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NEGRO ENSEMBLE COMPANY RECORDS, 1967-1993
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Source and Date: Negro Ensemble Company, 1990, 1995

Processor's Name: Michala Biondi and Steven G. Fullwood

Date Finding Aid Completed: September 2002

Processed: Processed as part of the *Blacks on Stage: African-American Theater Arts Collections Project*. Funding was provided by the National Endowment for the Humanities, and the City and State of New York.

Abstract: The Negro Ensemble Company (1967-.) was the most successful black theatrical company in the United States. It was the recipient of over 40 major theatre awards, including a Pulitzer Prize, two Tony Awards, thirteen Obie Awards and the NAACP Image Award. Their most substantial contribution to the theatrical field was helping to train or launch the careers of dozens of actors, playwrights, directors and other theatrical professionals, many of whom achieved stardom, such as Denzel Washington and Samuel Jackson. From 1967 to 1992, the NEC produced over 200 productions, which includes full-length and one-act plays, and workshops.

Provenance: The Negro Ensemble Company records were accessioned by the Manuscripts, Archives and Rare Books Division of the Schomburg Center for Research in Black Culture in 1990 and 1995. Twenty-seven cartons of scripts arrived in August 1990, and seventy-six cartons of scripts and financial records arrived in December that same year. Additionally, fifty-five boxes, which had been stored by NEC at New York University's Tisch School of the Arts were accessioned in 1995. Some material was damaged during storage and was not recoverable. The records were divided into "Administrative" and "Financial"

Organization note:	groups by the company. For the sake of clarity, the processing archivists have imposed further delineation. Collection is organized in three series: Administrative Files, Productions, and Financial Records.
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Citation:	[Item], Negro Ensemble Company Records, Sc MG , Manuscripts, Archives and Rare Books Division, Schomburg Center for Research in Black Culture, The New York Public Library
Index Terms	
Names:	Douglas Turner Ward, Robert Hooks, Gerald Krone
Subject:	Negro Ensemble Company 20 th Century-Fox Film Corporation; Action and Defenses; Actors; Afro-American Actors; Afro-American Composers; Afro-American Dramatists; Afro-American in the Performing Arts; Afro-American Musicians; American Drama, Afro-American Authors; Composers, Lifeboat; Playwrights; Vaudeville, United States.

MG
345

NEGRO ENSEMBLE COMPANY
RECORDS

The New York Public Library
Schomburg Center for Research
in Black Culture
515 Malcolm X Boulevard
New York, New York 10037

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Preface

This inventory was prepared as part of an archival preservation project to arrange, describe and catalog resources essential for the study of African-American theater history. The necessary staff and supplies for the *Blacks on Stage: African-American Theater Arts Collections Project* were made available through a combination of funding from the National Endowment for the Humanities and the City and State of New York.

NEGRO ENSEMBLE COMPANY (1967-). RECORDS, 1967-1993.
99 boxes; 107.7 linear feet.

Administrative History

The Negro Ensemble Company was founded in 1967 as the indirect result of an article written by playwright/actor Douglas Turner Ward at the request of the New York Times. In the August 1966 article entitled, "American Theatre: for Whites Only?" Ward called for theatre from the black point of view with black playwrights writing of their experience for primarily, though not exclusively, the black audience, as well as the establishment "of a permanent black repertory company of at least off-Broadway size and dimension," to decide, promote and oversee their own creative destiny.¹

After reading the article, an executive of the Ford Foundation contacted Ward to ask exactly what he had in mind. As the story goes, Ward sat down with friends and colleagues Robert Hooks and Gerald Krone to discuss the establishment of a repertory company that would produce work germane to black life, with a training company for both actors and technicians, thus promoting black professionals in front of and behind the scenes. As a result, the Negro Ensemble Company's mission statement declared as its purpose "to provide a forum for the continuous, fully professional, theatrical exploration of themes relevant to Negro life in America through the presentation of mostly new plays, with an emphasis on those by Negro writers; and as a secondary mission to train Negroes in all areas of the theatrical profession."

Based on the proposal that Ward, Hooks and Krone developed, on May 14, 1967 the Ford Foundation announced a grant to establish the Negro Ensemble Company with Ward as artistic director, Hooks as the executive director, and Krone as the administrative director. The grant for \$434,000, paid over three years' time, was to be used to found and develop a black repertory company to present works on social themes, expand opportunities for experienced black theatre artists, and offer professional

¹ At the time Ward was starring in the production of two of his own one-act plays, *Happy Ending* and *Day of Absence*, which was produced by actor Robert Hooks. Ward enjoyed a very successful 500-performance run at the St. Mark's Playhouse, in the East Village, New York City, where Gerald Krone, general manager of the playhouse, was the manager of the show.

training to potential new talent with materials that emphasized black identity.

The attempt in the early years of the company to fulfill this goal resulted in several productions billed as "An Evening of Music and Dance," but the principle interest, available skills, and majority of funds would go into theatre productions and training programs in all aspects of the theatre profession: acting, playwriting, directing, design and technical areas.

The Training Program

As one of the core goals of the Negro Ensemble Company the training program was the first unit to be established in the Fall of 1967. From the start it had several components: Young people between the ages of sixteen through mid-twenties were offered beginner classes. A similar workshop was offered for more advanced students and young professionals who were extending and developing their acting skills. Fifteen of the original young professionals came out of Robert Hooks' Group Theatre Workshop, which had been developed in New York City the summer of 1964. Classes for the resident company and a workshop to develop new playwrights and directors rounded off the program.

Through these classes and workshops, which included acting, dance, speech and related disciplines, the NEC began grooming an apprentice company. Additionally, training in management and administrative areas of the theatre were offered in on-the-job training. Students were also trained in scenic and costume design. One of the company's ambitions was to dip into the talent trained in its own workshops, but realizing that it could never employ all of their own students, it was understood that the program was raising up a generation of black talent to go out into the larger theatre world. Instructors for the workshops included Paul Mann from Yale University, for the professional troupe; Lloyd Jones for the 38 young professionals; Ron Mack led the approximately 22 beginners; Christian Linkletter coached voice; Louis Johnson instructed students in dance; and Lonnie Elder, III coordinated the Playwrights' Workshop. Other instructors involved in the training program over time included Percival Borde, Chuck Vincent, Steven Carter, Michael A. Schultz, Gilbert Moses, Wilma Moses, Edward Burbridge, Lauren Jones, Otis Salled, Hal deWindt, Morse Donaldson, and Kris Keiser. Many of these people were known in the theatre world as professionals in their own right, and many became known because of their association with NEC.

In 1971, with the end of the initial 3-year Ford grant to NEC and difficulty in developing additional funding sources, the resident troupe and training programs were cut back severely. Only the Playwrights' Workshop and on-the-job training were reinstituted after a short break. Ward would later state that over 3,000 students, at all levels, were trained in theatre arts over the life of the program -- which was no small contribution to the field.

The Resident Company

NEC conducted a nationwide search for what would become the resident company. The first season's class included Norman Bush, Rosalind Cash, David Downing, Francis Foster, Arthur French, Moses Gunn, William Jay, Judyann Jonson, Denise Nicholas, Esther Rolle, Clarice Taylor, Hattie Winston, and Allie Woods. Edmund Cambridge served as production stage manager. Members were given alphabetical billing and received the same salaries. The season was twenty-six weeks long; productions ran five weeks, with one week of previews, and eight performances a week.

In the 1968/69 season, Samuel Blue, Jr, Damon Brazwell, Mari Toussaint, Anita Wilson, Julius W. Harris, and stage manager James S. Lucas were added to the company when several of the members left to go on to other projects and successes. Those who remained became very familiar faces to the company's audiences, and would go on to national success in television and film in addition to the theatre. When financial woes forced the Negro Ensemble Company to discontinue the resident company, possibly in the mid-70s (records do not reflect the actual date), open casting for plays became the norm. The resident company was re-instituted for a short time during the 1978-1979 season, and consisted of Graham Brown, Aldoph Caesar, Laverne Scott Caldwell, Michele Shay, Olivia Williams, Francis Foster, Barbara Montgomery, Leon Morenzie, and Samm-Art Williams. Glenda Dickerson, Dean Irby, and Horacena J. Taylor were the resident staff directors. Wynn Thomas (scenery), Alvin Perry (costumes), and Larry Johnson (lighting) were the resident staff designers. However, the uncertain financial condition of the company never allowed the resident troupe to be sustained for long periods.

The Playwrights' Workshop

The Playwrights' Workshop was established to develop and encourage black writers. Playwrights submitted works-in-progress to the workshop where they were read and critiqued by professional playwrights at weekly meetings. Lonnie Elder, III

was the first director of the workshop, but resigned in 1969 to move to Los Angeles to pursue his career there. The NEC produced several of Elder's highly praised plays including *Ceremonies in Dark Old Men*, which went on to become the first production of the company's "Negro Classics" series. It is not clear from the records who succeeded Elder as director of the workshop. Many new plays and playwrights emerged from the Playwrights' Workshop, among them *Companions of the Fire* by Ali Wadud, *Daughters of the Mock* by Judi-Ann Mason, and *Nevis Mountain Dew* by Steven Carter. In addition, several playwrights who became successful in the 1980s and 1990s participated in the workshops including Charles Fuller (Pulitzer Prize winner for *A Soldier's Play*), Samm-Art Williams (*Home*), Steven Carter (*Eden, Nevis Mountain Dew*), Paul Carter Harrison, Gus Edwards, Derek Walcott, and others (See the appendix for a list of playwrights and plays).

In the 1979-1980 season a regular Monday night reading program was initiated. The Monday Night Readings Series became so successful at drawing an audience that it was expanded. Staged readings were added and the program was renamed "Developmental Stages." This program became a regular part of the seasons' productions, adding many new readings to each season as budgetary constraints forced the company to do fewer full productions with shorter runs.

The Seasonal Plays: Broadway and Tours

The company formally inaugurated its first season in 1967-1968, following a preparatory period of three months involving an intensive regimen of rehearsals. Ward's goal had been to develop a program that would have permanence in the theatre world. For that to happen, he believed the company would need diversified challenges, so he established a rigorous performance schedule. The season opened with Peter Weiss' *Song of the Lusitanian Bogey*, followed by *Summer of the Seventeenth Doll* by Ray Lawler, *Kongi's Harvest* by Wole Soyinka, and *Daddy Goodness* by Richard Wright. While not deliberately choosing a theme for the season, these productions focused on the theme of the oppression and exploitation of black people.

That first season NEC received high praise for both its acting and writing talent. Reviewers hailed the company's variety, strength, and sensitive direction, saying that the actors were clear and consistent, never missing a nuance of mood or a chance for comedy. Criticism, however, was voiced over the fact that two of the four playwrights, (Peter Weiss and Ray Lawler) were white, raising the question of whether or not the company was truly

black-run, and pointing to the fact that one of its three founders was white. Artistic director Doug Ward defended his choice of the Weiss and Lawler works on the grounds that the material held true to the black experience and the author's race was not critical. Nevertheless, from that point on Ward chose to stage scripts written only by black writers.

During the first decade the company explored themes of the black man's (African) struggle by producing many works by African playwrights, such as *Akakowe*, *Ododo*, *Kongi's Harvest*, and *The Imprisonment of Obatala*, later called "Plays from Africa." The choice of African subject matter and theme enabled the company to show the connection between the black struggle in Africa and here in the United States.

In the following seasons, as the Playwrights' Workshop began to produce an abundance of quality material that spoke from the experience of black peoples, there was more than enough work upon which the artistic director could draw. Productions such as *Ceremonies in Dark Old Men*, *Colored People's Time*, *Nevis Mountain Dew*, *The Sty of the Blind Pig*, *The Great MacDaddy*, *Eden*, and *Home* brought to the forefront common issues, situations, and struggles that faced black America. Additionally, historical dramas such as *The Brownsville Raid*, the "We" plays, and *A Soldier's Story* became favorites in the company's line up.

Broadway

While most of the Negro Ensemble Company's success was on the off-Broadway stage, they also enjoyed several Broadway runs, beginning with *The River Niger* in 1973-1974, which ran for 280 performances at the Brooks Atkinson Theatre. It was nominated for and received two Tony awards: the 1974 Tony Award for Best Play, and a Tony award for Special Achievement in Theatre. A nomination for Douglas Turner Ward for "Best Supporting Actor in a Play" was also garnered, but Ward turned it down because he felt it was listed incorrectly, insisting his character was not merely a supporting role.

The next show to move from the St. Mark's Playhouse to a Broadway locale was *The First Breeze of Summer* which opened in June, 1975. It ran for six weeks and received favorable reviews, "Genuine, engaging, refreshing, and welcome" from New York Magazine and WCBS-TV. It was also nominated for the 1976 Tony Award for Best Broadway Play. The third NEC production to move to a Broadway venue was *Home*, by Samm-Art Williams. It played 280 performances at the Cort Theatre in 1980 and was nominated for two 1980 Tony Awards, for "Best Play" and "Outstanding Actor in a Play" (for leading man, Charles Brown).

Tours

In 1969, NEC made its international debut as the result of an invitation to participate in the World Theatre Season at the Aldwych Theatre, London, England, and then at Italy's "Premio Roma" Festival. This would be an honor for any theatre company, but particularly so for NEC as it was only in its second season. At the festival, the company was awarded the "Premio Roma Award for Artistic Excellence and Production" for *Song of the Lusitanian Bogey*. The Negro Ensemble Company was a triumph at home and abroad!

During the fall of 1971 the company launched its first national tour with *The Sty of the Blind Pig*. The next summer the troupe again traveled internationally, accepting invitations to perform at the Bermuda Theatre Festival followed by the 1972 Olympic Games Arts Festival which was held in conjunction with the Munich Olympic Games. The company presented both *The Sty of the Blind Pig* and *The Dream on Monkey Mountain* at both these festivals.

Over the next twenty years the company took its cast and crew on tours across the country and around the world several times. Productions that went on national tours included *The River Niger*, 1974; *Nevis Mountain Dew*, 1979; *Home* 1980-1981 and 1982; *Colored People's Time*, 1983-1984; *Ceremonies in Dark Old Men*, 1985-86, 1986, and 1987; *Two Can Play*, 1987-1988; *From the Mississippi Delta* 1988-89 and 1990; and various productions of the WE quartet of plays, separately or together between 1988 and 1991. International tours included *The Great MacDaddy* which visited the Virgin Islands in 1977; *The Sty of the Blind Pig* which toured the cities of Melbourne, Perth, and Adelaide in Australia in 1976; and *Home*, which played London in the 1985 season and various cities in Asia in 1987.

By far, *A Soldier's Play* was the longest running tour mounted by the Negro Ensemble Company. It began with a four-week engagement at the Empire Performing Arts Center in Albany, NY in February 1982, followed by another 4-week engagement at the Mark Taper Forum in Los Angeles in August 1982. Between 1982 and 1984 there followed several links in a chain of first class national tours, ending in a bus and truck production during the spring of 1985. In 1984 the company was once again invited to perform at an Olympic Arts Festival, this time in Los Angeles, where they performed *A Soldier's Play*, followed by an appearance at the Edinburgh International Festival in Scotland. This property was also made into a film titled *A Soldier's Story* in 1984, starring NEC regulars Adolph Caesar and Denzel Washington.

In addition to the long-term engagements of *A Soldier's Play*, other NEC productions had similar arrangements. *The Isle is Full of Noises* was produced at the Hartford Stage during the 1981-82 season, *Two Can Play* entertained audiences in Cincinnati, OH for a six-week engagement in 1986, and *Lifetime on the Streets* was mounted at the SUNY Purchase campus in Purchase, NY in 1991.

Television

The Negro Ensemble Company was able to bring several of their productions to a broader audience by accepting the invitation to air their productions on television. In May 1974 PBS broadcast Philip Hayes Dean's *Sty of the Blind Pig*. The cast included Mary Alice, Maidie Norman, Scatman Crothers, and Richard Ware. Advance articles for the production called it a "powerful" and "moving" drama, and generally gave the production favorable reviews.

The following year (January 1975) the NEC produced its own performance of *Ceremonies in Dark Old Men* on the ABC-TV series "ABC Theatre Presents," also to very favorable reviews which hailed the performance as "well written; the direction, well done and the acting simply superb." Other reviews and advance articles mentioned that the Negro Ensemble Company was an award-winning company with "landmark" performances that reflected Harlem (black) life. The cast included Douglas Turner Ward, Glynn Turman, Godfrey Cambridge, Rosalind Cash, J. Eric Bell and a special appearance by Robert Hooks as "Blue Haven."

Similarly in January 1976, *The First Breeze of Summer* won critical praise when it was broadcast on PBS's "Theatre in America" series which showcased the country's outstanding regional and resident drama companies. Frances Foster, Moses Gunn, Barbara Montgomery, Ethel Ayler, and Reyno headed the original cast. Reviews hailed the performance as a "Warm, touching portrait," "moving," "a compassionate domestic drama with relevance beyond the specific black experience detailed," "a naturalistic and deeply engaging work," and a "portrayal of real blacks."

Financial History

Fund raising was the linchpin of the Negro Ensemble Company's existence. Throughout its existence and despite box office successes, contributions from foundations, government entities, benefits, and individuals provided the majority of the capital needed to run the company. During the early years, the Ford Foundation and the National Endowment of the Arts (NEA) were the sole funders. In time, Douglas Turner Ward and Gerald Krone

succeeded in attracting other contributors, among them National Broadcast Company (NBC), Philip Morris Companies, Inc., Robert Sterling Clark Foundation, Inc., Shubert Foundation, Inc., FEDAPT (Organizational Assistance for the Performing Arts), New York Department of Cultural Affairs (NYDCA), and New York State Council of the Arts (NYSCA). Although NEC experienced both financial and critical successes in the following decades, records do not indicate if the company's productions were financially successful during the first five years.

The company's fiscal and corporate structure began to take shape in the 1970s. Toward this end, the institution of an "active" board of directors and the establishment of the Development Department were formalized. The company also instituted regular fiscal audits and computerized record keeping. This provided the structure needed to formalize the company's relationship to future funders and increase the amounts of the grants. Both the Ford Foundation and the NEA were critical to those efforts. At the start of the 1970s, the Ford Foundation required that NEC provide certified audits and seek other means of support in order to continue to be eligible for Ford Foundation grants. To meet these requirements, the company held a number of benefits, and sought and received grants from corporations such as Conde Nast Publishers, Inc., Nosutch Foundation, and Time, Inc., among others.

The formation of an active board, which would actively participate in fund raising, occurred in the company's fourth year. Community and business leaders were invited to serve. But, as with many arts organizations, the board never fully succeeded in raising enough financial support to sustain the company.

Managing Director Gerald Krone was responsible for fiscal matters and worked closely with Fund Raising Director Frederick Garrett, who also held the title of administrative director in late 1960s and early 1970s. Together with Douglas Turner Ward, they handled fund raising responsibilities. A formal development component was not established until fiscal year '79, as the result of a special NEA grant. Alternately called the Development Unit, the Development Office and/or Department, its function as outlined in a 1978 grant proposal was to aid the company in achieving permanent institutional stability. Before the establishment of this department, NEC's efforts to broaden its financial base without a development staff or plan had been inconsistent.

Despite the steps taken by the NEC to improve its financial base, by the end of the 1970s, the financial situation had deteriorated significantly. The company was refused a \$20,000 Rockefeller

grant on the grounds that it "had no five year plan, no broad-based members and questionable administrative policy." NEC also had a severe deficit, and in order to stabilize the company, the staff went unpaid for three months.

In the 1980s, NEC underwent major changes. The company received grants that aided in the institution of marketing, subscriptions and group sales departments. The phenomenal success of *A Soldier's Play* in 1983 bolstered the company's reputation, and it was during this time that the company moved uptown to the Broadway theatre district with the expectation that the move would lead to increased ticket sales. Financial problems, however, continued to plague the company and forced them to cancel their entire 20th anniversary season in 1987 and significantly reduce their operations.

At the beginning of the 1979-1980 season, NEC had started out on an encouraging note. The company was awarded an NEA 4-year Institutional Advancement Grant. This grant enabled the company to work towards improving the range and production of each play; acquire a 500-seat theatre as a permanent home; reduce cash flow crisis syndromes; and improve the overall financial management of the company. That year, the company hired its first comptroller, John Berrera, in a continued effort to solidify their corporate structure. NEC also struggled to maintain and upgrade its operations and increased salaries (last raises had been in 1972).

Concurrently, the Developmental Unit had been funded by the NEA as well, under a special NEA grant called the "Development grant," which commenced in 1979. Initially the Unit was dependent upon NEA as its sole funder. Under the grant guidelines it was understood by both the granting agency and NEC that the Unit would take two to three years to be completely effective and that NEA would maintain a major financial commitment to the Unit during that period. However, the fiscal year 1980 request for the Development Unit grant was refused because of changes in staff and grant panels that took place at the Endowment. Immediately, Managing Director Gerald Krone met with NEA staff, and in light of their original commitment the agency agreed to extend the original grant that covered production costs through November 1979.

By 1981, other changes were looming. In September NEC moved its administrative and production staff to a new office, located at 165 West 46th Street and began using Theatre Four on 55th Street, which eventually served as the home theatre for its upcoming season. Krone resigned as managing director, staying on as a board member and consultant, and General Manager Leon Denmark

took over his position. The position of Marketing Director was instituted and Tshaye Llorens was hired to fill the position. Under her direction, subscriptions were formalized for the first time.

The company's financial situation nonetheless remained problematic. Although in the 1980-1981 season NEC received increased foundation, corporate, government and individual support (Ford Foundation's contributions to the company totaled \$2.6 million at the time), and had held two successful benefits "Salute to Negro Dance Classics" and "Salute to Negro Music Classics," financial problems persisted. NEC could not meet its production goals, budget or deadlines to pay off loan and business creditors. In October 1980, Krone informed the board that the financial crisis impeded the company's ability to mount productions that season. By December, the situation had not significantly improved. The company's credit was endangered, and it was forced to operate on a cash-only basis. Tours and expenses were severely cut and productions were delayed while the company waited for income from grants, some of which was used to pay off outstanding loans. At the same time, the company's annual budget continued to rise and by 1981, it was \$1.4 million.

Although NEC had moved to Theatre Four, which had a seating capacity of 299 seats, the company believed that the space was insufficient and that they needed a larger theatre to capitalize on popular productions. The company commissioned a feasibility study in February 1981, conducted by the Carl Shavers Company to assess whether NEC was "in a position to raise sufficient funds needed to obtain a larger space." At that point NEA support was uncertain, they had limited support from earned and contributed income, and renovation of a theatre would cost \$1 to \$3 million.

The suggested strategy by Shavers representative Walter Reeves was tripartite: step up annual fund raising geared around a 3-year plan to encourage key leaders in the community to lend their support; actively develop the board of directors; and enlarge the company's subscription program. Although it is not entirely clear from the records how the company responded to the recommendations, in 1983 the subscription program became formalized, and members of the artistic and political communities often lent their names to fund raising efforts in the years to follow. NEC remained at Theatre Four until 1991, as their funding situation did not substantially improve to allow them to move into a larger theatre.

