



ABSTRACT

African American expatriate, stage and film actor, musician, director, producer, founder of the Studio Theater of Paris and co-owner of the nightclub L'Abbaye. Includes personal and professional correspondence, scrapbooks containing photos and clippings from assorted television and film productions in addition to songs, poetry, and reviews of plays or playbills from productions he attended. The Papers also contain art work, sheet music, personal and production photographs, and drafts of his memoirs.

ACCESS:

The collection is open for research.

LANGUAGE:

English.

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GORDON HEATH PAPERS, 1913-1992 (BULK: 1942-1979)

44 boxes (22.75 linear ft.)

CALL NO.: MS 372

BACKGROUND ON GORDON HEATH

Seifield Gordon Heath, African American expatriate, stage and film actor, musician, director, producer, founder of the Studio Theater of Paris and co-owner of the nightclub L'Abbaye, was born on September 20, 1918 in Manhattan's San Juan Hill district in New York.¹ He was the only child of Harriette (Hattie) and Cyril Gordon Heath, but had a half-sister, Bernice Heath. Hattie Heath was a second generation American of African and Indian lineage. Cyril was born in Barbados and worked as a steward for the Hudson River Night Line. In his later years Cyril was a devoted public servant, active in the local YMCA, neighborhood associations, and church sponsored groups. Gordon attended elementary and high school at the Ethical Culture Society School in Manhattan. In the early 1940s he graduated from Hampton Institute in Virginia.

Gordon Heath began performing at a young age. As a child he sang in St. Cyprian's Church choir, won a state-wide drama competition, and played both the violin and the viola. Heath began focusing his attention on acting during his teens, in part to escape his father's aspirations and expectations for his musicianship. In 1938, he began writing and performing radio sketches for WNYC. Heath began training with a group of African American actors during the same year under the direction and guidance of Marian Wallace.

Heath acted in several plays under the direction of his childhood friend Owen Dodson while attending Hampton Institute in the early 1940s. In 1943 he landed his first Broadway role, playing the "second lead" in Lee Strasberg's *South Pacific*. In 1945, while working as a radio announcer, Heath won the lead role in Elia Kazan's *Deep Are the Roots*, a controversial Broadway "race play." Heath played the role of Brett Charles, an African-American war hero who returns home following WWII to find that the "fight for democracy" has had little effect on race relations in the Jim Crow South. The play had a fourteen-month run on Broadway that began in 1945, and had a five-month run in London in 1947. Heath's performance was widely acclaimed, and he was lauded as "the next Paul Robeson."

Deep Are the Roots provided Gordon Heath with new opportunities and possibilities. Prior to the play's London run, Heath made his directorial debut in *Family Portrait*, an off-Broadway play in which he also played the lead. Later, while in London, Heath became enamored with Europe, a position that was reinforced after he returned to the U.S. and realized that racism prevented him from gaining access to the types of roles he desired to perform. However, while in the U.S., he met the man who would become his partner, Leroy Payant, an actor from Seattle. In 1948 he left the U.S. and began working in London via Paris, but was often passed over in favor of British actors, particularly for coveted roles. As he later explained of his trials and tribulations in London, "each time, for each part, it was a hustle."²

Seeking to establish "continuity in the theater," he instead turned to the more friendly confines of Paris where Heath and Payant opened up L'Abbaye, a nightclub where the two performed folksongs, spirituals and the blues in a quiet and intimate setting. L'Abbaye was initially created as a means for the two men to make a living between roles. However, it quickly became an important institution in Paris, particularly among expatriates and artists, and remained in operation for 27 years. During the 1950s Heath appeared in a number of radio and television programs throughout Europe. He also appeared in a number of films, including *Sapphire*, *The Nun's Story*, and *The Madwoman of Chaillot*, among others. Also, he and Payant recorded their music and toured throughout Europe and the Middle East. Heath remained active in theater, especially in London, France and the U.S. However, he still found it difficult to secure the artistic freedom and types of roles that he desired. As Helen Gary Bishop explained:

The French were only casting him black roles and, in their nationalistic zeal, would not give an American, however talented, a directing job - certainly not in any subsidized theater. There were even quotas on the number of American and English plays, which could be done in the commercial theater. And in England it appeared that he was being typecast as a West Indian.³

In the 1960s Gordon Heath attempted to alleviate these restrictions by founding the Studio Theater of Paris (STP), an English speaking theater workshop and group comprised largely of expatriates from England and the U.S. During its ten years in existence, the STP, under Heath's direction, produced such plays as *The Glass Menagerie*, *After the Fall*, *The Skin of Our Teeth*, *In White America*, *The Slave and the Toilet*, and *Kennedy's Children*. Heath not only directed these works, but also created the playbills and posters, worked publicity, and made arrangements with American Church of Paris, the institution that housed most of the group's productions. STP also served as forum for lectures from visiting professors, critics, and round table discussions. Later, STP helped arrange for Martin Luther King to preach at the church. The STP's list of productions and activities are significant in that they express the highly charged racial and political climate of the period. However, STP did not limit itself to "art for politics' sake." Regardless, much of the support the group had received from the American Church of Paris waned

following the departure of its progressive leader. Afterward, the church began preaching moderation, and cut the STP off from the support that had previously helped make it viable.

