, Jack Davidson, Edwin McDonough, and Ken Harrison.

- Ben Edwards. American scenic artist and lighting designer. Pencil rendering of Johnny-the-Priest's saloon for the 1977 Broadway revival of Eugene O'Neill's *Anna Christie*.

Edwards first designed on Broadway in 1938. His credits for settings and lighting design are extensive in the theatre, on film, and for television. He created the original designs for Quintero's Circle in the Square production of *Long Day's Journey Into Night* (1956).

A TOUCH OF THE POET Eugene O'Neill

Case 6:

- *A Touch of the Poet*. New Haven: Yale University Press, 1957. First printing. (Courtesy of Special Collections.)
- [Charlie's Restaurant]. Printed telegram addressed to Jose Quintero at the Helen Hays Theatre, New York, December 28, 1977.
- Jose Quintero. Printed theatre broadside, signed by the director, for *A Touch of the Poet*, [1977], Helen Hayes Theatre, New York, [1977].

The American première of *A Touch of the Poet*, not produced in O'Neill's lifetime, took place on Broadway in 1958. Quintero's 1977/78 production opened at the Helen Hays Theatre on December 28, 1977, after a short run in the Mechanic Theatre, Baltimore. Starring in the production were Jason Robards, Geraldine Fitzgerald, Milo O'Shea, Betty Miller, and Kathryn Walker.

- Printed publicity broadside for *A Touch of the Poet*, [1977], Helen Hays Theatre, New York City. Together with printed *Playbill*.
- Joe Blitz. Theatre hair stylist. Caricature of Jose Quintero, signed by the artist, Philadelphia, 1977. The director is shown in profile, with a script of *A Touch of the Poet* in hand.
- [Jason Robards and Jose Quintero]. Cover photograph of the director and actor, in the role of Irishman Cornelius Melody in *A Touch of the Poet*, for *The New York Times Magazine*, December 11, 1977. Photo credit: Jack Mitchell.

CAT ON A HOT TIN ROOF Tennessee Williams

Case 7:

- *Cat On a Hot Tin Roof*. New York: New Directions, 1955. (Courtesy of Special Collections. Genevieve Parkhill Lykes Drama Collection.)
- Jose Quintero. Printer theatre broadside, signed by the director, for *Cat On a Hot Tin Roof*, [1983], Mark Taper Forum, Los Angeles, [August/September, 1983].
- Pat Hingle. American actor. Autograph Letter Signed, September 28, 1983.

"It would have warmed your heart to see the way the show improved over the run. Kirstie [Alley] and Jim [James Morrison] got better and better. Kirstie's southern sounds and cadences got so real it was a bit spooky to me... The ensemble feeling continued to grow; and when the various understudies went on, the story flowed on without a hitch...

"There were no performances that didn't communicate to the audiences. Sometimes an effort to overcome fatigue would result in strident playing, but it came across, I believe, as desperate characters coping with circumstances the audience was seeing and believed in. I was proud of us all and never had a more soul-satisfying experience in my career. The ship was most sea-worthy, the course you set...was dead true and the crew performed with ardor and excellence... I'm a grateful actor that I took my first shot at Big Daddy under your guidance. It has been a wonderful experience..."

Pat Hingle's association with Quintero dated back to the latter's 1963 revival of *Strange Interlude* on Broadway, where Hingle appeared in the role of Sam.

- [Jose Quintero, Kirstie Alley and Alice Ghostley]. Photograph taken on the set of Tennessee Williams' *Cat On a Hot Tin Roof*, at the Mark Taper Forum, Los Angeles, [1983]. Photo credit: Jay Thompson.
- [Kirstie Alley]. Photograph of the actress as Maggie in *Cat On a Hot Tin Roof*, Mark Taper Forum, Los Angeles, [1983]. Photo credit: Jay Thompson.
- [Kirstie Alley and Pat Hingle]. Photograph of the actors as Maggie and Big Daddy respectively in *Cat On a Hot Tin Roof*, Mark Taper Forum, Los Angeles, [1983]. Photo credit: Jay Thompson.