In fiscal year 1982, the company continued to operate in the red, primarily due to a large working capital deficit left from the previous fiscal year. The company sought to reduce outstanding

bills by canvassing the board for donations, hosting benefits and negotiating with creditors to reduce outstanding balances throughout 1982. Concurrently, the company experienced an increase in membership (which rose to 1,500) and increased box office sales due to the phenomenal success of *A Soldier's Play* (ASP), their biggest box office success. Profits from the production helped the company stabilize and replenish their cash on hand. The company was able to end fiscal year 1983 without a large deficit due to the play's success. Additionally, they received a significant amount of money from the sale of the movie rights of ASP to Columbia Pictures in 1983.

Despite this success however, fiscal year 1983 had begun with a \$25,000 deficit. Contributing to the company's financial woes was the cancellation of *Colored People's Time*, another box office success in the 1981-1982 season, due to playwright Leslie Lee's withdrawal of his permission to mount the play, and a concomitant loss of potential profits from the tour which would have been used to reduce the deficit. To cut back on expenses, the company laid the staff off for three weeks, which was followed by more cuts later that year.

By February 1983, the actual deficit had increased to \$179,570 due mainly to a substantial reduction in box office revenue projected for the entire subscription season; a small profit originally projected for an extension of ASP; and a reduction of unearned income. As a result, administrative staff was laid off for another month. Board member William Aiken lent NEC an accountant from his company, Main Hurden, on a volunteer basis to bring the company's finances up-to-date. To save further on expenses, the company used the same set structure from previous productions for that season's productions. Only three plays, rather than the usual four, with fewer actors, and a six week run for each play, were produced for the 1982-1983 season.

At the onset of the 1983-1984 season, financial matters improved greatly due to the ASP tour. Profits from the production underwrote the expenses for the local season. By mid-season, the company's budget was balanced due to the production's higher-than-forecast grosses. The company produced a benefit to send the cast and crew of ASP to the 1984 Olympic Arts Festival in California, hosted by Patti LaBelle. Subscriptions also benefitted from ASP. The Subscription Department, which was created in 1983, was most active during the 1983-1986 seasons and targeted their audience by developing a Discount Voucher Program for schools, organizations, and employees of corporate donors, along with taking advantage of conventions, holidays, and anniversary celebrations by offering discounts to productions.

The most profitable season for subscriptions was 1983-1984 during the successful run of *A Soldier's Play*.

About this time, board minutes reveal that ASP's success highlighted tensions within the company, particularly between the board and artistic director Douglas Turner Ward. The board stressed that it was important to capitalize on the success of ASP by maintaining the quality of their productions, and that Ward's micro-management of the ASP tour impeded planning for a dynamic local season due, in part, to the inability of the staff to get an approved season of plays in a timely manner. Board members expressed concerns that seasons should be announced in advance and that there be an assurance of an able production staff to carry out the company's artistic vision. There was a call by the board to restructure the company, and specifically for the artistic director to share the responsibilities for planning the seasons, as well as for the addition of a "second stage" for new writers.

Ward responded to the board by pointing out that looking at box office revenue to reduce the deficit was incorrect, and that the board should focus instead on increasing contributions. Although it was recommended that the company host a "blockbuster season" to raise money to reduce the deficit, Ward refused on the grounds that he would not select plays merely for their commercial value.

Records do not reflect whether the schism between Ward and the board was ever resolved.

During the following seasons, some of NEC's funding sources expressed their dissatisfaction with the company's financial management. In the 1983-1984 season, the Ford Foundation had demanded that NEC have no deficit at the end of their seasons, and to provide a three-year plan explaining their artistic goals.

Later in that same season, it was reported at a board meeting that the foundation had serious reservations about the financial stability of the organization, and was watching NEC very closely.

Nevertheless, the foundation continued to help the company by instituting a cash reserve fund in order for it to remain afloat during financially stressful times. At the same time, steps were taken within the company to monitor its financial status.

Comptroller Jay Spach instituted an improved accounting system that enabled management to view current financial figures and, if needed, take immediate action to make the necessary adjustments in spending and other areas.

Even while they were suffering from the loss of confidence from long time supporters, Managing Director Leon Denmark reported at a board meeting that despite the weak financial status of the

company, there were numerous successes during the 1984-1985 season. Two tours, *A Soldier's Play* and *Ceremonies in Dark Old Men*, had been successfully completed and the revival of *Two Can Play* was also successful. NEC also made two international appearances, in London and Edinburg. The 4-play subscription had been completed, and the subscription base and income had doubled.

Nevertheless, at the start of the 1985-1986 season, financial problems continued to plague the company. The 1986 fiscal budget projected a \$250,000 deficit. Denmark sought to reduce this deficit by raising the amount of corporate and benefit contributions, and applying for a grant from the New York City Department of Cultural Affairs. The NEA informed the company that they were cutting a grant for NEC's 1985-1986 production season by \$50,000 due to the "fallen" quality of acting and directing over the years. Though the company challenged this decision, the grant was only partially reinstated.

From 1986 to 1992, records reflect that there was an extreme drop off in activity for NEC beginning with the 1986-1987 season. Though the company hosted the very successful "The Adolph Caesar Performing Arts Award Benefit" in April 1987, the entire season was suspended due to severe financial problems resulting from the deficit that had been accumulating since 1983. Although the Negro Ensemble Company continues to operate into the year 2001, their presence in the theatrical community has been severely reduced. Since 1992, NEC attempts to produce at least two plays a year, along with playwright workshop readings.

To date, the Negro Ensemble Company was the most successful black theatrical company in the United States. It was the recipient of over 40 major theatre awards, including a Pulitzer Prize, two Tony Awards, thirteen Obie Awards and the NAACP Image Award. Their most substantial contribution to the theatrical field was helping to train or launch the careers of dozens of actors, playwrights, directors and other theatrical professionals, many of whom achieved stardom, such as Denzel Washington and Samuel Jackson. From 1967 to 1992, the NEC produced over 200 productions, which includes full-length and one-act plays, and workshops - a tremendous contribution to the theatrical field.

Scope and Content

The records of the Negro Ensemble Company (NEC), 1967-1993 document the work of the most successful African-American theatrical company in the United States to date. In addition to information about the productions, the records also document the growth of the company through the development of its

administrative structure and of the funding base that keeps a theatrical company alive.

The collection is divided into three series, thirteen subseries, and eighteen sub-subseries. The titles and dates are as follows:

Title	Dates	Boxes
ADMINISTRATIVE FILES		
Board of Directors	1967-1991	1
Artistic Director	1965-1993	2-6
Managing Director's Files		
Gerald Krone	1978-1981	7-8
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Types of materials found in the Administrative and Production series include: advertisements, art boards, audio and video tapes, box office statements, budgets, by-laws, certificate of incorporation, contact sheets, contracts, correspondence, costume plots, flyers, grant applications, handbills, handbooks, index cards, insurance materials, invoices, itineraries, light set-ups, lighting plots, light board hook-ups, meeting minutes, membership lists, memoranda, mock-ups, newspaper clippings, notes, theater tickets, personnel materials, photographs, posters, press kits, programs, prop plots, proposals, reports, resumes, royalty statements, a scrapbook, scripts, scripts log, set designs and drawings, stage manager's daily [performance] reports, teaching materials, and telegrams.

During processing many items were removed from the collection for one or more reasons including duplicate items; information not pertinent to the Negro Ensemble Company, or, in some cases, African-American theater in general; materials of little or no research value; private information on members of the company; or information that is available in another series or complied format. Examples of such materials are: regular payroll, pension and welfare payments, personnel materials such as vacation requests, Workman's Compensation claims and related medical bills, W-2 forms, house seat logs, and annual reports from other companies. These materials have been permanently removed from the collection. Posters, audio and videotapes, and photographs have also been separated and transferred to the appropriate divisions within the Schomburg Center. A separation record for each transfer is a part of this finding aid. Other materials have been separated, but not permanently removed and have been restricted due to privacy issues. These materials include contracts or any materials with a person's Social Security number on it and personnel records. Permission of the Manuscripts, Archives and Rare Books Division curator is required to view these items.

The **ADMINISTRATIVE FILES** series, 1967-1992 (9.2 lin. ft.) was developed after several conversations with key figures² from the Negro Ensemble Company and examination of the records. Judging from the small volume of records for each department, it would appear that much material is missing. The bulk of the records date from the 1980's, after the Development and Marketing Departments were formally established and the Marketing Director position was instituted.

Some materials date from the 1970's, particularly in the Production series, but the Administrative and Financial series

² Gerald Krone, Leon Denmark and Debbie McGhee.

document the Negro Ensemble Company more strongly during the 1980's. Of the three founders of the company, Douglas Turner Ward, Robert Hooks, and Gerald Krone, no substantial office records were found for Artistic Director Ward or Executive Director Hooks. Hooks is reported to have left the day to day participation in the company to pursue other career interests after the expiration of the original three-year Ford Foundation grant in 1970. Some materials for Ward can be found under the "Artistic Director" subseries. As the Artistic Director, founder, and the spokesperson for the NEC, Ward's correspondence is scattered throughout the Administrative files. Robert Hooks, however, is completely absent from all of these records in any administrative capacity.

At its founding, Gerald Krone held the position of administrative director as well as secretary/treasurer of the company's board of directors. In 1971 he stepped down from day to day management of the company as administrative director, but retained his position on the board of directors. Krone remained involved with the NEC on a consultant basis throughout the 1970's, under the title "Director of Special Projects." Files from his tenure in that position can be found in the Special Projects subseries. These records include documentation for the television broadcast of two NEC productions: *Ceremonies in Dark Old Men* and *The First Breeze of Summer*, along with a proposal for creating a weekly series for the latter; the film *A Soldier's Story*; and other projects. The tour files for *Nevis Mountain Dew* were also among the Krone files, which may indicate his management of that tour production. For the sake of consistency they have been transferred to the Tour subseries in the Production records. Krone returned to the NEC full time as managing director in 1978, staying until 1981. These files are found under the Managing Director subseries.

The administrative director who followed Krone in 1971, Frederick Garrett, is not well represented in these records, nor is the general manager directly, other than in the production files for the off-Broadway venues (see "Season Files").

Although the founder and sole artistic director, Douglas Turner Ward's presence in these records is more "flavor" than substance. He determined the production schedule and casting for each season, thereby molding the character of the company, however the documentation for much of his creative and administrative contribution is missing from these records. The subseries, **Artistic Director**, 1965-1993, (10 lin. in), consists of materials pulled together from undesignated parts of the collection to represent Ward and his office and/or function. It includes, in particular, early correspondence congratulating Ward for the

success of his pre-NEC productions, *Happy Endings* and *Day of Absence* (1965-66). The file entitled "Scrapbook, 1965" contains reviews, congratulatory telegrams and notes for these productions. The scrapbook was unbound and placed in a folder for preservation reasons. Other files contain letters to Ward, primarily regarding scripts submitted for production consideration.

Of particular interest is the script log, which lists the scripts on file with the production office, and sometimes includes a brief outline of the play, noting characters and a brief summary of the plot. A related card file found in boxes 5 and 6 contains 4x6 index cards listing the plays by author and title of the play.

The **Board of Directors** subseries, 1967-1991 (5 lin. ft.) serves to document the founding of the board and many of the major decisions made by the company and provides an overview of all that the NEC aspired to accomplish. These records often do not include the minutes for every board or sub-committee meeting, including only agendas and handouts. Lists of funding sources and amounts granted are often included, as are the by-laws and the certificate of incorporation, other financial information, board member lists, correspondence, and some clippings. The earlier years of the company are not as well documented as the later ones.

The **Managing Director's Files** subseries, 1978-1991 (3 lin. ft) consist of two sub-subseries documenting Gerald Krone's tenure, (1979-1981), and that of Leon Denmark, (1981-1989). Two items of note regarding Denmark's records. Firstly, a large part of the managing director's job was fund raising and development, therefore grant proposals to the National Endowment for the Arts (NEA), New York State Council on the Arts, and foundations, in particular the NEA Advancement Grant and Four-year Work Plan were written by him. In order to keep all grant applications together, these and the early grant applications written by Treasurer Gerald Krone, have been moved to the **Financial Records** series (see: Development/Fund Raising section). Secondly, the McDonald's Literary Awards Contest created to support and encourage amateur authors, playwrights, and poets, was administered by Denmark, thus these records are included here. Note that only the playwright entries to the contest have been retained onsite. Poetry and fiction entries have been stored off-site in boxes 16-7.

Other files of note in the Managing Director's records: the late Adolph Caesar tribute, the Bert Andrews Project, which was

created to assist in rebuilding his photograph collection of theater stills which was destroyed in a fire, the Feasibility Study (1981) that examined a move to a larger theater, the NEC Needs Assessment of 1988, and the Ford Foundation Report Summary from 1983.

The **Administrative Office Files**, 1975, 1980-1989 (2 lin. ft.) subseries are made up of records which do not appear to have a clear departmental association, but are obviously administrative in nature, and, therefore are grouped under this general subseries title. They consist of five sub-subseries. The Alphabetical File was found as a unit, but because it was unlabeled it was unclear who created the records. A possible candidate is William Edwards, who was the Administrative Assistant from approximately 1981 to 1983.

The second sub-subseries, the General Files, also appeared to be unaffiliated with a particular office or creator, though some files may have belonged to Managing Director Leon Denmark and some files may have been belonged to Debbie McGee, executive assistant to Douglas Turner Ward between 1978-1983 (see "Interns" files). Others who may have created files found here include comptroller John Barrera, Administrative Director Fred Garrett, and tour coordinators David Visser and Claude M. Johnson. Files of note in this series include house budgets for 1986-1991, the Ford Foundation Reports, 1979-1980 in the General Files sub-subseries, and the NEA Institutional Advancement Grant and Follow-up folder in the Alphabetical File.

Files in the next two sub-subseries, the Development Department and the Marketing Department, were found with materials in the Administrative Office Files, thus the decision to keep them in the Administrative Files series. (For more information about each department, see the **Financial Records** Series.) The Development Department files, 1971-1988, arranged alphabetically, are largely composed of correspondence to corporations and black businesses soliciting support, in addition to information about benefits, budgets, and press releases. The bulk dates of the files, fiscal years 1983 and 1986, correspond both with the further development of the Development, Marketing and Subscription departments, and the effects of the success of *A Soldier's Play*.

The small group of Marketing Department files, 1982-1988, provide a snapshot of the larger body of material found in the Marketing/Subscription sub-subseries in the **Financial Records** series. These files contain general correspondence, fund raising materials and events information.

The Selected Personnel (Restricted Access) sub-subseries are comprised of files for notable company players, authors and administrative personnel including (but not limited to) Leon Denmark, Charles Fuller, Samuel Jackson, and Denzel Washington. Albeit many of the folders contain little information, the files are restricted primarily because all contain private information. Many of the folders contain personal data sheets, press releases, contracts, resumes, and clippings. Because some of these materials contain private information, these files are restricted. Permission of the curator is required to use the files.

The **PRODUCTION** series, **1966-1990** (87.5 lin. ft) documents the performance life of the Negro Ensemble Company. This series is made up of six subseries: Season Files, Broadway Files, Tour Files, Clippings, Play Scripts, Special Projects, and Restricted Files.

The **Season Files**, 1965-1992 (14.5 lin. ft.) document all the productions mounted in NEC's first home theater, The St. Mark's Playhouse in Greenwich Village, and later, Theater Four. (A list of all productions, by season, author, and title is included in Appendix A). Occasionally other New York City theaters were used for Negro Ensemble Company productions (e.g., the Lambs' Theater, The Cherry Lane Theater) and these are also included among the Season Files. The folders are arranged by theater season, with general and special events files for each season leading the list, followed by files for each play, usually in the order in which they were performed. This series' organization, for the most part, is in the same order created by the NEC, as are the folder titles, with very few exceptions. While the play titles fall in approximate chronological order of production, in some instances conflicting or missing information may have resulted in a few plays being misfiled.

There is some confusion about the performance dates of several productions of *Two Can Play* mounted between the 1984-1985 and 1987-1988 theater seasons. The play was produced and had a highly successful run at Theater Four. It closed according to schedule in order to produce the next title in the series, but was quickly re-mounted at another theater, perhaps in hopes of reaping continued success and financial benefit. *Two Can Play* was then re-produced a third time, but it is unclear from the materials in which season it was re-produced, particularly as the files for all three of these productions came together in one bundle. Folders were placed in the 1984-85 season, (produced twice), and in the 1987-1988 season as could best be determined by the information found in the records themselves. However, the

production list supplied by the NEC lists productions in 1984-85 and 1985-86 seasons only.

The **Broadway Files**, 1972-1990 (.8 lin ft.) include production materials from three plays, *First Breeze of Summer*, *Home*, and *The River Niger*. The folders are arranged alphabetically, and contain various types of information including advertisements, contracts, correspondence, playbills, programs, and subject files. This small series does not contain every Broadway production mounted by the Negro Ensemble Company; most notably absent is their biggest success, *A Soldier's Story*.

The **Tour Files**, 1972-1990, (6 lin. ft.) include materials similar to the Season files, with the addition of itineraries, or audition materials, and occasional freight and cargo information for some productions. Most of the tour materials contained detailed technical information about the performance venue itself. Since this type of information can be found in published form, it was removed from the collection. Ground plans and light plots with related hook-up instructions for each particular venue were also removed, since each plot or design plan is merely a duplicate set in a different stage size or shape per individual venue. If a particular item provides the only example of the ground plan or light plot for a play within all the production materials, whether it was from the Tour, Season, or Broadway materials, then that item was kept. A set of light plots and/or ground plans for the 1980-1981 production of *Home* were retained as a sample of the working materials created for the average production. This set was chosen because it is the most complete, even though there are plans missing for several venues. Lighting and set design materials were also kept for *A Soldier's Play* because the set was uniquely designed to allow the same set pieces to be arranged to fit into each of three different types of stage shapes; diagrams of the different set-ups are included in the records. Oversized items such as set designs in stapled multiple sheets, light plots, ground plans (sometimes called floor plans), and oversized materials in fragile condition have been filed in an oversized box (see box 67). A removal form was placed in the file where the item would logically be found.

It is unclear whether the complete body of tour records was accessioned into the collection. There are large numbers of files for some of the productions, or multiple tours for an individual play (e.g., *Home*), on the one hand, but it appears that other productions merely had long-term engagements in one venue outside of New York City (e.g., *The Isle is Full of Noises*).

Posters for the following productions can be found in box 56: *Black Circles, Ceremonies in Dark Old Men, Contribution, Daddy Goodness, Eden, Kongi's Harvest, Malcochon, The River Niger, A Soldier's Play, Song of the Lusitanian Bogey, String, Summer of the Seventeenth Doll, Two Can Play*. There is also a poster for a benefit for the NEC featuring writer Nikki Giovanni. In addition, box 57 contains art boards and mock-up materials which were used to design posters and programs for several NEC productions. Some of the productions represented in these folders include *Abercrombie Apocalypse, Black Body Blues, Brotherhood, The Brownsville Raid, Ceremonies in Dark Old Men, Daughters of the Mock, Day of Absence, First Breeze of Summer, The Great MacDaddy, The Harangues, Man Better Man, The Michigan, Nevis Mountain Dew, Old Phantoms, A Soldier's Play, Summer of the Seventeenth Doll Two Can Play, and Zooman and the Sign*. Though the majority of the productions can be found singularly (e.g., *First Breeze of Summer*), a few are listed two or more to a document (e.g., *The Harangues/Day of Absence & Brotherhood*). This box of materials also contains miscellaneous images of the NEC including photomechanical reproductions of the cast, scenes from plays or from programs.

The **Clippings File**, 1968-1989 (1.4 lin. ft.) covers a variety of NEC productions, in a variety of venues (i.e., St. Mark's Playhouse, Broadway, tours and television). The productions are listed alphabetically and include *Eden, The First Breeze of Summer, From the Mississippi Delta, God is a (Guess What)?, The Great MacDaddy, Home, Livin Fat, Nevis Mountain Dew, Old Phantoms, Plays From Africa, The River Niger, A Soldier's Play, Song of the Lusitanian Bogey, The Sty of the Blind Pig, and Two Can Play*. There are also files for founders Douglas Turner Ward and Robert Hooks, playwrights Charles Fuller, Joseph Walker, and Samm-Art Williams, and actors Francis Foster, Stephanie Mills, Roxie Roker, Esther Rolle, and Richard Roundtree. General information files also exist for the Negro Ensemble Company, the National Black Theater Festival and black theater in general.

The **Play Scripts** sub-subseries (72.8 lin. ft) includes solicited and unsolicited scripts received by the Negro Ensemble Company. Many are complete, final versions and many are not. The Play Scripts received by the company that were performed in a reading, a staged reading, or developed into a full production have been separated into three groups: production, on-site, and off-site* play scripts. Production scripts are those that were produced by NEC; they are annotated and can be found in boxes 60 to 67. Scripts denoted by two asterisks are legal-sized and can be found in box 63. The Special Projects files contains production

materials (scripts, correspondence, contracts, rehearsal schedules) for several NEC productions which were produced for television and film including *Ceremonies in Dark Old Men*, *First Breeze of Summer*, and *A Soldier's Play*.

The on-site play scripts consist of scripts by playwrights who have more than one script either read or produced by the company (e.g., Charles Fuller, Steve Carter). These scripts may have been produced by the company, but are not annotated. On-site scripts are cataloged, and are accessible by playwright's name, title of play, or by the call number Sc MG 345, in the New York Public Library's catalog (CATNYP).

The last group, off-site play scripts, consist of scripts that are distinguished from the other categories in three ways; 1) these play scripts were un-annotated, 2) it does not appear that the plays were read or produced, and 3) the authors of these plays have only one title in the entire collection. A listing of these plays by the author's name and title appears in Appendix B.

The **Restricted Files**, 1967-1992, (2 lin. ft.) consist of contracts from 1967 to 1989 containing personal information. Permission from the curator is required to access these files.

The **FINANCIAL RECORDS** series, 1967-1991 (bulk dates 1982-1985) (10.5 lin. ft.), partially documents the development and management of the company's funding base, its financial administrative structure, and its earned and unearned income. The types of documents which can be found here include balance sheets, box office tally sheets, brochures, budget flow sheets, campaign plans, cash disbursement journals, cash flow journals, cash receipt journals and logs, correspondence, cumulative logs, grant applications, invoices, ledgers, mailing lists, memorandum, operating statements, payroll registers, reports, strategic plans, telemarketing campaigns and scripts, and vouchers.

All files are arranged alphabetically. Certain financial materials (e.g., Ford Foundation Reports, 1979-1980, located in the General Files subseries, and the NEA Institutional Advancement Grant and Follow-up files, located in the Alphabetical File), have been kept in the files where they were originally found. Other materials have been restricted due to privacy issues. These materials include personnel records, contracts or any materials with a person's Social Security number on it.

*Off-site storage play scripts can be retrieved within 48 hours. Please contact the Manuscripts, Archives and Rare Books Division for more information.

Permission of the Manuscripts, Archives and Rare Books Division curator is required to view these items.

The series is divided into three subseries: **Fiscal Management, Marketing and Subscriptions** and **Development/Fund Raising**. Each subseries contains records generated primarily by the following individuals and positions: Administrative Director/Director of Special Projects Gerald S. Krone; Managing Director Leon Denmark; General Manager/Director of Fund Raising Frederick Garrett; Director of Development Sidney Baker; Marketing Director/Subscription Manager Porcia Howard; Marketing Director Tshaye Llorens; Ticket Service Manager Delphine Lester; and Director of Development/Special Events Diane Aubry. (Please note that multiple titles indicate that these individuals held more than one title during their tenure with the company.)

