



The New York Public Library
Schomburg Center for Research in Black Culture,
Manuscripts, Archives and Rare Books Division

Guide to the

Alice Childress papers

1937-1997

Sc MG 649

Summary

Creator: Childress, Alice

Title: Alice Childress papers

Date: 1937-1997

Source: Gift, Estate of Alice Childress and Nathan Woodard, 1998

Abstract: The Alice Childress papers document Alice Childress's career as a writer and actress, and her activities in the theatre for five decades in New York City. The Personal Papers series includes correspondence, an oral history conducted by Ann Shockley, Childress's FBI file, diaries, calendars, interviews, educational materials, family letters, files for her two husbands, and biographical information about Childress. Significant correspondents include writers Kay Bourne, Harold (Hal) Courlander and Susan Koppleman.

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Language of the Material: English

Creator History

Pioneering African-American writer, actress and director Alice Childress (1916-1994) was popularly known for her best-selling novel, "A Hero Ain't Nothin' but a Sandwich," and her plays, most notably "Wedding Band: A Love Story in Black and White." In the 1930s she met and married Alvin Childress, best known for his role as Amos in the television series, "Amos and Andy." She was a founding member of the American Negro Theatre, and in 1944 she and her husband Alvin appeared in "Anna Lucasta," alongside lead actress Hilda Simms. When the play went to Broadway, and Childress received a TONY nomination for "Best Supporting Actress."

Although she continued to act, Childress began writing plays in the late 1940s. Her first play, "Florence," appeared in 1949, and a year later, she adapted Langston Hughes' novel, "Simple Speaks His Mind"

into the play, "Just a Little Simple." Her plays include "Gold Through the Trees," the first play by a black woman produced in the United States, and "Trouble in Mind," in 1955, which received an OBIE for Best Off-Broadway Play; the first black woman to receive that honor. Childress's first book, "Like One of the Family: Conversations from a Domestic's Life," vignettes that were first published in a column "Conversation from Life," in Paul Robeson's "Freedom" newspaper, was published a year later. She subsequently republished the vignettes in the "Baltimore Afro-American." During this time she divorced Alvin Childress and married musician Nathan (Nat) Woodard in 1957.

Childress's play, "Wedding Band: A Love/Hate Story in Black and White," was produced in 1966 and in 1972, at the New York Shakespeare Festival Theatre. Her other plays produced during the 1960s included "String," "Wine in the Wilderness," and "Young Martin Luther King." Her award-winning children's book, "A Hero Ain't Nothin' but a Sandwich," was published in 1973, and was made into a film in 1975. Throughout the following decades, Childress's wrote a number of plays which were produced in various venues across the country, ("Gullah," "Let's Hear It for the Queen," "Mojo," "Moms: A Praise Play for a Black Comedienne," and "When the Rattlesnake Sounds"), published a novel, ("A Short Walk"), a collection of scenes, ("Black Scenes"), and two children's books, ("Rainbow Jordan" and "Those Other People").

Custodial History

The collection was donated to Schomburg Center by Dino Woodard on behalf of the Estate of Alice Childress and Nathan Woodard.

Scope and Content Note

The Alice Childress papers document Alice Childress's career as a writer and actress, and her activities in the theatre for five decades in New York City. The Personal Papers series includes correspondence, an oral history conducted by Ann Shockley, Childress's FBI file, diaries, calendars, interviews, educational materials, family letters, files for her two husbands, and biographical information about Childress. Significant correspondents include writers Kay Bourne, Harold (Hal) Courlander and Susan Koppleman. The Professional Series consists of correspondence, programs, financial documents, flyers, newsletters, broadsides, contracts, and reviews representing Childress as an actress, writer and speaker. There is a file for the American Negro Theatre's "Anna Lucasta," as well as files for other productions in which Childress acted including "The Cool World," "The Emperor's Clothes," "Natural Man," and "The World of Sholem Aleichem," among others. There are also files for associations and committees, including a file for the "National Ad Hoc Committee to End the Crimes Against Paul Robeson," as well as interviews, critical papers, a dissertation and sketches written about Childress, her writing and her influence on the work of contemporary writers. A significant amount of correspondence delineated into six subseries arranged chronologically: Publishers and Agents, Awards, Conferences, Speaking Engagements, Alphabetical, and General, includes invitations for speaking engagements, letters of appreciation, requests from playhouses and colleges to perform her plays and requests for biographical information. The largest and most substantive series, Writings, contains the manuscripts for nearly every published book and play script written by Childress. The series is divided into six subseries (by genre) and begins with Childress's best-known works including "A Hero Ain't Nothin' But a Sandwich," "Wedding Band," "Trouble in Mind," and "Moms: A Praise Play for a Black Comedian." The subseries represented are: Children's Books; Novels; Play Scripts, Screenplays and Teleplays; Fiction and Non-Fiction; (Columns, Editorial work, Monologues, Non-fiction, Short Stories, and Speeches); Other Writings (Poetry, Songs, and Research Notes) and Other Authors. This series features an array of manuscript drafts, reviews, fan mail, teacher's critical guides, research

notes, manuscript scores (for her musicals), galleys, publicity information, letters, contracts, outlines, programs, flyers, and clippings. Many of the manuscripts have been heavily edited by Childress.

Arrangement: I. Biographical Information; II. Professional; III. Writings

Key Terms

Subjects

African American actresses
African American authors
African American dramatists
African American theater
African Americans in the performing arts
American drama -- 20th century
American drama -- African American authors
Black author
Dramatists, American -- 20th century
Women in the theater -- United States

Genre/Physical Characteristic

Diaries
Galley proofs
Love letters
Screenplays
Scripts
Short stories
Television scripts

Geographic Names

Harlem (New York, N.Y.)
Soviet Union -- Description and travel

Names

Allen, Debbie, 1950-
Barbour, Floyd B.
Borne, Kay
Brown, Janet, 1952-
Bullins, Ed
Caldwell, Ben
Childress, Alice
Childress, Alvin, -1986
Clarke, John Henrik, 1915-1998
Courlander, Harold, 1908-1996
Davis, Ossie
Dee, Ruby
Dodson, Owen, 1914-1983
Du Bois, W. E. B. (William Edward Burghardt), 1868-1963
Duberman, Martin B.
DuBois, Rachel Davis
Evans, Don, 1938-
Franklin, Alyce
Fuller, Hoyt, 1923-1981
Hansberry, Lorraine, 1930-1965

Harris, Trudier
Hay, Samuel A.
Haynes, Hilda, 1912-1986
Hovey, Serge
Hughes, Langston, 1902-1967
Jessye, Eva, 1895-1992
Killens, John Oliver, 1916-1987
Koppleman, Susan
Lattery, Kristen Hunter, 1931-
Martin, Helen, 1909-2000
Mayfield, Julian, 1928-1984
Murphy, Carl, 1889-1967
Olsen, Tillie
Patterson, Louise Thompson, 1901-1999
Roberts, Flora
Robeson, Eslanda Goode, 1896-1965
Robeson, Paul, 1898-1976
Scott, Hazel
Shearer, Jacqueline
Shine, Ted
Shockely, Ann Allen, 1927-
Snyder, Anne, 1922-2001
Taylor, Clarice, 1927-2011
Walcott, Derek
Wallace, Emmett Babe, 1909-2006
Ward, Theodore, 1902-1983
Washington, Mary Helen
Wideman, John Edgar
Woodard, Nathan
Ad Hoc Committee to End the Crimes Against Paul Robeson
National Rainbow Coalition (U.S.)
Rainbow Coalition. Roosevelt Island Chapter (New York, N.Y.)

Container List

Personal Papers

The series is divided into four subseries, Biographical Information, Family, Correspondence, and General. These subseries provide a brief overview of the actress/author's personal life as a wife and mother, colleague and friend.

Biographical Information 1950s-1997

Subseries highlights Childress's acting and writing careers. The Obituary and Tributes files contain clippings and letters of remembrance from longtime colleagues and friends including Kay Bourne, Harold (Hal) Courlander and Susan Koppleman. There is a small amount of information about the Alice Childress estate, pertaining to some of Childress's books and play scripts. A copy of the interview conducted by writer and librarian Ann Shockley in 1973 for an oral history project at Fisk University can be found [here](#).

The largest set of files contains a large number of Biographical Sketches, which effectively chronicle Childress's long, rich and diverse career. Childress wrote most of these sketches and her publishers and/or her agent created the rest. The Freedom of Information Act (FOIA) file contains both an FBI report as well as Childress's correspondence with the U. S. Government to obtain this file. The file focuses primarily on Childress's association with Communist party organizations and suspected communists. In addition, there is a file containing assorted Interviews and Clippings, which feature Childress primarily as a novelist and playwright.

- b. 1 f. 1-4 Biographical Sketches
- b. 1 f. 5 Interviews and Clippings
- b. 1 f. 6 Oral History Interview, Fisk University 1973
- b. 1 f. 7 "The Alice Childress Tapes" - Log and Notes undated
- b. 1 f. 8 Freedom of Information Act File
- b. 1 f. 9 Copyright information
- b. 1 f. 10-11 Obituaries and Tributes 1994
- b. 1 f. 12 Estate of Alice Childress
- b. 1 f. 13 Covers of Childress's Books
- b. 1 f. 14 Illustrations

Family 1932-1994

Contains files for her two husbands, Alvin Childress (1932-1938) and Nathan Woodard (1941-1997, undated). The Alvin Childress file contains programs and clippings for several productions in which he appeared including *Brown Sugar* (1937), *Out of The Crimson Fog* (also known as *Hell's Alley*, 1931), *Savage Rhythm* (1932), and *Haiti*, which was written by William DuBois (1938). Woodard's file is primarily composed of love letters written to Childress while traveling on band dates in the United States, Japan, Hawaii and Canada. Woodard was a trumpet player, who, after graduating high school began his professional career with Royal American Show's "Harlem in Havana", revue with Bill Harvey's band. He played with band leaders Duke Ellington and Johnny Ace among others, and performed the works of composers Melvin Van Peebles and Howard McGhee. The file also contains a few letters Childress wrote to Woodard, as well as resumes for the musician. There is also a small file of letters, which are believed to have been written to Childress by various members of her family. A small file related to Childress's daughter Jean Lee and granddaughter Marilyn Lee are restricted.

Marriages

- b. 2 f. 1 Alvin Childress 1907-1986
- b. 2 f. 2 Nathan Woodard 1954-[1998?]
- b. 2 f. 3 Jean Lee 1935-1990
Restricted
- b. 2 f. 4 Marilyn Alice Lee 1990-1994
Restricted
- b. 2 f. 5 Family 1944-1991

Personal Papers (cont.)