In the 1970s Heath began performing more frequently in the U.S. In 1970 he returned to U.S. for five months to play the lead in Oedipus at the Roundabout Theater. Later in the same year he and Payant performed Dr. Faustus in Washington D.C. Heath noticed the changes happening in American Theater, and in particular, Black theater, some which pleased him, others which did not. "Black theater was a reality, off and off-off Broadway were healthy, and government subsidies and funding seemed abundant."⁴ However, Heath also felt that the younger generation of Black actors had made the mistake of rejecting their social past, the political past, and the theatrical past. Still, by the mid 1970s Heath was largely encouraged by what he saw happening in the U.S.: "The fact of Negroes playing with public approbation, a general public...playing these parts we never thought we'd get a crack at (such as Lear) is so exciting I can't tell you."⁵

During this period Heath worked and corresponded with several key players of the Black Arts Movement, including director Woodie King and writer A.B. Spellman. After Payant's death in 1976 and the subsequent closing of L'Abbaye, Heath began appearing more regularly in the U.S., and even moved back to New York for a period of time in the late 1970s and early 80s. While remaining active in theater, he also helped organize a community group and a rent strike to improve conditions in the building in which he had grown up. After, he returned to Paris to live, but continued performing on both sides of the Atlantic. His final performance, a production of Wole Soyinka's *The Lion and the Jewel* done in conjunction with choreographer Pearl Primus, whom Heath had worked with over forty years earlier, was staged at the University of Massachusetts in 1987. The University's Press also commissioned the publication of Heath's memoirs, a project he worked on in Paris until his death on August 31, 1991. While Heath was unable to finish his memoirs, *Deep Are The Roots: Memoirs of a Black Expatriate*, the University of Massachusetts Press published what he had completed in 1992.

FOOTNOTES

1. As Heath reports in his memoirs, his "father and his genteel cohorts" had had the district renamed "Columbus Hill" during Gordon's youth. Gordon Heath, *Deep Are the Roots: the Memoirs of a Black Expatriate* (Amherst: University of Massachusetts Press, 1992) p.11.
2. *Encore American & Worldwide News*, April 5, 1976.
3. Helen Gary Bishop, "Gordon Heath - American Actor Between Two Continents," *The Soho Weekly News*, April 21, 1977.
4. *Ibid.*
5. "The Two Worlds of Gordon Heath," *Encore American & Worldwide News*, April 5, 1976.

Chronology of Gordon Heath's Life

| | |
|-----------|--|
| 1918 | Birth, September 20, 1918; Columbus Hill, New York City |
| 1936-1940 | Worked for the National Youth Administration's (NYA) Brooklyn branch |
| 1938-1946 | Script writer and performer on radio stations (WNYC & WMCA) in New York |
| 1943 | First Broadway performance; <i>South Pacific</i> , directed by Lee Strasberg |
| 1945- | Became New York's first African American radio announcer (WMCA) |
| 1947 | Starred in Elia Kazan's controversial wartime Broadway hit, <i>Deep Are the Roots</i> |
| 1947 | Directed first professional play; <i>Family Portrait</i> |
| | Starred in five month London run of <i>Deep Are the Roots</i> , directed by Daphne Rye |
| 1948 | Moved to Paris to escape the limitations and typecasting faced by Black actors in the U.S. |
| 1949- | Opened l'Abbaye, a nightclub in Paris's Left Bank where he and life partner and business |
| 1976 | associate Leroy Payant performed spirituals, the blues, and folk songs for their loyal following for more than twenty-five years. Heath closed l'Abbaye following Payant's death from cancer in 1976 |
| 1957- | Co-starred in movie, <i>A Nun's Story</i> , with Audrey Hepburn |
| 1958 | |
| 1965- | Founded/directed the Studio Theater of Paris (STP) |
| 1979 | |
| 1987 | Final performance; <i>The Lion and the Jewel</i> , directed by Richard Trousdell, Amherst, Ma. |
| 1991 | Death, October 31, 1991; Paris, France |
| 1992 | Publication of <i>Deep Are the Roots: Memoirs of a Black Expatriate</i> |

CONTENTS OF COLLECTION

The Papers of Gordon Heath 1913 [1942-1979] 1991 consist of personal and professional correspondence, and scrapbooks containing photographs, art work, poetry, clippings, plays, playbills, sheet music, and drafts of his memoirs. Heath's career as a performer is fully represented in the collection, as is much of his personal life. The scrapbooks of Heath's performances in film, theater, television, radio, and musical concerts, including the response of critics to these works, document his work in detail.

The Gordon Heath Papers are arranged in ten series as follows: Biographical Materials, 1913-1991, General Correspondence, 1930-1990, Subject Files, Writings, 1956-1991, L'Abbaye Files, 1949-1976, Production Scrapbooks, 1937-1987, Scrapbooks - General, Photographs, 1913-1987, Artwork, and Printed Materials.

