

FRANK GALATI (1943-) PAPERS, 1948-2006

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Biography

Frank Joseph Galati, Jr. was born on November 29, 1943 in Highland Park, Illinois to Frank Galati, Sr. and Virginia Galati. He attended Glenbrook High School in Northbrook, Illinois and graduated in 1961. While at Glenbrook, Galati participated in many school productions, including *The Mikado*.

After graduating from high school, Galati enrolled at Western Illinois University in Macomb, Illinois. In his one year at Western Illinois, Galati performed in plays including *Waiting for Godot* and *Death of a Salesman*. For his work, he won the university's "Best Actor" award for the 1961-62 school year. He was also one of 199 students on Western Illinois' honor roll for the 1962 spring quarter, his last quarter at the university (Box 1, Folder 3).

Galati transferred to Northwestern University in the fall of 1962. In his undergraduate years, Galati would win the Special Award from the Interpretation Department and the Drama Club of Evanston's First Playwright Award, and he was president of the School of Speech Student Senate. On stage, he was a principal cast member in the Waa-Mu Show for four years. Besides performing in the show, he also wrote a number of sketches and songs and even had a hand in the set design. He also played roles in almost 20 University Theatre productions, including *Candide* and Henrik Ibsen's *Ghosts*. Of his performance as Jean in the 1964 production of *Rhinoceros*, journalism professor Peter Jacobi said, "Galati is a scene stealer in the Mostel mold...he builds the proper caricature of what is silly in most of us: self-deceptive pomposity, snide superiority, the propensity to front our flaws."

He also performed nine plays at the Eagles Mere Playhouse during the 1962-63 season under the direction of Northwestern theatre professor Alvina Krause. One of his roles was Falstaff in Shakespeare's *Merry Wives of Windsor*, a play he would stage for the Chicago Opera Theater in 1978 (Box 27, Folders 9-10). In his role of Falstaff, Krause said Galati "is a master of planting lines...part of the marvel of the performance was that he could repeat each night with the same telling effect, the same sureness of timing, of building, of topping the laughter at exactly the right moment and so keeping it building."

Galati received his B.S. degree in Speech, with a concentration in Interpretation, in 1965. He began his teaching career as an Assistant Professor of Speech at the University of South Florida in Tampa, Florida. He continued taking some courses at Northwestern and earned his Masters' Degree in Speech in June, 1966. At South Florida, Galati directed 10 major productions for the Department of Speech, along with over 30 "Coffee House" productions, which were mostly small-cast readings of literary works. In his last year at South Florida, 1967, the student body voted Galati the "Teacher of the Year."

After his stint in Florida, Galati decided to pursue a Ph. D. in Interpretation from Northwestern. While working towards his doctorate, Galati was an instructor of Interpretation at Northwestern. He received his Ph. D. in 1971. Galati's dissertation was titled, "A Study of Mirror Analogues in Vladimir Nabokov's *Pale Fire*" (Box 3, Folder 6). After completing his doctorate, he became an instructor at Roosevelt University and the Goodman Theatre School. He joined the Northwestern faculty full-time in 1972.

It was around this time that Galati began to make a name for himself in Chicago theatre. In 1972, he was nominated for a Joseph Jefferson Award, Chicago theatre's version of the

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Tonys, for his performance as a sadistic orderly in the British play *The National Health* at the Forum Theatre (Box 28, Folders 3-4). That year, he also adapted and directed Nathaniel West's novel *Miss Lonelyhearts* for the Actors' Cooperative in Chicago. Galati used a form of theatre pioneered by instructor and colleague Robert Breen for his staging of *Miss Lonelyhearts*. Called "Chamber Theatre," this technique involves close, intimate settings without ornate sets or costumes, so more emphasis is placed on the actors' performances. *Chicago Tribune* critic Linda Winer said that "the production owes most of its lingering impact to its director, Frank Galati."

The next year, Galati won the first of his nine Joseph Jefferson Awards. *Boss*, a musical satire about the life of Chicago mayor Richard Daley for which he wrote the script and lyrics based on newspaper columnist Mike Royko's book of the same title, won "Best New Play of 1973." The play was well-loved by critics and showed a talent for musical theatre that Galati had honed as an undergraduate at Northwestern in the Waa-Mu Show (Box 16, Folders 10-11).

In 1974, Galati won a \$1,000 award in a playwriting contest for his original work *Winnebago*. The play, first performed at midnight in the Goodman Theatre lobby, followed a family as it made its way to California's Disneyland in the family car. It featured a giant canary puppet, a grandmother who lived in a rollout drawer and a Big Brother-like patriarch whose disembodied head presided over the rest of the family from a video screen. Even though WTTW, the TV station that sponsored the contest, chose not to air *Winnebago*, the show enjoyed a successful run on the stage (Box 37, Folders 1-2).