The **Fiscal Management** subseries, 1967-1992 (bulk dates 1982-1986) (4 lin. ft.) serves as a general source of fiscal information. Due to the condition of the collection upon arrival at the Schomburg Center, it appeared that several departments' records may have been kept separately originally, but were later assimilated into the general office files when key staff members left the company, or when the company moved. Judging from the scarcity of materials and information for certain dates, particularly the 1970s, it would appear that some materials are missing. The bulk of the records date from the early to the mid-1980's, after the Development and Marketing departments were formally established. Financial records, particularly audit and accounting materials, are scattered for the first decade. Absent from the collection are the Ford Foundation records from 1968 through 1980. The bulk of the records found here date from 1982-1986. This subseries is divided into three sub-subseries: Audits, Box Office, Budgets.

The Accounting records consist of two folders: Accounting Department, 1982, which includes memoranda generated by Comptroller John Berrera; and Accounts Payable, 1987-1993, which contains a sampling of invoices and statements that provide a glimpse of the company's financial status in the late eighties and early nineties (see also: Box Office sub-subseries for cash receipts journal, 1988-1990). The Audit files, 1973-1993 contain auditors' reports, copies of business verification letters, charts of accounts, correspondence, and spreadsheets and ledgers created by the accounting firm, Lutz and Carr, and Certified Public Accountant Warren L. Frazier. These reports detail the company's assets and liabilities and include accounts payable, box office revenue, certificates of deposit, grants and

contributions, insurance, office supplies, physical production costs, royalties, salaries, taxes, and travel. These reports also indicate restricted and unrestricted grants, and how this capital was used throughout the fiscal year.

The Box Office sub-subseries, 1973-1990, contains summaries of earned income from various NEC home theater, Broadway and tour productions. The Budgets sub-subseries, 1977-1991, primarily consists of budget forecasts, statements and a cash flow journal, and a cash receipts journal. The NEC's financial status in the early years can be found in Financial Reports, 1967-1984, which contain quarterly reports that predate the run of the Auditor's Reports, 1973-1990. There are also monthly balance sheets for fiscal years 1980-1985, which are unaudited tallies of the company's assets, liabilities, income and expenses, salaries, rents, investments and payroll. The bulk of these reports are incomplete; many have missing months or pages. Most reports are annotated and further detail the company's financial status per month.

The bulk of the **Marketing and Subscriptions** files, 1975-1990 (bulk dates, 1983-1986) (2 lin. ft.) subseries coincides with the NEC's most successful years. The subseries is divided into three sub-subseries: General, Advertising, and Campaign. The General, 1978-1985, sub-subseries is arranged by fiscal year and contains general information about several productions, and may contain duplicate information found in other sub-subseries (e.g., a small amount of Advertising materials is also found here).

Tally sheets for flyers, group sales, information pertaining to the development of the theater parties, mailing lists, marketing questionnaires, and correspondence generated by Marketing Director Tshaye Llorens, Ticket Service Manager Delphine Lester, Subscriptions Coordinator Porcia Howard, and Director of Development/Special Events Diane Aubry can also be found in these files. In addition, there are general subscription logs containing information on people who subscribed to the 2, 3 or 4-play subscriptions. These logs contain private information.*

The Advertising, 1973-1985 sub-subseries is organized by production and consists of advertisements, related data, and invoices primarily generated by Krone-Olim Advertising, Inc.

Files containing personal/private information on subscribers have been restricted. Permission of the curator of the Manuscripts, Archives and Rare Books Division is required to view the files. The Campaign files, 1981-1986 reveal a rich source of information about the company's audience development strategies and include subscribers logs, mailing lists, and telemarketing initiatives. Contained within this sub-subseries are the Brochure files for 1985 that contain logs of subscribers who registered as members through the brochure's coupon. In addition, there are letters to potential subscribers, newsletters, reports on audience development, schedules, program analysis sheets, and timelines. The Cumulative logs, 1985 include subscriber's name, amount of pledge and other pertinent information.* Group Sales, 1983-1986 files contain contracts, correspondence, employee worksheets, memoranda, projected sales reports, sales orders, rate lists, theater party information, and notes.

There is also specific group sales information for the season productions of *Ceremonies in Dark Old Men*, *A District Line*, *Henrietta*, *Manhattan Made Me*, *A Soldier's Story*, and *Two Can Play*, and a touring production of *A Soldier's Play*. In addition, there are also contracts and correspondence with ticket service agencies such as Anderson Associates, Broadway Tix, Inc., and Caryl Goldsmith. The Mailing Lists files, 1977-1979* include contact information for individuals who subscribed to the company, some prior to the establishment of the Development and Marketing departments.

The Telemarketing files, 1982-1985, 1986, contain information on telemarketing strategies, renewal subscriptions, information for a proposed telethon on a local radio station, subscribers, and information for the telephone campaign for the production *Abercrombie Apocalypse*. Additionally, there is a file with training information for the campaign, telephone sales progress reports, tally sheets for tickets sales, and notes about the success of telephone campaigns to stimulate sales for future productions.

Also included is a file for the Discount Voucher Program, 1984-1985 that was designed to encourage schools, organizations, and employees of corporate sponsors to attend NEC productions. Although limited, the information found here consists of logs and a program description.

Dating to the founding of the Negro Ensemble Company, the **Development/Fund Raising**, 1967-1991 (5 linear ft.) subseries contains ample information about the strategies that the company employed to raise funds. Gerald S. Krone, Leon Denmark and Frederick Garrett created many of the Development/Fund Raising

records found here, before and after the inception of NEC's Development Office in 1978.

The Development/Fund Raising subseries is divided into the following five sub-subseries; Benefits, Corporate, Foundations, Government, and Individual Contributors, each reflecting the different sources from which funds were solicited. With the exception of the Bert Andrews Benefit, which was held to assist the legendary photographer rebuild his collection after it was destroyed in a fire in 1985, the Benefits files, 1981-1988 document several fund raising events. Materials found in these files describe the planning and execution of various special events projects.

Much of the information contained therein includes correspondence with potential sponsors and entertainment notables (e.g., Phylicia Ayers-Allen, Bill Cosby). There are also logs, mailing lists, programs, clippings, and reports. Included are files for a program that the Nzinga Society, a New York City-based organization for black women in communications, held for NEC. Other files include "A Salute to Black Classics of Dance and Music," in 1981; the Adolph Caesar Performing Arts Awards, in 1987; and "A Salute to the Black Music Industry," in 1988.

The Corporate, 1971-1990, Foundations, 1971-1993, and Government, 1967-1991 sub-subseries contains grant information including correspondence, proposals, reports to and contracts with potential and actual donors, spreadsheets and budget reports. Although the 1967 Ford Foundation files for the grant that helped launch the Negro Ensemble Company are not found here, an annual report to the Ford Foundation for fiscal year 1968 is available, and can be found in the Administrative Files.

The Corporate and Foundation files for major donors and longtime supporters include the Shubert Foundation, National Broadcast Company (NBC), Philip Morris Companies, Inc., and the New York Times Company Foundation, Inc. In the Government Files, there are files for the Foundation for the Extension and Development of the American Professional Theatre (FEDAPT), New York Department of Cultural Affairs, and New York State Council on the Arts.

There are also files for the National Endowment for the Arts, whose 4-year Advancement Grant (1980) helped the NEC strategize to develop a stronger subscription base, broaden their audience and erase their ever-growing deficit. (See also the Alphabetical File in the Administrative Office Files for additional NEA Advancement grant files.)

Individual contributors files, 1971-1990 consists essentially of donor's correspondence, and are arranged by the last name of the donor or potential donor, followed by the year. Also included are logs that contain name, address and phone number.* A small group of files pertaining to Matching Gifts and Membership can also be found here. The Matching Gifts file, 1981-1982 contains letters from corporations that have matching gifts funding programs for cultural institutions, and a log of those contributors. The Membership files, 1980-1986 contain membership drive information such as solicitation letters to corporation heads, check logs, pledges, and correspondence to and from members about membership concerns. Boxes 95-96 contain index cards comprised of contact information for corporate, foundation, government, and individuals. It is not clear whether these cards are for prospective or actual donors.*

*Files containing personal/private information on subscribers have been restricted. Permission of the curator of the Manuscripts, Archives and Rare Books Division is required to view the files.

Provenance

Gift of Negro Ensemble Company, 1990, 1995
SCM 90-25, 90-44, 95-20

Custodial History

The Negro Ensemble Company records were accessioned by the Manuscripts, Archives and Rare Books Division of the Schomburg Center for Research in Black Culture in 1990 and 1995. Twenty-seven cartons of scripts arrived in August 1990, and seventy-six cartons of scripts and financial records arrived in December that same year. Additionally, fifty-five boxes, which had been stored by NEC at New York University's Tisch School of the Arts were accessioned in 1995. Some material was damaged during storage and was not recoverable. The records were divided into "Administrative" and "Financial" groups by the company. For the sake of clarity, the processing archivists have imposed further delineation.

Processed by Michala Biondi and Steven G. Fullwood, with
assistance of Alex Mills. November 2001

Container List

<u>Box</u>	<u>Folder</u>	
1		ADMINISTRATIVE FILES
		Board of Directors
	1	By-Laws and Certificate of Incorporation
	2	Membership Lists, n.d.
	3	Correspondence and Clippings, 1970-1974
		Correspondence
	4	1975-1981
	5	1981-1984
	6	Correspondence and Memos, 1990-1991
	7	Meeting Minutes, 1970-1971
		Meeting Minutes with Financial
		Statements
	8	1971-1972
	9	1972-1973
	10	1973-1974
		Meeting Minutes
	11	1974-1975
	12	1975-1976
	13	1976-1977
	14	1978-1979
	15	1979-1980
	16	1980-1981
	17	1981-1982
	18	1982-1983
	19	1983-1984
	20	1984-1985; 1985-1986
	21	1987-1988
	22	Report to the Managing Director and to the Board of Directors, January 1982
2		Artistic Director
	1	Clippings, 1965-1966
		Correspondence
	2	1966
	3	1966-1967
	4	1976
	5	1993
	6	New York State Council on the Arts, 1977-1980
		Incoming Scripts - Correspondence
	7	1975
	8	1976
	9	1977
	10	1978
	11	1978-1979
	12	1979
	13	1980
	14	1980-1981
2	15-16	1982-1983
	17	1984-1986

Container List

<u>Box</u>	<u>Folder</u>	
3	1	<i>Langston Hughes</i> - Treatment and Bible, 121 pp., 1989
	2	<i>Langston Hughes</i> - Treatment and Bible, 89 pp., 1989
	3	Lists, 1979
	4	<i>Law and Order</i> Appearance - "Mother Love," January 1993
4		Playwrights - Correspondence
	1-2	1980-1981
	3	1980-1985
	4	Playwrights Inquiries, 1982-1983
	5	Playwrights Inquiries, 1978-1982 - Miller, Jeffrey
	6	Programs - <i>Happy Endings</i> and <i>Day of Absence</i> , n.d.
		Resumes
	7	Correspondence, 1984-1986
	8	Miscellaneous Positions, 1982
	9	Scrapbook, 1965
		Script Log
	10	A-C
	11	D-H
	12	I-L
	13	M-O
	14	P-V
	15	W-Z
	16	Script Synopses, 1986-1989
5		Script File Index Cards - By Title
6		Script File Index Cards - By Author
7		Managing Director Files -
		Gerald S. Krone, 1978-1981
	1	Actor's Equity Association - Correspondence, 1978-1980
	2	American Arts Alliance, 1980
	3	Article - Gerald Krone, n.d.
	4	Association of Theatrical Press Agents & Managers (ATPAM), 1979
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	3	Financial Reports, Statements
		<i>Perry's Mission/Rosalie Prichett</i>
	4	Advertisements, Promotions, Programs

Container List

<u>Box</u>	<u>Folder</u>	
	5	Agreements, Contracts, Legal
	6	Financial Reports, Statements
		<i>The Dream on Monkey Mountain</i>
	7	Advertisements, Promotions, Programs
	8	Agreements, Contracts, Legal
	9	Correspondence, Miscellaneous Items
	10	Financial Reports - Receipts for Costumes
	11	Financial Reports, Statements
	12	Production Materials
		<i>Ride a Black Horse</i>
	13	Advertisements, Promotions, Programs
	14	Agreements, Contracts, Legal
	15	Financial Reports, Statements
	16	Repertory Workshop
	17	Repertory Workshop - Annotated Scripts
		1971-1972
	18	General Agreements
	19	Special Events, Benefits
		Special Attractions
	20	Information to Subscribers
	21	Programs
		<i>Sty of the Blind Pig</i>
	22	Advertisement, Promotions, Programs
	23	Agreements, Contracts, Legal
	24	Financial Reports, Statement
		<i>A Ballet Behind the Bridge</i>
	25	Advertisement, Promotions, Programs
	26	Agreements, Contracts, Legal
26	27	Financial Reports, Statements
	1	<i>Frederick Douglass...through his own words</i>
	2	Work-in-Progress - Programs
		1972-1973
	3	Brochures, Promotional, Press
	4	General Agreements
		Special Attractions
	5	Financial Reports, Statements
	6	Miscellaneous
	7	Performing Artists' Contracts
	8	Performing Artists' Resumes, Brochures, Etc.
	9	Press and Publicity
		<i>The River Niger</i>
	10	Advertisements, Promotions, Programs
		Correspondence
	11	Actor Equity Association
	12	Correspondence, Miscellaneous Items
	13	Financial Reports, Statements
		Repertory Workshop
	14	Advertisements, Promotions, Programs

Container List

<u>Box</u>	<u>Folder</u>	
	15	Agreements, Contracts, Legal
	16	Financial Reports, Statements
	17	Work-in-Progress - Agreements, Contracts, Legal
		Music and Dance Festival
	18	Agreements, Contracts, Legal
	19	Financial Reports, Statements
	20	Programs
		1973-1974
	21	Brochures, Promotional, Press
	22	General Agreements <i>The Great MacDaddy</i>
	23	Advertisements, Promotions, Programs
	24	Agreements, Contracts, Legal
	25	Correspondence, Miscellaneous Items
	26	Production Materials
27		Season-within-a-Season
	1	Agreements, Contracts, Legal
	2	Correspondence, Miscellaneous Items
	3	Financial Reports, Statements
	4	Programs
		<i>In the Deepest Part of Sleep</i>
	5	Advertisement, Promotions, Programs
	6	Agreements, Contracts, Legal
27	7	Correspondence, Miscellaneous Items
	8	Financial Reports, Statements
	9	Production Materials
		1974-1975
	10	Brochures, Promotional, Press
	11	Correspondence, Miscellaneous Items
	12	General Agreements
	13	Special Events, Benefits <i>First Breeze of Summer</i>
	14	Advertisement, Promotion, Programs
	15	Agreements, Contracts, Legal
	16	Correspondence, Miscellaneous Items
17-18		Financial Report, Statements
	19	Production Materials
		Season-within-a-Season
	20	Advertisements, Promotions, Programs
	21	Agreements, Contracts, Legal
	22	Author's Contracts
	23	Financial Reports, Statements
		<i>Waiting for Mongo</i>
	24	Advertisement, Promotions, Programs
	25	Agreements, Contracts, Legal
	26	Financial Reports, Statements
	27	Production Materials
		1975-1976
	28	Brochures, Promotion, Press
	29	General Agreements

Container List

<u>Box</u>	<u>Folder</u>	
	30	Special Events, Benefits
28		<i>Eden</i>
	1	Advertisements, Promotions, Programs
	2	Agreements, Contracts, Legal
	3	Actor Equity Association Contracts
	4	Correspondence
	5	Miscellaneous
	6	Financial Reports, Statements - Theatre de Lys
	7	Production Materials
		Season-within-a-Season
	8	Advertisements, Promotions, Programs
	9	Agreements, Contracts, Legal
	10	Production Materials
		<i>Livin' Fat</i>
	11	Agreements, Contracts, Legal
	12	Correspondence, Miscellaneous Items
		Financial Reports, Statements
	13	Box Office
	14	Gross Receipts
28	15	Production Materials
		1976-1977
	16	Brochures, Promotions, Press
		<i>The Brownsville Raid</i>
	17	Advertisements, Promotions, Programs
	18	Agreements, Contracts, Legal
	19	Actor Equity Association
	21	Correspondence, Miscellaneous Items
	21	Financial Reports, Statements
29	1	Financial Reports, Statements
	2	Production Materials
		<i>The Great MacDaddy</i>
	3	Advertisements, Promotions, Programs
	4-5	Agreements, Contracts, Legal
	6	Correspondence, Miscellaneous Items
		Financial Reports, Statements
	7	Box Office
	8	Payroll
	9-10	Production Materials
	11	Production - Stage Design, Light Plot
		<i>The Square Root of Soul</i>
	12	Advertisement, Promotions, Programs
	13	Agreements, Contracts, Legal
	14	Financial Reports, Statements
	15	Aldolph Caesar Productions
	16	Production Materials
	17	Playwright's Workshop
		1977-1978
	18	Brochures, Press, Promotional
	19	Correspondence, Miscellaneous Items

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<u>Box</u>	<u>Folder</u>	
	20	General Agreements <i>The Offering and Black Body Blues</i>
	21	Advertisements, Promotions, Programs
	22	Agreements, Contracts, Legal
30	1	Agreements - New York Public Library for the Performing Arts - Theater on Film and Tape
	2	Correspondence, Miscellaneous Items
	3-5	Financial Reports, Statements
	6	Production Materials <i>The Twilight Dinner</i>
	7	Advertisements, Promotions, Programs
	8	Agreements, Contracts, Legal
	9	Financial Reports, Statements
	10	Playwright's Series
30	11	Survival (Produced by Clyde Kuemmerle in association with the NEC, Inc.) 1978-1979
	12	Brochures, Press, Promotional
	13	Contracts - <i>Nevis Mountain Dew</i> , <i>Old Phantoms</i>
	14	Financial Statements - Production Expenses
	15	General Agreements Readings and Staged Readings
	16	Advertisements, Promotions, Programs
	17	Correspondence, Miscellaneous Items <i>Nevis Mountain Dew</i>
	18	Advertisements, Promotions, Program
	19	Agreements, Contracts, Legal
	20	Correspondence, Miscellaneous Items Financial Reports, Statements
	21	First and Extended Runs
	22	Royalties
	23	Production Materials <i>Daughters of the Mock</i>
	24	Advertisements, Promotions, Programs
	25	Agreements, Contracts, Legal - Authors Agreement
	26	Financial Reports, Statements
	27	Production Materials
31		<i>Plays from Africa</i>
	1	Advertisements, Promotion, Programs
	2	Correspondence, Miscellaneous Items
	3	Financial Reports, Statements <i>A Season to Unravel</i>
	4	Advertisements, Promotion, Programs
	5	Agreements, Contracts, Legal
	6	Financial Reports, Statements

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		<i>Old Phantoms</i>
	7	Advertisements, Promotions, Programs
	8	Agreements, Contracts, Legal
	9	Financial Reports, Statements
		Developmental Stages (Monday Evening Readings)
	10	Advertisements, Promotions, Programs
	11	Agreements, Contracts, Legal
	12	Cast Lists
		1979-1980
	13	Advertisement, Promotions, Programs
	14	Agreements, Contracts, Legal
	15	Correspondence, Miscellaneous Items
31	16	Production Stage Manager's Log - Readings and Staged Readings
		<i>The Michigan</i>
	17	Advertisements, Promotions, Programs
	18	Correspondence, Miscellaneous Items
	19	Financial Statements, Reports - Box Office
		<i>Home I</i>
	20	Advertisements, Promotions, Programs
	21	Agreements, Contracts, Legal
	22	Financial Reports, Statements
		<i>Lagrima del Diablo</i>
	23	Advertisements, Promotions, Programs
	24	Agreements, Contracts, Legal
	25	Financial Reports, Statements
32		<i>Companions of the Fire and Big City Blues</i>
	1	Advertisements, Promotions, Programs
	2	Agreements, Contracts, Legal
	3	Correspondence, Miscellaneous Items
	4	Financial Reports, Statements
	5	Production (Lighting and Stage Design Prints)
		<i>Home II</i>
	6	Advertisements, Promotions, Programs
	7	Correspondence, Miscellaneous Items
	8-9	Financial Reports - Box Office Statements
	10-11	Production Materials
	12	Developmental Stages - Advertisements, Promotions, Programs
		1980-1981
	13	Brochures, Press
	14	General Agreements
	15	Production Schedule
	16	Special Events, Benefits
		<i>The Sixteenth Round</i>
	17	Advertisement, Promotions, Programs

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<u>Box</u>	<u>Folder</u>	
	18	Agreements, Contracts, Legal
	19	Correspondence, Miscellaneous Items
	20	Financial Reports, Statements
	21	Production Materials
		<i>Zooman and the Sign</i>
	22	Advertisement, Promotions, Programs
	23	Agreements, Contracts, Legal
	24	Correspondence, Miscellaneous Items
33	1-2	Financial Reports, Statements
	3	Production Material
		<i>Weep Not for Me</i>
	4	Advertisement, Promotions, Programs
	5	Agreement, Contracts, Legal
	6	Correspondence, Miscellaneous Items
	7	Financial Reports, Statements
	8	Production Materials
		<i>In an Upstate Motel</i>
	9	Advertisement, Promotions, Programs
	10	Agreements, Contracts, Legal
	11	Financial Reports, Statements
	12	Production Materials
		Developmental Stages
	13-14	Advertisement, Promotions, Programs
	15	Agreements, Contracts, Legal
	16	Correspondence, Miscellaneous Items
		<i>Home III</i>
	17	Advertisements, Promotions, Programs
	18	Agreements, Contracts, Legal
	19	Financial Reports, Statements
	20	Production Materials
		<i>Zooman and the Sign II</i>
	21	Advertisement, Promotion, Programs
	22	Agreements, Contracts, Legal
	23	Correspondence, Miscellaneous Items
	24-25	Financial Reports, Statements
	26	Production Materials
		1981-1982
	27	Brochures, Promotional, Press
	28	Special Events, Benefits
	29	Readings and Staged Readings -
		Agreements, Contracts, Legal
	30	A Salute to Black Classics in Music and Dance
34		<i>A Soldier's Play</i>
	1-2	Advertisements, Promotion, Program
	3-4	Agreements, Contracts, Legal
	5-7	Correspondence
	8-11	Financial Reports, Royalty and Other Statements
	12	Group Sales