ORGANIZATION OF THE COLLECTION

This collection is organized into ten series:

- [Series 1. Biographical Materials, 1913-1991](#)
- [Series 2. General Correspondence, 1930-1990](#)
- [Series 3. Subject Files](#)
- [Series 4. Writings, 1956-1991](#)
- [Series 5. L'Abbaye Files, 1949-1976](#)
- [Series 6. Production Scrapbooks, 1937-1987](#)
- [Series 7. Scrapbooks-General](#)
- [Series 8. Photographs, 1913-1987](#)
- [Series 9. Artwork](#)
- [Series 10. Printed Materials](#)



SERIES DESCRIPTIONS

| | | | |
|--|------------------|-----------------|------------------|
| Series 1. Biographical Materials | 1913-1991 | 2 boxes | Box 1-2 |
| <p>Series 1 consists primarily of biographical information about Gordon Heath and his family. The materials include Gordon Heath's obituary, personal papers -- including financial records and his passport -- and his parent's personal papers -- including a brief installment of Harriette Heath's journal -- as well as articles about Mr. Heath's life and career, including several autobiographical articles.</p> | | | |
| Series 2. General Correspondence | 1930-1990 | 5 boxes | Box 3-7 |
| <p>Series 2 comprises incoming and outgoing letters on a wide range of subjects, both personal and professional. The general correspondence provides information about Heath's major interests, and includes letters of courtesy, as thank you notes and compliments on performances; personal business; inquiries about employment possibilities and logistics; discussions of books, plays, and artists; friendly correspondence; family matters; and love letters. Correspondence spans over 40 years, with the most thorough period of correspondence occurring between 1947 and 1976. The first box in the series consists of general correspondence, and is arranged alphabetically. Box 4 contains family correspondence, and consists primarily of postcards and letters that Mr. Heath sent to his parents between 1930 and 1978. Letters were written by Gordon Heath to his mother. However, letters from Leroy Payant to the Heath family and letters from Mrs. Heath to her son are also included. Box 5 consists of letters from Leroy Payant to Gordon Heath between 1947-1976, while Box 6 contains Heath's letters to Payant during the same period. These letters document both the professional (performances, concerts, L'Abbaye) and personal relationship the two men shared during their nearly 30 years together. Box 5 contains Christmas cards created and distributed by Heath over a number of years. Also included is a list of recipients from 1952 to 1976. Boxes 2-5 are arranged chronologically.</p> | | | |
| Series 3. Writings | 1956-1991 | 2 boxes | Box 8-9 |
| <p>Series 3 consists primarily of drafts of <i>Deep Are the Roots: Memoirs of a Black Expatriate</i>, Gordon Heath's memoirs. Materials include illustrations, pictures, newspaper, magazine, journal, and playbill clippings that Mr. Heath used as guideposts for his narrative or potential inclusion within the pages of the manuscript. Drafts include handwritten sections of the text, edited typed drafts, illustrated drafts, and the final proof. Also included is an article about spirituals written by Heath. Heath's other publications and writings can be located in Series 1, <i>Biographical Materials</i>, which contains autobiographical articles.</p> <p>Heath's poetry has been separated from his manuscripts and is instead located in Box 39 (Series 9, "Artwork")</p> | | | |
| Series 4. Subject Files | | 1 box | Box 10 |
| <p>Alphabetically arranged subject headings include topics such as "Americans in Paris," "Negro spirituals," and the "Theater Arts Magazine," as well as names of individuals such as James Baldwin, Owen Dodson, Langston Hughes, and Pearl Primus. Materials include manuscripts, clippings, poetry, correspondence, lecture notes, and playbills.</p> | | | |
| Series 5. L'Abbaye Files | 1949-1976 | 3 boxes | Box 11-13 |
| <p>Series 5 consists of three boxes of correspondence, newspaper and magazine clippings, reviews, and photos related to "L'Abbaye," the Left Bank nightclub co-owned by Heath and Payant between 1949 and 1976. The two performed at the club nightly, singing spirituals, the blues, and folk songs for their loyal following. The club was opened initially to allow the men to be financially viable while acting. Ultimately, however, it became an institution on the Left Bank, and was patronized by many expatriates, tourists, and locals. Part of the club's appeal was its intimacy. Patrons snapped to applaud rather than clap, so as not to wake the neighbors. Also, patrons were expected to remain quiet during performances, a rarity in other Left Bank establishments. The materials in this series are arranged chronologically.</p> | | | |
| Series 6. Production Scrapbooks | 1937-1987 | 14 boxes | Box 14-27 |
| <p>Series 6 consists of chronologically arranged scrapbooks of performances in which Heath performed or which he directed, or both. The series is divided into several sub series based on the medium of the performance:</p> | | | |

theater, film and poetry readings, television performances, radio and recordings, and musical concerts. Theater productions make up the majority of the series, and have been divided further to bring coherence to Heath's prolific career as a thespian. The theater subseries is sub divided into three categories; 1) General Scrapbooks - which consists of performances between 1935 and 1987; 2) Studio Theater of Paris (STP) Scrapbook; 1965-1976 - which consists of both organizational papers, correspondence, and scrapbooks of productions either created, directed, or acted in by Heath; and finally, 3) Scripts - from productions that Heath either acted in or directed, and which contain notes, stage directions, and other supplementary comments.

Many of Heath's production scrapbooks contain photos from given productions. However, other photos from specific productions can be located in Series 8: Photographs.

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| Series 7. General Scrapbooks | 1930-1976 | 1 box | Box 28 |
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Series 7 consists primarily of miscellany that Heath had filed in scrapbooks but not documented or categorized. The series, alphabetically arranged by type of material, includes such materials as photos and clippings from assorted television and film productions, songs, poetry, miscellaneous reviews of plays or playbills from productions Mr. Heath attended.

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| Series 8. Photographs | 1913-1987 | 19 boxes | Box 29-37 |
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Series 8 contains both personal and production photographs ranging from Gordon Heath's childhood to his last performance in 1987. Personal photos have been subdivided into two categories, "family " and "friends and colleagues." Production photos are also subdivided, with Studio Theater of Paris photos separated from other productions. Production photos have been arranged chronologically where possible.