Correspondence 1950s-1990s

The files contained in the largest subseries, Correspondence, are chiefly from colleagues, friends, and well-wishers, and are distinguished by their personal nature which is largely absent from her professional correspondence which can be found in the Professional series. There are four files of Letters from Prison Inmates, which reveals what may have been a benefactor relationship that Childress assumed (as "auntie") to help young incarcerated black men.

General

- b. 3 f. 1 1950s-1960s
- b. 3 f. 2-3 1970s
- b. 3 f. 4-6 1980s
- b. 3 f. 7 1990s
- b. 3 f. 8 undated
- b. 3 f. 9 Outgoing 1974-1991

Letters from Prison Inmates

- b. 3 f. 10 Desilver, Andre 1970
- b. 3 f. 11 James, Charles 1971
- b. 3 f. 12 McLaughlin, Edward 1971
- b. 3 f. 13 General 1956-1957, 1971

General 1963-1992

The four files found in the General subseries include Diaries and Calendars for the years 1963-1964, her USSR Trip in August in 1971, the year 1977 (incomplete), and the years 1981-1985, and contain, for the most part, professional information. These diaries and calendars give insights on the writer's life as artist, wife and mother. Each diary contains Childress's thoughts on a variety of themes including (but not limited to) the discipline of her craft, upcoming speaking engagements, character development for such plays as *Wedding Band*, in addition to information regarding readings, rehearsals, production and publicity interests. Most notable is her USSR trip diary, where the writer records her thoughts about the various cities she visited which included Moscow and Leningrad. In addition there is also a file for her trip to China in 1973 that contains souvenirs and a bill from the *Guardian* newspaper that hosted the tour.

The General files offer a glimpse into Childress's education and activism. In the Radcliffe Institute for Independent Study file, there is a copy of Childress's biographical statement that accompanied her application to the Institute, along with letters, and minutes from the Radcliffe Institute Trustee Visiting Committee, of which she was a board member. Most interesting is a letter penned by Childress that describes how the fellowship allowed her the space to do her work. The scattered information found in the Financial file contains pertinent information about how one of the most enduring black female writers in the 20th Century was plagued with financial problems, primarily for the years 1984-1987. Detailed income, health insurance and tax information can be found here. (For more information about Royalties, see the file in the Professional Series.).

Diaries and Calendars

- b. 4 f. 1 1963-1964
- b. 4 f. 2 Daily Diary (Incomplete) 1977
- b. 4 f. 3 Calendar 1981-1985
- Financial 1966, 1984-1987, 1991, 1992
- b. 4 f. 5 Radcliffe Institute for Individual Study 1966-1984
- b. 4 f. 6 Rainbow Coalition - Blacks on Roosevelt Island 1988-1990
- b. 4 f. 7 USSR Visit 1971-1972
- b. 4 f. 8 China Visit 1973
- b. 4 f. 9 Voice-over Career 1991
- b. 4 f. 10-11 Notes

Professional 1940-1994

This series consists of documents that represent aspects of Childress's life as a professional actress, writer, and speaker, in addition to a number of studies conducted by scholars about Childress and her influence primarily as a playwright. The five subseries are: Acting Career, Associations and Committees, Correspondence, Royalty Statements, and About Alice Childress and Her Work.

Acting Career 1940-1981

The files in this subseries represent a significant portion of the productions, both theatre and film, in which Childress appeared over 30 years. Although the information is often scant, it provides a rich overview of her acting career. The files found here are primarily for the productions, but also include theatrical organizations and agencies in which she had participated and include broadsides, contracts, programs, reviews, and other ephemera. There are also files for the American Negro Theatre, *Anna Lucasta* (the original Broadway production, plus a scrapbook), *The Candy Store*, *The Cool World*, *The Emperor's Clothes*, *Grace*, *Hell's Alley*, *A Milestone on the Road to the Truth*, *Natural Man*, *Three-One Act Plays - The Harlem Players*, and *The World of Sholem Aleichem*, among others.

These files are arranged alphabetically.

- b. 5 f. 1 *American Negro Theatre - Constitution, By-Laws, Season Announcement*
1940, 1947-1948
- b. 5 f. 2-3 *Anna Lucasta - Actors' Equity Association* 1944-1947
See Box 51 (scrapbook)
- b. 5 f. 4 *Ashley Famous Agency, Inc. - Contract* 1966
- b. 5 f. 5 *The Candy Story by Barnard Rubin, Program* 1951
- b. 5 f. 6 *The Cool World - Program* February 22, 1960
- b. 5 f. 7 *The Emperor's Clothes - Program* 1953
- b. 5 f. 8 *Grace - Contract* 1951
- b. 5 f. 9 *Hell's Alley* undated
- b. 5 f. 10 *A Milestone on the Road to the Truth - The North Star Players - Broadside*
April 23[?]
- b. 5 f. 11 *Natural Man* May 7, 1941
- b. 5 f. 12 *Net Division, Education Broadcasting Corporation* January 29, 1972
- b. 5 f. 13 *Programme for the Study Visit of American Actors from 15-29 June* 1981
- b. 5 f. 14 *Three - One Act Plays - The Harlem Players - Broadside* 1938
- b. 5 f. 15 *Up Tight - Contract* 1968
- b. 5 f. 16 *The World of Sholem Aleichem - Program, Reviews* February 21, 1954

Professional (cont.)

Associations and Committees 1945-1993

Childress was active in many professional organizations throughout her life. The files in this subseries largely represent writing associations, but there are political and social organizations and committees as well. In addition, there are a few files for organizations and committees requesting information from Childress as well as seeking her membership or support. Although these records do not run the course of Childress's professional life, they provide valuable insight into the professional and political activities in which she engaged. The files are listed alphabetically, and contain letters, agendas, minutes, newsletters, flyers and others ephemera.

Files include the National Ad Hoc Committee to End the Crimes Against Paul Robeson, which contains "A Statement of Conscious", an open letter printed in Variety and signed by over 50 prominent African Americans. The letter was partly in response to the play Paul Robeson, which opened on Broadway January 1978, and largely due to the persona non grata status Robeson was subjected to by the United States government starting in the 1950's. This file also contains an annotated copy (by Childress) of the "Statement of Conscious", letters, reviews of the play, copies of form letters signed by Robeson himself, and an incomplete copy of the play script, Paul Robeson. The Rainbow Coalition - Blacks on Roosevelt Island file includes letters, agendas and notes Childress kept as the Chair of the Rainbow Coalition Steering Committee. The organization was a chapter of the National Rainbow/PUSH Coalition (RPC), an international membership organization founded by Rev. Jesse L. Jackson, Sr. in 1985. Other files include the Actors' Equity Association, the Authors Guild, Inc., National Coalition Against Censorship, P. E. N., A World Association of Writers, Sigma Gamma Rho Sorority, Inc., W. E. B. DuBois Foundation, Inc., and the Writers Guild of America, East.

- b. 6 f. 1 Actors' Equity Association 1945, 1980
- b. 6 f. 2 American Arbitration Society 1989
- b. 6 f. 3 American Black Book Writers Association, Inc 1984
- b. 6 f. 4 American Society of Journalists and Authors, Inc 1982
- b. 6 f. 5 Authors Guild, Inc 1977-1994
- b. 6 f. 6 Black American Film History Collection - National Advisory Committee 1978
- b. 6 f. 7 Council on Interracial Book for Children 1977-1979
- b. 6 f. 8 The Dramatists Guild, Inc 1956-1994, undated
- b. 6 f. 9 EVT Endowment of South Carolina 1980, 1985
- b. 6 f. 10 The Fannie Hurst Society - Advisory Board (A. C. Member) 1993, 1994
- b. 6 f. 11 Harlem Writers Guild 1971, 1981
- b. 6 f. 12 League of Professional Theatre Women, New York 1983
- b. 6 f. 13 National Ad Hoc Committee to End the Crimes against Paul Robeson 1973, 1978
- b. 6 f. 14 National Council Against Censorship 1988-1993
- b. 6 f. 15 New Dramatists 1974
- b. 6 f. 16 New Media Repertory Company, Inc 1985-1986
- b. 6 f. 17 P. E. N., A World Association of Writers 1972-1991
- b. 6 f. 18 Sigma Gamma Rho Sorority, Inc 1985-1993
- b. 6 f. 19 Society of Stage Directors Choreographers, Inc 1970-1972
- b. 6 f. 20 Sojourner Truth Adolescent Rites Society, Inc 1994
- b. 6 f. 21 W. E. B. Dubois Foundation, Inc. - Advisory Board Member 1991
- b. 6 f. 22-23 Writers Guild of America - East 1973-1993
- b. 6 f. 24 The Writing Institute 1991, 1993

Correspondence 1940s-1990s, 1980-1989

Childress's professional correspondence captures the essence of her life working to produce and publish throughout her career. The correspondence is predominately incoming, although there are a few files with copies of letters written by Childress. This subseries is further delineated into six sub-subseries: Publishers and Agents, Awards, Conferences, Speaking Engagements, General - Alphabetical, and General. Subjects include invitations for speaking engagements, letters of appreciation, requests from playhouses and colleges to perform her plays and requests for biographical information.

The Publishers and Agents files are arranged chronologically. Letters from publishers in these files include Afro-American Newspapers, Avon Books, Coward, McCann Geoghegan, Inc., Ebony, Freedom newspaper, Ms, and Macmillan Company and Putnam. Found here also are letters from several of Childress's literary agents including Max Pfeffer, James Bohan, and Flora Roberts. Roberts was Childress's literary agent for several decades, and her letters make up the largest part of this sub-subseries. Some of the letters are annotated (e. g., "answered") and the subjects range from the publication of her works (e. g., *Like One of the Family*) to requests for biographical information from biographical dictionary publishers (e. g., Gale, *Who's Who*). The Rejection Letters is a small but interesting file that contains several rejection letters (mainly for short stories) Childress received early in her career, largely under the nom de plume, "Alice Franklyn."

This subseries also contains a small amount of letters from Childress, both copies and handwritten drafts. The file is particularly rich in content dating from the year she had her first play *Florence* produced, and gives an overall candid look at the author's concerns as they relate to her writings. The file contains letters to Carl Murphy, President of the Afro-American Newspapers, whose Baltimore paper published "Here's Marge," scholar Trudier Harris, Flora Roberts, and Harold Courlander, among others. Many of the subjects Childress addresses are requests to option her plays, ideas for projects, Harlem, and the role of a writer. One letter addressed to a student named Donnie George, painstakingly details why she wrote *A Hero Ain't Nothing But a Sandwich*, and her use of profanity (what the student called "bad language") in the book.