Galati returned to musical theatre, staging *The Mother of Us All* at the Chicago Opera Theater in 1976. The opera, with music by Virgil Thomson and words by Gertrude Stein, was based on the life of Susan B. Anthony. Over the next four years, Galati would put on a number of works for the Chicago Opera Theater, including Tennessee Williams' *Summer and Smoke* (Box 33, Folders 10-14).

The Mother of Us All was Galati's first artistic foray into the work of Gertrude Stein, but it would not be his last. In 1987, Galati conceived and directed a play called *She Always Said, Pablo*, which sought to explore the relationship between Stein and Pablo Picasso through Stein's words and active representations of Picasso's works and music by Virgil Thomson and Igor Stravinsky. The show premiered on March 9th at the Goodman Theatre. *Chicago Sun-Times* critic Hedy Weiss called it "a dream on wheels, a 90-minute pastel-tinted carousel ride – a ride in which the people and enchanted objects that floated through Pablo Picasso's life and imagination can be viewed in a new way." Galati won "Best New Work" and "Best Direction" Joseph Jefferson Awards for the play. The work even enjoyed a five-week stint at the John F. Kennedy Center for the Performing Arts in Washington, D.C. in 1990 (Box 32, Folders 7-8 and Box 33, Folders 1-6). Other Galati shows influenced heavily by Gertrude Stein's work include *Four Saints in Three Acts* (1993), *Each One as She May* (1995), and *A Long Gay Book* (2003).

Soon, Galati's talents were in high demand. In 1985, the Steppenwolf Theatre Ensemble, the prestigious creation of actors like Gary Sinise and John Malkovich, made Galati an ensemble member. This was followed in 1986 by being named Associate Director of the Goodman Theatre.

The end of the 1980s was an unprecedented time of public exposure for Galati. At the end of 1988, Galati's adaptation of John Steinbeck's novel *The Grapes of Wrath* premiered at the Steppenwolf Theatre. Starring Gary Sinise, Terry Kinney and Lois Smith, the play garnered great

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critical success not only because of the caliber of its performances but because of Galati's inventive treatment of the work and his staging decisions, like placing a trough of water in the front portion of the stage for river scenes. After its successful Chicago run, *The Grapes of Wrath* had extended engagements in San Diego, London and New York, and spawned overseas productions in cities from Denmark to Australia. The play's success secured the place of Chicago theatre on the international stage. Besides winning Galati two more Joseph Jefferson Awards, for "Best Direction" and "Best New Play," the play's Broadway run earned Galati two Tony Awards in 1990, for "Best Direction of a Play" and "Best Play." Galati also won the Outer Critics Circle Award and the Drama Desk Award for his work on *The Grapes of Wrath* (Box 22, Folder 11, Boxes 23-24, and Box 25, Folders 1-4).

Also, in 1989, Galati's screenplay for the movie *The Accidental Tourist*, which he co-wrote with director Jake Kasdan, received widespread praise. The film, starring William Hurt, Kathleen Turner and Geena Davis, was based on the Anne Tyler novel of the same name. Galati's work earned him an Oscar nomination for best adapted screenplay, as well as a nomination from the British Academy Awards in the same category. Though he was not selected for either nomination, he did win a Scriptor Award from the University of Southern California and was selected to speak at Northwestern's commencement in 1990. Galati also received an honorary doctorate from DePaul University in 1991 and won the Northwestern chapter of Phi Beta Kappa's Distinguished Service Award in that same year. Galati adapted two more Anne Tyler works for the stage: *Breathing Lessons* (1989) and *Earthly Possessions* (1991).

Galati has also won Joseph Jefferson Awards for "Best Actor in a Principal Role" (*Travesties*, 1980) and three more for "Best Direction" (*Passion Play*, 1988, *The Good Person of Setzuan*, 1992, and *You Can't Take It With You*, 1985). He was also nominated for another Tony Award in 1998 for directing the musical *Ragtime*.

Other plays he directed include Tony Kushner's *Homebody/Kabul* (2004), William Faulkner's *As I Lay Dying* (1995, which he also adapted), and Wallace Shawn's *Aunt Dan and Lemon* (1987) at the Steppenwolf Theatre, Shakespeare's *The Winter's Tale* (1990) at the Goodman Theatre and Dominick Argento's *The Voyage of Edgar Allan Poe* (1990) at the Chicago Lyric Opera.

Description of the Series

The Frank Galati Papers fill 38 boxes and span the years 1948-2006; the bulk of the papers date between 1965 and 2005. The papers consist mostly of scripts and other notes from the plays he wrote, directed or in which he acted.

Biographical files include personal information about Galati and his family (Box 1, Folder 2). They also include resumes (Box 1, Folder 1), drafts of speeches he made (Box 1, Folder 6) and materials from awards he received and workshops he attended (Box 1, Folder 7). Items within each file are arranged chronologically.