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<u>Box</u>	<u>Folder</u>	
	13	Memorandum
	14	Production Materials
	15-16	Production Materials - Stage Manager's Report
35		<i>Colored People's Time</i>
	1	Advertisements, Promotions, Programs
	2	Agreements, Contracts, Legal
	3-4	Financial Reports, Statements
	5-6	Production Materials
		<i>Abercrombie Apocalypse</i>
	7	Advertisements, Promotions, Programs
	8	Agreements, Contracts, Legal
	9	Correspondence, Miscellaneous Items
	10	Financial Reports, Statements
	11	Production Materials
		1982-1983
	12	Brochures, Promotional, Press
	13	Correspondence, Miscellaneous Items
	14	General Agreements
		<i>Sons and Fathers of Sons</i>
	15	Advertisements, Promotions, Programs
	16	Agreements, Contracts, Legal
	17	Financial Reports, Statements
	18	Production Materials
		<i>About Heaven and Earth</i>
	19-20	Advertisements, Promotions, Programs
	21	Agreements, Contracts, Legal
	22	Correspondence, Miscellaneous Items
	23	Financial Reports, Statements
36	1	Production Materials
		<i>Manhattan Made Me</i>
	2	Agreement, Contracts, Legal
	3	Financial Reports, Statements
		1983-1984
	4	Brochures, Promotions, Press
	5	Correspondence, Miscellaneous Items
	6	General Agreement
	7	Special Events, Benefits
	8	Subscription Campaign
		<i>Puppetplay</i>
	9	Advertisement, Promotion
	10	Agreements, Contracts, Legal
	11	Correspondence, Miscellaneous Items
	12	Financial Reports, Statements
	13	Production Materials
		<i>American Dreams</i>
	14	Advertisement, Promotions, Programs
	15	Agreements, Contracts, Legal
	16	Correspondence, Miscellaneous Items
	17	Financial Reports, Statements

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<u>Box</u>	<u>Folder</u>	
36	18	Production Materials
		<i>Colored People's Time</i>
	19	Advertisements, Promotions, Programs
37	1	Production Materials
		Developmental Stages (Staged Readings)
	2	Advertisements, Promotions, Programs
	3-4	Agreements, Contracts, Legal
	5	Correspondence, Miscellaneous Items
	6	Financial Reports, Statements
		1984-1985
	7	Brochures, Promotional, Press
	8	Correspondence, Miscellaneous Items
	9	Special - General Agreements
	10	Special Events, Benefits
		<i>District Line</i>
	11	Advertisements, Promotions, Programs
	12	Agreements, Contracts, Legal
	13	Correspondence, Miscellaneous Items
	14	Financial Reports, Statements
	15	Production Materials
		<i>Henrietta</i>
	16	Advertisements, Promotions, Programs
	17	Agreements, Contracts, Legal
	18	Correspondence, Miscellaneous Items
	19	Financial Reports, Statements
	20	Production Materials
		<i>Two Can Play</i>
	21	Advertisements, Promotions, Programs
	22	Financial Statements, Reports
	23	Production Materials
		<i>Ceremonies in Dark Old Men</i> (Black Classics Series)
	24	Advertisements, Promotions, Programs
	25	Agreements, Contracts, Legal
	26	Correspondence, Miscellaneous Items
	27	Financial Reports, Statements
38	1	Production Materials
		<i>Two Can Play II</i>
	2	Advertisements, Promotions, Programs
	3	Agreements, Contracts, Legal
	4	Financial Reports, Statements
	5	Production Materials
	6	Readings - Agreements, Contracts, Legal
		1985-1986
	7	Brochures, Press, Promotional
	8	Correspondence, Miscellaneous Items
38		Special Events
	9	Benefits
	10	Corporate, Member Night, <i>Eyes of the American</i>

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	11	Volunteer Committee
	12	<i>House of Shadows</i> - Advertisement, Promotion, Press
		<i>Eyes of the American</i>
	13	Advertisement, Promotions, Programs
	14	Agreements, Contracts, Legal
	15	Correspondence, Miscellaneous Items
	16	Special Events - Opening Night
	17	<i>Jonah and The Wonder Dog</i> - Advertisements, Promotions, Program
		1986-1987
	18	Brochures, Promotional, Press
	19	Correspondence, Miscellaneous Items
20-22		Special Events, Benefits - Adolph Caesar Performance Arts Scrapbook
	23	<i>Louie and Ophelia</i> - Advertisements, Promotions, Programs
		<i>The War Party</i>
	24	Advertisements, Promotions, Programs
	25	Production Materials
		1987-1988
	26	Brochures, Promotions, Press
		<i>Two Can Play</i>
	27	Advertisement, Promotions, Program
39	1	Agreements, Contracts, Legal
	2	Production Materials
		<i>From the Mississippi Delta</i>
	3	Advertisements, Promotions, Programs
	4	Agreement, Contracts, Legal
	5	Financial Reports, Statements
	6	Production Materials -
	7	Stage Manager's Report
		<i>West Memphis Mojo</i>
	8	Advertisements, Promotions, Programs
	9	Production Materials
	10	<i>Three Ways Home</i> <i>Like Them That Dream</i>
	11	Advertisements, Promotions, Programs
	12	Financial Reports, Statements
	13	Production Materials
		1988-1989
	14	Brochures, Promotions, Press
	15	Special Projects (Atlanta)
39		<i>We [Sally and Prince]</i>
	16	Advertisements, Promotions, Programs
	17	Agreements, Contracts, Legal
	18	Correspondence, Miscellaneous Items
	19	Financial Reports, Statements
	20	Production Materials

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<u>Box</u>	<u>Folder</u>	
40		1989-1990
		<i>In My Father's House</i> (Lambs/Theatre 4)
	1	Advertisements, Promotions, Programs
	2	Agreements, Contracts, Legal
	3	Correspondence, Miscellaneous Items
	4	Financial Reports, Statements
	5	Production Materials
		<i>Lifetime on the Streets</i>
	6	Advertisements, Promotions, Programs
	7	Agreements, Contracts, Legal
	8	Correspondence, Miscellaneous Items
	9	Financial Reports, Statements
		<i>We [Jonquil/Burner's Frolic]</i>
	10	Advertisements, Promotions, Programs
	11	Agreements, Contracts, Legal
	12	Correspondence
	13	Financial Reports, Statements
	14	Production Materials
		National Black Theatre Festival (<i>From the Mississippi Delta</i>)
	15	Agreements, Contracts
	16	Financial Reports, Statements
	17	General
41		1990-1991
		<i>The Little Tommy Parker Celebrated Colored Minstrel Show</i>
	1	Advertisements, Promotions, Programs
	2	Agreements, Contracts, Legal
	3	<i>Colored Minstrel Show</i> - Clippings
	4	Correspondence, Miscellaneous Items
	5	Financial Reports, Statements
	6	<i>Folks Remembers a Missing Page</i> - All Materials
		1991-1992
	7	Correspondence, Miscellaneous Items
	8	Special Events, Benefits
		<i>Just a Night Out</i>
	9	Advertisements, Promotions, Programs
	10	Agreements, Contracts, Legal
	11	Production Materials
40		Miscellaneous Files
	12	<i>Almost Made it to the Superbowl</i> - Agreements, Contracts, Legal, 1983-1984
	13	<i>Is We Own Ting</i> - Press Release, Sullivan Walker production, n.d.
	14	<i>Ramona</i> - Audition Lists, n.d.
41	15	<i>The River Niger</i> - Musical Scores, n.d.
	16	<i>Sing Mahalia Sing</i> , 1983-1984
	17	<i>Split Second</i>
	18	<i>Voices, Between the Rails</i> ,

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		Miscellaneous Items
		Broadway
		<i>First Breeze of Summer, 1975</i>
	19-20	Advertisement
	21	Association of Theatre Producers and Managers
	22	Bank Accounts
	23	Closing
		Contracts
	24	Actors Equity Association
	25	General
	26	International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada
		Correspondence
	27	1975 [1977]
	28	Press
	29	Costume Plot
	30	Financial
	31	Insurance
	32	King, Woodie, 1974-1976
	33	Legal
	34	Press Office
	35	Programs
	36	Stage Manager's Reports
	37	Technical
42	1	Technical - Lighting
	2	Theater Development Fund
		Theater
	3	Contracts
	4	Parties
	5	Tickets
	6	Tony Awards Program, 1976
		<i>Home, 1980-1981</i>
	7	Advertisements, Promotions
42		Contracts
	8	Crossroads Company, L.P.
	9	Contracts and Correspondence
	10	Contracts
	11	Copyright Conflict
	12	Correspondence - McCann and Nugent
	13	Group Sales
	14	Contracts
	15	Inventory
	16	Miscellaneous
	17	Opening Night
	18	Playbill
	19	Production Schedule
	20-23	Stage Manager's Reports
	24	Tony Nomination

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<u>Box</u>	<u>Folder</u>	
		<i>The River Niger, 1972-1973</i>
	25	Actor Dispute
	26-27	Advertisements
43		Brooks Atkinson Theater
	1	Contract and Correspondence
	2	Opening Night
	3	Contact Sheet
		Contracts
	4	Actor's Equity Association
	5	Association of Theatrical Press
		Agents Managers and American
		Federation of Musicians
	6	Author
	7	General
	8	Theaters
	9	Correspondence - General
	10	Insurance
	11	Miscellaneous
	12	Music Scores
	13	Programs
	14	Souvenir
	15	Publicity and Promotions, 1971-1973
	16	Royalties
	17	Technical
	18	Theater Development Fund -
		Correspondence
	19	Theater Parties
	20	Tickets
		Tours
		<i>Ceremonies in Dark Old Men, 1984-1987</i>
		Spring Tour
	21	Advertisements, Promotions
43	22	Agreements, Contracts, Legal
	23	Auditions, January 1985
	24	Financial Reports, Statements
	25	General
	26	Itineraries, Travel, Housing
	27-28	Stage Manager's Daily Report, 1985
44	1	Stage Manager's Daily Report, 1985
	2	Washington, DC, 1985
	3	Chicago, IL, 1985
	4	Raleigh, NC, 1985
	5	St. Louis, MO, 1985
		Fall Tour
	6-12	City Information, 1986
	13	Clippings, 1986-1987
	14-15	Itinerary - Tours, 1985-1987
		<i>Colored People's Time, 1983-1984</i>
		Contracts
	16	Performers

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	17	Venues
	18	General, 1983-1984
45	1	Production - Technical Materials
	2	Programs
		<i>Dream on Monkey Mountain</i> , 1972
	3	Bermuda and Munich
	4	Bermuda Accommodations
	5-6	Contracts
	7	Correspondence (Munich)
	8	Financials
	9	Freight and Cargo
	10	Press and Publicity
	11	Set and Building Plans
		<i>From the Mississippi Delta</i> , 1988-1989
	12	Advertisement
	13	Buffalo, NY, 1988-1989
		Contracts
	14	Philadelphia, 1987
	15	Miscellaneous, 1989
16-17		Venues, 1989-1990
	18	Contact Sheets, 1987-1988
		Correspondence
	19	1988-1989
	20	Thank You Letters, 1989
	21	Financial Information, 1989
46	1	Miscellaneous, 1987-1988
	2	Production Materials, 1989
46	3	Programs, 1988-1989
	4	Royalties (Author), 1989
	5	Stage Manager's Reports
	6	Itinerary and Schedules
		Tour, 1990
	7	Correspondence
	8-9	Contracts
		<i>The Great MacDaddy</i> , 1977
	10	Virgin Islands
	11	Freight
		<i>Home</i> , 1980-1981
		National Tour
	12	General
	13	Authors' Contracts, Royalty
		Statements
	14	Clippings, Reviews
	15	Itinerary
	16	Stage Manager's Performance Report
		1981
	17	Columbia, SC
	18	Charlotte, NC
	19	Charleston, SC
	20	Richmond, VA

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	21	Wilmington, NC
47	1	Raleigh, NC
	2	Chapel Hill, NC
	3	Nashville, TN
	4	Atlanta, GA
	5	Louisville, Kentucky
	6	Minneapolis, MN
		Fall Tour
	7	August 31-December 5, 1982
	8	Authors - Contracts
	9	Managers and Venues
	10	Itinerary
	11	Miscellaneous
	12	New Logo
	13	Production Materials
		1982
	14	Stage Manager's Performance Reports
	15	Houston, Texas
	16	Austin, Texas
	17	Wichita, Texas
	18	Kansas City, Missouri
	19	Upper Montclair, NJ
47	20	Dublin, Ireland
	21	Iowa City, Iowa
	22	Columbus, Ohio
	23	Washington, DC
		London Tour, May 28-June 15, 1985
	24	Contracts
	25	London, England
26		The American Festival, UK
	27	Contract, New Show Theater
	28	Travel and Housing
48	1-2	Asia, 1987
	3	<i>The Isle is Full of Noises</i> , 1981-1982
		Hartford Stage Residency
	4	General
	5	Author's Contract
	6	Production Elements
	7	<i>Lifetime on the Streets</i> - SUNY Purchase, 1991
		<i>Nevis Mountain Dew</i> , 1979
	8	Washington, D.C. Engagement, 1979
	9	Financial
	10	Set Design
		Tour, 1980
	11	Journal and Notes
	12	Tour Schedule
	13	Information, 1981

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	14	Author's Contract and Royalty Statements Albany, GA
	15	Program
	16	Technical Information Shreveport, LA
	17	Program
	18	Technical Information Birmingham, AL
	19	Programs
	20	Reviews
	21	Technical Information Nashville, TN
	22	Program
	23	Technical Information Tallahassee, FL
	24	Press
	25	Technical Information Greensboro, NC
	26	Programs
48	27	Technical Information Raleigh, NC
	28	Press and Programs
	1	Technical Information Columbia, SC
	2	Press and Programs
49	3	Technical Information Augusta, GA
	4	Program
	5	Technical Information Atlanta, GA
	6	Press
	7	Technical Information
	8	Jackson, MS - Technical Information <i>The River Niger</i> , 1973-1974
	9	Contracts - Actors' Equity Association
	10	Correspondence
	11	Costumes
	12	Financial Information
	13-14	Stage Manager's Reports
	15	Tax Exemption Information and Certificate
	16	Technical Contracts
	17	Technical Information
	18	Unauthorized and Authorized Productions
	19	Chicago, IL, 1973
	20	Washington, DC, November 6- December 16, 1973
	21	St. Louis, MO, January 29- February 10, 1974
	22	Los Angeles, CA, February 14-

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	23	March 24, 1974 Baltimore, MD, April 1974
50	1	Chicago, IL, August 13- September 8, 1974
	2	Cleveland, OH, September 1974
	3	A <i>Soldier's Play</i> , 1982-1985 Empire State Performing Arts Center, Albany NY, February 27, 1982 Mark Taper Forum
	4	Author's Royalties
	5	General
	6	Budgets, 1982
	7	Clippings, August 1982
	8	U.S. Tour, 1982-1984
	9	Author's Royalties
	10	Budgets, 1982-1983
50	11	Contracts, Miscellaneous
	12	Correspondence, 1983-1985
		Correspondence - Actors' Equity Association
		Light Set-up
	13	12 dimmers
	14	24 Dimmers
	15	36 Dimmers
	16	Marketing - Press Kit
	17	Press and Publicity
	18	Props
	19	Schedules, 1983-1985
	20	Set Designs
	21	School Mailing
	22	Scores
	23	Sound Cues
	24	Technical Requirements
	25	Chicago, IL, June 3-July 24, 1983
51		Philadelphia, PA, July 26-August 7, 1983
	1	General
	2	Ground plans - Light plot
		Seattle, WA, September 2, 1983
	3	General
	4	Plan and Sections
	5	Lighting Bible
		San Francisco, CA
	6	September 12-October 23, 1983
	7	General
	8	Ground plan - Light plot
		Washington, DC, October 24- November 20, 1983
	9	General
	10	Light Plot

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		Montclair, NJ, November 21- December 18, 1983
	11	General
	12	Set Design - Light Plot
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	13	January 10-February 5
	14	January 2-January 29
		Raleigh, NC, February 9-12, 1984
	15	General
	16	Light Plot
		St. Louis, MO, February 14-26, 1984
	17	General
	18	Light Plot
51		Baltimore, MD, February 27- March 11, 1984
	19	General
	20	Light Plot
		Grand Rapids, MI
	21	General
	22	Light Plot
	23	Cleveland, OH, March 20-25, 1984
	24	Minneapolis, MN, March 26- April 22, 1984
52	1	Miami FL, April 23-May 20, 1984
	2	Detroit, MI, May 21-June 10, 1984
	3	Kansas City, MO, June 12-17, 1984
	4	Austin, TX, June 18-24, 1984
	5-7	Olympic Arts Festival, Los Angeles, CA June 24-July 1, 1984
	8	Clippings and Press
	9	Programs
	10	San Diego, CA, July 3-8, 1984 Edinburgh International Festival
	11	Correspondence
	12	General, August-September, 1984
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	13	Miscellaneous
	14	Boston, MA, September 3-15
	15	Palo Alto, CA, September 24-29
	16	Atlanta, GA, October 8-14
	17	Columbus, GA, October 17
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	20	Augusta, GA, October 31
	21	Charleston, SC, November 1
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	24	Gainesville, FL, November 6
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53	1	Chattanooga, TN, November 14-15
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	7	Wilberforce, OH, December 5
53	8	York, PA, December 7
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		Spring Tour, 1985
	11	Miscellaneous
	12	Fredonia, NY, February 5
	13	Jamestown, NY, February 6
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	18	Purchase NY, February 15
	19	Freeport, NY, February 16
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	21	New London, CT, February 20
	22	Providence, RI, February 21
	23	Wallingford, CT, February 22
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	35	Queens, NY, March 16
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	40	Milwaukee, WI, March 23-24
	41	Macom, IL, March 27
	42	Decatur, IL, March 28
	43	Bloomington, IN, March 29
	44	Meadville, PA, March 30
	45	Dallas, TX, April 2-7
		<i>The Sty of the Blind Pig</i>
		National Tour, 1971-1972
	46	Correspondence

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54		Australia, 1976
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	2	Actors' Equity Association
	3	Correspondence - Miscellaneous, 1975-1976
	4	Clippings and Programs
	5	Festival of Perth
	6	Financial Information
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	8	Publicity, 1976
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	10	Technical Information
		Technical Materials
	11	Perth
	12	Melbourne
		<i>Two Can Play</i> , 1985-1986
	13	Cincinnati Engagement, January 3- February 6, 1986
		Tour, 1987-1988
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	16	Programs
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	19	Lighting Patch and Check-out Sheet
		<i>Jonquil</i>
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	23	Schedule and Itinerary, 1989-1990
55	1	Advertisements and Programs, 1990- 1991
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	3	1990-1991
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	5	Correspondence - Students, 1990
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	8	Production notes and contracts, 1989-1991
	9	Teachers Guide to the <i>We</i> Productions, 1991-1992

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56		Posters
57		Art boards and mock-ups
58		Clipping Files
		<i>Ceremonies in Dark Old Men</i>
	1	St. Marks Playhouse, 1969
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	2	1970s
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	4-5	Television Reviews
		<i>Eden</i>
	6	Broadway - Clippings, 1976
	7	Off-Broadway - Clippings, 1976
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	8	Palace Theatre
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		<i>From the Mississippi Delta</i>
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	14	<i>God is a (Guess What)?</i> , 1968
		<i>The Great MacDaddy</i>
	16	St. Marks Playhouse
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	49	<i>The Sty of the Blind Pig</i>
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	52	National Black Theatre Festival, 1989
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59	1-3	1970-1986
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	5	Press Clippings - Miscellaneous
	6-7	Tour Production, 1981-1982
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	9	Fuller, Charles, 1982
	10	Hemsley, Sherman
	11	Hooks, Robert
	12	Mills, Stephanie
	13	Roker, Roxie
	14	Rolle, Esther
	15	Roundtree, Richard
	16	Walker, Joseph
	17	Ward, Douglas Turner
	18	Williams, Samm-Art
60		Play Scripts (On Site)
		Abbensetts, Michael
	1	<i>Mr. E.</i> , 1980*
		Brown, Lennox.
	2	<i>A Ballet Behind the Bridge</i> , n.d. 70 pp.*
	3	<i>The Twilight Dinner</i> , 1978. 74 pp.

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		Production Book
	4	Bullins, Ed
	5	<i>The Corner</i> , n.d. 23 pp. Annotated
		Carter, Steve
	6	<i>Nevis Mountain Dew</i> , 1979. Production Book
	7	<i>Nevis Mountain Dew</i> , 1978. Production Book
		Childress, Alice
	8	<i>String</i> , n.d. 32 pp. Annotated
		See also: "Three One Act Plays" for <i>String**</i>
		Darrell, Michael
	9	<i>It All Comes Out in the Wash</i> , n.d. 75 pp. Annotated
		Dean, Phillip Hayes
	10	<i>The Sty of the Blind Pig</i> 97 pp. Light Cues
		DeWindt, Hal
	11	<i>Us Versus Nobody</i> , n.d. 52 pp. Annotated
	12	<i>Us Versus Nobody</i> , n.d. 51 pp. Annotated
		Edwards, Gus
	13	<i>The Offering</i> , n.d. 60 pp. Production Book
61	1	<i>Old Phantoms</i> , 1978. Production Book
	2	<i>Weep Not for Me</i> , 1981. 66 pp. Annotated
		Elder, Lonnie, III
	3	<i>Ceremonies in Dark Old Men</i> , 1974. 160 pp. Broadcast Script.
		Ernest, E
	4	<i>Capricorn Livery</i> , n.d. 31 pp. Annotated

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** See Box 65

61		Foard, Sylvia-Elaine
	5	<i>A Fictional Account of the Lives of Richard and Sarah Allen</i> , 1976. Production Book
		Fowler, Laura L
	6	<i>A Cup Full of Empty</i> , n.d., Annotated
		Fuller, Charles
	7	<i>In the Deepest Part of Sleep</i> , 1973. 49 pp., Production Book
	8	<i>Jonquil</i> , n.d. Pt. 3 (with notes and revisions). 108 pp. Annotated

Container List

<u>Box</u>	<u>Folder</u>	
	9	<i>A Soldier's Play</i> , 1981. Production Book
62	1	<i>A Soldier's Play</i> , 1981 (with loose notes)
	2	<i>A Soldier's Play</i> , 1981, 88 pp. Light Cues
	3	<i>We</i> , 1986. 110 pp. Annotated Houston, Houston, Velina
	4	<i>American Dreams</i> , 1983. 78 pp. Annotated (with notes) Harrison, Paul Carter
	5	<i>Abercrombie Apocalypse</i> , 1981 81 pp. Light Cues
	6	<i>The Great MacDaddy</i> , n.d. 180 pp. Production Book
	7	<i>The Great MacDaddy</i> , n.d. 163 pp. (with music) Holland, Endesha Ida Mae
	8	<i>From the Mississippi Delta</i> , 1987. 53pp. Annotated
	9	<i>From the Mississippi Delta</i> , Dialog Changes - Loose pages
63		Hunkins, Lee
	1	<i>Maggie</i> , n.d. 35 pp. Annotated
		Jensen, Julie
	2	<i>About Heaven and Earth...</i> , n.d. Production Book See also: Jensen, <i>Nightline</i> , Off-site scripts
		Jones, Silas
	3	<i>Waiting for Mongo</i> . 55 pp. Annotated
	4	<i>Waiting for Mongo</i> , 1975. 60 pp. Production Book
		Karimah
	5	<i>Camouflage</i> , 1983. Annotated
63	6	<i>Camouflage</i> , 1983. 77 pp. Annotated
		King, Ramona
	7	<i>Daniel and Simara</i> , n.d. 38 pp. (2 copies) Annotated
	8	<i>Steal Away</i> , n.d. 67 pp. Annotated
		Kuljian, Roy R.
	9	<i>Big City Blues</i> , 1972. Annotated
		Lawlor, Ray
	10	<i>Summer of the Seventeenth Doll</i> , n.d. 75 pp. Annotated
	11-12	<i>Summer of the Seventeenth Doll</i> (with notes) n.d. Production Book
64		Lee, Leslie
	1	<i>Colored People's Time</i> , 1981-1982