Most significant are the Awards, Conferences, and Speaking Engagement files. An overview of the files reveals that Childress traveled widely and was an in-demand speaker regardless of whether she had published a book or had recently mounted a play. While some files do relate to the publicity for her written works, the letters reveal that she was in demand for her skills as an orator. The Awards files contain mostly certificates, letters and programs that Childress's received over the course of her writing career beginning in the 1950's.

The Conferences files are largely composed of agendas, brochures, flyers, letters of invitation and appreciation, programs, schedules and clippings. Childress participated in a number of literary conferences. Of note is the file on the First International Women Playwrights Conference, October 14-23, 1988, which contains letters, itineraries, drafts for the proceedings, and printed transcriptions of the two panels "International Women Playwrights" and "Censorship and Self-Censorship" on which Childress participated. Papers for both panels are filed here as well. Her keynote address for this conference can also be found in the file.

Professional (cont.)

The largest set of the three files, Speaking Engagements, is arranged by decade and contain letters of invitation and appreciation, contracts, itineraries, letters of commitment, programs and clippings. There are invitations to appear at conferences, radio and television programs, symposiums and festivals, and at various colleges and universities, schools, community organizations and libraries. Particularly interesting is a series of thank you letters sent to Childress after she appeared on the PBS variety show, Soul in 1972. There is also information about the "Prophets for a New Day" conference held at Hartford College in February 1990, which included distinguished writers such as Ann Petry, Gwendolyn Brooks, and Sonia Sanchez. A draft of Childress's speech, along with letters, newsletters, programs, research information and clippings can be found here, some of which are heavily annotated by Childress. There is also a folder for the trip the author took as a part of the 1981 Delegation to the German Democratic Republic. This folder contains drafts of her impressions of the G. D. R., letters, a program, and U. S. Committee for Friendship with the German Democratic Republic newsletters. Childress also lectured at a number of colleges and universities including Spelman College, Howard University, Rutgers University, University of Massachusetts at Amherst, Rollins College, and Hartford College for Women.

In the General - Alphabetical sub-subseries contains letters from a number of prominent individuals, some of whom Childress counted among her friends including academicians, activists, filmmakers, playwrights, and writers such as John Henrik Clarke, Owen Dodson, W. E. B. DuBois, Martin Duberman, Hoyt Fuller, Trudier Harris, Hilda Haynes, Eva Jessye, John O. Killens, Susan Koppleman, Julian Mayfield, Lofton Mitchell, Louise Thompson Patterson, Paul Robeson, and Jacqueline Shearer. The most substantive letters are from writers Kay Borne and Harold Courlander and Anne Snyder, all of whom discuss their works as well as provide Childress with insights into many areas of their lives, primarily as writers and teachers. The last sub-subseries, General, consist of letters of appreciation, requests from playhouses and colleges to perform her plays and for biographical information. The files are arranged chronologically. General fan mail can be found here. Note: fan mail associated with a particular book or play is filed with that book or play.

Publishers and Agents

- b. 7 f. 1 1940s-1960s
- b. 7 f. 2 1970s
- b. 7 f. 3 1980s
- b. 7 f. 4 1990s
- b. 7 f. 5 Rejection Letters 1955-1971
- b. 7 f. 6 Outgoing 1949-1992, undated

Awards

- b. 8 f. 1 1950s-1970s
- b. 8 f. 2 1980s
- b. 8 f. 3 1990s

Conferences

- b. 8 f. 4 1960s-1970s
- b. 8 f. 5 1980s
- b. 8 f. 6 1st International Women Playwrights Conference 14-23 October 1988
- b. 8 f. 7 1990s

Speaking Engagements

- b. 8 f. 8 1950s
- b. 8 f. 9 1960s
- b. 8 f. 10 1970s
- b. 8 f. 11 1980-1985
- b. 8 f. 12 "1981 Delegation to the German Democratic Republic" 1981-1986
- b. 8 f. 13 1986-1989
- b. 8 f. 14 1990-1991

Professional (cont.)
Correspondence (cont.)
Speaking Engagements (cont.)

- b. 8 f. 15 1992-1994
 General - Alphabetical
- b. 9 f. 1 Allen, Debbie 1993, undated
- b. 9 f. 2 Bambara, Toni Cade 1989
- b. 9 f. 3 Barbour, Floyd 1968-1990, undated
- b. 9 f. 4 Bond, Julian 1969
- b. 9 f. 5 Bourne, Kay 1970-1991, undated
- b. 9 f. 6 Brooks, Marie 1983
- b. 9 f. 7 Brown, Janet 1980-1989
- b. 9 f. 8 Carter, Steve 1971
- b. 9 f. 9 Clarke, John Henrik 1970
- b. 9 f. 10 Courlander, Harold 1969-1988, undated
- b. 9 f. 11 Davis, Ossie and Ruby Dee 1966, 1972, 1980
- b. 9 f. 12 Dodson, Owen 1956, 1980
- b. 9 f. 13 Duberman, Martin 1983-1984
- b. 9 f. 14 DuBois, David G. - W. E. B DuBois Foundation, Inc. - Tribute 1992-1993
- b. 9 f. 15 DuBois, Rachel 1969-1994, undated
- b. 9 f. 16 DuBois, W. E. B 1953-1955
- b. 9 f. 17 Evans, Don 1971, undated
- b. 9 f. 18 Flythe, Starkey S. - Guggenheim Recommendation 1989
- b. 9 f. 19 Freeman, Rhonda undated
- b. 9 f. 20 Fuller, Hoyt W 1967, 1970
- b. 9 f. 21 Ginsberg, Allen - American Black Literary Genius Series 1988
- b. 9 f. 22 Giovanni, Nikki 1972
- b. 9 f. 23 Harris, Trudier 1979, 1980, 1985
- b. 9 f. 24 Haynes, Hilda 1974-1984
- b. 9 f. 25 Henderson-Loriol, Vickie undated
- b. 9 f. 26 Hill, Abram 1980
- b. 9 f. 27 Holland, Endesha Mae 1991, 1992
- b. 9 f. 28 Hovey, Serge 1979-1982, undated
- b. 9 f. 29 Hunter, Kristen 1975
- b. 9 f. 30 Jeffers, Lance 1971
- b. 9 f. 31 Jessye, Eva 1977-1988
- b. 9 f. 32 Killens, John O 1966-1989
- b. 9 f. 33 Koppelman, Susan 1988-1990
- b. 9 f. 34 Koppelman, Susan 1991-1992
- b. 9 f. 35 Martin, Helen 1983
- b. 9 f. 36 Mayfield, Julian 1970s
- b. 9 f. 37 Mitchell, Lofton 1971, 1980, 1990
- b. 9 f. 38 Olsen, Tillie 1970's, 1984, undated
- b. 9 f. 39 O'Neal, Frederick 1971, 1980

Professional (cont.)

Correspondence (cont.)

General - Alphabetical (cont.)

- b. 9 f. 40 Patterson, Lindsay 1971, 1974
- b. 9 f. 41 Patterson, Louise, Thompson 1979-1992, undated
- b. 9 f. 42 Petry, Ann 1990, 1992
- b. 9 f. 43 Powell, Hazel Scott 1966
- b. 9 f. 44 Quinn, Anthony 1968
- b. 9 f. 45 Robeson, Paul 1973, 1976, 1981
- b. 9 f. 46 Sanchez, Sonia undated
- b. 9 f. 47 Sanders, Dori 1989, 1990
- b. 9 f. 48 Scott, Suzanne 1993
- b. 9 f. 49 Shearer, Jacqueline 1980-1985
- b. 9 f. 50 Simms, Hilda 1986
- b. 9 f. 51 Snyder, Anne 1976-1989
- b. 9 f. 52 Vojta, Barbara 1990-1991
- b. 9 f. 53 Walker, Alice 1971
- b. 9 f. 54 Wallace, Emmett "Babe" 1970
- b. 9 f. 55 Ward Theodore 1967-1968
- b. 9 f. 56 Washington, Mary Helen 1979

General

- b. 10 f. 1 1950s
- b. 10 f. 2 1960s
- b. 10 f. 3 1970-1975
- b. 10 f. 4 1976-1979
- b. 10 f. 5 1980-1984
- b. 10 f. 6 1985-1989
- b. 10 f. 7 1990-1991
- b. 10 f. 8 1992-1995
- b. 10 f. 9 undated

Royalty Statements 1940s-1990s

This subseries offers a look into the sales made and royalties earned by Childress as an author, playwright and freelance writer, primarily for her work in the 1980s, with a few exceptions for the 1940's and 1950's. Childress received royalties for a play called *So Early Monday Morning* in 1957, however there is no information in the collection that refers to that title, along with "I Couldn't Hide My Sin" (originally titled "I Didn't Know How to Live") published in *Tan* magazine, for which there is a check stub. There is a ledger listing royalty payments for 1984-1985, and combined statements for most of the 1980's and 1990's primarily for books; subsidiary rights; reprints of short stories or quotes from her works; and amateur and professional performances of her plays.

- b. 10 f. 10 1940s
- b. 10 f. 11 1950s
- b. 10 f. 12 1984
- b. 10 f. 13 1985
- b. 10 f. 14 1986
- b. 10 f. 15 1988
- b. 10 f. 16 1989

Professional (cont.)
Royalty Statements (cont.)

- b. 10 f. 17 1990
- b. 10 f. 18 1991
- b. 10 f. 19 1992
- b. 10 f. 20 1993
- b. 10 f. 21 1995
- b. 10 f. 22 1997

About Alice Childress and Her Work 1980-1996, undated

There were a number of studies written about Childress, her writing and the influence she had on the work of contemporary writers. This subseries contains a few of those studies along with biographical information collected by biographical references works and interviews conducted by scholars. This set of files represents a cross-section of writings about Childress and her work including interviews, critical papers, a dissertation (In Praise of African- American Women: Female Images in the Plays of Alice Childress by Barbara Rothman Vojta) and biographical sketches. Some files also include correspondence with Childress. Among the items found here are papers such as "Embracing Heritage in Alice Childress's Wedding Band", by Roberta Maguire; "Self-Knowledge as the Ultimate Female Subjectivity: The Plays of Terry, Childress, and Howe", Susan Koppelman; and "æAlice Childress's Wine in the Wilderness", by Gayle Austin, which was included in Feminist Theories for Dramatic Criticism: Paying Her Attention. Other notable papers include "The Artist as Activist: The Views of Alice Childress", by Betsy R. Spratt, which was part of a master's project that identified the creative activism of women in various fields. This manuscript is heavily annotated by Childress.