The **education** subseries includes materials from Galati's academic career. It contains clippings, correspondence and programs from shows he appeared in and directed at Northwestern (Box 3, Folders 1-3) as well as papers he wrote as a student, including his dissertation (Box 3, Folder 6). Items within each file are arranged chronologically.

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The materials in the **teaching** subseries include course notebooks and other teaching materials from the courses he led at Northwestern University, along with flyers from the productions he directed at South Florida (Box 3, Folder 7). It also includes teaching evaluations (Box 6, Folder 3), commencement programs from Northwestern University and DePaul University (Box 6, Folders 8-9) and materials from the Department of Interpretation at Northwestern University (Box 6, Folder 4). Items within each file are arranged chronologically.

The **screenplays** subseries contains screenplays written by Galati. The folders marked “other” contain screenplays written by other authors that were in Galati’s possession. Most of the screenplays have multiple drafts, including *All the King’s Men* and *A Confederacy of Dunces*. The files for *The Living End* contain a rough draft written by Galati in a composition book (Box 10, Folder 2). Items within each file are arranged chronologically.

The **scripts** subseries contains scripts for plays written by other authors but in Galati’s possession. It includes plays like *Peacekeeper*, by Northwestern graduate Keith Reddin (Box 13, Folder 10), as well as *Eleutheria* (Box 13, Folder 7, by Samuel Beckett) and *A Notebook of Trigorin* (Box 13, Folder 9, by Tennessee Williams). Items within each file are arranged chronologically.

The **shows** subseries makes up the bulk of the collection. It contains clippings, correspondence, scripts, personnel lists, production schedules and set designs from a number of Galati’s plays. It also contains performance notes and outlines. The folders on *The Accidental Tourist* contain mailings from the Academy of Motion Picture Arts and Sciences pertaining to the 1989 Oscars, when Galati was nominated for Best Adapted Screenplay (Box 14, Folder 9). The correspondence in the subseries consists mostly of notes from friends and actors he directed in the plays. The correspondence folder on *The Grapes of Wrath* contains acknowledgements from actors like Lois Smith, Gary Sinise and John C. Reilly (Box 23, Folder 5). Items within each file are arranged chronologically.

The **oversize materials** subseries contains rough drafts, handwritten by Galati, of scripts for *A Confederacy of Dunces* and *Random Harvest*. It also contains issues of magazines and newspapers with articles about Galati in them and the publisher’s copy of Anne Tyler’s *Breathing Lessons* that Galati used to adapt the play. Box 39 contains a scrapbook kept by Frank Galati, Sr., while he was at Darien High School in Darien, Illinois. The scrapbook holds newspaper clippings of athletic and other achievements from when Galati, Sr., was at Darien.

Provenance: The Frank Galati Papers include materials donated to the University Archives by Frank Galati (Accession No. 05-119, October 28, 2005). Some biographical materials came from the University Archives’ Biographical Files

Restrictions: Box 4, Folder 10 contains student grade records and may only be used with permission of the University Archivist.

Separations: Approximately three linear inches of duplicate or extraneous material was discarded.

Processor: David Morrison, May 2, 2006.

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Container List

<u>Box</u>	<u>Folder</u>	<u>Title</u>	<u>Dates</u>
Biographical			
1	1	Resumes	n.d.
	2	Family	1948-1987
	3	Correspondence	1961-1962
	4	Postcards	n.d.
	5	Sketch of Family Home	n.d.
	6	Sketchbooks	n.d.
	7	Notebook (Don't Ask: A Tour)	n.d.
	8	Personal Notebooks	n.d.
	9	Daily Planner	2002-2003
	10	Preliminary Project Manual (Beaver Island, MI, Cottage)	1988
2	1	Home Designs (Michigan Ave., Evanston, Illinois House)	1989
	2	Project Manual, Contracts (Michigan Ave., Evanston, IL)	1990-1992
	3	CNA Insurance Providers	1993-1994
	4	CNA Insurance Providers	1994-1995
	5	Awards, Workshops	1973-2001
	6	Speech Drafts	n.d.
	7	General	n.d.
Productions – Northwestern University			
3	1	Clippings	1961, 1964-1998
	2	Correspondence	1965, 1986-93
	3	Programs	1964-1998
Education – Academic Career: Northwestern University			
	4	B25-Extemporaneous Speaking Notebook	1964
	5	Papers, <i>The Tragedy of Jesus, the Comedy of Christ and A Prosodic Analysis of Dylan Thomas' An Author's Purpose</i>	n.d.
	6	Dissertation, <i>A Study of Mirror Analogues in Vladimir Nabokov's Pale Fire</i>	1971
Professional: Teaching: University of South Florida, Northwestern University and DePaul University			
	7	South Florida: Clippings and Flyers	1965-1967
4	1	NU: Courses, The Clown In Art	1974
	2	NU: Courses, C11-The Interpretation of Drama	1974-1977
	3	NU: Courses, A01-3	1975