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	2	<i>The First Breeze of Summer</i> , n.d. Call Book. 115 pp.
	3	<i>The First Breeze of Summer</i> , n.d. 105 pp. Light Cues
	4	<i>The First Breeze of Summer</i> , 1973. 124 pp. Annotated
	5	<i>The First Breeze of Summer</i> , n.d. 94pp. Production Book
	6	<i>The First Breeze of Summer</i> , n.d. 113 pp. Production Book
	7	<i>The War Party</i> , 1984. 113 pp. (Final Draft). Production Book
65		Mason, Judi-Ann
	1	<i>Daughters of the Mock</i> , n.d. 92 pp. Production Book
		Owens, Daniel W
	2	<i>Lagrima Del Diablo (The Devil's Tear)</i> , 1978 79 pp. Annotated
		Owens, Daniel W
	3	<i>The Michigan</i> , 1979 Annotated
	4	<i>The Michigan</i> , 1979 93 pp. Annotated
		Pertillar, Suhubal
	5	<i>The Drink that Follows</i> , n.d. 66 pp.
		Santana, Clyde & Gail Davis
	6	<i>The Night of the Wizard Fantasy</i> , 1980 70 pp. Production Book
	7	<i>The Night of the Wizard Fantasy</i> , 1981 Annotated
65		Shine, Ted
	8	<i>Contribution</i> , n.d. 14 pp. Production Book, Annotated See also: "Three One Act" Plays
		Soyinka, Wole
	9	<i>Kongi's Harvest</i> , n.d. 102 pp. Annotated "Three One Act Plays": Production Book**
	10	<i>String</i> . Childress, Alice
	11	<i>Contribution</i> . Shine, Ted
	12	<i>Malcochon!</i> Walcott, Derek
		Wadud, Ali
	13	<i>The Ceremony</i> , 1977-1978. 38 pp. Annotated
		<i>Tigus</i> , 1979. 19 pp. Annotated
	14	<i>Tigus</i> , 1979. 13 pp. Annotated See also: Jensen, "About Heaven and Earth..." for <i>Tigus</i>
66		Walcott, Derek

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	1	<i>The Dream on Monkey Mountain</i> , 1967. 53 pp.*
	2	<i>The Isle is Full of Noises</i> , 1982. 81 pp. Annotated
	3	<i>Malcochon!</i> , n.d. Annotated
	4	<i>Upon this rock, or The Isle is Full of Noises</i> , n.d. 48 pp. Annotated See also: "Three One Act Plays" for <i>Malcochon!</i> **
		Walker, Joseph
	5	<i>The River Niger</i> , n.d., 81 pp.*
		White, Edgar
	6	<i>Masada</i> , n.d. 57 pp. Annotated
	7	<i>Like them that Dream</i> , 1988.
	8-9	<i>Like them that Dream</i> , 1988. 73 pp. (2 copies)
		Williams, Samm-Art.
	10	<i>Home</i> , 1978.
	11	Unidentified annotated scripts
67		Legal-sized Scripts
68		Special Projects
	1	Bicentennial Projects, 1976
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	2	Correspondence - General, 1974-1976
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	8	General, 1974
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	1	American Federation of Television and Radio Artists - Contract, 1975
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	8-9	Episode Story Outlines, 1975
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	35	<i>From the Mississippi Delta</i> January 1988 (Philadelphia, PA)
	36	<i>Here in My Father's House</i> , 1989
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	39	London, England, 1985
		<i>The River Niger</i>
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	51	<i>Ceremonies in Dark Old Men</i> (Television), 1974
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FINANCIAL RECORDS
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	1	501 (C)(3) Status
	2	<i>Abercrombie Apocalypse</i> , - Revenue and Expense Statement, July 1982 Accounting
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	7	Actor's Equity Association, 1988- 1989
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	23	Annual Financial Report - New York State, Department of State, June 30, 1986
		Balance Sheets - Fiscal Year
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	32	<i>The First Breeze of Summer</i> , 1975
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 7 November 10-December 20, 1981
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 9 March 30-May 30, 1982

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1 July 1-July 25, 1981
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 3 September 2-Oct 3, 1982
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 5 November 1-28, 1982
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 9 July-August 1982, Advance
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 10 Concession Reports, 1982
 11 *Colored People's Time*, March
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 12 *Abercrombie Apocalypse*, June 6-
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 13 December 23, 1982-January 3,
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 14 February 1-March 3, 1983
 15 December 22, 1982-January 13,
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 17 April 16-May 1, 1983
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 18 May 1-13, 1983
 19 May 14-20, 1983
 20 May 21-25, 1983
 21 May 26-31, 1983
 22 June 1-5, 1983
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 24 *Two Can Play* - Merchandising
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 25 *Lowie and Ophelia*, April 19-
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 26 *The War Party*, October 7-
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 28 October 1988

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5 March 28-April 29, 1990
6 May 1990
7 Concession Sales, November
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8 Rehearsal Space - John Houseman
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9 Ticket Master Final Settlement
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10 Totals, Various Fiscal Years,
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11 *The River Niger*, Brooks Atkins
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12 *The First Breeze of Summer*, The
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13 *Eden*, Theatre De Lys, New York,
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14-16 *Home*, Cort Theatre, New York,
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November 1-January 4, 1981
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17 *The River Niger* - Operating
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18 *The Sty of the Blind Pig*,
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19 Crossroads Company -
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20 Blackstone Theatre, Chicago
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21 *Isle is Full of Noises*,
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	25	<i>Ceremonies in Dark Old Men</i> - Totals, November 1983-June 1984, Revised, November 24, 1984
		<i>A Soldier's Play</i>
	26	Center Theatre Group, Los Angeles, CA, August 7-15, 1982
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	28	The Municipal Theatre Association of St. Louis, MO, "The Muny," February 14-16, 1984
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	30	Grand Rapids Civic Theatre, Grand Rapids, MI, March 13- 18, 1984
	31	Hanna Theater, Cleveland, OH, March 20-25, 1984
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	33	The Coconut Grove Playhouse, Miami, FL, April 29 - May 15, 1984
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	43	The Goodman Theatre, March 8- April 14, 1985
	44	University of NC, Raleigh, NC, April 17-20, 1985
	45	The Munny American Theatre, April 28-May 5, 1985
	46	<i>Sty of the Blind Pig</i> - Pre- production Costs, September 20, 1985
	47	<i>Two Can Play, From the Mississippi Delta</i> , Income - Fiscal Year 1988
	48	<i>From the Mississippi Delta</i> , Various Cities, 1989
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18	Certificate of Exemption from U.S. Tax on Communication Services, 1976
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20	Controller's Files - Jay Spach, Fiscal Year 1983, 1984
21	Corporate Promissory Notes
22	Cost Centers - Charge of Accounts, 1981-1982
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24	<i>Dinah! Queen of the Blues</i> - Weekly Operating Statement, October 9-23, 1983
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26	Financial Reports
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28	1970-1972
29	1973-1974
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31	January-March, May 1984
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	8	Statement of Revenue, Expenses, Public Support, and Changes in Fund Balance - Supplemental Schedule, August 1, 1990, Tax Extensions, Warrants, 1987-1990
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	12	"A Survey of the Audience for the Negro Ensemble Company, May 1984
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APPENDIX A

This is a listing of all of the Negro Ensemble Company's productions. This list was provided by the NEC.

1967-1968

Song of the Lusitanian Bogey - Peter Weiss

Summer of the Seventh Doll - Ray Lawler

Kongi's Harvest - Wole Soyinka

Daddy's Goodness - Richard Wright

Monday Playwright Series

- *One Last Look* - Steve Carter

- *Ladies in Waiting* - Peter deAnda

- *Two in a Trap* - Ted Shine

- *Black Is [...?] We Are* - Workshop Project

1968-1969

God is a (Guess What?) - Ray McIver

Ceremonies in Dark Old Men - Lonnie Elder, III

String - Alice Childress

Contribution - Ted Shine

Malcochon! - Derek Walcott

Workshop Festival

- *The Man Man Room* - j. e. Franklin

- *Maggie* - Lee Hunkins

The Last Dragon - Workshop Project

Black Circles Around Angela - Hazel Bryant

Man Better Man - Errol Hill

1969-1970

The Harangues - Joseph A. Walker

Brotherhood - Douglas Turner Ward

Day of Absence - Douglas Turner Ward

Ako - Coordinated by Afolabi Ajayi

1970-1971

Ododo - Joseph A. Walker

Perry's Mission - Clarence Young, III

Rosalie Pritchett - Carlton & Barbara Molette

Dream on Monkey Mountain - Derek Walcott

Ride a Black Horse - John Scott

Repertory Workshop

- *The Terraced Apartment* - Steve Carter

- *Us vs Nobody* - Hal de Windt

- *His First Step* - Oyamo

1970-1971 (continued)

- *The Corner* - Ed Bullins

- *Dreams* - Bill Duke

1971-1972

The Sty of the Blind Pig - Phillip Hayes Dean
A Ballet Behind the Bridge - Lennox Brown
Frederick Douglass...Through His Own Words - Arthur Burghardt

1972-1973

The River Niger - Joseph A. Walker

Repertory Workshop

- *Laundry* - Gertrude Greenridge
- *Wildflower* - Robert McCauley
- *Indiana Avenue* - Debbie Woods
- *Galavantin' Husband* - Milburn Davis
- *The Death of Little Marcus* - Herman Johnson
- *Johannas* - Bill Gunn
- *Playstreet* - Ted Harris
- *Crocodiles* - Femi Euba
- *The Riddle of the Palm Leaf* - Femi Euba
- *The Yellow Pillow* - John Perkins
- *Buy a Little Tenderness* - Burial Clay, II

Special Attractions Festival

Music and Dance Festival

1973-1974

The Great MacDaddy - Paul Carter Harrison

Season-Within-A-Season

- *Black Sunlight* - Al Davis
- *Nowhere to Run, Nowhere to Hide* - Herman Johnson
- *Terraces* - Steve Carter
- *Heaven and Hell's Agreement* - J.E. Gaines

In the Deepest Part of Sleep - Charles Fuller

1974-1975

The First Breeze of Summer - Leslie Lee

Season-Within-A-Season

- *Liberty Call* - Burial Clay, II
- *Sugar Mouth Sam Don't Dance No More* - Don Evans

The Moonlight Arms - Rudy Wallace

The Dark Tower - Rudy Wallace

Welcome to Black River - Samm Art-Williams

Waiting for Mongo - Silas Jones

1975-1976

Eden - Steve Carter

Season-Within-A-Season

- *The Trap Play* - Reginald Vel Johnson
- *A Love Play* - Samm-Art Williams

A Fictional Account of the Lives of Richard and Sarah Allen - Sylvia-Elaine Ford

Kingdom - Ali Wadud

Sunshine, Moonbeam - Alberta Hill

Livin' Fat - Judi Ann Mason

1976-1977

The Brownsville Raid - Charles Fuller
The Great MacDaddy - Paul Carter Harrison
The Square Root of Soul - Adolph Caesar
Playwrights' Series
- *1280 On Your Dial (or 13.30 On Your AM Dial)* - William A. Walker

1977-1978

The Offering - Gus Edwards
Black Body Blues - Gus Edwards
Twilight Dinner - Lennox Brown
Playwright Series
- *The Pathetique* - Samm-Art Williams
- *Sherry and Wine* - Jimi Rand
- *As the Time Goes By* - Mustapha Mutura
- *Mr. E* - Michael Abbensetts
- *Last Brownstone in Brooklyn* - Grady Whitfield
- *Haiki* - Mae Jackson
- *A Long Way Home* - Reginald Vel Johnson

1978-1979

Readings and Staged Readings
- *The Pathetique* - Samm-Art Williams
- *The Ceremony* - Ali Wadud
- *Companions of the Fire* - Ali Wadud
- *Daughters of the Mock* - Judi Ann Mason
- *Nevis Mountain Dew* - Steve Carter
- *Faith and A Good Thing* - Robert Glenn
- *The Afrindi Aspect* - Silas Jones
- *Old Phantoms* - Gus Edwards
- *Brother Righteous* - W.B. Burdine
- *Masada* - Edgar White
Redeemer - Douglas Turner Ward
Big City Blues - Lou R. Kilijan

1979-1980

Development Stages
- *Daniel and Samara* - Ramona King
- *The Comic* - Winston Lovett
- *1919* - Bonnie Greer
- *Chasing Dreams is the Message* - Grady Whitfield
- *Fixed Income* - Jim Lee
- *Able to Leap From Tall Buildings in a Bound* - Theresa G. McGriff

1980-1981

The Sixteenth Round - Samm-Art Williams
Zooman and the Sign - Charles Fuller
Weep Not For Me - Gus Edwards
In An Upstate Motel - Larry Neal
The Isle is Full of Noises - Derek Walcott (with the Hartford Stage Company)
Development Stages I and II
- *Hush Sweet Baby* - Kaymyn Lott

- *St. Steven: A Passion Play* - James Adams
- *Della* - Ben Bates
- *Strings* - Ramona King
- *The Favorite* - Gyavita Lasana
- *A Cup of Full of Empty* - Laura L. Fowler
- *The Hunchback of Harlem* - Winston Lovett
- *Giant* - Ade Ademola
- *What Goes Around* - Bill Harris
- *Capricorn's Livery* - E. Ernest
- *Extensions* - Jackie Green
- *Night of the Wizard Fantasy* - Clyde Santana & Gail

Davis

1981-1982

A Soldier's Play - Charles Fuller
Colored People's Time - Leslie Lee
Abercrobie Apocalypse - Paul Carter Harrison

1982-1983

A Soldier's Play - Charles Fuller (continued until January 1983)

Sons and Fathers of Sons - Ray Aranha
About Heaven and Earth (3 One-acts)
 The Redeemer - Douglas Turner Ward
 Nightline - Julie Jensen
 Tigus - Ali Wadud

Manhattan Made Me - Gus Edwards

1983-1984

American Dreams - Velina Houston
Puppetplay - Pearl Cleage

1984-1985

District Line - Joseph A. Walker
Henrietta - Karen Jones Meadows
Two Can Play - Trevor Rhone
Ceremonies in Dark Old Men - Lonnie Elder, III

1985-1986

Eyes of the American - Samm-Art Williams
House of Shadows - Steve Carter
Jonah and the Wonder Dog - Judi-Ann Mason
Louie and Ophelia - Gus Edwards

1986-1987

The War Party - Leslie Lee
Two Can Play - Trevor Rhone

1987-1988

From the Mississippi Delta - Dr. Endesha Ida Mae Holland
Like Them That Dream - Edgar White
West Memphis Mojo - Martin Jones

1988-1989

WE (Sally) - Charles Fuller
WE (Prince) - Charles Fuller

1989-1990

WE - (Jonquil) - Charles Fuller
WE - (Burner's Frolic) - Charles Fuller
Lifetimes on the Street - Gus Edwards

1990-1991

The Little Tommy Parker Celebrated Colored Minstrel Show -
Carlyle Brown
Folks Remember A Missing Page - j.e. Gaines

1991-1992

Here in My Father's House - Leslie Lee
Just a Night Out - Susan Watson Turner (books & lyrics),
Richard V. Turner (composer)
Colored People's Time (CPT), (workshop) - Leslie Lee

1992-1993

Late Night at Ace High - Kenneth Hoke-Witherspoon
Song of Lusitanian Bogey (workshop) - Peter Weiss
Olivia's Opus - Nora Coles

1993-1994

Tales from Our Side (5-One-acts)
 Our Sides - Clay Goss
 Solomon's Way - J.E. Franklin
 Two Mens'es Daughter - J.E. Franklin
 Contribution - Ted Shine
 Shoes - Ted Shine
Behind Closed Doors (3-One-acts)
 Church Fight - Ruth Gaines Shelton
 Hotel Happiness - Margaret Ford Taylor
 Creedmore - Ray Aranha
 Colored People's Time (CPT) (workshop) - Leslie Lee

1994-1995

Ballad for Bimshire - Irving Burgie Loften
Trial of One Short Sighted Black Woman V - Marcia Lee
Deep Down in the Jungle - Carole Khan-White
Colored People's Time (CPT) (workshop) - Leslie Lee
Playwrights' Unit
 "New Short Plays" - Gus Edwards
 Personal Camp Pains - David Mills
 Burning - Derrick Wilson
 Under The Rug - Karimah
 The Trees Don't Bleed in Tuskegee - Duane Chandler
 Maggie (one-act comedy) - Lillie Redwood
 Don't Call Us Girls! (screenplay) - Sam Greenlee
 Family Tree (10-minute play) - Sam Greenlee

1995-1996

Dick Gregory-Live - Dick Gregory
N. 17th Street - Clay Goss
Sister Rabbit Takes Harlem - Carole Khan-White
Ensemble in Black - Susan Watson Turner (book), Richard V. Turner (music)

1996-1997

Boy X Man - Ed Bullins
Another Chance - Melanie Daniels Ford
Sister Rabbit Takes Harlem (2nd production) - Carole Khan-White
Choices - Derrick Guest
Major Decision - Lawrence Watson

1996-1997 (continued)

Playwright Unit Readings

Devil In a Blue Dress - Walter Mosley
Blanche on the Lam - Barbara Neely
When Death Comes Stealing - Valerie Wilson Wesley

1997-1998

And Baby Makes Two - Kim Tookes
Trouble in Mind - Alice Childress
One Futuristic Kid vs. Play and the Gang - Carole Khan-White

1998-1999

Playwrights' Unit Readings

- *Great Kickin Dog* - Ken Crutchfield
- *Pigmentation Blues* - Betty Bynum
- *Rap-So-Dee* - Frazier Griffin
- *An Aftertaste of Sherry* - Allison West
- *Shoe* - Gus Edwards
- *It Don't Just Shake Off* - McKinley Johnson

A Sweetness in the Struggle (Youth Production)

- *The African Company Presents Richard III* - Carlyle Brown
- *The Little Tommy Parker Celebrated Colored Minstrel Show* - Carlyle Brown
- *Colored People's Time* - Leslie Lee
- *Anna Lucasta* - Philip Yordan
- *Day of Absence* - Douglas Turner Ward
- *Daughters of the Mock* - Judi Ann Mason
- *The Colored Museum* - George C. Wolfe

APPENDIX B

Off-site Play Scripts

The off-site play scripts consist of scripts that are distinguished from the other categories in three ways. First, these play scripts were un-annotated, second, it does not appear that the plays were read or produced, and lastly, the various authors of these plays have only one title in the entire collection.

Off site storage play scripts can be retrieved within 48 hours

Box 1

Abadaunosi, Gabriel	<i>Abolition</i>
Abdul, Brother Hason Hikim	<i>Power</i>
Abrahams, Peter	<i>A Wreath For Udomo</i>
Acevedo, Marie	<i>Titleless Play (You Could Call It 'Damn It!')</i>
Ackerman, Joel	<i>Scattershot</i>
Adams III, Ken D.	<i>Tar Beach Incidentals (2 versions)</i>
Adams, Janus	<i>St. Stephen: A Passion Play (2 copies)</i>
Adams, Ray	<i>The Actors</i>
Ademola, Ade	<i>Giant</i>
Ajamu	<i>The Brass Medallion (2 copies)</i>
Ajibade, Yemi	<i>Award</i>
Akeela, Alfonso	<i>Fragged</i>
Albert, James	<i>Who You Callin Junkie</i>
Alderson, Stanley	<i>Orgy U.S.A.</i>
Alford, Lamar	<i>What Drove Mollie Mad?</i>
Alladice, Darryl	<i>Buddies</i>
Allen, David	<i>The Summoning of Frederick Douglass by John Brown to Harper's Ferry</i>
Allen, Linda A.	<i>Two Professions The</i>
<i>Prostitute/The</i>	
Allen, Tonya C.	<i>Preacher</i>
	<i>Inside Dreams</i>

Altman, Susan
 Americ
 Anderson, Beverly
 Anderson, Douglas
 Anderson, John Stuart
 Anderson, Lynn Susan

Out of the Whirlwind
The Expulsion of Malcolm X
Coming to Terms
Femme
Imperator
Obulu

Box 1

Anekwe, Rose N.
 Anjou, Robert
 Antebi, Sidney
Strip

The Call of Bella
At One Stride
Loop The Loop on The Moebius

Box 2

Anthony, Alicia
 Anthony, Peter
 Archer, Victor
 Arkadie, Kevin M.
 Babbes, Thom
 Bahati, Amirh
 Baibi, S.Y.
 Bailey, Larry J.

 Baiocchi, Ginann
 Baker, Ahmed Abdullahi
 Baker, Bart
 Baker, Eloise
 Baker, James T.
 Baker, Josephine
 Baldridge, Mary Humphrey
 Baldwin, James
 Ballard, John
 Ballentine, Darcy
 Baloun, Philip
 Barber, John T.
 Barclay, Paris K.C.
 Barcus, Walden
 Barnes, David A.

 Barnes, H.C.
 Barnett, Robert
 Barrett, Leslie
 Barwood, Hal & Robbins,

In Memory of... (4 copies)
A Sketch in Charcoal
At Odds With The Times
Variation on A Recurring Theme
Judgement in Jerusalem
Victims (2 copies)
The Secretary
Timetha and Two Thousand Years
 From Home
Labor Day
Gratitude
Love Acts
The Jitney Vehicle
The Black Gate
Toast of Paris
The Legend of John Ware
The Welcome Table
Brothers and Sisters
Pyramids and White Gloves
Uncle Tom's Cabin
Everywhere All the Time
Gunplay
Gold Buttons
Talking To My Davie: A Product
Of Sacrifice
Quiet At Random
The Soul of Freddie Latimore
 Out of Eden

Matthew

*The Bingo Long Traveling All
Stars & Motor Kings (2
copies)*

Baton, Maisha
Baxton, Karen
Bean, Monroe
Beard, Adrian G.
Beasley, James M. &
Cockburn, Jerald Lee

*Mitote
Cirema
Bad Times
The Third Wise Man
Victory*

Box 2

Beckles, Reuben
Bedard, Mack T.
Belson, Jerry & Marshall
Belt, Angela R.
Bengal, Ben
Benjamin, Paul
Ben-Moring, Alvin Lester
Bentz, R. J.

*Have I Got A Witness
Sorry, Wrong Bed
Odd Couple
A Peaceful Solution
Lily Mae Wont Go!
When A Eunuch Dreams
Demetrius
Misty Blue*

Box 3

Berg, Richard
Berry, Steven R.
Best, Germaine
Bethea, Michael
Beverley, Trazana
Biberman, Herbert J. &
Killens, John O.
Bilek, Michael
Birnkrant, Samuel
Bishop, Fletwood
Blache, Joan A.
Blackwell, Philip James
Blackwell III, Thomas W.
Blaetz, Chris
Blaine, Laurence
Bloom, Harry & Williams,
Pat
Blue, B.
Bogue, Lucille
Boland, Gene
Bolte, Carl E.
Bonafede, Bruce
Bonanni, Camillo
Bonner, Beverly

*A Privileged Few
You Win Some-You Lose Some or
Lozel Brown
To The Future
Let Me Call You Sweetheart
The Spirit Moves
The Slaves
Chilling Out
The Road To Paradise
One Nickel On This Wine
Exorcising the Cuckoo
Des Moines
A Seriocomic Dream
Blue Eternity
A Rose For Cousin Henry
King Kong
Bunker Speeches
Drums Carry A Far Distance
The Unforgiving Minute
Elvin the Little Black Elf
Advice to the Players
Together, They Climbed Up Again
Last Rites*

Borden, Marshall & Bullins,
Ed
Boudreault, Daniel M.
Bowne, Alan
Bradford, Grace
Bradwell, Di

Brady, Kevin J.
Bramhall, John

Box 3

Branch, William
Brandini, Michael
Breggin, Peter R.
Brenner, Alfred
Breon, Robin
Brimáge, Jewel; Cleghorne,
Ellen Leslye; Lane,
Cheryl; Johnson, Toni Ann;
& Patterson, Zelda
Brito, Dennis de
Brome, George O.
Bronson, James G.