CLOTHES FOR A SUMMER HOTEL Tennessee Williams

Case 8:

- Jose Quintero. Printed theatre broadside, signed by the director, for *Clothes for a Summer Hotel*, [1980], Eisenhower Theatre at Kennedy Center for the Performing Arts, Washington, DC.

Tennessee Williams wrote *Clothes for a Summer Hotel* as the result of having read Nancy Mitford's *Zelda: A Biography* (Harper & Row, 1970). After a second editing, the play went into production, under the direction of Quintero, on New Year's Day, 1980. The production was fraught with difficulties from the beginning, including a tight budget, lack of rehearsal time, and quarrels and resentments among the cast. It was also necessary for the playwright and the director to work many hours daily cutting, editing, and re-shaping the play.

Clothes for a Summer Hotel played in three venues: the Eisenhower Theatre at the Kennedy Center for the Performing Arts in January; the Blackstone Theatre, Chicago in February; and the opening at the Cort Theatre, New York City on March 27, 1980. In the roles of F. Scott and Zelda Fitzgerald, respectively, were Kenneth Haigh and Geraldine Page.

- Tennessee Williams. American playwright. Autograph Letter Signed, [1980].

"Although the exposition in the first act...has been practically cut to a minimum, K.H. [Keith Haigh] is still a tragic bore - tragic for the play, for you, for me, for Gerry & even for himself, tho' he evidently doesn't know it. I have a feeling there is an actor in England who might still be persuaded to replace him if we could buy some extra time before opening, or if the play could be held in previews for 2 or 3 weeks. I think all possible (legally feasible) options should be explored today!"

- Tennessee Williams. American playwright. Autograph Note Signed, [1980].

"I have written a condensed version of the Scott-Zelda scene (after beach scene). It runs risk of overloading that first scene between them, however. The great, great problem is that everyone who discusses (in conversation or...letter) play says that it should not go to New York without replacement for K.H. [Keith Haigh]. That he is hopelessly miscast. Can we resume talks about this? I will call Mitch Douglas but since he felt the problem was Gerry [Geraldine Page] I doubt he will help."

- Tennessee Williams. American playwright. Typewritten Note Signed, February 6, [1980]. Headed "General Notes on the Play and Production... Only for Jose."

The playwright types his thoughts and concerns to the director on the day his *Clothes for a Summer Hotel* opened at the Blackstone Theatre in Chicago. "The baffling and somewhat maddeningly [*sic*] thing about this show is that it will come up vibrantly some nights and then...it will drop back into a state of lassitude, almost of negligence. Gerry [Geraldine Page] consistently has the presence of a star but I am never, well, not never, but too rarely convinced that she has a true commitment to the part or the play. The actors in the supporting roles are brilliant but are naturally affected by this unpredictable, this erratic performance by the female star.

"Gerry knows...that she has developed a vocal problem... Her voice has always been tricky but I feel that it is particularly apparent in 'Clothes.' Her vocal acrobatics seem to be adjusted to a small house. Is she still telling us that this play should have been done at The Sanctuary? I am not acquainted with [the theatre] but I am frightened of Rip Torn. I am not

physically nor morally able to take him on as the fiercely combative element that he seems to have become... This production was not designed for a house of that size, so the question is irrelevant.

"I suspect that Elliott Martin [the producer] will opt for closing the show short of New York at the Friday or Saturday morning conference unless the previous night's performance has been impressively sure and vigorous.

"Certain things remain a dispiriting mystery to me. Since the décor in the bedroom scene is so disastrously wrong, why is it not corrected at once? I have participated in off-off-Broadway productions where a mistake as serious as that bed and the hanging back of it were rectified within 24 hours...I feel an atmosphere of indifference or of defeat...

"Since even audiences favorably disposed to the play...find it too long, I think the first act especially has to be unsparingly whittled down and I am now going to read it through and mark passages that may sound very pretty but will have to go... The new curtain line for Kenneth [Haigh] will work when it is delivered with more assurance. I think he should move downstage and raise his voice on the line... A curtain line is too important to be simply 'improvised,' it has to be staged."

- Oliver Smith. American scenic artist. Digitally-scanned copy of an original blueprint for *Clothes for a Summer Hotel*, [ca. 1979-80].