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<u>Box</u>	<u>Folder</u>	<u>Title</u>	<u>Dates</u>	
4	4	NU: Courses, C03-Interpretation of the Plays of Samuel Beckett	1977	
	5	NU: Courses, B10-2-Art of Interpretation: Prose Fiction	1977	
	6	NU: Courses, B10-3	n.d.	
	7	NU: Courses, C10-Interpretation of Poetry	n.d.	
	8	NU: Courses, B15-Literature in Performance	1979	
	9	NU: Courses, D10-Studies in Performance	1980-1986	
	10	NU: Roll Books, Various Courses	n.d.	
	11	NU: Courses, GEN_SP 103-Analysis and Performance of Literature and 410-Studies in Performance	2001	
	5	1	NU: Courses, 410-Studies in Performance: Performance and Aesthetics and 412-The Theater of Tony Kushner	2003
		2	NU: Courses, 410-Intro to Performance Studies and 210-2-Performance of Narrative	2004
		3	NU: Courses, Performance 201-2-Performance of Narrative	2005
4		NU: Courses, Performance Studies 324-1	2005	
5		NU: Textbook, Oral Interpretation, 5 th Ed. (By Galati and C. Lee)	1977	
6		NU: Handbook, Adapting Narrative for Group Performing, Performance Studies 605 B24-0	1992	
7		NU: Handbook, Notes to Instructors, GEN_CMN 103-0	2003	
6	1	NU: Course Packet, Presentational Aesthetics, Vol. 1, Performance Studies 324-1	2005	
	2	NU: Course Packet, Presentational Aesthetics, Vol. 2, Performance Studies 324-1	2005	
	3	NU: Course/Teacher Evaluations and Activity Reports	1982-1987	
	4	NU: Department of Interpretation Materials	1974-1976	
	5	NU: Committee on Educational Policies and the Jacobi Report	1974-1976	
	6	NU: Colleagues' Articles, Wallace Bacon	1964-1973	
	7	NU: Colleagues' Articles, Robert Breen	1979	
	8	NU: Commencement	1990	
	9	DePaul: Commencement	1991	
	10	NU: Wallace Bacon Funeral	2001	
7	Professional: General			
	1	Clippings	1971-1979	
	2	Clippings	1980-1986	
	3	Clippings	1987-1989	
	4	Clippings	1990-2007	
5	Contracts	1982-1992		

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8	1	Correspondence	1973-1998
	2	Programs	1976-1993
		Screenplays	
	3	<i>All the King's Men</i> (1 st Draft)	2002
	4	<i>All the King's Men</i> (2 nd Draft)	2002
	5	<i>All the King's Men</i> (2 nd Draft)	2002
	6	<i>All the King's Men</i> (2 nd Draft)	2002
9	1	<i>All the King's Men</i> (3 rd Draft)	2003
	2	<i>All the King's Men</i> (3 rd Draft)	2003
	3	<i>The American Clock</i> (3 rd Draft)	1992
	4	<i>The American Clock</i>	1993
	5	<i>The American Clock</i>	1993
	6	<i>A Confederacy of Dunces</i>	1994
	7	<i>A Confederacy of Dunces</i>	1994
	8	<i>The Girls</i>	1990
10	1	<i>Here to Learn</i>	n.d.
	2	<i>The Living End</i> (Rough Draft)	n.d.
	3	<i>The Living End</i>	1980
	4	<i>The Living End</i>	1980
	5	<i>The Living End</i>	1980
	6	<i>Patty and Marge</i>	1996
	7	<i>Pigs in Heaven</i>	n.d.
	8	<i>Pigs in Heaven</i> (First Corrected Version)	n.d.
11	1	<i>Providence</i>	1992
	2	<i>The Quiet American</i> (Revised Draft)	1993
	3	<i>Summer Gloves</i>	1994
	4	<i>Summer Gloves</i>	1995
	5	<i>Tracer</i> (3 rd Draft)	1988
	6	<i>Tracer</i> (3 rd Draft)	1988
	7	<i>Wabus</i>	n.d.
12	1	<i>Welcome to Heaven</i>	n.d.
	2	Other, <i>How I Danced with the Prince</i> (By F. Brusati and J. Fiastri)	n.d.
	3	Other, <i>Nevermore</i> (By W. Coberg)	2004
	4	Other, <i>Nightman</i> (By S. Ivcich)	n.d.
	5	Other, <i>Pat and Margaret</i> (By V. Wood)	1994