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| Series 9. Artwork | | 3 boxes | Box 38-40 |
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Series 9 consists of drawings, sketches, prints, designs, poetry, and prints made by Mr. Heath. These materials include designs for book jackets, Christmas cards, letters, playbills, and advertisements. Other materials are included that seemingly were created either for fun, practice, or personal expression.

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| Series 10. Printed Materials | | 4 boxes | Box 41-44 |
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Series 10 contains sheet music that Mr. Heath collected over the years. These materials are located in an oversized box.



INVENTORY OF COLLECTION

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|--|------------------|----------------|----------------|
| Series 1. Biographical Materials | 1913-1991 | 2 boxes | Box 1-2 |
| Obituary | | | Box 1:1 |
| Biographical information & resumes | | | Box 1:2 |
| Genealogy | | | Box 1:3 |
| Harriette Heath: cards, notes, miscellani | | | Box 1:4 |
| Harriette Heath: death certificate, marriage certificate & other records | | | Box 1:5 |
| Harriette Heath in Paris, | 1954 | | Box 1:6 |
| Harriette Heath: journal | | | Box 1:7 |
| Cyril Gordon Heath | | | Box 1:8 |
| Articles on Gordon Heath | | | Box 2:9 |
| Camp Minisink, | 1935-1936 | | Box 2:10 |
| Journal, | 1946 | | Box 2:11 |
| Journal, | 1953 | | Box 2:12 |
| Journal, | 1960 | | Box 2:13 |
| Interviews, | 1949 & 1950 | | Box 2:14 |
| Autobiographical essay in Elsevier, | 1958 | | Box 2:15 |
| Gordon Heath on the Studio Theater of Paris (STP) | | | Box 2:16 |
| Financial and personal papers | | | Box 2:17 |
| Series 2. General Correspondence | 1930-1990 | 5 boxes | Box 3-7 |
| Clippings and articles (filed in original accordion file) | | | Box 3:18 |
| Accordion file: "A" to "Z" | | | Box 3:19-37 |
| Letters from Gordon Heath to Mrs. Heath, | 1930-1978 | | Box 4:38-70 |
| Letters from Leroy Payant to Mrs. Heath, | 1972-1976 | | Box 4:71 |
| Postcards from Gordon Heath to parents, | 1947-1950 | | Box 4:72 |
| Postcards from Gordon Heath to parents, | 1952-1972 | | Box 4:73 |
| Gordon Heath: letters and cards to Leroy Payant, | 1947-1976 | | Box 5:74-85 |

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| Leroy Payant to Gordon Heath, | 1947-1971 | | Box 6:86-108 |
| Gordon Heath and Lee Payant: Christmas cards & designs | | | Box 7:109-10 |
| Christmas card lists, | 1952-1976 | | Box 7:111 |
| Series 3. Writings | 1956-1991 | 2 boxes | Box 8-9 |
| Deep Are the Roots: photos & sketches | | | Box 8:112 |
| Deep Are the Roots: photos & sketches | | | Box 8:113 |
| Deep Are the Roots: photos & clippings | | | Box 8:114 |
| Deep Are the Roots: first draft | | | Box 8:115 |
| Deep Are the Roots: drafts | | | Box 8:116 |
| Deep Are the Roots: drafts, part 1 | | | Box 9:117 |
| Deep Are the Roots: drafts, part 2 | | | Box 9:118 |
| Deep Are the Roots: final proof | | | Box 9:119 |
| UMASS Press enclosures | | | Box 9:120 |
| Gordon Heath: article on spirituals | | | Box 9:121 |
| Series 4. Subject Files | | 1 box | Box 10 |
| Doris Abramson, | n.d. | | Box 10:122 |
| Osceola Archer, | 1984 | | Box 10:123 |
| Articles: Americans in Paris, | 1958-1970 | | Box 10:124 |
| James Baldwin, | (?)-1988 | | Box 10:125 |
| James Baldwin: clippings, | 1988 | | Box 10:126 |
| James Baldwin: correspondence, | 1955-1957(?) | | Box 10:127 |
| Jules Chametzky, | n.d. | | Box 10:128 |
| Owen Dodson: letters, postcards, etc., | 1940-1954 | | Box 10:129 |
| Owen Dodson, | n.d.-1988 | | Box 10:130 |
| Owen Dodson: clippings, | 1983-1988 | | Box 10:131 |
| Owen Dodson: biographical material, | 1967-1983 | | Box 10:132 |
| Owen Dodson: manuscripts (plays, publications), | 1943 | | Box 10:133 |
| Owen Dodson: playbills & programs, | 1939-1975(?) | | Box 10:134 |
| Owen Dodson: poetry, | 1937-1944 | | Box 10:135 |
| Jaques Douai, | 1958 | | Box 10:136 |
| Arnaud D'Usseau, | 1990 | | Box 10:137 |
| Langston Hughes: letter & biographical info, | 1964-1966 | | Box 10:138 |
| Earle Hyman, | 1988 | | Box 10:139 |
| Notes and lectures on theater, | 1967(?) -1975(?) | | Box 10:140 |
| Rosey Pool, | 1974 | | Box 10:141 |
| Pearl Primus, | 1943-1959 | | Box 10:142 |
| San Juan Hill: clippings, | 1939-1983 | | Box 10:143 |
| Spirituals, | 1955-1956 | | Box 10:144 |
| Theater Arts Magazine; 1950s, | 1950-1955 | | Box 10:145 |
| Thomas Wolfe, | n.d. | | Box 10:146 |
| Series 5. L'Abbaye Files | 1949-1976 | 3 boxes | Box 11-13 |
| L'Abbaye letters, | 1951-1970s | | Box 11:147-60 |
| Letters to Gordon Heath & Lee Payant (re L'Abbaye recordings) | | | Box 11:161-62 |
| L'Abbaye scrapbook, | 1949-1976 | | Box 12:163-73 |
| L'Abbaye scrapbook, no dates | | | Box 12:174 |
| L'Abbaye photo scrapbooks | | | Box 13:175-78 |
| Series 6. Production Scrapbooks | 1937-1987 | 14 boxes | Box 14-27 |
| Theater scrapbook, | 1937-1942 | | Box 14:179 |
| Theater scrapbook, | 1938-1945 | | Box 14:180 |
| Hamlet | | | Box 14:181 |
| The Eve of St. Mark, | 1942 | | Box 14:182 |
| Homecoming, | 1944 | | Box 14:183 |
| The Little Foxes, | 1946 | | Box 14:184 |
| Death Takes a Holiday, | 1946 | | Box 14:185 |
| Family Portrait, | 1946 | | Box 14:186 |
| Demonstration, | 1947 | | Box 14:187 |
| Deep Are the Roots, | 1945-1946 | | Box 14:188 |
| Deep Are the Roots, | 1946 | | Box 14:189 |
| Deep Are the Roots, | 1945-1947 | | Box 14:190 |
| Deep Are the Roots, | 1947 | | Box 14:191-2 |
| Demoiselle, | 1949 | | Box 14:193 |
| Othello, | 1950 | | Box 14:194 |
| The Hero's Are Tired, | 1955 | | Box 14:195 |
| Cranks, | 1955-1956 | | Box 15:196 |