Smith designed some 400 theatrical, dance, and operatic productions from 1941 until the time of his death in 1994. He began his career designing for dance and served as co-director of the American Ballet Theatre (1945-81).

FAITH HEALER **Brian Friel**

Case 8:

- Brian Friel. Irish playwright and short story writer. Typewritten Letter Signed, April 12, 1979.

"...I'm writing...to thank you for the great work you did with *Faith Healer* and for the pleasure I got in working with you. And I hope very much that we will work together very soon again. That would amply compensate for the disappointment of this venture... Nothing, of course, could have saved us from the general refusal of those reviewers. What they really rejected was the script...

"Always after a 'failure' I feel utterly despondent and it usually takes me months to find some equilibrium and to recharge myself with that necessary arrogance. But for some reason this time I feel neither defeated nor denied. Indeed I feel that we achieved something together and that in a different environment it might have met with some measure of acceptance. Anyhow...my deepest gratitude...for your true, perceptive, sensitive and delicate interpretation of *Faith Healer*..."

Friel's *Faith Healer* opened at the Longacre Theatre, Broadway on April 5, 1979. Quintero directed, with a cast of James Mason, his wife Clarissa Kaye, and Donal Donnelly. New York critics were not particularly disposed

to the production, Richard Eder of the *New York Times* summing up a "lack of poetic force, both in the acting and in Mr. Quintero's direction that leaves [the play's] dramatic difficulties unsolved..."

- Brian Friel. Autograph Letter Signed, [ca. 1979].

"I hope there will be other productions of *Faith Healer* at some future time. But I know that never again will the play be directed with such love, understanding and delicate perception. What more could I ask? And how can I thank you for what you are?..."

- Brian Friel. Autograph Note Signed, April 5, 1979. Together with publicity photograph of the playwright, taken during rehearsals for *Faith Healer*. Photo credit: Milly Schoenbaum. Together with printed *Playbill*.

To Jose - the Holy Spirit who breathed life into cold pages. With equal & generous amounts of love & admiration & gratitude."

- Clarissa Kaye. Australian actress. Autograph Letter Signed, also signed by her husband, actor James Mason, [1979].

"...It was truley [*sic*] a fabulous experience working with you, and we'll think of some way to make it happen again. But not on - Broadway - !! You must know that we love you deeply and that our admiration for you is boundless. We have much to thank 'Faith Healer' for..." After February and March runs at Boston's Colonial Theatre and at Baltimore's Mechanic Theatre, the play opened at Broadway's Longacre Theatre on April 5, 1979.

- [Jose Quintero]. Typewritten Document, unsigned, [1979]. Headed "Faith Healer, Notes to Remember," these extensive personal notes are written in the form of a diary, during his directing of the play.

Quintero refers to the character, Frank, the self-doubting, itinerant Irishman played by James Mason in *Faith Healer*. "...Think in terms of yourself - what his action does to you - what isolates him - he's never been happy - he's never known happiness - every part of yourself you've given him and he doesn't recognize you - no-one could enter that circle he made around himself - he was too much of a devil to give you recognition. You hate him - hit him - 'Whiskey bottle between his legs - crouched in back of van' etc..."

- [James Mason and Clarissa Kaye]. Publicity photograph, [1979], taken during rehearsals for *Faith Healer*. Photo credit: Milly Schoenbaum.
- Jose Quintero. Printed theatrical broadside, signed by the director, for *Faith Healer*, [1979]. Longacre Theatre, New York City.

OUR TOWN
Thornton Wilder

Case 9:

- *Our Town: A Play in Three Acts*. New York: Coward McCann, Inc., 1938. (Courtesy of Special Collections, Genevieve Parkhill Lykes Drama Collection.)
- Jose Quintero. Autograph Manuscript, in pencil, [Houston, TX, February, 1993]. Production notes for the Alley Theatre production of *Our Town*.