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<u>Box</u>	<u>Folder</u>	<u>Title</u>	<u>Dates</u>
12	6	Other, <i>Plots with a View</i> (By F. Ponzlov)	2001
	7	Other, <i>The Quiet American</i> (By R. Schenkkan and C. Hampton)	2001
	8	Other, <i>Rehearsing the Dead</i> (By S. Ivich)	1997
13	1	Other, <i>The White Hotel</i> (By D. Potter)	2001
		Scripts	
	2	<i>Ace</i> (By R. Oberacker and R. Taylor)	2005
	3	<i>Barrimore</i> (By W. Luce)	1995
	4	<i>Bickersons Project</i> (By R. Landis and V. Viverito)	1982
	5	<i>Bickersons Project</i> (2 nd Draft-By R. Landis and V. Viverito)	1982
	6	<i>Chautauqua</i> (By P. McKenny)	1980
	7	<i>Eleutheria</i> (By S. Beckett)	n.d.
	8	<i>The Limit of .99</i> (By M. Littig Aviles)	1987
	9	<i>A Notebook of Trigorin</i> (By T. Williams)	n.d.
	10	<i>Peacekeeper</i> (By K. Reddin)	1988
14	1	<i>The Problem is Women; The Problem is Men</i> (By A. Barcus)	1988
	2	<i>Stones</i> (By J. Reeger and J. Shannon)	1988
	3	<i>Tunnel Fever</i> (By J. Reynolds)	1979
	4	<i>The Ugly Duckling</i> (By L. Rosen and A. Rosen)	1983
	5	<i>The Wild Party</i> (By L. Freistadt)	1995
	6	Unnamed Play	n.d.
		Shows	
	7	<i>The Accidental Tourist</i> : Clippings	1987-1989
	8	<i>The Accidental Tourist</i> : Contracts	1985-1988
	9	<i>The Accidental Tourist</i> : Correspondence	1988-1989
	10	<i>The Adventures of Pinocchio</i> : Contracts	1991
15	1	<i>The Adventures of Pinocchio</i> : Notes, Outlines	1992
	2	<i>The Adventures of Pinocchio</i> : Research	1991-1992
	3	<i>After the Quake</i> : Correspondence	2005
	4	<i>After the Quake</i> : Notes, Personnel, Schedules	2005
	5	<i>After the Quake</i> : Programs	2005
	6	<i>After the Quake</i> : Script	2005
	7	<i>After the Quake</i> : Script	2005
	8	<i>As I Lay Dying</i> : Casting	1995
	9	<i>As I Lay Dying</i> : Clippings	1994-1995
	10	<i>As I Lay Dying</i> : Correspondence	1995

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16	1	<i>As I Lay Dying</i> : Research	n.d.
	2	<i>As I Lay Dying</i> : Script	1994
	3	<i>As I Lay Dying</i> : Script (2 nd Draft)	1995
	4	<i>Aunt Dan and Lemon</i> : Clippings	1987
	5	<i>Aunt Dan and Lemon</i> : Contract	1987
	6	<i>Aunt Dan and Lemon</i> : Program	1987
	7	<i>Aunt Dan and Lemon</i> : Script	1986
	8	<i>Born Yesterday</i> : Clippings	1987-1988
	9	<i>Born Yesterday</i> : Contract	1987
	10	<i>Boss</i> : Clippings	1973
	11	<i>Boss</i> : Program	1973
	12	<i>Breathing Lessons</i> : Contracts	1988-1989
	13	<i>The Caretaker</i> : Clippings	1975
	14	<i>The Caretaker</i> : Program	1975
	15	<i>A Christmas Carol</i> : Clippings	1984
	16	<i>A Christmas Carol</i> : Contract	1984
	17	<i>A Christmas Carol</i> : Script	1984
17	1	<i>A Christmas Carol</i> : Sketchbook	1984
	2	<i>A Confederacy of Dunces</i> : Address to Staff	1983
	3	<i>A Confederacy of Dunces</i> : Casting	1983
	4	<i>A Confederacy of Dunces</i> : Clippings	1983-1984
	5	<i>A Confederacy of Dunces</i> : Contract	1983
	6	<i>A Confederacy of Dunces</i> : Correspondence	1983-1984
	7	<i>A Confederacy of Dunces</i> : Research	1980-1981
	8	<i>A Confederacy of Dunces</i> : Set Design	n.d.
	9	<i>Cry, the Beloved Country</i> : Advertisements	1993
	10	<i>Cry, the Beloved Country</i> : Casting	1993
	11	<i>Cry, the Beloved Country</i> : Clippings	1993
	12	<i>Cry, the Beloved Country</i> : Contracts	1992-1993
	13	<i>Cry, the Beloved Country</i> : Costume Designs	1993
18	1	<i>Cry, the Beloved Country</i> : Notes, Personnel, Schedules	1993
	2	<i>Cry, the Beloved Country</i> : Programs	1993
	3	<i>Cry, the Beloved Country</i> : Research	n.d.
	4	<i>Cry, the Beloved Country</i> : Script	1993
	5	<i>The Crying of Lot 49</i> : Script	n.d.
	6	<i>The Dick Gibson Show</i> : Clippings	1979-1989
	7	<i>The Dick Gibson Show</i> : Contracts	1979-1991
	8	<i>The Dick Gibson Show</i> : Notes, Outlines, Personnel	n.d.