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| For the Defense, | 1956 | Box 15:197 |
| Monteparnasse, | 1958 | Box 15:198 |
| The Negro and the European-American Theater, | 1959 | Box 15:199 |
| The Washington Years, | 1960 | Box 15:200 |
| Putain, | 1961 | Box 15:201 |
| Signe Du Feu, | 1961 | Box 15:202 |
| The Expatriate, | 1961 | Box 15:203 |
| Dr. Faustus, | 1962 | Box 15:204 |
| Mon Oncle Du Texas, | 1962 | Box 16:205 |
| J.B., The Zoo Story & The Death of Bessie Smith, | 1963 | Box 16:206 |
| Renards, | 1963 | Box 16:207 |
| The Man on the Stairs, | 1964 | Box 16:208 |
| The Meter Man, | 1964 | Box 16:209 |
| The Centurions, | 1965 | Box 16:210 |
| Requiem for a Nun, | 1965 | Box 16:211 |
| The Dutchman & The Slave | | Box 16:212 |
| S.U.D. (opera), | 1965 | Box 16:213 |
| Neighbors, | 1966 | Box 16:214 |
| The Connection, | 1968 | Box 16:215 |
| La Nuit Bulgare, | 1969 | Box 16:216 |
| Voices of America, | 1970 | Box 16:217 |
| Lady From Maxim's, | 1970 | Box 16:218 |
| Oedipus, | 1970 | Box 16:219 |
| Othello, | 1972 | Box 16:220 |
| Julius Ceasar, | 1976 | Box 16:221 |
| The Sun King at Versailles, | 1976 | Box 17:222 |
| Endgame, | 1977 | Box 17:223 |
| Defiant Island, | 1978 | Box 17:224 |
| Eh Joe, | 1978 | Box 17:225 |
| The Good Doctor, | 1979 | Box 17:226 |
| Sounds of a Triangle, | 1979 | Box 17:227 |
| Kohlhass, | 1980 | Box 17:228 |
| On Wayward Wings, | 1981 | Box 17:229 |
| Appear and Show Cause, | 1981 | Box 17:230 |
| Child of the Sun, | 1981 | Box 17:231 |
| Paul Robeson, | 1982 | Box 17:232 |
| Testament Du Jour, | 1982 | Box 18:233 |
| An Homage to Langston Hughes, | 1986 | Box 18:234 |
| Lady Day, | 1987 | Box 18:235 |
| MacBeth, | 1987 | Box 18:236 |
| Street of No Return, | 1987 | Box 18:237 |
| The Lion and the Jewel, | 1987 | Box 18:238 |
| [STP] STP Scrapbook - general; | circa 1965 | Box 19:239 |
| Metro Theater | | Box 19:240 |
| First meeting letters | | Box 19:241 |
| In White America | | Box 19:242 |
| Telemachus Clay | | Box 19:243 |
| The Tiger & The Dumbwaiter | | Box 19:244 |
| The Skin of Our Teeth, | 1966 | Box 19:245 |
| After the Fall, | 1966 | Box 19:246-47 |
| Zoo Story, | 1966-1967 | Box 19:248 |
| An Homage to Langston Hughes and Carl Sandburg, | 1967 | Box 20:249 |
| Mother Courage, | 1967 | Box 20:250 |
| Dear Liar, | 1967 | Box 20:251 |
| La Jeune Fille de Hue, | 1970 | Box 20:252 |
| Who's Afraid of Virginia Woolf, | 1971 | Box 20:253 |
| The Good People, | 1973 | Box 20:254 |
| Dos Passos, | 1973 | Box 20:255 |
| Kennedy's Children, | 1975 | Box 20:256 |
| The Glass Menagerie, | 1976 | Box 20:257 |
| [scripts] Endgame | | Box 21:258 |
| Les Voisins | | Box 21:259 |
| Dear Liar | | Box 21:260 |
| Who's Afraid of Virginia Woolf | | Box 21:261 |
| Dos Passos Show | | Box 21:262 |
| [scripts] The Sun King at Versailles | | Box 22:263 |
| Kohlhass | | Box 22:264 |
| Paul Robeson | | Box 22:265-67 |
| Quand j' Avais Cinq Ansje Mai Tue | | Box 22:268 |
| Sombre Claire & the Sound of Wings | | Box 22:269 |