"Act 1 - Lights (Bettye [Fitzpatrick] and Joe Crowell) proff. hat. (School bell). 2 o'clock bongs and tic toc timing of balls with Mr. Webb mowing maybe changing. [Ditto] position starting from downstage. Mrs. Webb not taking stool. Timing [ditto] coming down as George exits. Doc[']s clothes too new. Hat especially. (Mrs. Gibbs - the white base - tone down her makeup.) Lights for Constable and Mr. Webb. [Ditto] for "Come smell my heliotrope."

"[Act] II... (Bettye: did same thing happen light-wise.) A little faster the beginning. End of Act II - Mrs. Soames (see if she can be out). Soda fountain - lights beginning with stage right and then going to fountain, same as when it's over. Dr. Gibbs without jacket at breakfast. [Ditto] eating French toast. Mr. Webb - light for the 'Emilie's [sic] George is a great fellow.' Mrs. Gibbs - Change of tone when she arrives at reality. Emilie [sic] & George beginning up step at same time."

- Calista Flockhart. American actress. Autograph Letter Signed, [March 15, 1993].

"...I wasn't going to write...until I finally felt the third act with all my heart, but then last night I thought you would never get a letter... It's like there's...a big black hole since you left - a big, cold emptiness [sic]... I have really fallen in love with [the character] Emily... Sometimes it gets so close I get scared at myself like I'm crazy or something. I guess that sounds conceited but it's so scary when you pretend that you are dead - it's very freaky. I couldn't wait for this run to end because I felt like a big failure, but suddenly I want it to last forever..." Calista Flockhart starred in the role of Emily Webb in the Alley Theatre's 1993 production of *Our Town*.

- Jose Quintero. Printed Houston Performances theatre program, signed, 1993, for *Our Town*, Alley Theatre, Houston, TX.
- [Calista Flockhart and Mark Guin]. Photograph of the two actors in the roles of Emily Webb and George Gibbs in Thornton Wilder's *Our Town* at Houston's Alley Theatre, [1983]. Photo credit: Jim Caldwell.
- "Our Town in Our Town: Jose Quintero Directs for Alley Theatre" by Ann Holmes in *Museum and Arts Magazine*, February, 1993. Signed by the director at the top of the second page of the article.

The photograph on the left-hand page shows Calista Flockhart and Mark Guin, while the photograph on the right-hand page shows Flockhart, Guin, and veteran Alley Theatre actress Bettye Fitzpatrick, as well as Jose Quintero.

- Kevin Rigdon. Scenic and lighting designer. Model of *Our Town* revised set design, signed and dated, November 24, 1992 for the 1993 production, Alley Theatre, Houston TX.

THE BEAR
Anton Chekhov

Case 10:

- *Plays*. New York: The Three Sirens Press, 1935. Woodcuts by Howard Simon. (Courtesy of Special Collections.)
- Liv Ullmann. Theatre souvenir booklet bearing an Autograph Inscription Signed, [1978].

The actress has written across her portrait: "Dearest brother, with love from your sister in a former life. I am sure it was not in Australia." Quintero directed, and Miss Ullmann starred in, Melbourne productions of Anton Chekhov's *The Bear* and Jean Cocteau's *The Human Voice* at the Comedy Theatre between November 1st and 25th, 1978.

- [Theoni V. Aldredge]. Theatre costume designer. Photo-reproduction of a costume design for Liv Ullmann in the role of Elena Ivanovna Popova in the Australian production of Chekhov's *The Bear*, [1978], at the Comedy Theatre in Melbourne.
- [Eric Head]. Scenic designer. Pen and ink sketches, with accompanying fabric swatches, for the Australian set of *The Bear*, [1978], at the Comedy Theatre in Melbourne. Together with the completed pillow from the set and a hand-written list of furniture and hand props.
- [Eric Head]. Photo-reproduction of a scenic design for the Australian set of *The Bear*, [1978], at the Comedy Theatre in Melbourne.

Jose Quintero's personal collection of papers and memorabilia was contributed to the University of Houston in June, 1998. His collection, in addition to complementary collections of UH Theatre Director Dr. Sidney Berger and Broadway producer Cheryl Crawford are housed in the Special Collections and Archives Department of the University of Houston Libraries. These collections are arranged, described, and preserved for research. If you would like to support the Theatre Collections at the University of Houston Libraries please call (713) 743-9741.

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