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18	9	<i>The Dick Gibson Show</i> : Program	n.d.
	10	<i>The Dick Gibson Show</i> : Script	n.d.
	11	<i>The Dresser</i> : Clippings	1983
19	1	<i>The Dresser</i> : Notes, Personnel	1983
	2	<i>The Dresser</i> : Program	1983
	3	<i>The Dresser</i> : Script	n.d.
	4	<i>Each One as She May</i> : Advertisement	1995
	5	<i>Each One as She May</i> : Clippings	1995
	6	<i>Each One as She May</i> : Notes, Outlines, Personnel	1995
	7	<i>Each One as She May</i> : Program	1995
	8	<i>Each One as She May</i> : Research	n.d.
	9	<i>Each One as She May</i> : Script	1995
	10	<i>Earthly Possessions</i> : Clippings	1991-1993
	11	<i>Earthly Possessions</i> : Contracts	1991-1993
	12	<i>Earthly Possessions</i> : Correspondence	1991
	13	<i>Earthly Possessions</i> : Notes, Outlines, Personnel	1991
	14	<i>Earthly Possessions</i> : Script	1991
	15	<i>Everyman</i> : Clippings	1995
	16	<i>Everyman</i> : Contract	1995
	17	<i>Everyman</i> : Notes, Outlines, Personnel, Schedules	1995
	18	<i>Everyman</i> : Program	1995
20	1	<i>Everyman</i> : Research	n.d.
	2	<i>Everyman</i> : Script	1995
	3	<i>A Flea in Her Ear</i> : Clippings	1988
	4	<i>A Flea in Her Ear</i> : Contracts	1988-1989
	5	<i>A Flea in Her Ear</i> : Program	1988
	6	<i>A Flea in Her Ear</i> : Script	n.d.
	7	<i>40 Years On</i> : Clippings	1974
	8	<i>40 Years On</i> : Programs	1974
	9	<i>Four Saints in Three Acts</i> : Clippings	1993
	10	<i>Four Saints in Three Acts</i> : Outlines, Personnel, Schedules	1993
	11	<i>Four Saints in Three Acts</i> : Research	n.d.
21	1	<i>Four Saints in Three Acts</i> : Score	n.d.
	2	<i>A Funny Thing Happened on the Way to the Forum</i> : Clippings	1989
	3	<i>A Funny Thing Happened on the Way to the Forum</i> : Personnel	1989
	4	<i>God's Favorite</i> : Clippings	1976
	5	<i>God's Favorite</i> : Program	1976

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21	6	<i>The Good Doctor</i> : Clippings	1974-1975
	7	<i>The Good Doctor</i> : Program	1974
	8	<i>The Good Person of Setzuan</i> : Casting	1991
	9	<i>The Good Person of Setzuan</i> : Casting	1991
	10	<i>The Good Person of Setzuan</i> : Clippings	1992
22	1	<i>The Good Person of Setzuan</i> : Notes, Personnel	1992
	2	<i>The Good Person of Setzuan</i> : Script	1988
	3	<i>The Good Person of Setzuan</i> : Script	1992
	4	<i>The Good Person of Setzuan</i> : Script	1992
	5	<i>The Good Soldier Schweik</i> : Clippings	1980-1981
	6	<i>The Good Soldier Schweik</i> : Correspondence	1981
22	7	<i>The Good Soldier Schweik</i> : Program	1981
	8	<i>The Government Inspector</i> : Clippings	1985-1986
	9	<i>The Government Inspector</i> : Contracts	1985-1986
	10	<i>The Government Inspector</i> : Notes	1985
	11	<i>The Grapes of Wrath</i> : Casting	1988
23	1	<i>The Grapes of Wrath</i> : Clippings	1988-1989
	2	<i>The Grapes of Wrath</i> : Clippings	1989-1993
	3	<i>The Grapes of Wrath</i> : Contracts	1986-1990
	4	<i>The Grapes of Wrath</i> : Contracts	1990
	5	<i>The Grapes of Wrath</i> : Correspondence	1988-1990
24	1	<i>The Grapes of Wrath</i> : Notes, Personnel, Schedules	1989-1990
	2	<i>The Grapes of Wrath</i> : Programs	1988-1993
	3	<i>The Grapes of Wrath</i> : Research	n.d.
	4	<i>The Grapes of Wrath</i> : Script (Production Draft)	1988
	5	<i>The Grapes of Wrath</i> : Script (Final Revised Drafts)	1989-1990
	6	<i>The Grapes of Wrath</i> : Script (For Television)	1990
25	1	<i>The Grapes of Wrath</i> : Sketchbook	n.d.
	2	<i>The Grapes of Wrath</i> (Overseas Productions): Clippings	1992
	3	<i>The Grapes of Wrath</i> (Overseas Productions): Programs	1992-1993
	4	<i>The Grapes of Wrath</i> (Overseas Productions): Script (<i>Früchte des Zorns</i>)	1991
	5	<i>The Guilt of Lillian Sloan</i> : Clippings	1986
	6	<i>The Guilt of Lillian Sloan</i> : Correspondence	1986
	7	<i>Heart of a Dog</i> : Clippings	1985-1988