Transcriptions of interviews found here include an 18-page transcription of an interview conducted by Shirley M. Jordan for her book, Broken Silences: Interviews with Black and White Women Writers. Writer/historian Martin Duberman's transcribed interview with Childress for his biography, Paul Robeson, is also in this file.

Many of these documents have been annotated by Childress. Notable is a brief sketch of Childress by Paul Robeson, "About Alice Childress", which may have been intended as the introduction to the first edition of Like One of the Family but was not included in the 1956 edition. Two years after Childress's death, a symposium in her honor entitled "The Life and Work of Alice Childress", was held at the Third Annual National Symposium on African American Theatre, North Carolina AT State University, October 25-26, 1996. The symposium featured contributions by theatre historian Samuel A. Hay, playwrights Addell Austin Anderson and William Branch, with music by her husband, Nathan Woodard. A program from that event is filed here.

- b. 11 f. 1 Ethnic Playwrights Listing 1989
- b. 11 f. 2 *About Alice Childress, by Paul Robeson* undated
- b. 11 f. 3 *"Alice Childress' Wedding Band, Rosemary Curb, Melus Journal, Winter 1980*
- b. 11 f. 4 *"Alice Childress's Wine in the Wilderness, Gayle Austin 1990*
- b. 11 f. 5 "The Artist as Activist: The Views of Dr. Alice Childress", Betsy R. Spratt - Annotated by Alice Childress 1991
- b. 11 f. 6 *Authors and Artists for Young Readers - Gale Research, Inc 1991*
- b. 11 f. 7 "Celebrating Teacher's Day: Multicultural Education", Grace S. Jones October 18, 1990
- b. 11 f. 8 *"Embracing Her Heritage in Alice Childress' Wedding Band" - Roberta Maguire* undated
- b. 11 f. 9-11 "In Praise of African American Women: Female Images in the Plays of Alice Childress", Barbara Rothman Vojta 1993
- b. 11 Interviews with Alice Childress
 - b. 11 f. 12 With Kathleen Betson and Rachel Koeing 1984
 - b. 11 f. 13 With Martin Duberman 1985
 - b. 11 f. 14 With Shirley Jordan, Rutgers University Press Collection 1992

Professional (cont.)

About Alice Childress and Her Work (cont.)

- b. 11 f. 15 "The Life and Work of Alice Childress", Third Annual National Symposium on African American Theatre, North Carolina AT University 25-26 October 1996
- b. 11 f. 16 *Notable Women in American Theatre - Biographical Sketch* 1985
- b. 11 f. 17 "Self Knowledge as the Ultimate Female Subjectivity: The Plays of Terry, Childress and Howe", Susan Koppleman 1991
- b. 11 f. 18 *Something about the Author* January 1986

Writings 1949-1994, 1970s-1980s

The largest and most substantive series, Writings, contains the manuscripts for nearly every published book and play script written by Childress. The series is divided into six subseries (by genre) and begins with Childress's best-known works. The subseries represented are: Children's Books; Novels; Play Scripts, Screenplays and Teleplays; Fiction and Non-Fiction; (Columns, Editorial work, Monologues, Non-fiction, Short Stories, and Speeches); Other Writings (Poetry, Songs, and Research Notes) and Other Authors. This series contains an array of manuscript drafts, reviews, fan mail, teacher's critical guides, research notes, manuscript scores (for her musicals), galleys, publicity information, letters, contracts, outlines, programs, flyers, and clippings. Many of the manuscripts have been heavily annotated by Childress. Titles in each subseries are listed alphabetically.

Children's Books 1973-1989, undated

Childress began writing for children in 1968 beginning with her play, *Young Martin Luther King* (originally titled *A King Remembered*). Manuscripts for all of Childress's published children's books and works can be found here, including the aforementioned titles, as well as *Let's Hear it For the Queen*, *Rainbow Jordan*, *Those Other People*, *When the Rattlesnake Sounds*, an incomplete novel that focuses on Native American culture.

The *A Hero Ain't Nothing' But a Sandwich* files contain an early draft of the novel with annotations by Childress, correspondence, promotional materials for the book, reviews and fan mail, and a study guide.

Files for *Let's Hear it For the Queen* contain a play script, a galley (both annotated by Childress) music scores written by her husband Nathan Woodard, and reviews of the book. Found in the files for *Rainbow Jordan* Childress's second novel for children, are manuscripts, galleys (both annotated by Childress), publicity lists, reviews, and a study guide for *Rainbow Jordan*.

Those Other People was Childress's third novel for children, and contained within the files are several versions of manuscripts and typescripts (all with annotations by Childress and the copy editor's notes), galleys, and letters that accompanied reviews of the book from her publisher, Putnam Grosset Group.

There is a small file for the published play script, *When the Rattlesnake Sounds* containing reviews sent to Childress by her publisher, Coward, McCann, and Geoghegan.

The files for the play, *Young Martin Luther King*, (later edited and renamed *A King Remembered* in 1975) contain several versions of the play script, and reviews for two performances of the play.

A Hero Ain't Nothing But a Sandwich

- b. 12 f. 1 Early Draft March 30, 1973
- b. 12 f. 2 Letters, Promotional Material, Reviews, Fan Mail 1970-1976
- b. 12 f. 3 Study Guide for Two Novels by Alice Childress undated
- b. 12 f. 4 Fan Mail 1973-1995, undated

Let's Hear it for the Queen

- b. 12 f. 5 Play Script 1976, undated
- b. 12 f. 6 Play Scripts 1970
- b. 12 f. 7 Galley and Sheet Music
- b. 12 f. 8 Reviews 1976

Writings (cont.)

Children's Books (cont.)

Let's Hear it for the Queen (cont.)

- b. 12 f. 9 Fan Mail 1980
- Rainbow Jordan*
- b. 12 f. 10-11 Manuscript, Annotated undated
- b. 12 f. 12 Galley 1980
- b. 12 f. 13 Reviews, Publicity List 1981
- b. 12 f. 14 Teacher's Guide undated
- b. 12 f. 15 Fan Mail 1986-1995, undated
- Those Other People*
- b. 13 f. 1-3 Manuscript, Annotated
- b. 13 f. 4-6 Manuscript Annotated - Copy Edited
- b. 14 f. 1-4 Typescript, Annotated undated
- b. 14 f. 5 Typescript, Copy Editor's Remarks
- b. 14 f. 6 Galley - Annotated June 28, 1988
- b. 14 f. 7 Galley - Annotated June 30, 1988
- b. 14 f. 8 Galley - Final 1989
- b. 14 f. 9 Reviews, Letters, Book Jacket 1989
- b. 15 f. 1 *When the Rattle Snake Sounds* 1975, 1976
- Young Martin Luther King*
- b. 15 f. 2 Play Script - Annotated undated
- b. 15 f. 3 Play Script undated
- b. 15 f. 4 "A King Remembered", Play Script, Letter 1975, undated
- b. 15 f. 5 Play Script - Obsolete, Rewritten undated
- b. 15 f. 6 Reviews 1969, 1970

Novels 1961-1994, undated

Childress published only one adult novel during her life, *A Short Walk*, in 1979. This subseries contains manuscripts for several novel projects, including a novel she was working on at the time of her death, *Almost Free*, a fictionalized story based on the lives of her great-grandmothers: one of whom was born in Africa and was enslaved until the age of nine, and the other was a white woman who lived in South Carolina. Also found here are two manuscripts, "Blood March", and an untitled work.

The *Almost Free* files include handwritten and typed drafts, notebooks, and research data describing the customs, food, and life in general during the 19th Century.

The *Blood March* file contains an incomplete manuscript, typed and handwritten notes, research information about Seminole and Creek Indians, character descriptions, and an outline of the chapters, along with a letter to a Miss Ullman (April 19, 1961) that provides insights into Childress's idea about the story she wished to create. This was her first attempt at penning a novel that wasn't strictly about blacks and whites.

Files for *A Short Walk* (1978-1981, undated) contain a number of typescript drafts, a final manuscript (all with annotations by Childress), publicity information and reviews, and research information which includes handwritten notes featuring *A Short Walk's* working title, *What to Do Until Freedom Comes: A Novel about a Life of a Black Woman*. There is also information about Marcus Garvey, a copy of a letter to "Art" that explains her modus operandi concerning her writing style ("I write in swatches") and her rationale for writing the novel.

Almost Free

- b. 16 f. 1-5 Manuscript, Notes [1989-1994?]
- b. 16 f. 6-7 Manuscript - Annotated, Handwritten Incomplete 1994
- b. 16 f. 8-10 Typescript - Draft undated

Writings (cont.)

Novels (cont.)

Almost Free (cont.)

- b. 16 f. 11-12 Typescript - Incomplete 1994
- b. 16 f. 13 Research Notes - Food, Supplies, Life and Customs
- b. 16 f. 14 Research Notebooks 1992, undated
- b. 17 f. 1 *Blood March* undated
Typescript - Draft, Incomplete.
A Short Walk - Drafts undated
- b. 18 f. 1-3 Final Manuscript 1978
- b. 18 f. 4 Typescript - Incomplete circa 1961
- b. 18 f. 5-6 Typescript - Edited, Incomplete undated
- b. 18 f. 7-10 Typescript, Edited - Miscellaneous [1978?]
- b. 19 f. 1-4 Draft 1978 [?]
- b. 19 f. 5 Draft undated
- b. 19 f. 6 Research Material undated
- b. 19 f. 7 Reviews, Publicity 1979-1981
- b. 19 f. 8 "Two Anns" - Contract, Outline, Notes 1992, undated

Play Scripts, Screenplays and Teleplays 1949-1993, undated

Comprise the largest and most substantial subseries in the Writing series. This subseries begins with Play Scripts, which contains documentation for all of Childress's produced plays. Many of the files contain drafts, programs, research materials, as well as reviews. Included is information (mostly play scripts) for: *Gold Through the Trees*, *Gullah*, *A Hero Ain't Nothing' But a Sandwich*, *Florence*, *Just a Little Simple*, *Mojo: A Black Love Story*, *Moms: A Praise Play for a Black Comedienne*, *Sea Island Song*, *String*, *Trouble in Mind*, *Wedding Band: A Love/Hate Story in Black and White*, and *Wine in the Wilderness*. There are also files for a number of unpublished, unproduced work.