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| Puppet Play/ Le Mari Honnete | | | Box 22:270 |
| March to Freedom | | | Box 22:271 |
| Britannicus | | | Box 22:272 |
| Defiant Island | | | Box 22:273 |
| [film and poetry] Animal Farm, | 1955 | | Box 23:274 |
| A Nun's Story, | 1957-1958 | | Box 23:275 |
| Black and Unknown Bards, | 1957-1958 | | Box 23:276 |
| Passionate Summer's Rank, | 1958 | | Box 23:277 |
| Sapphire | | | Box 23:278 |
| Vigil at Arms, | 1961 | | Box 23:279 |
| Madwoman of Chaillot, | 1968 | | Box 23:280 |
| [television] Tanker Nebraska/French and English performances | | | Box 24:281 |
| The Troubled Air, | 1953 | | Box 24:282 |
| Starlight, | 1953 | | Box 24:283 |
| Emperor Jones, | 1953 | | Box 24:284 |
| Halcyon Days, | 1954 | | Box 24:285 |
| The Concert, | 1954 | | Box 24:286 |
| Othello, | 1955 | | Box 24:287 |
| VPRO television | | | Box 24:288 |
| Cry the Beloved Country, | 1958 | | Box 24:289 |
| Black and Unknown Bards, | 1958 | | Box 24:290 |
| Chelsea at Eight, | 1958 | | Box 24:291 |
| Easter Spirituals, | 1959 | | Box 24:292 |
| Val Pernelle Spectacular, | 1960 | | Box 24:293 |
| Alan Melville Parade, | 1960 | | Box 24:294 |
| [radio & recordings] WNYC, | 1939 | | Box 25:295 |
| radio scripts | | | Box 25:296-7 |
| clippings | | | Box 25:298 |
| Emperor Jones, | 1952 | | Box 25:299 |
| Cry the Beloved Country, | 1955 | | Box 25:300 |
| VARA Amsterdam Radio, | 1969 | | Box 25:301 |
| Recordings for the blind | | | Box 25:302 |
| Langston Hughes, | 1987 | | Box 25:303 |
| Gordon Heath, Oral History: the early years | | | Box 25:304 |
| [concerts] misc. clubs and concerts | | | Box 26:305 |
| Copenhagan, | 1949 | | Box 26:306 |
| Embassy, et al., | 1949-1954 | | Box 26:307 |
| Institute of Contemporary Art, | 1952 | | Box 26:308 |
| Club Carousel & Lechelle de Jacob, | 1949-1952 | | Box 26:309 |
| Stockholm, | 1952 | | Box 26:310 |
| Cafe Society & Mont Parnesse, | 1952 | | Box 26:311 |
| German Army Tour, | 1953 | | Box 26:312 |
| Noctambules, | 1954 | | Box 26:313 |
| Sainte-Chapelle, | 1955 | | Box 26:314 |
| Spence concert, | 1957 | | Box 26:315 |
| Evolution Musicale de es Tennessee, | 1963 | | Box 26:316 |
| Israel concert, | 1964 (?) | | Box 26:317 |
| Monts de Apostilles, | 1965 | | Box 26:318 |
| Beyond the Blues at Haverford, | 1966 | | Box 26:319 |
| Black Ceremonial, | 1968 | | Box 26:320 |
| Union Theological Seminary, N.Y., | 1970 | | Box 26:321 |
| American Cathedral in Paris, | 1970-1976 | | Box 26:322 |
| Theatre Montansver, Versailles, | 1974 | | Box 26:323 |
| [Production scrapbooks--oversized]; [T.V.] For the Defense, | 1956-1958 | | Box 27:324 |
| Paul Robeson, | 1981-1987 | | Box 27:325 |
| [script] Paul Robeson | | | Box 27:326 |
| [script] Puppet Play, | 1983 | | Box 27:327 |
| Puppet Play, | 1983 | | Box 27:328 |
| Emperor Jones, | 1984-1985 | | Box 27:329 |
| Series 7. General Scrapbooks | | | |
| | 1930-1976 | 1 box | Box 28 |
| Songs, stories, book reviews, Hampton, YMCA | | | Box 28:330 |
| Film and T.V. assorted scrapbook | | | Box 28:331 |
| Productions attended | | | Box 28:332 |
| Playbills & programs | | | Box 28:333 |
| STP programs | | | Box 28:334 |
| Misc. reviews | | | Box 28:335-36 |
| Committee on Education & Race Relations | | | Box 28:337 |