Box 4

Brook, Eugene
Brooks, Alfred J.
Brooks, Eric

Brosnahan, Liam
Brown, Beth & Johnson,
Lawrence
Brown, Elaine M.
Brown, James M.
Brown, John Gracen
Brown, Julian
Brown, Ricardo
Brown, Sara

Brown, Vera G.
Brummit, Houston
Bruner, Richard W.
Bryant, Linda G.
Bullock, Precilla
Bunche, Peter G.
Burke, John D.

A Sunday Afternoon
Count Aides
Cocaine & Underpants
Happy Birthday, Black America
The Gospel According to the New
Generations
Incident at the Tarkwa Club
The Rhodesians

Baccalaureate
Duduzile
A Personal Cause
The Death of Black Jesus
The African Roscius

Here in My Father's House
Re/Play
Before Black Was Beautiful
Invasion of Addis Ababa

Uncle Ben
Starting At The Top and ...
The Coming Out Of Nathaniel
Young
The Sad/Glad Song of Evil O

Automation
The Housekeeper
So Many Voices Preachin
On Clovis
Legs
No Alterations
Black Pawn To White Queen's
Knight
Blue Nostalgia
The New Middle Class
Amistad
no title
The Wake
The Player Not The Game
The Origin of The Family

Burr, Anne
Burstein, Jules
Burton, Clarence
Burton, Eric Bradley
Bush, Roy
Butler, Angeline
Butler, Chuck
Butts, Hilton

Box 4

Byrd, Veronica N.

Box 5

Cacciotti, Pat
Caillouet, Richard L.

Caldwell, Erskine
Caldwill, William Osiris
Caliban, Richard
Cannon, Michele
Cannon, Terence & Bartlett,
 Robin
Capel, Sharon A.
Cardinale, Joseph
Carey, Alice
Carlos, Laurie

Carlton, Maurice

Carmichael, H. Kenn
Carriere, Alma Yujuan
Carter, James
Cartier, Xam Wilson &
 Maredi, Selaelo
Casper, Jeffrey
Castro, Romanus C.
Cates, Batja
Cato, Jolivett
Chadwick, Lady CM
Chalem, Denise & O'Connor,
 Sara
Chapman, Geneva
Charlier, Jacques Rey
Chase, Ronald & Mills,
 Charles R.
Chatman, Delle

Brothers
 Janie's Time
The Melting Pot Park
 Iron Band (3 copies)
Two Daughters
Voices of A Sit-In
The Third Rhythm (3 copies)
Zeus on Four Wheels

The Class Of '89

Lady Law
The Government of South Africa
Verses Nelson Mandela and Others
The Ballad of Candy-man Beechum
Love
Suburban Romance
Anxious for Nothing

The Quarry
Kiss the Girls and Make Them Cry
Riot
Don't Dress For Miss Fox
Nonsectarian Conversations With
 The Dead
The Last Interference Of Mother
Maxine
Demetrius
I Cain't Speak No Afkin
The Masks Behind A Clown's Face

Good Morning, Africa!
Acappella Dreams
August Deception
Cutting It
Three Candy Apples
Soulmate

At Fifty, She Discovered The Sea
Braids
From Noon To Lent

The Long Time Gone
Buddy and Sandy

Chepiga, Michael J.
 Churilla, John
 Cimino, Louis
 Clark, Douglas
 Clark, J.P.
 Clay, Stanley Bennett

Deficient
Revels
Fragging
The Human Condition
The Raft
Ritual

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 Cole, Cassandra
 Cole, Malvine
 Coles, Robert

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Black and Green
Charlie Rayford Revisited

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 Conway, Lucious C.
 Conway, Mel
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 Cook, Mike
 Cook, Richard

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 Cooper, T. G.
 Cornell, Joseph & Frazier,
 Grenoldo
 Cornwell, Anita
 Corozine, Richard
 Cosentino, Joe
 Coste, P. T.
 Court, Geraldine
 Cowart, Albert
 Cowgill, Douglas & Hagen,
 Kathleen
 Craighead, Verna
 Crawford, Marc
 Crowell, James L.
 Cruz, Emilio
 Culbreth, William Leon

Santa Gertrudis
Love Comes But Once
Mable Jones 66
Wish Upon A Star
Rap Is Here To Stay
Best One of Them All
Peanut, Butter and Jelly
Drums of the Night Gods
The Seduction, or Innocence
 Preserved
Standing At Your Door
Goodnight, Mary Beck

Captain
Let Not The Sun Go Down
The Carcass
Neighbor
A Warm Little Room Somewhere
...And Other Fragile Things
Smiley and Sarah

Chieu Hoi
Breakthrough
Not Yet Awhile
Home To Monticello
Once More the Scorpion
Sheila Della-In My Own Words!

Curry, Darryl
Curtis, Eddie
Curtis, Elyse Donathan
Curtis, Kenneth
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Daly, Gerry
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Davis, Ewart

Davis, J.E.H.
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Dawson, Zeta
Day, Althea Dail
De Palm, Norman Ph
Dean, Delores Foy

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Deas, Gerald W. & Edmonds,
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Deku, Afrikadzata

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Loni

Devore, Gary M.
Diament, Mario
Diaz, William
Dickerson, Calvin
Dickler, Lisa
Diggs, Alfred
Dimanche, Francois
Din, San D'Jinn
Dinwiddie, Michael
Doe Theater Company
Doherty, L. W.

Nursing Home
I've Paid My Dues
Good Intentions
The Best That A Mother Can Do
The Rogue's Trial
Love
Scotch and Milk
The Past Recalled

Compilation of Poems
Study War No More ...
Journey to Hiah Isle
The Past Ain't Nothing But The
Future Turned Around
I Am a Masterman
Willy and Bobo
We Come This Far by Earth
Pardon Us...We Forgot Exodus
Almacita, Soul of Desolation
No Way Home

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Dandridge (2 copies)
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Land of the Free
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It's Time For A Break
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Byberry
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City People

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 Dortch, Althea W.
 Douglas, Robert L.
 Douglas, Rodney K.

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 Eisenerg, Sally
 El, Leatrice

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 Ensana, Joel
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 Eulo, Ken
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 Evans, Zishan
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 Farrar, Albert
 Farrell, Terence
 Fatisha

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Between The Sheets
PARIS.....Fall
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The Committee
Alternatives
no title

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Zebra
Dinner at the Captain's Table
Against Death
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Job's Virtue
The Blind Beggar
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William Five
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Felton, Tony

Femi

Fergusson, Isaac

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Fertig, Steven

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Fields, Chip &

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McGhee-Anderson,

Kathleen; & Brooks, Joan

Halimah

Firestone, Mert

Fischer, Clarence Jr.

Fischer, Eileen

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Fisher, Solomon

Fisher, Van Dirk

Fitzgerald, Herman

Fitzgerald, Russell

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Flynn, Patrick

Fog, F. Herbert

Forde, B. Bil

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Fort, Charles

Fortune, Jaye

Fowler, John T.

Fowler, Laura

Fowlkes, Robert

Fox, Theodore

Franklin, Wendi

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*The Exhumation And Installation
Of Robert E. Lee Haines*

Maze

The Day The Fish Got Away

Mr. & Mrs.

Communication

The Comedian

Betrayal in Havana

The Showroom

*The Queen of The Leaky-Roof
Circuit*

The Hair of A Coon Dog

Shadow of the Dome

Fight the Good Fight

Ride With Me to Freedom

Olivia!

Why

A Time in July

A Hunger Artist

I Love Liberty Day

Paul Robeson

The Banjo Lesson

Black Dreams

Sabus

Jupus Redeye

One Damned Thing After Another

Nature's God

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African Sons, Daddy Beethoven

Defiant Island

Ugly Town

Git On Away From Here

The Sound of Drums (2 copies)

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The Sprinters

The Tempest

To Here We All Must Come (2

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Fratti, Mario
Fray, William
Frazier, Levi

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The Jones Matter
Neighbors, Lovers and Friends
Patty Hearst
1337 Gallier
Down On Beale

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Frechette, Dave

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Freeman, Nathan Ross
Freeman, Njeri (Roslyn)
Freidlin, Gershon
French, Stanley

Friedman, Joel
Fuentes, Ernesto
Fusco, James Vincent
Gabre-Medhin, Tsegaye
Gadsden, Nathaniel J.
Gagliano, Frank & Claibe,
Richardson
Gale, Wesley

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Cinema: A Subjective View

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copies)
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La Fiesta
The Jazz Singers
Petros Black Electron
This Ark On Dry Land

Congo Square
A House In Jamaica

Box 10

Gabel and Williams
Gaines, J. E.

Gamel, Fred
Gandy, Irene
Ganges, T.L.
Garcia, Emilio V.
Gardner, Hal
Gardner, Willard Leon

Gary, Alfred Rudolf
Gaspard, Byron
George II, Melvin
Ghoston, Karen E.
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Ballad of Black Dragon
Heaven and Hell's Agreement (2
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Sing, Mahalia, Sing
A Nickel Bag of Hope
City of the Gods
Parade
A Dangerous Playground Where
Danger Never Ceases...Even
With Music and Dance

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Love Supreme
Universal Love
The Facade
Shrimpboat

Gill, William (Billy)
Gillen, Leon
Giovannucci, Helen M.
Glascoe, Betty J.
Glassman, J. K.
Glauber, Gary
Gleeson, Joseph
Glenn, Faith

Box 10

Glover, David
Glover, Frederick
Glover, Jeannette Robinson
Glover, Keith
Gold, Larry N.
Gold, Lloyd
Goldoni
Goldsmith, Gloria
Goldsworthy, Eva
Gonzalez, C.
Goode, Dale Anthony
Goreau, Laurraine
Gorham, Jill
Gosey-Houston, Marilyn
Graeme, David

Graham, Billy

Graham, Leroy
Granger, Percy
Granick, Harry
Granit, Arthur
Gratton, Marianne
Gray, Alfred Rudolf Jr.
Gray, Phyllis

Box 11

Greaves, D. Carlyle
Green, Nat

Green, Paul
Green, Terry
Greenberg, Edward
Greene, Jackie
Greene, Reuben G.

Man Out Of Darkness (2 copies)
The Rose Man
The Reunion
Misty Blue
Heaven Is Above Us
Boxes
The Return Of Rasmith
Faith and a Good Thing

Doo Wop
Killing Jazz
Kiss It To The Wind
Dancing on Moonlight
Long Live the White Man
Didn't He Ramble
Servant of Two Masters
The Compensation Factor
Guerrillas
Mischief Night
The Cry Of Hunger
The Ballad Of Catfoot Grimes
Chickenbone Beach
Gimme That Parttime Religion!
Morris Cohen, Great Lover &
Super-Nebbish
An Illustrated Portfolio
Containing the Scripts of
Billy Graham
Captain George Alexander Hackett
Vivien
Three on A Limb
The Time Of The Peaches
Two for the Show
A Package of Ball-Point Pens
Trial of Maria

The Marriage
The Cul-De-Sac (Glasserman's
Court)
Native Son
Illusions
Leviticus
Extensions
Answer My Phone I'm Dead

Greene, Victoria
Greenlee, R. Douglass
Greenlee, Sam
Grendel, Leonard

Griffin, G. E. Oscar
Grinage, Dakeeta
Gronomicz, Antoni

Box 11

Gross, Stephen
Guilermos, Taurus Omni
Guiraud, Rose M.
Gunn, Bill
Gunther, Tom
Hagopian, Edward

Hakim, Seymour
Hall, Hayden
Hall, J. D.
Halsey, Will
Hamilton, Holly &
Greenidge, Gertrude
Hantman, Carol
Harden, Johnnie B.
Hardy, Shirley M.

Hargrove, Brian
Harrell, Alfred D.
Harris, Ben
Harris, Deanna J.
Harris, Edward
Harris, James
Harris, Jesse
Harris, Paul E.

Box 12

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Harrow, Kenneth
Hart, J.
Hart, Terrence

Harta, Vincent
Harvey, Charles W.
Haselton, Victoria
Haskins, Jim

Something Sacred
Sons and Their Fathers
Blues for Little Prez
Algae Nitrogen and The Mad Dog
In A Sheep Flock
M.A.S.I.A.
Movin' On
The Great Society

Black Yankee
Song Lyrics of The Future
The Vengeance of Mami Wata
Johnnas
Moon Over Zinovia
White Man, Black Man, Yellow
Man, Chief...
The Sacred Family
False Faces
Void Where Prohibited By Law
No Laughing Matter

Something For Jamie
Smitty's Blues
Commanche
It's The Thunder...That Makes
The Rainy Day Sad
All In A Days Work
Running On Empty
Front Stoop
A Gumbo Primer
The Toast
A Midsummer's Rage
S.P.S.S.
The Legend of Stacker Lee

Masqueraders
In For Life
Delsey
Tech (2 copies)
Tech: Songs
Vampire Alley
The Lifeline
Going to Jerusalem
Proposal

Hasman, Melvin

The Peanut Man George Washington Carver

Hassan, Umar Bin

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Hatch, James V.

The Divided Bed

Hatcher, Robyn

Black Enough

Hathaway, James A.

The Booky-Rabby Stories

Box 12

Haven, Lee R.

*When Auntie Heard From Him Last
--a Poetical*

Haverstrom, Donald

Black Magic

Havis, Allan

Haut Goût

Hawkins, Alfonso W. Jr.

For The Love of Ruth

Hawkins, Roger L.

Forage Of the Legend

Hawkins, Ted

The Wind Upon The Wave

Hawkins, Theodore W.

Chicago, Chicago

Hay, Samuel A.

Abraham

Hayden, Patrick

The Pack

Hayes, Ernie Jr.

Love At Rise

Haynes, Duane E.

The Other Side of the Rainbow

Hazard, Gloria F.

An Act of Life

Hazzard, Maisha

Awake When It's Evening

Box 13

Heath, Angela

The Twisted Way Fate Turns

Heelan, Kevin

no title

Heifetz, Harold

Billy God (2 copies)

Hellman, Robert

Kling

Henderson, James A.

Off Season

Henderson, Turner

The Negress of Orleon

Henderson-Holmes, Safiya

I'll Be Home Soon

Hendry, Lee

That's My Momma!

Herman, George

A Stone For Either Hand

Herman, Tom

And Promises To Keep

Hertz, Eric

Between Rails

Heyman, Michael

Smooth

Hezekiah, Lloyd

The Breast of Heaven

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Hightower, Frank F.

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Hill, Angela

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Hill, Errol

Man Better Man

Hill, Hugh A.

Strange Fruit

Hill, Lannie

Spindrift

Hill, Robert Kya

*The Trial of Secundus Generation
Blackman versus Hannah and
William A. Blackman*

Hill, Terrance D.

The Tie Dyed Image

Hines, Kenneth

The Stormy Banks

Hobbes, Dwight

*You Can't Always Sometimes Never
Tell*

Hoblitt, Mahlon S.

The Other World of Willy Jones

Box 13

Hofflander, Jack

At Boiling Point

Hoffman, John

Pigs Feet and Payis

Hoke-Witherspoon, Kenneth F.

*The Fool Who Cried Love At The
World*

Holevas, Kay

God's Symphony

Holland, J. Howard

*Cast Me Down, the Tragedy of
Booker T. Washington*

Hopewell-Hartgens, Joan

Rosemary and Time

Hopkins, Lea

Charcoal Child

Horan, Thomas Charles

The Arc of Life

Horn, Rebecca

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Horsting, Eric

Nursing

Hotchner, Stephen

Life of a Comedian

Houston, Christine

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Houston, Dianne E.

The Fishermen

Houston, Velina H.

*Asa Ga Kimashita (Morning Has
Broken)*

Box 14

Howard, D.R.

King, Junior

Howard, Robert

The Death of Semele

Howell, Gloria

Old Shoes

Hughes, Marvin

The Black Module

Humphreys, Martha M.

Merry-Go-Round

Hunt, Judiths

Summer's Chance

Hunte, Marilyn

Peaches: Out of Season

Hunter, Paul

Where the Promised Land

Hurley, Leslie LeRoy

Festivities For A New World

Hurwit, Lawrence

Rampart Street (synopsis)

Hutchinson, Lionel

Chutzpah

Hyman, Mark

The Survival of Kwame

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A Love Supreme

Iko, Momoko

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The Judas Goat

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Shango Diaspora: An African-

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Johnson, Toni A.
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An Everlasting Truth
A Way Out of No Way
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Different Kinda Blues
The Monuments of Fire
Harem
The Devil and Jubilee Tuthill
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Silicon Valley, D.O.A.
Spirit Stir On High Ground aka
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Powell, Mark

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Pratt, Raymond

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In Nomine Patri

Scandal

Stardella Clan

Monkey in the Middle

Sir Ghost

The Artificial Nigger

Messiah

We Are All People

It's Called Survival

Kings and Devils

The Inheritors

Inheritance

The Summer Circle

The Yellow Pillow

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Holly Angel and Little Willie

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 Pritchett, Gyle

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Divided We Fall
The Finger Meal
Great Gittin Up Mornin
Vows are for Keeps

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 Raymon, Lourette
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 Reid, Richard
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Who Killed Anna?
Old Story Time
The Crossover
Lincoln
Rounds

The Idols and the Prey
No Two Way Street
After Hours
The Broken Banjo
Garvey!

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Alfred in Oz
Gaming Gwen and Her Scandalous
Friends

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 Robertson, Lanie

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Lady Day at Emerson's Bar &
Grill

Robeson, Ruth

The Apple Don't Fall Far From
the Tree

Robinson, Jo-Ann
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The Land of Dress Me Up Nice
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Black Gold
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Sauer, F. M.

Saul, Ras Leon

Saunders, Ruy C.

Saunders, Vickey

Saunders, Winston

Savage, George &

George Jr.

Scanlan, Neil

Schell, Wanda & Bento,

Keny

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Sneakers

Martin Said So

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It, So Long As You Finally
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An Echo in the Bone

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Martin*

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Zoowolski*

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Sergel, Christopher

Serrette, Bessie L.

Sessoms, Lois

Sewell, E. G.

Thyestes

The Ragtime Dance

The Call of Dust

I Leave You Love

The Voice From Dunberry Hill

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Shakoor, Salahu-Din
Shaktman, Ben

Evaline
Nappy
The Waiting Room

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Shanker, Sidney

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Silver, Steve
Silverman, Dov
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Simon, Howard
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Another Journey
The Sistuhs
Sweet Fanny Adams
The Damnation of Africa
Country Junkie
The Black Rhino
Railhead Rag
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Partners
Top Shelf
Sally of Monticello
Friends
Call it Choice
In the Middle of the Bubbling
Tar

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Solomon, Cassandra
Sonnega, William
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Can't Find My Way Back Home
Carp Lake
Mole Wedding

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Emile A.
Steele, Tanya
Stein, Mark

Steinhardt, Herschel S.
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Taylor, Douglas
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Ecce Homo

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The Todtentanz
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That's the Game, Jack
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The North Star

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Turner, Mark & Kapen, Ben	<i>Cream of the Crop</i>
Turner, Richard V. & Susan W.	<i>Just a Night Out</i>
Turpin, Waters	<i>Let the Day Perish</i>
Twitty, J. Vernon	<i>Dirty God, Clean Man</i>
Ufumaka, Akeh-Ugah Jr.	<i>The New Imperialist</i>
Unger, Barbara	<i>Twelve Characters in Search of</i> <i>Self</i>
Usher, Brenda B.	<i>Hanna Belle</i>
Valcour, Philip	<i>Dat Woman Like T' Sleep Her Life</i> <i>Away</i>
Veder, Bob	<i>The Cotton Patch</i>
Venturini, Vincent J.	<i>Nina Mae</i>
Vetere, Richard	<i>Rockaway Boulevard (2 copies)</i>
Vogel, Frederick G.	<i>Top Horn (2 copies)</i>
Wade, Adam & Jeree P.	<i>Miss Lizzie's Royal Cafe</i>
Wakefield, Jacques	<i>As Dreamers Go</i>
Walker, Dolores & Piotrowski, Andrew	<i>Rising Star</i>
Walker, Jeanne	<i>The Identity</i>

Box 31

Walker, William C.	<i>13.30 on Your AM Dial (2 copies)</i>
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Wallace, G. L.
Ward, Adolphus A.
Warrington, Marian
Washington, Ajene D.
Washington, Jerome
Washington, Vernon

Box 31

Washington, Von H.
Waters, J. B.
Watkins, Leonard Jerome
Watson, Harmon S.
Weaver, Michael S.
Webb, D. L.
Weesner, Theodore
Weinstein, Arnold
Weller, Michael
West, Cheryl L.
Westfall, Susan

Wexler, Robert & Bradley
Wheeler, Scott R.
Whelan, Rick
White, John L.
White, Michael K. & Bunch,
 Kyle J.
White, Sybil L.
Whitfield, Van & James,
 E. L.
Whiting, Allen
Wilkins, Patricia Ann
Willard, Cornelius
Williams, Albert J.

Williams, Braénda W.
Williams, Elizabeth
Williams, Helen R.