Play Scripts 1949-1993, 1960s-1980s, undated

Writings (cont.)

Play Scripts, Screenplays and Teleplays (cont.)

The Play Scripts are organized into five categories: Full-Length Plays; Musicals; One-Act Plays; Adaptations and Collaborations; Ten-Minute (or less) and Incomplete Play Scripts and Outlines. Childress's full-length plays include four of her best-known works, *Gold Through the Trees*, *Moms: A Praise Play for a Black Comedian*, *Trouble in Mind*, and *Wedding Band: A Love/Hate Story in Black and White*. The files for *Gold Through the Trees* (1952) contain various drafts, as well as a flyer for the production at Club Baron in Harlem, and a contract for Helen Martin, one of the actresses who appeared in the production. Files for *Moms: A Praise Play for a Black Comedienne*, are particularly rich with information about the genesis of the play, and the copyright infringement case Childress brought against Clarice Taylor in 1987. The files begin with versions of the play script, and include casting call lists, correspondence, contracts, programs and reviews of the first staging at the Green Plays Theatre in Lexington, New York in 1986, and at Hudson Guild Theatre in 1987. There are also research materials about Jackie "Moms" Mabley, several drafts, (mostly with annotations, some incomplete), rehearsal scripts, and the transcription of an oral history with one of Mabley's sons. The rest of the files relate specifically to the Childress vs. Taylor lawsuit. There are a number of legal documents included here such as affidavits, briefs, depositions, memorandums of law, and a copy of the judgment. In addition there are files of correspondence, copies of the two play scripts, *Moms: A Praise Play for a Black Comedienne*, by Childress and *Moms: The First Lady of Comedy*, by Ben Caldwell and Clarice Taylor, annotated by Childress, two of Taylor's play scripts, *An Evening with Moms*, and *An Evening of Comedy with Jackie 'Moms' Mabley*, which were sent to Childress via her lawyers for review in order to verify that Taylor created an original work. The files for Childress's first major success, *Trouble in Mind* (1956 — 1992, undated) include several undated scripts with annotations, correspondence, contracts, notes, programs and reviews of performances in New York, Ohio, Florida, Washington, DC, and London. An annotated play script for *Eight in a Box* (undated), an early version of *Trouble in Mind*, can be found in this section. The next largest set of files in the Play Scripts subseries contain information on Childress's best known play, *Wedding Band: A Love/Hate Story in Black and White* (1962-1992, undated) Included in this file are over a dozen versions of the play script with annotations, some relating to performances in New York, Chicago, Boston, Atlanta, Norfolk, Va., New Brunswick, and Philadelphia; drafts, correspondence, programs, pages of a diary discussing producers, potential cast members, and rewrites; and production notes relating to the first production of the play at the University of Michigan in 1966. Favorable reviews of the play when it was broadcast on ABC Theatre in 1974, as well as reviews for other productions, can be found here. The files for *Lady in the Backyard* (circa 1961), *My Carolina* (circa 1961) and *The Wings of Time* (undated), all appear to be early versions of *Wedding Band*, and can be found in this section. Other plays in this series include: *Copra: A West Indian Drama*, undated, *A Host of Friends*, 1980, 1981, 1993; *Man Bearing a Pitcher*, undated, and *The Penny Pinchers*, undated. Childress wrote several musicals, three of which were produced. Her most well known musical, *Gullah* (formerly called *Sea Island Song*) (1977-1981) contains several versions of the play script with annotations, sketches, programs and reviews of the performances in South Carolina and Massachusetts, both in 1984. Materials in the *Gullah* files directly relate to the play's resurrection in 1984 under that title. The *Sea Island Song* files are filed separately. The files for *Sea Island Song* (1977) were found together and are differentiated from the latter version of the play, *Gullah*, by virtue of their date and performance. Play scripts, outlines, performance schedules for the play in Dillon, South Carolina, and research about the Carolina Sea Islands and *Gullah* culture can be found here. The research files for the play are particularly rich and contain a report titled *Doctor Can't Do Me No Good: Social Concomitants of Health Care Attitudes and Practices Among Elderly Blacks in Isolated Rural Populations*, that focuses specifically on the elderly residents of the Sea Islands of South Carolina and Georgia, as well as songs, folklore, studies and clippings about life on the Islands. Files for Childress's first and only attempt at writing an opera, *The Sun Like Gold* (1970-1971), with music by Ulysses Kay, is a drama about the life of Harriet Tubman. One of the twentieth century's most prominent African-American composers, Ulysses Kay was known in his lifetime mostly for his symphonic and choral writing. The files contain correspondence, the libretto, handwritten notes, outlines, research, and clippings. Childress often used real-life incidents as fodder for her work. Her play *The Trial of Emile Zola* is a dramatization of the French novelist's article, "J'Accuse! (I Accuse!)", that appeared in *L'Aurore* (The Dawn) in 1898, and basically took to task the French government for the 1894 arrest and (false) conviction for treason of Capt. Alfred Dreyfus, a Jewish artillery officer in the French army. Childress dramatizes the events in musical form. The files for *The Trial of Emile Zola* (n. d) play include two copies of the play script with annotations. The only play that Childress ever penned that does not feature blacks is *The First Three Hundred Years* (undated). The story focuses on the history of Jewish people, featuring both Yiddish and English speaking characters. This file contains a play script with annotations. *Behind Every Door: A Light Opera for a Working Lady* (1984-1985), with music by Nathan Woodard, bears the distinction of being a finalist in a contest sponsored by the New York Shakespeare Festival (NYSF), although it was not performed. Included in this file is a play script, letters from the NYSF, and sheet music with annotations. Childress began writing One-Act plays as early as the late forties, among them *Florence* (1949-1950), the first one-act drama she wrote and produced

Writings (cont.)

Play Scripts, Screenplays and Teleplays (cont.)

Play Scripts (cont.)

Full-Length

- b. 20 f. 1-5 *Copra A West Indian Drama* undated
Typescripts - Annotated.
- b. 20 f. 6 *Eight in a Box* undated (typescript)
Gold Through the Trees
- b. 20 f. 7 Typescript undated
- b. 20 f. 8-9 Typescript - Drafts, Notes - Annotated [1950-1952]
- b. 20 f. 10 Excerpts 1952, undated
- b. 20 f. 11 Contract, Program - Club Baron, New York 1952 April 7-May 28
A Host Of Friends
- b. 21 f. 1 Typescript circa 1980, May 3, 1993
- b. 21 f. 2 Typescript - Annotated circa 1980
- b. 21 f. 3-4 Typescripts - Incomplete
- b. 21 f. 5 Annotated, Fragments circa 1980
- b. 21 f. 5 Staged Reading - New Media Repertory Co., Inc. - Flyer April 1981
- b. 21 f. 6 *Lady in the Backyard* circa 1961
#9, Typescript.
A Man Bearing A Pitcher
- b. 21 f. 7-8 Typescript - Annotated undated
- b. 21 f. 9 Typescript - Annotated, #13 undated
- b. 21 f. 10 Outlines, Notes undated
Moms: A Praise Play for a Black Comedienne
- b. 22 f. 1 Rehearsal Script - Annotated, Incomplete 1986
Typescripts
- b. 22 f. 2 *Annotated - Green Plays Theatre* 1986
- b. 22 f. 3 Reference (copy) 1986
- b. 22 f. 4-6 Annotated [1986]
- b. 22 f. 7-8 Annotated - Incomplete [1986]
- b. 22 f. 9 Annotated - Fragments - [1986]
- b. 22 f. 10 Annotated, Handwritten Notes, Letter [1986]
- b. 22 f. 11 Contract With Clarrise Taylor (Draft), Correspondence 1986, 1987
- b. 22 f. 12 Casting Call 1986
- b. 22 f. 13 Correspondence 1986, undated
- b. 22 f. 14 Production - Program, Review August 1986
- b. 22 f. 15 Hudson Guild Theater - Reviews 1987
- b. 22 f. 16 Jackie "Moms" Mabley Research - Obituary 1975, [1985], [1986?]
- b. 22 f. 17 Aiken, Charley (?) (Mabley's Son) - Oral History Interview - Incomplete
undated
Childress vs. Taylor
- b. 23 f. 1 *An Evening with Mom - Concept by Clarice Taylor* 1985
- b. 23 f. 2 Script Analysis - Annotated 1986, 1987

- b. 23 f. 3 *Moms: The First Lady of Comedy by Clarice Taylor and Ben Caldwell - Annotated by Alice Childress* 1987
- b. 23 f. 4 *Moms: A Praise Play for a Black Comedienne, by Alice Childress - Annotated* 1986
- b. 23 f. 5 *Moms: The First Lady of Comedy by Clarice Taylor and Ben Caldwell* 1987, 1988
- b. 23 f. 6-7 *Comparison of Plays: Moms: A Praise Play for a Black Comedienne (Childress) and Moms: The First Lady of Comedy (Taylor and Caldwell)* [1986-1987]
- b. 23 f. 8 Exhibit - Contract 1986, 1987, 1988
- b. 23 f. 9 Certificate of Formation of Limited Partnership of the "Moms" Company August 31, 1987
- b. 23 f. 10 Summons September 28, 1987
- b. 23 f. 11 Answer and Counterclaim November 2, 1987
- b. 23 f. 12 Reply from Childress 1987
- b. 23 f. 13 Copy of Agreement between Ben Caldwell and Clarice Taylor (Unsigned) 1987
- b. 23 f. 14 Correspondence 1987
- Research
- b. 23 f. 15 Lawsuit 1987
- b. 23 f. 16 Program, Clippings, Receipts 1987
- b. 23 f. 17 Notes 1987-1988
- Depositions
- b. 24 f. 1 Alice Childress September 28, 1988
- b. 24 f. 2 Clarice Taylor October 20, 1988
- b. 24 f. 3 Ben Caldwell December 22, 1988
- b. 24 f. 4 *Moms: The First Lady of Comedy by Clarice Taylor and Ben Caldwell - Play Script, 1987 Requested by Court* 1988
- b. 24 f. 5 Correspondence 1988
- b. 24 f. 6 Notice of Motion February 17, 1989
- b. 24 f. 7 Memorandum of Law in Support of Plaintiff's Motion for Summary Judgment February 24, 1989
- b. 24 f. 8 Reply Memorandum of Law in Support of Plaintiff's Motion for Summary Judgment [February 1989]
- b. 24 f. 9 Plaintiff's Statement of the Facts as to Which There Exists March 22, 1989
- b. 24 f. 10 Affidavit in Opposition to Defendants Mailman's Motion for Summary Judgment March 22, 1989
- b. 24 f. 11 Plaintiff's Memorandum
Opposition to Defendant Mailman's Motion for Summary Judgment, March 22, 1989.
- b. 24 f. 12 Memorandum of Law in Opposition to Plaintiff's Motion for Summary Judgment March 29, 1989
- b. 24 f. 13 Relevant Cases October 1989
- b. 24 f. 14 Correspondence 1989
- b. 24 f. 15 Statement Pursuant to Fed. R. Civ. P. 3 (g)