| Series 8. Photographs | 1913-1987 | 19 boxes | Box 29-37 |
|---|-------------|----------|----------------|
| Assorted Photos | | | Box 29:338 |
| Gordon Heath, head shots | | | Box 29:339 |
| Harriette Heath, | 1913-1978 | | Box 29:340 |
| Mother with family | | | Box 29:341 |
| Gordon Heath with parents | | | Box 29:342 |
| Mr. And Mrs. Heath | | | Box 29:343 |
| Cyril Heath | | | Box 29:344 |
| Camp Carlton | | | Box 29:345 |
| La Guardia, | 1947 | | Box 29:346 |
| Gordon Heath & friends | | | Box 30:347 |
| Owen Dodson | | | Box 30:348 |
| Paul Robeson | | | Box 30:349 |
| Professional Photos | | | Box 30:350 |
| Unidentified photo scrapbook | | | Box 30:351 |
| Leroy Payant | | | Box 30:352 |
| Leroy Payant (film, theater) | | | Box 30:353 |
| Leroy Payant | | | Box 30:354 |
| Payant & Heath | | | Box 30:355 |
| Payant & Heath | | | Box 30:356 |
| Gordon & guitar | | | Box 30:357 |
| Gordon Heath | | | Box 31:358-59 |
| Ebony, | 1951 | | Box 31:360 |
| Rome, | 1952 | | Box 31:361 |
| German tour, | 1953 | | Box 31:362 |
| De Marney, | 1946 & 1954 | | Box 31:363 |
| Villa Racine, | 1951-1956 | | Box 31:364 |
| Villa Racine, | 1952 | | Box 31:365 |
| Villa Racine | (no dates) | | Box 31:366 |
| Hotel France et d' Orient | | | Box 31:367 |
| 45 & Villa | | | Box 31:368 |
| Gordon Heath with beard | | | Box 31:369 |
| Gordon Heath, bust | | | Box 31:370 |
| Airport, | 1960 | | Box 31:371 |
| Tony Kent, | 1967 | | Box 31:372 |
| Heaths & Hoppers (family photos) | | | Box 31:373 |
| Heathridge | | | Box 31:374 |
| Heathridge Portrait | | | Box 31:375 |
| Perfitt photos | | | Box 31:376 |
| Party at Owen's | | | Box 31:377 |
| Gordon Heath in Amherst | | | Box 31:378 |
| Male friends | | | Box 32:379 |
| Gary Walters | | | Box 32:380 |
| Hayemi Sassoon | | | Box 32:381 |
| Richard Perfitt | | | Box 32:382 |
| Edward Cambridge | | | Box 32:383 |
| Alain Parchowski | | | Box 32:384 |
| Ali Babah | | | Box 32:385 |
| Payant & Heath | | | Box 32:386 |
| Photos by Gordon Heath | | | Box 32:387 |
| Male friends | | | Box 32:388 |
| Paris, | 1949-1960s | | Box 32:389-91 |
| [production photos] Pygmalion, | 1942 | | Box 33:392 |
| Morning Becomes Electra, | 1944 | | Box 33:393 |
| Hamlet, | 1945 | | Box 33:394 |
| Garden of Time, | 1945 | | Box 33:395 |
| Family Portrait, | 1946 | | Box 33:396 |
| Deep Are the Roots, | 1946-1947 | | Box 33:397 |
| The Little Foxes, | 1947 | | Box 33:398 |
| Deep Are the Roots, | 1946-1947 | | Box 33:399 |
| Death Takes a Holiday, | 1948 | | Box 33:400-401 |
| USIS, | 1949 | | Box 33:402 |
| Les Demoiselles de Petit Vertu, | 1949 | | Box 33:403 |
| Othello, | 1950 | | Box 34:404 |
| Mother in Europe, | 1954 | | Box 34:405 |
| Cry the Beloved Country, 1955 & Halcyon Days, 1954 | | | Box 34:406 |
| St Chappelle, | 1955 | | Box 34:407 |
| Othello (BBC), | 1955 | | Box 34:408 |
| Cranks, | 1955 | | Box 34:409 |

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| For the Defense, | 1956 | Box 34:410 |
| Amsterdam, 1956 & Chelsea, 1958 | | Box 34:411 |
| Passionate Summer, | 1958 | Box 34:412 |
| Black and Unknown Bards, | 1958 | Box 34:413 |
| A Nun's Story, | 1958 | Box 34:414 |
| Les Laches Vivent Despoir & Le Signe Du Feu, | 1959 | Box 34:415 |
| The Expatriate, | 1961 | Box 34:416 |
| Dr. Faustus, | 1962 | Box 34:417 |
| La Putain Respectueuse, | 1962 | Box 34:418 |
| Le Petits Renards, | 1963 | Box 34:419 |
| Man on the Stairs, | 1964 | Box 34:420 |
| SUD, | 1965 | Box 34:421 |
| In White America, | 1965 | Box 35:422 |
| Heathridge, | 1966 | Box 35:423 |
| Lost Command, | 1966 | Box 35:424 |
| After the Fall, | 1966 | Box 35:425 |
| The Skin of Your Teeth, | 1966 | Box 35:426 |
| Zoo Story, Tiger & Dumbwaiter, | 1966 | Box 35:427 |
| Tribute to Carl Sandburg & Langston Hughes, | 1967 | Box 35:428 |
| Dear Liar, | 1967 | Box 35:429 |
| Les Voisins, | 1966 | Box 35:430 |
| Les Voisins, | 1967 | Box 35:431 |
| Mother Courage, | 1967 | Box 35:432 |
| Madwoman of Chaillot, | 1968 | Box 35:433 |
| Oedipus, | 1970 | Box 36:434 |
| Oedipus & Julius Ceasar, | 1970 | Box 36:435 |
| The Lady From Maxim's, | 1970 | Box 36:436 |
| Telemachus Clay | | Box 36:437 |
| Othello, | 1972 | Box 36:438 |
| Dos Passos, | 1972 | Box 36:439 |
| The Beautiful People, | 1973 | Box 36:440 |
| Frost in Season, 1974 & Virginia Woolf, 1971 | | Box 36:441 |
| Born Free, 1974 & Holes de Porcechine, 1975 | | Box 36:442 |
| Kennedy's Children | | Box 36:443 |
| Glass Menagerie, | 1975 | Box 36:444 |
| The Sun King at Versailles, | 1976 | Box 36:445 |
| Endgame, | 1977 | Box 36:446 |
| Defiant Island, | 1978 | Box 36:447 |
| Sounds of a Triangle | | Box 36:448 |
| The Good Doctor, | 1979 | Box 36:449 |
| Kohlhass, | 1980 | Box 36:450 |
| The Connection | | Box 36:451 |
| Child of the Sun, | 1981 | Box 36:452 |
| Testament du Jour, | 1987 | Box 36:453 |
| [STP photos] Actors | | Box 37:454 |
| photo scrapbook | | Box 37:455 |