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<u>Box</u>	<u>Folder</u>	<u>Title</u>	<u>Dates</u>
25	8	<i>Heart of a Dog</i> : Contracts	1985-1988
	9	<i>Heart of a Dog</i> : Notes, Outlines	1985
	10	<i>Heart of a Dog</i> : Programs	1985-1986
	11	<i>Heart of a Dog</i> : Research	n.d.
	12	<i>Heart of a Dog</i> : Script	1985
	13	<i>Heaven's My Destination</i> : Script	n.d.
	14	<i>Homebody/Kabul</i> : Casting	n.d.
	15	<i>Homebody/Kabul</i> : Clippings	2003-2004
	26	1	<i>Homebody/Kabul</i> : Notes, Personnel, Schedules
2		<i>Homebody/Kabul</i> : Research	n.d.
3		<i>Homebody/Kabul</i> : Research	n.d.
4		<i>Homebody/Kabul</i> : Script	2002
5		<i>The House of Bernarda Alba</i> : Clippings	1977
6		<i>The House of Bernarda Alba</i> : Program	1977
7		<i>Invitation to a Beheading</i> : Script	1982
8		<i>A Long, Gay Book</i> , Notes: Personnel	2002-2003
9		<i>A Long, Gay Book</i> : Research	n.d.
27	1	<i>A Long, Gay Book</i> : Score (1 st Draft)	2003
	2	<i>A Long, Gay Book</i> : Score	n.d.
	3	<i>A Long, Gay Book</i> : Script	2002-2005
	4	<i>Loot</i> : Clippings	1974
	5	<i>Loot</i> : Program	1974
	6	<i>The Magnolia Club</i> : Program	1980
	7	<i>Malonedies</i> : Script	1994
	8	<i>The Marriage Proposal and The Brute</i> : Program	n.d.
	9	<i>Merry Wives of Windsor</i> : Clippings	1978
	10	<i>Merry Wives of Windsor</i> : Notes, Set Designs, Schedules	1978
	11	<i>Mother Courage and Her Children</i> : Clippings	1981
	12	<i>Mother Courage and Her Children</i> : Program	1981
	13	<i>The Mother of Us All</i> : Clippings	1976
	14	<i>The Mother of Us All</i> : Contracts	1976
	15	<i>The Mother of Us All</i> : Correspondence	1976
28	1	<i>The Mother of Us All</i> : Notes, Personnel, Set Design	1976
	2	<i>The Mother of Us All</i> : Program	1976
	3	<i>The National Health</i> : Clippings	1972
	4	<i>The National Health</i> : Programs	1972
	5	<i>Oedipus Complex</i> : Clippings	2004

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<u>Box</u>	<u>Folder</u>	<u>Title</u>	<u>Dates</u>
28	6	<i>Oedipus Complex</i> : Correspondence	2003-2004
	7	<i>Oedipus Complex</i> : Notes, Personnel, Schedules, Set Design	2004
	8	<i>Oedipus Complex</i> : Notes, Personnel, Schedules, Set Design	2004
	9	<i>Oedipus Complex</i> : Programs	2004
29	1	<i>Oedipus Complex</i> : Research	2004
	2	<i>Oedipus Complex</i> : Research	2004
	3	<i>Oedipus Complex</i> : Script	2003
	4	<i>Oedipus Complex</i> : Script (2 nd Draft)	2004
	5	<i>Oedipus Complex</i> : Script (3 rd Draft)	2004
	6	<i>Oedipus Complex</i> : Script	n.d.
	7	<i>One Flew Over the Cuckoo's Nest</i> : Clippings	1973
	8	<i>One Flew Over the Cuckoo's Nest</i> : Programs	1973
30	1	<i>One Warm Saturday</i> : Script	1983
	2	<i>Passion Play</i> : Clippings	1988
	3	<i>Passion Play</i> : Correspondence	1988
	4	<i>Passion Play</i> : Program	1988
	5	<i>Passion Play</i> : Script	n.d.
	6	<i>Pnin</i> : Script	n.d.
	7	<i>Postcard from Morocco</i> : Clippings	1987-1991
	8	<i>Postcard from Morocco</i> : Contracts	1986-1990
	9	<i>Postcard from Morocco</i> : Score	n.d.
	10	<i>The Quiet American</i> : Research	1991
	11	<i>The Quiet American</i> : Research	1991
31	1	<i>The Quiet American</i> : Research	1991
	2	<i>The Quiet American</i> : Research	1991
	3	<i>Ragtime</i> : Casting	n.d.
	4	<i>Ragtime</i> : Clippings	1996-1998
	5	<i>Ragtime</i> : Notes, Personnel, Schedules, Set Design	1996-1998
	6	<i>Ragtime</i> : Program	1998
32	1	<i>Ragtime</i> : Score	1998
	2	<i>Ragtime</i> : Scrapbook	1996-1998
	3	<i>Ragtime</i> : Script	1996
	4	<i>Ragtime</i> : Script	1998
	5	<i>The Royal Family</i> : Personnel, Schedules, Set Design	2002
	6	<i>The Royal Family</i> : Program	2002