- b. 25 f. 1 Memorandum Opinion and Order November 27, 1990
- b. 25 f. 2 Correspondence 1990
- b. 25 f. 3 Memorandum of Opinion and Order February 2, 1991
- b. 25 f. 4 Brief for Defendants - Appellants May 2, 1991
- b. 25 f. 5 Decision - U. S. Court of Appeals for the Second Circuit September 18, 1991
- b. 25 f. 6 Correspondence 1991
- b. 25 f. 7 Reply Post-Trial Memorandum of Law March 2, 1992
- b. 25 f. 8 Memorandum Opinion and Order July 14, 1992
- b. 25 f. 9 Plaintiff's Memorandum of Law In Support of Application for Attorney's Fees August 6, 1992
- b. 25 f. 10 Judgment on Decision by the Court September 8, 1992
- b. 25 f. 11 Plaintiff's Reply Memorandum of Law in Support of Her Application for Attorney's Fees October 23, 1992
- b. 25 f. 12 Plaintiff's Memorandum of Law in Opposition to Defendant Mailman's application for Attorney's Fees [1992]
Correspondence
- b. 25 f. 13 1992
- b. 25 f. 14 1993
- b. 25 f. 15 "An Evening of Comedy with Jackie "Moms" Mabley", - Written and Conceived by Clarice Taylor February 22, 1994
- b. 25 f. 16 Nathan Woodard - Notes 1994 May 8
- b. 25 f. 17 Correspondence 1994
- b. 25 f. 18 Summary of Case 2003
- b. 25 f. 19 Plaintiff's Post-Trial Memorandum of Law undated
- b. 25 f. 20 Plaintiff's Request a Jury: Compliant undated
- My Carolina*
- b. 25 f. 21 "#5" January 19, 1962
- b. 25 f. 22 "#2" circa 1961
- b. 25 f. 23 "#4" circa 1961
- b. 25 f. 24-25 Annotated circa 1961
- b. 25 f. 26 "#1" January 19, 1962
- b. 26 f. 1-2 *The Penny Pinchers*
Typescripts,.
- b. 26 f. 3 Untitled, Annotated undated
- Trouble in Mind*
Typescripts
- b. 27 f. 1 "Clean Copy" undated
- b. 27 f. 2 First Draft - Incomplete undated
- b. 27 f. 3 London undated
- b. 27 f. 4 No date
- b. 27 f. 5-11 Annotated undated
- b. 28 f. 1-5 Annotated undated

- b. 28 f. 6 Incomplete - Annotated undated
- b. 28 f. 7 Tricycle Theatre - Correspondence, Contract, Notes 1992-1993
- b. 28 f. 8 "Old Copy" undated

Programs and Reviews

- b. 28 f. 9 "The Negro In America", BBC, Third Programme, October-December 1964
- b. 28 f. 10 The Board of the Takoma Players, Inc. (Washington, DC)
- b. 28 f. 11 Bowling Green State University 1979
- b. 28 f. 12 La Cave Theatre 1977
- b. 28 f. 13 Various 1956-1984
- b. 28 f. 14 Valencia Community College, Orlando, Florida undated

Wedding Band

Typescripts

- b. 29 f. 1 #5 -Annotated May 1962
- b. 29 f. 2 Oklahoma Version circa 1962, 1963
- b. 29 f. 3-4 Annotated circa 1962, April 30, 1963
- b. 29 f. 5-6 Annotated circa 1962, April 13, 1964
- b. 29 f. 7 Annotated - ("Not most up to date") April 13, 1964
- b. 29 f. 8-9 circa 1962; 1965 (revised)
- b. 30 f. 1 circa 1962 (annotated); 1965 (revised)
- b. 30 f. 2 Chicago-Ivanhoe - Draft, Annotated, Revised July 1972
- b. 30 f. 3 #11 - Old Version circa June 1972
- b. 30 f. 4 Rehearsal - The Newman Theater August 29, 1972
- b. 30 f. 5 #26 - Annotated circa 1962-August 1972
- b. 30 f. 6 Annotated - Revised November 8, 1972
- b. 31 f. 1-2 Annotated undated
- b. 31 f. 3-4 Annotated - Incomplete undated
- b. 31 f. 5 #4 - Annotated undated
- b. 31 f. 6 Draft - Annotated undated
- b. 31 f. 7 Draft - Annotated, Incomplete with Notes undated
- b. 32 f. 1 Diary October-November 1963
- b. 32 f. 2 Correspondence 1963-1965
- b. 32 f. 2 Production Materials
- b. 32 f. 3 Mendelson Theatre - University of Michigan, Ann Arbor, Michigan 1966-1969
- b. 32 f. 4 Hartford Stage Company January-February 1979
- b. 32 f. 5 Wells Theatre, Virginia State Company, Norfolk, Virginia October-November 1990

Programs

- b. 32 f. 6 Boston University School of Fine Arts and Applied Arts, Boston, Massachusetts 2-7 December 1973
- b. 32 f. 7 Riverview Playhouse, Old Dominion University, Norfolk, Virginia 1982 February 26-March 6

- b. 32 f. 8 Theatre Center Philadelphia, Philadelphia, Pennsylvania 1983
- b. 32 f. 9 Academy Theatre, Atlanta, Georgia March 1986
- b. 32 f. 10 Rutgers Arts Center, New Brunswick, New Jersey October-November 1992
- b. 32 f. 11 Shapiro Theatre, Barnard College, New York, New York February 1992
- Reviews
- b. 32 f. 12 Ivanhoe Theater, Chicago, Illinois 1972
- b. 32 f. 13 The Public Theater, New York 1972-1973
- b. 32 f. 14-15 ABC Theatre 1974
- b. 32 f. 16 Various 1970s-1980s
- Wings of Time Typescripts*
- b. 32 f. 17 #3 undated
- b. 32 f. 18-19 Annotated undated

Musicals

The African Garden

Typescripts [circa 1967-1968]

- b. 33 f. 1 Clean copy
- "OC"
- b. 33 f. 2 #1
- b. 33 f. 3 #6
- b. 33 f. 4 #14
- b. 33 f. 5 "42nd Street City Version"
- b. 33 f. 6 Annotated
- b. 33 f. 7 Annotated and Lyrics (Incomplete)
- b. 33 f. 8 Old Version
- b. 33 f. 9 Working Copy, Earlier Version
- b. 33 f. 10 Incomplete
- b. 33 f. 11 Reviews 1968
- b. 33 f. 12 *Behind Every Door* 1984-1985
Music by Nathan Woodard, Book, Sheet Music, Correspondence, Notes.
- b. 33 f. 13 *Every Day's A Special Occasion* undated
Typescript, Sheet Music.
- b. 33 f. 14 *The First Three Hundred Years* undated
Typescript, Annotated.
- Gullah*
- Typescripts
- b. 34 f. 1-2 Annotated circa 1977-1980
- Annotated circa 1977-1980
- b. 34 f. 3 #3
- b. 34 f. 4 #4R
- b. 34 f. 5 #26
- b. 34 f. 6 "Alice"

- b. 34 f. 7 "Alice"
- b. 34 f. 8-9 "Nathan"
- b. 34 f. 10 "Nathan's Copy #7"
- b. 34 f. 11 "Nathan's Copy #16"
- b. 35 f. 1-2 Incomplete
- b. 35 f. 3 Music in Columbia, SC Version
- b. 35 f. 4 circa 1981
- b. 35 f. 5 Reading January 7, 1982
- b. 35 f. 6 "Cut Reading Version" undated
- b. 35 f. 7 Annotated undated
- b. 35 f. 8 Incomplete - Annotated undated
- b. 35 f. 9 Draft - Annotated undated
- b. 35 f. 10-11 Hampden Theater - Production Materials, University of Massachusetts, Amherst, Massachusetts 1984
- b. 35 f. 12 The Dramatists Guild - Reading May 20, 27 (?)
- b. 35 f. 13 Third World Theater - Program, Flyer, Review April 1984
- b. 35 f. 14 Sketches and notes [1984?]
- Sea Island Song*
- Typescripts
- b. 36 f. 1 Annotated undated
- b. 36 f. 2 Fragment circa 1977
- b. 36 f. 3 Outline, Notes undated
- b. 36 f. 4 Performance Schedule - Dillon, South Carolina 1977
- b. 36 f. 5 Reviews 1977
- b. 36 f. 6-7 Research 1977, undated
- So You Want to Be a Musician?*
- Typescripts
- b. 36 f. 8 1954
- b. 36 f. 9 1956
- b. 36 f. 10 circa 1960
- Space, Man!*
- b. 36 f. 11 "Book for Musical", Annotated undated
- b. 36 f. 12-16 Incomplete undated
- b. 36 f. 17 Incomplete - Annotated circa 1970
- The Sun Like Gold*
- b. 36 f. 18 Libretto 1971
Correspondence, Outline and Notes.
- b. 36 f. 19 Libretto undated
- b. 36 f. 20 Correspondence 1970-1971
- b. 36 f. 21 Outline, Research undated
- The Trial Of Emile Zola*
- b. 36 f. 22-24 Typescript - Annotated undated

Writings (cont.)
Play Scripts, Screenplays and Teleplays (cont.)
Play Scripts (cont.)
Musicals (cont.)
The Trial Of Emile Zola (cont.)