Box 32

Williams, K. Duvon
Williams, Mary Ann
Williams, Ronald
Williams, Windell
Willis, Jr., Richard
Wilson, Sheila & Edmund

Touch Me in the Morning
The Haven
Dream Variation
Rites in Birth
The Boys in Cellblock 'C'
Street

The Difference
A Home Cooked Meal
Beyond the Darkness
The Middle Man
Rosa (2 copies)
His Own Song
The Holiday Inn
The Party
Ragtime
Before It Hits Home
Voices at the Mary Elizabeth
 Hotel
Louisiana Summer
The Switch (synopsis)
Desdemona, My Wrench
Project #234

Small Town U.S.A.
Hold On to the Shore

The Face of Love
Second Shot
In Search of Unity
Jehovah's Gold
The Unforgettable Nat King Cole
 (2 copies)
Jimbo
Booker T's Children
A Different Kind of Love (2
 copies)

Songs of Sweet Insanity
Holdin' Out
The Barbecue (2 copies)
It's Simple As That
Lamentations (project layout)
Chocolate Girls with Vanilla

Wilson, Stephanie L.
Wilson, T. R.
Winograd, L.
Wineglass-Small, Lesa C.
Witt, Peter

Box 32

Wolf, Ronald
Wolfe, Nathaniel
Woody, Larry
Wortham, Tim
Wright, Jay
Wynn, Gail
Yeston, Maury & Fratti,
 Mario
Yorkman, George A. Jr.
Yoshimura, James
Young, Andrew
Young, Aston S.
Young, III, Clarence
Young, Gary A.
Young, Maurice
York, Y.
Yusef, Sara

Zachary, Saul
Zebra, Frank

Box 33

Anonymous

Husbands
A Wound in Time (2 copies)
The Coloured Box
The Madrigal of Midnight
The Interview
Billy

Power of the Trinity
Sweet Victory
Rockaway (2 copies)
Alexander P. Mann
Prophets and Fools
It All Comes Back to Love

Nine
Holbrook and Oliver
Ohio Tip-Off
The Execution
Hoo-ha! A Brouha-ha!
The Perry's Mission
Dreadful Monday (3 copies)
A Helping Hand
The Tenants
Where Has My Beloved One
 Gone...?
Mr. Eddie's House
A Time for War

A La Carte (2 copies)
 Action Summary of Episode
 From an Ancient Script
Andrea
Andrew (2 copies)
Archie Sides
A Ballet Behind the Bridge (2
 copies)
Brake Failure
The Cage
The Captive
Collision of Altars
Coming Out
The Corner
The Courtyard
Craziness

Daddy
Dedicated to the Glory of the
Divine Creator
Dwellers in the Loft
Far From the Sea - Far From the
Summer

Box 33

The First of Two
The Found Generation
A Genesis and Exodus of
Operation
X Plus O
The Golem of Brooklyn
The Greatest Ride in Town
The Helper
Judged the New Enemy
Kamellia's Fourth Wedding
Anniversary
Killing Time
Lift Every Voice
Louie and Ophelia
The Mighty Soulful Strut (2
copies)

Box 34

Anonymous

No Flowers in Cement
Occupation
The Old Land
One Last Look
Oshodi's Living-Room
Paul Robeson
Primal Rhythm
The Rainy Season
Real Nigger/Or the Minsterel
Revolution of 1989
Resurrection & Other Interludes
Room To Let
Sally
A Town Called Miracle
Two Can Play: Audition Sides
Two Soldiers At A Crossroad
We Are Afro-American People
We Shall
White City

APPENDIX C

McDonald's Literary Achievement Awards

1987

Abdurrafi, Rafiq Na'im
Adams, Mary Rebecca
Adams, Samuel Clifford
Austin, Frank Edward
Baker, Sally Joan
Barnett, Yolanda
Bass, Patrick Henry
Bethley, D. Landry
Bland, Carolyn Hines
Brincefield, Brenton Delese
Brown, Donnie
Charles, Lee Bolden
Clay, Nell
Crozier, Rhoyia Hope
Curley, Chatone B.
Daye, Phillip A.
Denmark, Herbert W.
Dingle, Bertha
Dlamini, Bongibe
Fields, Willie Jr.
Fitzgerald, John Byron
Forbes, Lacine M.
Fortune, Monique
Fulton, Bobby D.
Grissette, Lesli
Harrill, Ronald X.
Harris, William W.
Harvey, Ronald Nadel
Hines, Reginald
Hureaux, Michael
Ingram, David W.
Jackson, Velma L.
Johnson, Jacqueline
Johnson, Rosemary

Keaton, Laura Nell
Kemp, Tracy V.
Lewis, Franklin
Lewis, Reginald S.
Longstreet, Olivia D.

1987

McCullough, Wayne
McKamey, Sidney Lowelle
McKoy, Thelma Newton
Merideth, Denise P.
Ryan, Victoria
Shaw, Jacqueline Veronica
Shepherd-Brown, Carolyn
Smith, Jonathan Cedric
Spears, Alan
Stephen, Annie
Stevens, Ruby
Taylor, Sid A.
Thomas, Andre
Vielehr, Denise C.
Wallace, Babe
Waters, Grace Cloris
Watts, Keith
White, Alisa Robin
Wiggins, Al
Wilcox, Theresa
Williams, Derek Antonio
Williams, M

1988

Aaron, Betty
Abernathy, Robin A.
Andrews, Debra
Baker, Hallia Jorgenia
Banks, Dorenda
Barnes, Brandi
Barnes-Stringer, Leona
Barry, Daryl K.
Bradshaw, Deborah
Brooker, Nathan Benjamin
Brown, Otis
Bullard, Victoria
Burton, Brenda
Bush, Nedra

Chatman, Nadine Marie
Cooper, Adario
Davis, Demetrice
Dennis, Walter
Diggs, Linda

1988

Dillard, Marjorie L.
Duncan, Alicia
Fisher, Carol J.
Flake, Sharon G.
Freeman-Williams, Louise
Gadsdens, Allen
Goodman, Sharon Leonard
Green, Patircia
Harold, Constance C.
Harvey, Ronald, Nadel
Herron, Phyllis I,
Holmes, Aina Helen
Holmes, Debrah
Jackson, Barbara
Jackson, Beth
Johnson, Carol A.
Johnson, Janice Marie
Johnson, Ronald H.
Kerley, Chyrisse
Lane, William Duane
Langston, Michelle
LaRoche, George
Lawrence, Virginia M.
Levermore, Jaqueline M.
Mabon, Pamela
Martin, Marvenna
Martin, R. D.
Martin-Doods, Sandy
Maxwell, Carolyn N.
McCormick, Laberth
McPherson, Annett
Mitchelle, Mable
Mogaka, Fabu
Moore, Tony Lawrence
Morris, Karen
Orme, Betty A.
Outlaw, Wanda
Paschall, William H.
Prescott, Debra

Rasheed, Aneesah
Reid-Bessant, Thomasine
Richardson-Reddish, Cheryl
Rivers, Johnnie M.
Scott, Verna D.

1988

Simpson, Yaalieth
Taylor-Edwards, Cynthia
Thompkins, Keith
Tisdale, Brenda
Van McNeal, Henry
Watson, Deyait
White, Ninna Rochelle
Williams, Bob
Wilson, Frankie
Wilson, Sheila
Woodard, Fatimah
Woods, Randy

Undated

Adams, Mary L.
Alexander, Marci
Askew, Thomas M.
Bailey, Woodrow
Baldwin, E. Levi
Banks, Dolores
Barbee, Donnetrice Claryce
Batista, A. J.
Bethley,D Landry
Bishop, Kimtuz
Blackwell, Charles Curtis
Boose, Maryetta Kelsick
Boyd, Naomi
Bradley, Angela
Brisbane, Isaac
Brooks, Barbara A.
Brooks,Michele
Brown, Deirdra Janelle
Bryant, Janie
Burrowes, Debra
Bush, Teresa
Byndon, Valerie
Cannon, Annie O'Neal
Chimunega, Taha

Christopher, Charles E.
Clark, Eleanor B.
Coley, Alfonso
Collier, Andrea
Cooke, Gerald

Undated

Copeland, Delgrako T.
Cox, Leatrice A.
Cox, Yvonne
Davis, Angel
Davis, Joanne
Davis, Mercedes Landry
Dean, Delores Foy
Depass, Howard
Deschiolds, Cathryn D.
Dodson-Lewis, Louise
Doku, William
Douglass, Veryl Greene
Drayton, Cassandra Margaret
Dunn, Anna F.
Edwards, John R.
Elliott, Wymanette
Esters, Carolyn
Evans, Carol Ann Woods
Fairson, Sharon
Feggett, Angela
Filer, Kelvin
Fitzgerald, Byron John
Foote, Joel L.
Freeman, Cynthia
Gibson, Lory
Glanville, Trevor
Goode, Rosemund "Sissy"
Gray, Debra Jean
Green, Gloria
Green, Sandra Faye
Griffin, Rita D.
Griffin/Mckoy
Griffith, James
Hampton, Imetra "Candy"
Hampton-Julious, Carmen D.
Hardy, Nathan
Harley, Frances M.
Harris, ()
Herron, Gwendolyn

Hill, Kenneth E.
Hill, Michael
Hines, Daniel
Hinton, Jennifer A.
Holmes-Nero, Brenda

Undated

Hudson, Michael V.
Hudson, Terry
Jackson, Sandra
Jackson, Shirley
Jackson, Wanda Baskin
Jenkins, Kenneth R.
Johnson, Bernice
Johnson, Colver W.
Johnson, Gayle D.
Johnson, Mary
Johnson, Quanda Dawnyell
Johnson, Sandra A.
Jones, David L.
Jones, Jesse
Jones, Joseph
Jones, Natalie A.
Jones, Raeshay
Jones, Theresa E.
Jones, Tyrone
Joyner, Rose
Kelly, Marlana
Kelly, Vivian A.
Kelly, Zara
King-Cox, Florine
Knowles, Gloria C. A.
Knuckles, Juanita
Lane, Joseph L.
Lawrence, Virginia M.
Lee, Olga Ann
Leverette, Cheryl L.
Lewis, Reginald S.
Lockett, Rodney
Lockley, Jennifer Avis
Macon, Wanda Celeste
Manuel, Dion D.
Marshall, Huey
McCormick, Pamela Renee
McCoy, Lonnie
McDaniel, Chevella

Miller, Melasahn
Mitchell, Beartrice
Mitchell, Theodies
Moseley, Beth N.
Muhammad, Rahaman A.

Undated

Muhammed, Abdul-Musawir
Murphy, Daryl
Palmer, Deborah A.
Raper, Stanley L.
Perache
Percy, Lydia Elizabeth
Porter, Regina M.
Post, Roberta
Preacely-Ellis, Coletta
Pressley, Joan D.
Rankins, Richard
Rene, Deborah
Ritter, Helen E.
Robertson, Darryl Lynn
Robertson, Larry D.
Robertson, Sandra Marie
Robinson, Lauren (Star)
Roscoe, Retina
Rowe, Bryant
Rudder, Wayne
Ruley, Alvin Nathan
Sanders, Michael
Sapp, Mae Della
Sawyer, Janet Thompson
Schumpert, Maurice
Scott, Deborah
Seals, Verneen
Shackleford, Vanessa
Shorter, Sherry
Simien, Russell
Simpson, Joan-Edith
Smith, Andrea J.
Smith, Barbara Jacquelyn
Smith, Cassandra D.
Smith, Gayland James
Snair, Roy J.
Snelling, Theodocia D.
Solomon, Barbara A.
Speller, Frankie L.

Spinks, James
St. Julien, Aline Duminy
Stewart, Selena M.
Stokes, Jeanne
Story, Ralph

Undated

Tatum, Monica Kay
Taylor, Gloria W.
Thompson, Sallie Louise
Thurne, Rick
Todd, Rachel
Tolliver, Audrey
Totten-Evans, Robins
Trueheart, Wilson N.
Turner, Margene
Turner, Sherry
Wade, Melinda Faye
Ward, Hilda E.
Warren, Michael
Waters, Grace
Watkins, Lori
Watson, Debra
Whitaker, Sandra A.
White, Debra (Hamlet)
White, William
Whitley, Devin L.
Wilcox, Theresa
Williams, Ava Belinda
Williams, Diane
Williams, Kathleen M.
Williams, Maxine
Williams, Ronald
Wilmer, Denise
Wilson, Barbara S.
Wilson, Rhonda Campbell
Winbush, Wanda
Woodruff, Veronica J.
Woods, C. Jerome
Wormack, Kelly A.
Young, Patricia

Author Unknown

"The Bottoms"

"Out Here in the Jungle"
"Reflection"

Negro Ensemble Company's Major Productions by Author, Season and Title

Author

Abbensetts, Michael

Mr. E

Alterations

Adams, James - *St. Steven: A Passion Play*

Ademola, Ade - *Giant*

Ajayi, Afolabi - *Akokowe*

Aranha, Ray

Creedmore

Sons and Fathers of Sons

Bates, Ben - *Della*

Batson, Gary and Bone, Larry - *The Truce*

Beckett, Calvin - *The Rain Stole Otis Moon*

Brown, Carlyle

The African Company Present Richard III

The Little Tommy Parker Celebrated Colored Minstrel Show

Brown, Lennox

A Ballet Behind the Bridge

Twilight Dinner

Bryant, Hazel - *Black Circles Around Angela*

Bullins, Ed

Boy X Man

The Corner

Burdine, W.B. - *Brother Righteous*

Burghardt, Arthur - *Frederick Douglass.... Through His Own Words*

Bynum, Betty - *Pigmentation Blues*

Carter, Lonnie - *Trade-Offs*

Carter, Steve

Eden

House of Shadows

Nevis Mountain Dew

One Last Look

The Terraced Apartment

Terraces

Caesar, Adolph - *The Square Root of Soul*

Chandler, Duane - *The Trees Don't Bleed in Tuskegee*

Childress, Alice

String

Trouble in Mind

Clarke, J.P.

Ozidi

The Raft

Author

Clay, Buriel II
 Buy a Little Tenderness
 Liberty Call
Cleage, Pearl - *Puppet Play*
Coles, Nora - *Olivia's Opus*
Collie, Brenda - *Jeff & Jenny*
Crutchfield, Ken - *Great Kickin Dog*
Darrell, Michael - *It All Comes Out in the Wash*
Davis, Al - *Black Sunlight*
Davis, Milburn - *Galavantin' Husband*
Dean, Phillip Hayes - *The Sty of The Blind Pig*
DeAnda, Peter - *Ladies in Waiting*
DeVeaux, Alexis - *A Season To Unravel*
Duke, Bill - *Dreams*
Edwards, Gus
 Black Body Blues
 Echoes and Memories
 Lifetimes on the Streets
 Louie and Ophelia
 Manhattan Made Me
 Moody's Mood Cafe
 New Short Plays
 The Offering
 Old Phantoms
 Slice
 Weep Not For Me
Elder, Lonne III - *Ceremonies in Dark Old Men*
Ernest, E. - *Capricorn's Livery*
Euba, Femi
 The Riddle of the Palm Leaf
 Crocodiles
Evans, Don
 Miss Lydia
 Orrin
 Sugar Mouth Sam Don't Dance No More
Evans, Karen L.B. - *My Girlish Days*
Foard, Sylvia-Elaine - *A Fictional Account of*
 the Lives of Richard and Sarah Allen
Ford, Melanie Daniels - *Another Chance*
Fortune, Jaye - *Git It On Away From Here*
Fowler, Laura L. - *A Cup Full of Empty*
Franklin, J.E.
 The Mau Mau Room
 Solomon's Way
 Two Mens'es Daughter

Author

Fuller, Charles

The Brownsville Raid

In the Deepest Part of Sleep

A Soldier's Play

WE (Burner's Frolic)

WE (Jonquil)

Fuller, Charles

WE (Sally) (1st part)

WE (Prince) (2nd part)

Zooman and the Sign

Gaines, J.E.

Folks Remember A Missing Page

Heaven and Hells Agreement

Gibson, P.J. - *Longtime Since Yesterday*

Glenn, Robert - *Faith and the Good Thing*

Goss, Clay

N. 17th Street

Our Sides

Green, Jackie - *Extensions*

Greenlee, Sam

Don't Call Us Girls! (screenplay)

Family Tree (10-minute play)

Greenridge, Gertrude - *Laundry*

Greer, Bonnie

1919

Pictures

Gregory, Dick - *Dick Gregory--Live*

Griffin, Frazier - *Rap-So-Dee*

Guest, Derrick - *Choices*

Gunn, Bill - *Johnnas*

Harris, Bill - *What Goes Around*

Harris, Ted - *Playstreet*

Harrison, Paul Carter

Abercrombie Apocalypse

The Great MacDaddy

Hill, Alberta - *Sunshine Moonbeam*

Hill, Errol - *Man Better Man*

Hoke-Witherspoon, Kenneth - *Last Nite at Ace High*

Holland, Dr. Endesha Ida Mae - *From the Mississippi Delta*

Houston, Velina - *American Dreams*

Hunkins, Lee - *Maggie*

Author

Ijimere, Obotunde

Everyman

The Imprisonment of Obatala

Plays From Africa (Everyman/Imprisonment of Obatala)

Woyengi

Irvine, Weldon - *The Will*

Jackson, Mae - *Haliki*

Jensen, Julie - *Night Line*

Johnson, Herman

Nowhere to Run, Nowhere to Hide

The Death of Little Marcus

Johnson, McKinley - *It Don't Just Shake Off*

Johnson, Reginald Vel

A Long Way Home

The Trap Play

Jones, Martin - *West Memphis Mojo*

Jones, Silas

The Afrindi Aspect

Waiting for Mongo

Karimah

Camouflage

Under the Rug

Khan-White, Carole

Deep Down in the Jungle

One Futuristic Kid vs. Play and the Gang

Sister Rabbit Takes Harlem (Richard V. Turner, music)

King, Ramona

Daniel and Simara

Steal Away

Strings

Kuljian, Roy R. - *Big City Blues*

Lasana, Gyavira

The Favorite

Mainstream

Signs of Preparation

Lawler, Ray - *Summer of the Seventh Doll*

Lee, Jim - *Fixed Income*

Lee, Leslie

Colored People's Time (C.P.T.)

The First Breeze of Summer

Here in My Father's House

The War Party

Willie

Leslie, Marcia - *Trial of One Short Sighted Black Woman V.*

Loften, Irving Burgie - *Ballad for Bimshire*

Author

Lott, Karmyn
 Hot Sauce
 Hush Sweet Baby
Lovett, Winston
 The Comic
 The Hunchback of Harlem
McCauley, Robbie - *Wild Flower*
McGriff, Theresa G. - *Able to Leap From Tall Buildings in a*
 Single Bound
McIver, Ray - *God is a (Guess What?)*
Mason, Judi Ann
 Daughters of the Mock
 Jonah and the Wonder Dog
 Jonah Howard and His Wonder Dog
Mason, Judi Ann
 Livin' Fat
Matura, Mustapha
 As Time Goes By
 Bread
Meadows, Karen Jones - *Henrietta*
Mills, David - *Personal Camp Pains*
Molette, Carlton and Barbara - *Rosalie Pritchett*
Morgan, Elmo Terry - *Renaissance*
Morgan, Karen - *A La Carte*
Mosley, Walter - *Devil in a Blue Dress*
Neal, Larry - *In an Upstate Motel*
Neeley, Barbara - *Blanche on the Lam*
Owens, Dan
 D-E-L
 Lagrima del Diablo
 The Michigan
 The Noirhommes
Oyamo - *His First Step*
Perkins, John - *The Yellow Pillow*
Pertillar, Suhuba L. - *The Drink That Follows*
Rand, Jimi - *Sherry and Wine*
Redwood, Lillie - *Maggie (one-act comedy)*
Rhone, Trevor - *Two Can Play*
Santana, Clyde and Gail Davis - *Night of the Wizard Fantasy*
Scott, John- *Ride a Black Horse*
Scott, Seret - *Funnytime*
Shelton, Ruth Gaines - *Church Fight*

Author

Shine, Ted

Contribution

Shoes

Two in a Trap

Soyinka, Wole - *Kongi's Harvest*

Stuart, Harold - *The Truth About the Truth*

Taylor, Margaret Ford - *Hotel Happiness*

Tillar, Suhuba - *What Can You Call This...?*

Tooks, Kim - *And Baby Makes Two*

Turner, Susan Watson

Ensemble in Black

Just A Night Out (Richard V. Turner, composer)

Wadud, Ali

The Ceremony

Companions of the Fire

Kingdom

Tigus

Walcott, Derek

The Dream on Monkey Mountain

The Isle is Full of Noises (with the Hartford Stage Company)

Malcochon

Upon This Rock

Walker, Joseph A.

District Line

The Harangues

Ododo

The River Niger

Walker, William A.

1280 On Your Dial

13.30 on Your AM Dial

Wallace, Rudy

The Dark Tower

The Moonlight Arms

Ward, Douglas Turner

Brotherhood

Day of Absence

The Redeemer

Watson, Lawrence - *Major Decisions*

Weiss, Peter - *Song of the Lusitanian Bogey*

Wesley, Valerie Wilson - *When Death Comes Stealing*

West, Allison - *An Aftertaste of Sherry*

White, Edgar

Like Them That Dream

Masada

Author

Whitfield, Grady
 Chasing Dreams is the Message
 Last Brownstone in Brooklyn
Williams, Samm-Art
 Eyes of the American
 Home
 A Love Play
 The Pathetique
 The Sixteenth Round
 Welcome to Black River
Wilson, Derrick - *Burning*
Windt, Hal de - *Us vs. Nobody*
Wolfe, George C. - *The Colored Museum*
Wood, Debbie - *Indiana Avenue*
Workshop Project
 Black Is.... We Are
 The Last Dragon
Wright, Richard - *Daddy Goodness*
Yordan, Philip - *Anna Lucasta*
Young, Clarence- *Perry's Mission*

Season

1967-1968

Song of the Lusitanian Bogey - Peter Weiss

Summer of the Seventh Doll - Ray Lawler

Kongi's Harvest - Wole Soyinka

Daddy Goodness - Richard Wright

Monday Playwright Series

One Last Look - Steve Carter

Ladies in Waiting - Peter DeAnda

Two in a Trap - Ted Shine

Black Is.... We Are - Workshop Project

1968-1969

God is a (Guess What?) - Ray McIver

Ceremonies in Dark Old Men - Lonne Elder, III

String - Alice Childress

Contribution - Ted Shine

Malcochon - Derek Walcott

Workshop Festival

The Mau Mau Room - J.E. Franklin

Maggie - Lee Hunkins

The Last Dragon - Workshop Project

Black Circles Around Angela - Hazel Bryant

Man Better Man - Errol Hill

1969-1970

The Harangues - Joseph A. Walker

Brotherhood - Douglas Turner Ward

Day of Absence - Douglas Turner Ward

Akokowe - Coordinated by Afolabi Ajayi

1970-1971

Ododo - Joseph A. Walker

Perry's Mission - Clarence Young, III

Rosalie Pritchett - Carlton and Barbara Molette

The Dream on Monkey Mountain - Derek Walcott

Ride a Black Horse - John Scott

Repertory Workshop

The Terraced Apartment - Steve Carter

Us vs. Nobody - Hal de Windt

His First Step - Oyamo

The Corner - Ed Bullins

Dreams - Bill Duke

Season

1971-1972

The Sty of The Blind Pig - Phillip Hayes Dean

A Ballet Behind the Bridge - Lennox Brown

Frederick Douglass... Through His Own Words -
Arthur Burghardt

Special Attractions Festival

Music and Dance Festival

1972-1973

The River Niger - Joseph A. Walker

Repertory Workshop

Laundry - Gertrude Greenridge

Wild Flower - Robbie McCauley

Indiana Avenue - Debbie Wood

Galavantin' Husband - Milburn Davis

The Death of Little Marcus - Herman Johnson

Funnytime - Seret Scott

Johnnas - Bill Gunn

Playstreet - Ted Harris

Crocodiles - Femi Euba

The Riddle of the Palm Leaf - Femi Euba

The Yellow Pillow - John Perkins

Buy a Little Tenderness - Buriel Clay, II

Special Attractions Festival

Music and Dance Festival

1973-1974

The Great MacDaddy - Paul Carter Harrison

Season-Within-A-Season

Black Sunlight - Al Davis

Nowhere to Run, Nowhere to Hide - Herman Johnson

Terraces - Steve Carter

Heaven and Hells Agreement - J.E. Gains

In the Deepest Part of Sleep - Charles Fuller

1974-1975

The First Breeze of Summer - Leslie Lee

Season

1974-1975

Season-Within-A-Season

Liberty Call - Buriel Clay, II
Sugar Mouth Sam Don't Dance No More - Don Evans
Orrin - Don Evans
The Moonlight Arms - Rudy Wallace
The Dark Tower - Rudy Wallace
Welcome to Black River - Samm-Art Williams
Waiting for Mongo - Silas Jones