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<u>Box</u>	<u>Folder</u>	<u>Title</u>	<u>Dates</u>
32	7	<i>She Always Said, Pablo</i> : Clippings	1986-1990
	8	<i>She Always Said, Pablo</i> : Contract	1990
33	1	<i>She Always Said, Pablo</i> : Correspondence	1986-1989
	2	<i>She Always Said, Pablo</i> : Notes, Personnel, Set Design	1986-1987
	3	<i>She Always Said, Pablo</i> : Program	1987
	4	<i>She Always Said, Pablo</i> : Research	1987
	5	<i>She Always Said, Pablo</i> : Script	1987
	6	<i>She Always Said, Pablo</i> : Script	n.d.
	7	<i>She Stoops to Conquer</i> : Program	n.d.
	8	<i>The Strange Case of Dr. Jekyll and Mr. Hyde</i> : Script	n.d.
	9	<i>The Street of Crocodiles</i> : Script	n.d.
	10	<i>Summer and Smoke</i> : Clippings	1977-1982
	11	<i>Summer and Smoke</i> : Contract	1977
	12	<i>Summer and Smoke</i> : Notes	n.d.
	13	<i>Summer and Smoke</i> : Program	1977
	14	<i>Summer and Smoke</i> : Research	n.d.
	15	<i>Tosca</i> : Clippings	1992
	16	<i>Tosca</i> : Correspondence	1991-1992
	17	<i>Tosca</i> : Notes, Outlines, Set Design, Schedules	1992
34	1	<i>Tosca</i> : Program	1992
	2	<i>Tosca</i> : Research	n.d.
	3	<i>Tosca</i> : Score	n.d.
	4	<i>Tosca</i> : Script	n.d.
	5	<i>Travesties</i> : Clippings	1979-1980
	6	<i>Travesties</i> : Correspondence	1979-1980
	7	<i>Travesties</i> : Program	1979
	8	<i>La Traviata</i> : Program	1993
	9	<i>La Traviata</i> : Script	n.d.
	10	<i>La Traviata</i> : Set Design	1993
	11	<i>View from the Bridge</i> : Clippings	2002
	12	<i>View from the Bridge</i> : Correspondence	2002
	13	<i>View from the Bridge</i> : Notes, Set Design	2002
	14	<i>View from the Bridge</i> : Program	2002
	15	<i>View from the Bridge</i> : Score (Corrected Version)	1999
35	1	<i>View from the Bridge</i> : Score (Corrected Version)	1999
	2	<i>View from the Bridge</i> : Score (Corrected Version)	1999
	3	<i>View from the Bridge</i> : Score (Final Version)	2001

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<u>Box</u>	<u>Folder</u>	<u>Title</u>	<u>Dates</u>
35	4	<i>View from the Bridge</i> : Script	1995
	5	<i>The Visit</i> : Clippings	2001
36	1	<i>The Visit</i> : Correspondence	2001
	2	<i>The Visit</i> : Notes, Personnel	2001-2004
	3	<i>The Visit</i> : Research	2001
	4	<i>The Visit</i> : Script	2001
	5	<i>The Visit</i> : Script	2003
	6	<i>The Voyage of Edgar Allan Poe</i> : Clippings	1990-1992
	7	<i>The Voyage of Edgar Allan Poe</i> : Correspondence	1989-1990
	8	<i>The Voyage of Edgar Allan Poe</i> : Notes, Set Designs	n.d.
	9	<i>The Voyage of Edgar Allan Poe</i> : Program	1990
	10	<i>The Voyage of Edgar Allan Poe</i> : Score	n.d.
37	1	<i>Winnebago</i> : Clippings	1974
	2	<i>Winnebago</i> : Programs	1974
	3	<i>The Winter's Tale</i> : Casting	1989
	4	<i>The Winter's Tale</i> : Clippings	1990
	5	<i>The Winter's Tale</i> : Correspondence	1990
	6	<i>The Winter's Tale</i> : Notes, Personnel, Set Design	1989-1990
	7	<i>The Winter's Tale</i> : Program	1990
	8	<i>The Winter's Tale</i> : Script	1989
		Oversize Materials	
38		Oversize Materials	
39		Frank Galati, Sr., Scrapbook	