- b. 36 f. 25 Typescript, Incomplete Annotated
- One-Act Plays
- Billy on the Ball*
- b. 37 f. 1 Typescript - First Draft and Outline undated
- b. 37 f. 2 Typescript - Incomplete undated
- b. 37 f. 3 *The Chinese Excursion - Harlem Play, Child and Family* undated
Three Typescripts, Annotated.
- Florence*
- b. 37 f. 4 Typescript [1949?]
- b. 37 f. 5 Typescript - Incomplete, Invitation [1949?]
- b. 37 f. 6 "Masses in Mainstream" October 1950
1950 Version.
- b. 37 f. 7 *The Fundraisers* 1955, undated
Typescripts - Annotated.
- b. 37 f. 8 *In Teddy's Apartment* undated
Typescript.
- Mojo: A Black Love Story*
- b. 37 f. 9 Typescript ("Original") - Annotated circa 1970
- b. 37 f. 10 Reviews 1973, 1981
- Wine in the Wilderness*
- b. 37 f. 11 Play Script - Dramatists Play Service, Inc 1969
- b. 37 f. 12 New Heritage Theatre - Review, New York, New York 1970
- b. 37 f. 13 Flyer - Barringer High School, Newark, New Jersey 21-23 February 1986
- b. 37 f. 14 Reviews - Various Productions 1969, 1970, 1977, 1980, undated
- The World on a Hill*
- Typescripts
- b. 37 f. 15 No date
- b. 37 f. 16-17 Annotated undated
- b. 37 f. 18 "Published by MacMillan", Annotated undated
- b. 37 f. 19 Incomplete - (Originally titled "The Liar") - Annotated undated
- b. 37 f. 20 Untitled - Draft undated
- Adaptations and Collaborations
- b. 38 f. 1 *Captain Stormfield's Visit to Heaven by Mark Twain - Dramatic
Adaptation by Alice Childress, Music By Serge Hovey - Drafts* undated
- b. 38 f. 2 *A Hero Ain't Nothin' but a Sandwich - Stage Adaptation - Theatre
Company, University of Detroit Mercy - Programs and Reviews* March
1993
- b. 38 f. 3 *I Got Shoes, by Frank Merlin - Adaptation - Rewrite* undated
- b. 38 f. 4 *Joe Magarac (Adaptation From Bondsby's Burning Valley)* [1950s?]
(typescript)
- Just A Little Simple*
- Adaptation of "Simple Speaks his Mind" by Langston Hughes
- b. 38 f. 5 Typescript 1950
- b. 38 f. 6 Program and Review 1950s

Writings (cont.)

Play Scripts, Screenplays and Teleplays (cont.)

Play Scripts (cont.)

Adaptations and Collaborations (cont.)

- b. 38 f. 7 *Othello... The Moore of Venice, Adaptation For Three Characters* undated
String
- b. 38 f. 8 *A Piece of String, by Guy De Maupassant and adapted by Alice Childress* undated
Typescript, Annotated.
- b. 38 f. 9 Typescript - "Original", Annotated [1969?]
- b. 38 f. 10 *String by Alice Childress and Shoes by Ted Shine* 1978
Typescript for "Visions" for KCET, Los Angeles, CA.
- b. 38 f. 11 *Copy of String* 1980
for Inclusion in an Anthology and Correspondence.
- b. 38 f. 12 Program and Reviews 1969
- b. 38 f. 13 *Song of the Storm by Irving Lord Burgie and Alice Childress* [1966?]
Typescript and Notes.
- b. 38 f. 14 *The White-Haired Girl by Ting Yi and Ho Chin-Chih - Adapted by Alice Childress* undated
Typescripts.
- Ten-Minute Plays
 - b. 39 f. 1 *Converstatic* undated
Typescript - Annotated.
 - b. 39 f. 2-3 *A Tapping Sound* undated
Typescript - Annotated.
- Incomplete Play Scripts and Outlines
 - b. 39 f. 4 *And So they Lived...* undated
 - b. 39 f. 5 *Audition Play* undated
 - b. 39 f. 6 *The End of the Civil Rights Movement, Couple in Mississippi* [1964?]
 - b. 39 f. 7 *Friendship Festival* undated
 - b. 39 f. 8 *Outlines - And Yet So Far - Annotated* undated
- Screenplays 1951-1979, undated
Features the only screenplay Childress wrote which made it to the screen, 'A Hero Ain't Nothing' But a Sandwich. Along with drafts, there is a promotional program, a scene breakdown, and reviews. The file for *The Beauty of Darkness*, a screenplay commissioned by Clairol for a feature film or a commercial project, contains drafts and outlines. The files for *Happy Birthday, Mrs. Craig* consists of several versions of the screenplay with annotations, including one that was optioned by Belafonte Enterprises, Inc. The *Stomping at the Savoy* (1979, undated) file contains several versions of the screenplay with annotations. Other screenplays include *More Than a Notion* (1951, undated), *A New Sound* (undated), and a treatment for a screenplay, *Robie and Rose* (1978).
- b. 40 f. 1 "The Beauty of Darkness" - Outline 1968, undated
"Happy Birthday, Mrs. Craig"
- b. 40 f. 2 Script - Annotated [1971]
- b. 40 f. 3 Draft - Annotated, Production Of Belafonte Enterprises, Inc 1970, 1971, undated
- b. 40 f. 4 Screen Treatment of a Harbel Production - First Draft undated
"A Hero Ain't Nothing' but a Sandwich" 1975
- b. 40 f. 5 Script 1975
- b. 40 f. 6 Script - Annotated undated
- b. 40 f. 7 Scene Breakdown 1975, 1976

Writings (cont.)

Play Scripts, Screenplays and Teleplays (cont.)

Screenplays (cont.)

"A Hero Ain't Nothing" but a Sandwich" (cont.)

- b. 40 f. 8 Reviews, Promotional Program 1977, 1978
- "More Than A Notion"
- b. 40 f. 9 First Draft - Annotated 1951
- b. 40 f. 10 Script - #35 undated
- b. 40 f. 11 Draft - Incomplete, Annotated undated
- b. 40 f. 12 Fragment - Annotated circa 1951
- b. 41 f. 1 "A New Sound" undated
- b. 41 f. 2 "Robie and Rose" - Proposal November 1978
- "Stomping At The Savoy"
- b. 41 f. 3 Script - Annotated 1979
- b. 41 f. 4 Script - Annotated undated
- b. 41 f. 5-6 Script - Annotated, pgs. 1-101
- Teleplays 1972-1990, undated
- Encompasses adapted works by Childress (Wedding Band), or works that focus on fictional or actual black women ("Bessie Smith; " "The Finish of Patsy Barnes; " "Hattie; " "A Portrait of Fannie Lou Hamer".) There are also files for "Bricks Without Straw," (1983) a miniseries about Booker T. Washington and his wife Olivia proposed by New Image Productions. Nothing in the collection indicates whether any of the teleplays were ever produced. These files include drafts of scripts, correspondence, outlines, research, treatments, and notes.
- b. 42 f. 1 "Bessie Smith" - Research, Notes undated
- "Bricks Without Straw"
- b. 42 f. 2 Fragments [1983?]
- b. 42 f. 3 Outline - Annotated [1983?]
- b. 42 f. 4 Scene Samples - Annotated 1984
- b. 42 f. 5 First Draft For Episode II - Two Versions - Annotated [1984?]
- b. 42 f. 6 "Olivia" - Corrected Final Draft - Annotated [1984]
- b. 42 f. 7 "Olivia" - Treatments - Annotated, Various Drafts 1984
- b. 42 f. 8 Final - Annotated [1984]
- b. 42 f. 9 Final Draft undated
- b. 42 f. 10 Correspondence 1983-1984
- b. 42 f. 11 Research [1983?]
- b. 42 f. 12 "The Finish Of Patsy Barnes" - Teleplay Adaptation by Alice Childress, Proposal - CPB Program Fund [1982]
- b. 42 f. 13 "Harriet Tubman" (a. k. a. "Glory By Starlight") - Scripts, Outlines - Annotated, Research 1975, 1976
- b. 42 f. 14 "Hattie" - Teleplay, Outlines, Draft- Incomplete, Annotated) Correspondence, Research 1976
- "Of Time and Tears"
- b. 43 f. 1-2 Correspondence, Drafts, Notes 1979
- b. 43 f. 3-4 Research Material 1979
- "A Portrait of Fannie Lou Hamer"
- b. 43 f. 5 Script - Annotated circa 1978
- b. 43 f. 6 Script - Outlines 1978
- b. 43 f. 7 Fragments - Annotated 1978

Writings (cont.)

Play Scripts, Screenplays and Teleplays (cont.)

Teleplays (cont.)

"A Portrait of Fannie Lou Hamer" (cont.)

- b. 43 f. 8 Correspondence and Notes 1977-1978
- b. 43 f. 9 Research 1978
- b. 43 f. 10 WGA V. NIA Productions, Inc. Arbitration and Award - Correspondence
1979
- b. 44 f. 1 "Vashti's Magic Mirror" - Draft, Outlines - Annotated undated
"Wedding Band"
- b. 44 f. 2 Script - Annotated, Incomplete circa 1972
- b. 44 f. 3 Second Draft undated
- b. 44 f. 4 Script - Annotated undated
- b. 44 f. 5-7 Scripts and Clippings undated
- b. 44 f. 8-9 Scripts - Annotated with Debbie Allen
- b. 44 f. 10 Corrected Version ("Alice") - Debbie Allen Notes 1990
- b. 44 f. 11 Script Revised - Debbie Allen Project February 1993
- b. 44 f. 12 Notes undated

Fiction and Non-Fiction 1803-1989, 1960s-1980s, undated

Subseries contains information pertaining to Childress's first book, *Like One of the Family*; columns; *Black Scenes: Collection of Scenes from Plays Written by Black People About Black Experience*, monologues, articles and essays, reviews and other types of writings.

Files for *Like One of the Family: Conversations from a Domestic's Life*, Childress's first published book of anthologized vignettes, contain rich information about the relationship between Childress and her publisher, Arthur Kahn of Independent Publishers, Inc. Several letters between the author's and the publisher reveal a contentious partnership. These letters are accompanied by an agreement detailing the author and publisher's responsibilities, a list of activities undertaken by Childress to promote the book, and letters (one in German) regarding the reprinting rights of the book to a German publisher and notes. In the 1986 file, there is a draft of the introduction for the reprint edition by literary scholar Trudier Harris, with annotations by Childress, along with reviews of the book.

There are three files of manuscripts for "Here's Mildred", the column Childress wrote for the *Baltimore Afro-American*, and a file of drafts that appear to be edited copies of columns in a folder titled "Overheard and Understood". There is no evidence in the files that these columns were ever published. Childress also penned a column for *Freedom*, but no manuscripts are found in this collection.

There are two files for *Black Scenes: Collection of Scenes from Plays Written by Black People About Black Experience* containing a draft of the book's introduction, correspondence, reviews, and a copy of *The Bird Cage*, by Floyd Barbour, which was excerpted in the book. There is one file containing an annotated sample for a monologue called "Man at the Phone".