1975-1976

Eden - Steve Carter

Season-Within-A-Season

The Trap Play - Reginald Vel Johnson
A Love Play - Samm-Art Williams
A Fictional Account of the Lives of Richard and Sarah Allen - Sylvia-Elaine Foard
Kingdom - Ali Wadud
Sunshine, Moonbeam - Alberta Hill
Livin' Fat - Judi Ann Mason

1976-1977

The Brownsville Raid - Charles Fuller
The Great MacDaddy - Paul Carter Harrison
The Square Root of Soul - Adolph Caesar

Playwrights' Units Presentation

1280 On Your Dial or 13.30 on Your AM Dial - William A. Walker

1977-1978

The Offering - Gus Edwards
Black Body Blues - Gus Edwards
Twilight Dinner - Lennox Brown

Playwrights' Series

Pathetique - Samm-Art Williams
Sherry and Wine - Jimi Rand
As Time Goes By - Mustapha Matura
Bread - Mustapha Matura
Mr. E. - Michael Abbensetts
Alterations - Michael Abbensetts
Last Brownstone in Brooklyn - Grady Whitfield

Season

1977-1978

Playwrights' Series

Haliki - Mae Jackson

A Long Way Home - Reginald Vel Johnson

1978-1979

Readings* and Staged Readings**

The Pathétique - Samm-Art Williams*

The Ceremony - Ali Wadud**

Companions of the Fire - Ali Wadud**

Daughters of the Mock - Judi Ann Mason**

Nevis Mountain Dew - Steve Carter**

Faith and the Good Thing - Robert Glenn*

The Afrindi Aspect - Silas Jones**

Old Phantoms - Gus Edwards**

Brother Righteous - W.B. Burdine*

Masada - Edgar White*

Redeemer - Douglas Turner Ward*

Big City Blues - Roy R. Kuljian*

A Season To Unravel - Alexis DeVeaux**

The Imprisonment of Obatala - Obotunde Ijimere*

Everyman - Obotunde Ijimere**

Ozidi - J.P. Clarke*

The Raft - J.P. Clarke**

Willie - Leslie Lee*

Trade-Offs - Lonnie Carter*

Upon This Rock - Derek Walcott*

Woyengi - Obotunde Ijimere*

Four Play Festival

Nevis Mountain Dew - Steve Carter

The Daughters of the Mock - Judi Ann Mason

Plays From Africa (Everyman/Imprisonment of Obatala) - Obotunde Ijimere

A Season To Unravel - Alexis DeVeaux

Developmental Stages - Monday Evening Readings

The Rain Stole Otis Moon - Calvin Beckett

Steal Away - Ramona King

The Will - Weldon Irvine

Mainstream - Gyavira Lasana

Pictures - Bonnie Greer

Miss Lydia - Don Evans

Season

1978-1979

Old Phantoms - Gus Edwards

1979-1980

Readings* and Staged Readings**

What Can You Call This...? - Suhuba Tillar*

Renaissance - Elmo Terry Morgan*

Jeff & Jenny - Brenda Collie*

The Noirhommes - Dan Owens*

Home - Samm-Art Williams**

Mainstream - Gyavira Lasana*

Lagrima del Diablo - Dan Owens*

Signs of Preparation - Gyavira Lasana*

The Michigan - Dan Owens*

The Drink That Follows - Suhuba L. Pertillar*

Skeletons -

Signs of Preparation - Gyavira Lasana*

Staged Readings

Echoes and Memories - Gus Edwards

It All Comes Out in the Wash - Michael Darrell

The Truth About the Truth - Harold Stuart

Four Play Productions

The Michigan - Dan Owens

Home - Samm-Art Williams

Lagrima del Diablo - Dan Owens

Companions of the Fire - Ali Wadud

Big City Blues - Roy Kuljian

Developmental Stages

Daniel and Simara - Ramona King

The Comic - Winston Lovett

1919 - Bonnie Greer

Chasing Dreams is the Message - Grady Whitfield

Fixed Income - Jim Lee

Hot Sauce - Karmyn Lott

Able to Leap From Tall Buildings in a Single

Bound - Theresa C. McGriff

1980-1981

The Sixteenth Round - Samm-Art Williams

Zooman and the Sign - Charles Fuller

Weep Not For Me - Gus Edwards

In an Upstate Motel - Larry Neal

Season

The Isle is Full of Noises - Derek Walcott (with
the Hartford Stage Company)

Developmental Stages I* and II**

Hush Sweet Baby - Karmyn Lott**
St. Steven: A Passion Play - Janus Adams**
Della - Ben Bates**
Strings - Ramona King**
The Favorite - Gyavira Lasana*
A Cup Full of Empty - Laura L. Fowler**
The Hunchback of Harlem - Winston Lovett**
Giant - Ade Ademola*
What Goes Around - Bill Harris**
Capricorn's Livery - E. Ernest**
Extensions - Jackie Greene*
Night of the Wizard Fantasy - Clyde Santana &
Gail Davis**

1981-1982

A Salute to Black Classics in Music/Dance

A Soldier's Play - Charles Fuller

1981-1982

Colored People's Time (C.P.T.) - Leslie Lee

Abercrombie Apocalypse - Paul Carter Harrison

1982-1983

A Soldier's Play - Charles Fuller (continued
until January 1983)

Sons and Fathers of Sons - Ray Aranha

About Heaven and Earth (3-one-acts)

The Redeemer - Douglas Turner Ward

Tigus - Ali Wadud

Night Line - Julie Jenson

Manhattan Made Me - Gus Edwards

1983-1984

Puppet Play - Pearl Cleage

American Dreams - Velina Houston

Colored People's Time - Leslie Lee

Season

1983-1984

Developmental Stages Reading Series

Jonah Howard and His Wonder Dog - Judi Ann Mason
Henrietta - Karen Jones Meadows
Creedmore - Ray Aranha
My Girlish Days - Karen L.B. Evans
Moody's Mood Café - Gus Edwards
Longtime Since Yesterday - P.J. Gibson
Eyes of the American - Samm-Art Williams
D-E-L - Dan Owens

Developmental Stages (Playwright's Unit)

The Truce - Gary Batson/Larry Bone
A La Carte - Karen Morgan
Camouflage - Karimah
Git It On Away From Here - Jaye Fortune

1984-1985

District Line - Joseph A. Walker
Henrietta - Karen Jones Meadows
Two Can Play - Trevor Rhone
Ceremonies in Dark Old Men (Classic Series) -
Lonne Elder, III

1985-1986

Eyes of the American - Samm-Art Williams
House of Shadows - Steve Carter
Jonah and the Wonder Dog - Judi Ann Mason
Louie and Ophelia - Gus Edwards

1986-1987

The War Party - Leslie Lee
Two Can Play - Trevor Rhone

1987-1988

From the Mississippi Delta - Dr. Endesha Ida Mae Holland
Like Them That Dream - Edgar White
West Memphis Mojo - Martin Jones

1988-1989

WE - Sally - Charles Fuller
WE - Prince - Charles Fuller

Season

1989-1990

WE - Jonquil - Charles Fuller

WE - Burner's Frolic - Charles Fuller

Lifetimes on the Streets - Gus Edwards

1990-1991

*The Little Tommy Parker Celebrated Colored
Minstrel Show* - Carlyle Brown

Folks Remember A Missing Page - J.E. Gaines

1991-1992

Here in My Father's House - Leslie Lee

Just A Night Out - Susan Watson Turner, books &
lyrics; Richard V. Turner, composer

Colored People's Time (CPT) (workshop) - Leslie Lee

1992-1993

Last Nite at Ace High - Kenneth Hoke-Witherspoon

Song of Lusitanian Bogey (Workshop) - Peter Weiss

Olivia's Opus - Nora Coles

1993-1994

Tales from Our Side (5-one-acts)

Our Sides - Clay Goss

Solomon's Way - J.E. Franklin

Two Mens'es Daughter - J.E. Franklin

Contribution - Ted Shine

Shoes - Ted Shine

Behind Closed Doors (3-one-acts)

Church Fight - Ruth Gaines Shelton

Hotel Happiness - Margaret Ford Taylor

Creedmore - Ray Aranha

CPT (Workshop) - Leslie Lee

1994-1995

Ballad for Bimshire - Irving Burgie Loftin

Trial of One Short Sighted Black Woman V. - Marcia Leslie

Deep Down in the Jungle - Carole Khan-White

CPT (Workshop) - Leslie Lee

Season

1994-1995

Playwrights' Unit

New Short Plays - Gus Edwards
Personal Camp Pains - David Mills
Burning - Derrick Wilson
Under the Rug - Karimah
The Trees Don't Bleed in Tuskegee - Duane Chandler
Maggie (one-act comedy) - Lillie Redwood
Don't Call Us Girls! (screenplay) - Sam Greenlee
Family Tree (10-minute play) - Sam Greenlee

1995-1996

Dick Gregory--Live - Dick Gregory
N. 17th Street - Clay Goss
Sister Rabbit Takes Harlem - Carole Khan-White; Richard
V. Turner, music
Ensemble in Black - Susan Watson Turner

1996-1997

Boy X Man - Ed Bullins
Another Chance - Melanie Daniels Ford
Sister Rabbit Takes Harlem (2nd Prod.)
Choices - Derrick Guest
Major Decisions - Lawrence Watson
Playwrights' Unit Readings
Devil in a Blue Dress - Walter Mosley
Blanche on the Lam - Barbara Neeley
When Death Comes Stealing - Valerie Wilson Wesley

1997-1998

And Baby Makes Two - Kim Tooks
Trouble in Mind - Alice Childress
One Futuristic Kid vs. Play and the Gang - Carole Khan-White

1998-1999

Playwrights' Unit Readings

Great Kickin Dog - Ken Crutchfield
Pigmentation Blues - Betty Bynum
Rap-So-Dee - Frazier Griffin
An Aftertaste of Sherry - Allison West
Slice - Gus Edwards
It Don't Just Shake Off - McKinley Johnson

Season

1998-1999

A Sweetness in the Struggle (Youth Production)

The African Company Present Richard III -

Carlyle Brown

The Little Tommy Parker Celebrated Colored

Minstrel Show - Carlyle Brown

Colored People's Time - Leslie Lee

Anna Lucastra - Philip Yordan

Day of Absence - Douglas Turner Ward

Daughters of the Mock - Judi Ann Mason

The Colored

Title

1280 On Your Dial - William A. Walker

13.30 on Your AM Dial - William A. Walker

1919 - Bonnie Greer

A La Carte - Karen Morgan

Abercrombie Apocalypse - Paul Carter Harrison

Able to Leap From Tall Buildings in a Single

Bound - Theresa G. McGriff

The African Company Present Richard III -

Carlyle Brown

The Afrindi Aspect - Silas Jones

Akokowe - Coordinated by Afolabi Ajayi

Alterations - Michael Abbensetts

American Dreams - Velina Houston

An Aftertaste of Sherry - Allison West

And Baby Makes Two - Kim Took

Anna Lucastra - Philip Yordan

Another Chance - Melanie Daniels Ford

As Time Goes By - Mustapha Matura

Ballad for Bimshire - Irving Burgie Loftin

A Ballet Behind the Bridge - Lennox Brown

Big City Blues - Roy R. Kuljian

Black Body Blues - Gus Edwards

Black Circles Around Angela - Hazel Bryant

Black Is.... We Are - Workshop Project

Black Sunlight - Al Davis

Blanche on the Lam - Barbara Neeley

Boy X Man - Ed Bullins

Bread - Mustapha Matura

Brother Righteous - W.B. Burdine

Title

Brotherhood - Douglas Turner Ward
The Brownsville Raid - Charles Fuller
Burning - Derrick Wilson
Buy a Little Tenderness - Buriel Clay II
Camouflage - Karimah
Capricorn's Livery - E. Ernest
Ceremonies in Dark Old Men - Lonne Elder III
The Ceremony - Ali Wadud
Chasing Dreams is the Message - Grady Whitfield
Choices - Derrick Guest
Church Fight - Ruth Gaines Shelton
The Colored Museum - George C. Wolfe
Colored People's Time (C.P.T.) - Leslie Lee
The Comic - Winston Lovett
Companions of the Fire - Ali Wadud
Contribution - Ted Shine
The Corner - Ed Bullins
Creedmore - Ray Aranha
Crocodiles - Femi Euba
A Cup Full of Empty - Laura L. Fowler
Daddy Goodness - Richard Wright
Daniel and Simara - Ramona King
The Dark Tower - Rudy Wallace
Daughters of the Mock - Judi Ann Mason
Day of Absence - Douglas Turner Ward
The Death of Little Marcus - Herman Johnson
Deep Down in the Jungle - Carole Khan-White
D-E-L - Dan Owens
Della - Ben Bates
Devil in a Blue Dress - Walter Mosley
Dick Gregory--Live - Dick Gregory
District Line - Joseph A. Walker
Don't Call Us Girls! (screenplay) - Sam Greenlee
The Dream on Monkey Mountain - Derek Walcott
Dreams - Bill Duke
The Drink That Follows - Suhuba L. Pertillar
Echoes and Memories - Gus Edwards
Eden - Steve Carter
Ensemble in Black - Susan Watson Turner
Everyman - Obotunde Ijimere
Extensions - Jackie Green
Eyes of the American - Samm-Art Williams
Faith and the Good Thing - Robert Glenn

Title

Family Tree (10-minute play) - Sam Greenlee
The Favorite - Gyavira Lasana
A Fictional Account of the Lives of Richard and Sarah Allen - Sylvia-Elaine Foard
The First Breeze of Summer - Leslie Lee
Fixed Income - Jim Lee
Folks Remember A Missing Page - J.E. Gaines
Frederick Douglass... Through His Own Words - Arthur Burghardt
From the Mississippi Delta - Endesha Ida Mae Holland
Funnytime - Seret Scott
Galavantin' Husband - Milburn Davis
Giant - Ade Ademola
Git It On Away From Here - Jaye Fortune
God is a (Guess What?) - Ray Mclver
Great Kickin Dog - Ken Crutchfield
The Great MacDaddy - Paul Carter Harrison
Haliki - Mae Jackson
The Harangues - Joseph A. Walker
Heaven and Hells Agreement - J.E. Gaines
Henrietta - Karen Jones Meadows
Here in My Father's House - Leslie Lee
His First Step - Oyamo
Home - Samm-Art Williams
Hot Sauce - Karmyn Lott
Hotel Happiness - Margaret Ford Taylor
House of Shadows - Steve Carter
The Hunchback of Harlem - Winston Lovett
Hush Sweet Baby - Karmyn Lott
The Imprisonment of Obatala - Obotunde Ijimere
In An Upstate Motel - Larry Neal
In the Deepest Part of Sleep - Charles Fuller
Indiana Avenue - Debbie Wood
The Isle is Full of Noises (with the Hartford Stage Company) - Derek Walcott
It All Comes Out in the Wash - Michael Darrell
It Don't Just Shake Off - McKinley Johnson
Jeff & Jenny - Brenda Collie
Johnnas - Bill Gunn
Jonah and the Wonder Dog - Judi Ann Mason
Jonah Howard and His Wonder Dog - Judi Ann Mason

Title

Just A Night Out - Susan Watson Turner
(Richard V. Turner, composer)
Kingdom - Ali Wadud
Kongi's Harvest - Wole Soyinka
Ladies in Waiting - Peter DeAnda
Lagrima del Diablo - Dan Owens
Last Brownstone in Brooklyn - Grady Whitfield
The Last Dragon - Workshop Project
Last Nite at Ace High - Kenneth
Hoke-Witherspoon
Laundry - Gertrude Greenridge
Liberty Call - Buriel Clay II
Lifetimes on the Streets - Gus Edwards
Like Them That Dream - Edgar White
The Little Tommy Parker Celebrated Colored
Minstrel Show - Carlyle Brown
Livin' Fat - Judi Ann Mason
A Long Way Home - Reginald Vel Johnson
Longtime Since Yesterday - P.J. Gibson
Louie and Ophelia - Gus Edwards
A Love Play - Samm-Art Williams
Maggie - Lee Hunkins
Maggie (one-act comedy) - Lillie Redwood
Mainstream - Gyavira Lasana
Major Decisions - Lawrence Watson
Malcochon - Derek Walcott
Man Better Man - Errol Hill
Manhattan Made Me - Gus Edwards
Masada - Edgar White
The Mau Mau Room - J.E. Franklin
The Michigan - Dan Owens
Miss Lydia - Don Evans
Moody's Mood Café - Gus Edwards
The Moonlight Arms - Rudy Wallace
Mr. E - Michael Abbensetts
My Girlish Days - Karen L.B. Evans
N. 17th Street - Clay Goss
Nevis Mountain Dew - Steve Carter
New Short Plays - Gus Edwards
Night Line - Julie Jensen
Night of the Wizard Fantasy - Clyde Santana and
Gail Davis
The Noirhommes - Dan Owens
Nowhere to Run, Nowhere to Hide - Herman
Johnson

Title

Ododo - Joseph A. Walker
The Offering - Gus Edwards
Old Phantoms - Gus Edwards
Olivia's Opus - Nora Coles
One Futuristic Kid vs. Play and the Gang - Carole
Khan-White
One Last Look - Steve Carter
Orrin - Don Evans
Our Sides - Clay Goss
Ozidi - J.P. Clarke
The Pathetique - Samm-Art Williams
Perry's Mission - Clarence Young
Personal Camp Pains - David Mills
Pictures - Bonnie Greer
Pigmentation Blues - Betty Bynum
Plays From Africa (Everyman/Imprisonment of
Obatala) - Obotunde Ijimere
Playstreet - Ted Harris
Puppet Play - Pearl Cleage
The Raft - J.P. Clarke
The Rain Stole Otis Moon - Calvin Beckett
Rap-So-Dee - Frazier Griffin
The Redeemer - Douglas Turner Ward
Renaissance - Elmo Terry Morgan
The Riddle of the Palm Leaf - Femi Euba
Ride a Black Horse - John Scott
The River Niger - Joseph A. Walker
Rosalie Pritchett - Carlton and Barbara Molette
A Season To Unravel - Alexis DeVeaux
Sherry and Wine - Jimi Rand
Shoes - Ted Shine
Signs of Preparation - Gyavira Lasana
Sister Rabbit Takes Harlem (Richard V. Turner,
music) - Carole Khan-White
The Sixteenth Round - Samm-Art Williams
Slice - Gus Edwards
A Soldier's Play - Charles Fuller
Solomon's Way - J.E. Franklin
Song of the Lusitanian Bogey - Peter Weiss
Sons and Fathers of Sons - Ray Aranha
The Square Root of Soul - Adolph Caesar
St. Steven: A Passion Play - James Adams
Steal Away - Ramona King
String - Alice Childress
Strings - Ramona King

Title

The Sty of The Blind Pig - Phillip Hayes Dean
Sugar Mouth Sam Don't Dance No More - Don Evans
Summer of the Seventh Doll - Ray Lawler
Sunshine Moonbeam - Alberta Hill
The Terraced Apartment - Steve Carter
Terraces - Steve Carter
Tigus - Ali Wadud
Trade-Offs - Lonnie Carter
The Trap Play - Reginald Vel Johnson
The Trees Don't Bleed in Tuskegee - Duane
Chandler
Trial of One Short Sighted Black Woman V. -
Marcia Leslie
Trouble in Mind - Alice Childress
The Truce - Gary Batson and Larry Bone
The Truth About the Truth - Harold Stuart
Twilight Dinner - Lennox Brown
Two Can Play - Trevor Rhone
Two in a Trap - Ted Shine
Two Mens'es Daughter - J.E. Franklin
Under the Rug - Karimah
Upon This Rock - Derek Walcott
Us vs. Nobody - Hal de Windt
Waiting for Mongo - Silas Jones
The War Party - Leslie Lee
Weep Not For Me - Gus Edwards
Welcome to Black River - Samm-Art Williams
West Memphis Mojo - Martin Jones
WE (Burner's Frolic) - Charles Fuller
WE (Jonquil) - Charles Fuller
WE (Prince) (2nd part) - Charles Fuller
WE (Sally) (1st part) - Charles Fuller
What Can You Call This...? - Suhuba Tillar
What Goes Around - Bill Harris
When Death Comes Stealing - Valerie Wilson
Wesley
Wild Flower - Robbie McCauley
The Will - Weldon Irvine
Willie - Leslie Lee
Woyengi - Obotunde Ijimere
The Yellow Pillow - John Perkins
Zooman and the Sign - Charles Fuller

Negro Ensemble Company Records

Posters (Box 56)

An Evening of One Acts, including *String*, by Alice Childress; *Contribution*, by Ted Shine; and *Malcochon*, by Derek Walcott. Mar 25-Apr 20, [1968-1969].

Benefit for the Negro Ensemble Company with Nikki Giovanni and the New York Community Choir at the Brooklyn Academy of Music, Feb 17 (?).

Black Circles, student workshop, NEC Playwrights Workshop (n.d.)

Ceremonies in Dark Old Men, by Lonnie Elder, III. Feb 4-Mar 2 (1968-1969, or 1984-1985?).

Daddy Goodness, by Richard Wright and Louis Sapin. Jun 4-Jul 7, [1976-1968].

Eden, by Steve Carter. Mar 2-Apr 4, [1975-1976].

Kongi's Harvest, by Wole Soyinka. Apr 9-May 12, [1967-1968].

The River Niger, by Joseph Walker. (2 posters, slightly different.) [1972-1973].

A Soldier's Play, by Charles Fuller. Sep 13-Oct 23 (1981-1982 or 1982-1983).

Song of the Lusitanian Bogey, by Peter Weiss. Jan 2-Feb 4, (1967-1968 or 1992-1993?).

Song of the Lusitanian Bogey, by Peter Weiss, and *Daddy Goodness*, by Richard Wright and Louis Sapin. Spellman (sic) College, September (?).

Summer of the Seventeenth Doll, by Ray Lawler. Feb 20-Mar 24, [1967-1968].

Two Can Play, by Trevor Rhone. (1984-1985, or 1986-1987?).

MANUSCRIPTS, ARCHIVES AND RARE BOOKS DIVISION

SEPARATION RECORD

The following items were removed from:

Name of Collection/Papers Negro Ensemble Company Records

Accession Number SCM90-95, SCM90-44, SCM95-20

Donor: Negro Ensemble Company

Gift X Purchase

Date received: 1990, 1995

Date transferred: 1995, 1999

The item(s) listed below have been sent to the division indicated, either to be retained or disposed of there. Any items that should receive special disposition are clearly marked.

Schomburg Art and Artifacts Division:

Graphic posters. _____

Schomburg Moving Image and Recorded Sound Division:

17 boxes containing video and audio tape, reel-to-reel, and films.
3/4 videotape of Ceremonies and Dark Old Men and First Breeze of
Summer. Sound tapes, reel-to-reel (Black Body Blues, Ceremonies in
Dark Old Men).

Schomburg Photographs and Print Division:

3 boxes of photographs, photographic prints, photocopies of prints,
photo stats, slides and negatives of stills, cast pictures, head
shots