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|---|----------------|------------------|
| Series 9. Artwork | 3 boxes | Box 38-40 |
| Envelopes and designs for Gil | | Box 38:456 |
| Designs/sketches; Au Commencent | | Box 38:457 |
| Designs/sketches; Disneyland | | Box 38:458 |
| Designs/sketches; Gilles de Rais | | Box 38:459 |
| Designs/sketches; The Harder They Come | | Box 38:460 |
| Designs/sketches; Paola D'Alba & Denise Walls | | Box 38:461 |
| Devices & Designs | | Box 38:462 |
| Graphics; Faites vous memevotre macheur | | Box 38:463 |
| Graphic designs; Seven Pillars | | Box 38:464 |
| Graphics, sketches & designs | | Box 38:465 |
| Sketches, drawings, designs, etc. | | Box 38:466-69 |
| Sketches, drawings, designs [oversized] | | Box 39:470 |
| Drawings, cinema people | | Box 40:471 |
| [poetry] "Negro Poetry" | | Box 40:472 |
| Beyond the Blues | | Box 40:473 |
| STP | | Box 40:474 |
| "letters" | | Box 40:475 |
| for Edmund, | 1940-1943 | Box 40:476 |

| | | |
|---------------------------------------|----------------|------------------|
| Series 10. Printed Materials | 4 boxes | Box 41-44 |
| Mother Courage [manuscript in German] | | Box 41:477 |
| Misc. sheet music | | Box 41:478 |

| | |
|---|---------------|
| Songs by Heath | Box 42:479 |
| American folk spirituals | Box 42:480-81 |
| Cat Ballou | Box 42:482 |
| A Land Beyond the River | Box 43:483 |
| Death Takes a Holiday | Box 43:484 |
| Lamp at Midnight | Box 43:485 |
| Assorted plays | Box 43:486 |
| Crapouillot, July, 1960 v 48 (2) | Box 44:487 |
| Negro Digest, April, 1967 v 16 (6) | Box 44:488 |
| O'Neil, Eugene. Long Day's Journey into Night (London: Butler & Tanner, 1956). | Box 44:489 |
| Signoret, Simone. La Nostalgie N'est Plusce Qu'elle e'tait (Paris: Seuil, 1976). | Box 44:490 |



PROVENANCE

Acquired from M. Alain Woisson, 1993

SEPARATED MATERIAL

One item, a journal entitled *The Mask: a Quarterly Journal of the Art of the Theatre*, March 1908 to April 1911, (the first 12 issues of this European publication) was removed from the papers and catalogued to Special Collections and Archives.

PROCESSING INFORMATION

Processed by David Goldberg, August 2001.

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NAMES AND SUBJECT TERMS

| Subjects | Contributors |
|--|--|
| <ul style="list-style-type: none"> • Abbaye (Nightclub : Paris, France)--History--Sources. • Abramson, Doris E. • African American actors--France--Paris--History--Sources. • African American singers--France--Paris--History--Sources. • African Americans in the performing arts--History--Sources. • African-American theater--History--20th century--Sources. • Baldwin, James, 1924- • Chometzky, Jules. • Dodson, Owen, 1914- • Expatriate musicians--France--Paris--History--Sources. • Heath, Gordon, 1918-1991. • Heath, Gordon, 1918-1991. Deep are the roots. • Heath, Gordon, 1918-1991--Correspondence. • Heath, Gordon, 1918-1991--Notebooks, sketchbooks, etc. • Hughes, Langston, 1902-1967. • Musicians--United States--History--Sources. • Nightclubs--France--Paris--History--Sources. • Paris (France)--Intellectual life--20th century--Sources. • Payant, Lee--Correspondence. • Primus, Pearl. • Rive gauche (Paris, France)--Intellectual life-- | <ul style="list-style-type: none"> • Heath, Gordon, 1918-1991. Deep are the roots. • Payant, Lee. <p>Genre terms</p> <ul style="list-style-type: none"> • Designs. • Photographs. • Scrapbooks. • Scripts. • Sheet music. • Sketches. |

- 20th century--Sources.
- Studio Theater of Paris--History--Sources.
- Theater--Production and direction--France--Paris--History--Sources.
- Theatrical producers and directors--France--Paris--History--Sources.



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