Of interest are three articles Childress wrote when she was with the Works Progress Administration Federal Writers Project, "Brief History of the Minstrel Show and It's Form", "Early Days of New York...Negro Residents", and "Notes on History of Colored Baseball". Additionally there are files for published articles that contain drafts, correspondence, reviews, notes, among them "Knowing the Human Condition", (*Black American Literature and Humanism*); "Why I Write in New York", (*Writers Guild of America*); "Negro Woman in Literature" (*Freedomways*); "A Woman Playwright Speaks Her Mind" (*Negro Life and History*); "Those Were the Days, My Friend", (*New York Times*); and an introduction to a reprint of Fannie Hurst's book *Lummox*.

Ebony Magazine commissioned Childress to write a story about "Harlem on My Mind", the exhibition of the same name featured at the New York Metropolitan Museum of Art. Based on Childress's annotations on one of the drafts, *Ebony* never published the essay, and she was seeking to publish it in *Negro Digest*. The file includes drafts with annotations and notes.

Another item of note is the program for the "Negro History Festival, Paul Robeson" that Childress wrote with Lorraine Hansberry for a black history celebration on February 12, 1952. Childress's eulogy for the son her friend and fellow actress, Hilda Haynes is also found here.

There are files for several projects in the collection including a "Proposal to set up a Dialogue Concerning the Production of an Afro-American Film in the USSR," which may relate to her trip to the Soviet Union in the 1970's. There is also a file for a "Report on the Gold Coast" (undated) that contains drafts, correspondence, research, and notes.

There are two files for an introduction Childress wrote ("Treasure in Space") for the book, *A True Likeness: The Black South of Richard Samuel Roberts, 1920-1936* edited by Thomas L. Johnson and Philip C. Dunn. The files contain a draft, correspondence, research and notes. Another file, *Pico vs. Board of Education, Island Trees* relates specifically to the censorship case related to *A Hero Ain't Nothing' But a Sandwich*. This file contains a copy of a brief and the ruling, as well as drafts, notes and research material relating to a non-fiction project Childress appears to have been interested in developing about Steven Pico's life. Also of note are clippings from two book banning cases concerning the novel in the Island Trees School District in Long Island, New York, and the Savannah-Chatham Public Schools in Savannah, Georgia.

Writings (cont.)

In the 50's, Childress wrote short stories for magazines in order to make ends meet, often under the nom de plume, "Eddie Franklyn". Many of the short stories are not dated with a few exceptions, and there is little evidence in the collection that any were published. Most of the files for the stories contain manuscripts and drafts with annotations, and two contain letters. Among the twenty-three stories found here are: "All About Miss Harriet Tubman," "A Black Christmas Story," "Dunbar - Alice and Doctor," "The Magi Went Seeking", "The Story of Ola", and "Street Corner Speaker".

Files containing Speeches appear to be only a fraction of the dozens of appearances Childress made over the last four decades of her life. Many of the speeches filed here were found separated from related materials and have been collected to provide a sense of the variety of her speeches. Found here are speeches made at libraries and library associations ("Address to New York Librarians", Donnell Library, New York Public Library; "Banned Authors, Banned Books", American Library Association; "Praise and Simplicity", Roosevelt Island Library); recounting her career as a playwright and actress ("The Black Experience in Theatre", ANTA, School of Printing; "Notes on the Black Theatre", SUNY at Purchase, NY; "The Paul Robeson Award to Harry Belafonte"), and at educational conferences ("Education and the Black Child", Black Educators.) There is file for a speech about Langston Hughes that includes his resume, undated, which may have been for a eulogy or a remembrance at a memorial service. There is also a file of drafts and fragments for unidentifiable speeches.

Fiction

Like One of the Family

- b. 45 f. 1 Contract, Correspondence, Independent Publishers 1956, 1958
- b. 45 f. 2 Draft of Introduction by Trudier Harris (Annotated by Alice Childress), Beacon Press - Reviews 1986

Columns

"Here's Mildred"

- b. 45 f. 3-5 *Afro-American Newspaper - Drafts - Annotated* [1956-1959], 1984
- b. 45 f. 6 News Clippings [1956-1959]
- b. 45 f. 7 "Overheard and Understood", Drafts undated

Editor

Black Scenes

- b. 45 f. 8 Draft - Correspondence, Reviews 1968-1971
- b. 45 f. 9 *The Bird Cage by Floyd Barbour* 1969

Monologues

- b. 45 f. 10 "Man at the Phone" - Monologue undated

Non-Fiction

- b. 45 f. 11 "At Ren-Ho... Near Canton China" - Essay undated
- b. 45 f. 12 "The Black Preacher" - Essay undated
- b. 45 f. 13 "Black Women Writers" - Essay
- b. 45 f. 14 "Elks Play" - Arthur Riggs, Review undated
- b. 45 f. 15 "Energy Guide Label" - (Commercial?) Draft, Notes undated

Federal Writers Project - Essays

- b. 45 f. 16 "Brief History of the Minstrel Show and its Form" [1938-1941]
- b. 45 f. 17 "Early Days of New York. Negro Residents" [1938-1941]
- b. 45 f. 18 "Notes on History of Colored Baseball" [1938-1941]
- b. 45 f. 19-20 "Harlem On My Mind" - Draft Notes 1970
- b. 45 f. 21 Hilda Lashley Haynes - Eulogy undated
- b. 45 f. 22 *"Knowing the Human Condition" - Essay for the Book, Black American Literature and Humanism* 1980

Writings (cont.)

Fiction and Non-Fiction (cont.)

Non-Fiction (cont.)

- b. 45 f. 23 *LummoX by Fannie Hurst* 1989-1990
Introduction to Book, Correspondence.
- b. 45 f. 24 "Marked By Fire" by Joyce Carol Oates - Review undated
- b. 45 f. 25 "Negro History Festival", Featuring Paul Robeson, with Lorraine
Hansberry - Script February 29, 1952
- b. 45 f. 26 "Negro Woman in Literature" - Freedomways - Essay 1966
- b. 45 f. 27 "Notes on Film and Theatre", Essay - undated
- b. 45 f. 28 "Noticing the Now" - Notes undated
- b. 45 f. 29 "On Censorship" - Essay, The Schomburg Center Journal 1984
- b. 46 f. 1-2 "Pico vs. Board of Education Island Trees" with Steven Pico - Drafts,
Notes, Research Material 1985
- b. 46 f. 3 "A Proposal to Set Up a Dialogue Concerning the Production of an Afro-
American Film in the U. S. S. R." undated
- b. 46 f. 4 "Report on the Gold Coast" undated
- b. 46 f. 5 "Report: Production Observer, *The Sound of Music*" September 1, 1959
- b. 46 f. 6 "The Scarlet Letter" by Nathaniel Hawthorne - Review - Annotated undated
- b. 46 f. 7 "The Soulman" by Ellis Haizlip - Review undated
- b. 46 f. 8 "Those Were the Days, My Friends", Sunday News, (NY Times?) -
Review December 3, 1972
- b. 46 f. 8 "Treasure in Space" - Richard Samuel Roberts - Essay
- b. 46 f. 9 Draft, Correspondence 1986
- b. 46 f. 10 Research Materials 1986
- b. 46 f. 11 "Why I Write in New York" - Essay, "Writers Guild of America, East, 44th
Annual Awards" - Program, New York 1992
- b. 46 f. 12 "A Woman Playwright Speaks Her Mind", *Negro Life and History* 1966
- b. 46 f. 13 Untitled - Essay undated
- b. 46 f. 14 Miscellaneous

Short Stories

- b. 47 f. 1 "Alice (Dunbar) and Doctor" - Draft - Annotated
- b. 47 f. 2 "All About Miss Harriet Tubman" - Drafts - Annotated undated
- b. 47 f. 3 "A Black Christmas Story" - Drafts - Annotated, Letter December 1969,
undated
- b. 47 f. 4 "Christmas Story" undated
Drafts, 1970 (Incomplete?).
- b. 47 f. 5 "Forty Years Hath September" - Drafts - Annotated undated
- b. 47 f. 6 "Girls And Boys" - Drafts - Annotated undated
- b. 47 f. 7 "Kevin and the Beautiful
b. 47 Clover" - Draft - Annotated undated
- b. 47 f. 8 "Landlady 'Victoria'" undated
- b. 47 f. 9 "Lila" undated
- b. 47 f. 10 "Listen for the Music" undated
- b. 47 f. 11 "Little Brown Jug" undated
- b. 47 f. 12 "Little Sister and the Lonely Hearts" undated

Writings (cont.)

Fiction and Non-Fiction (cont.)

Short Stories (cont.)

- b. 47 f. 13 "Little Sister's Jury" undated
- b. 47 f. 14 "Little Sister's Relatives" - Drafts undated
- b. 47 f. 15 "The Magi Went Seeking" - Incomplete undated
- b. 47 f. 16 "Miss Zee" - Drafts undated
- b. 47 f. 17 "The Pocketbook Game" - Contract February 6, 1967
- b. 47 f. 18 "The Soul Guide to Integration Land..." undated
- b. 47 f. 19 "The Story Of Ola" undated
- b. 47 f. 20 "Story Telling Time" 1984
Submission to Callaloo; Correspondence, Charles Johnson.
- b. 47 f. 21 "Street Corner Speaker" undated
- b. 47 f. 22 "The Supermarket" - Drafts - Annotated undated
- b. 47 f. 23 "The Woman Who Would Not" - Drafts - Annotated undated
- b. 47 f. 24 Various Short Stories undated
- b. 47 f. 25 Story Ideas undated

Speeches

- b. 47 f. 26 "Address To New York Librarians", Donnell Library March 26, 1982
- b. 47 f. 27 "Black Authors, Banned Books" - American Library Association, Dallas, Texas - Draft 1989 June 7
- b. 47 f. 28 "The Black Experience In Theatre" A. N. T. A., School of Printing, 49th Street October 19, 1968
- b. 47 f. 29 "Education And The Black Child" - Black Educators, Trenton, New Jersey April 1976
- b. 47 f. 30 "Langston Hughes" - Speech and Hughes's Resume undated
- b. 47 f. 31 "Notes On the Black Theatre", N. Y. S. U. at Purchase, NY March 27, 1976
- b. 47 f. 32 "The Paul Robeson Award To Harry Belafonte" January 11, 1980
- b. 47 f. 33 "Praise and Simplicity" undated
- b. 47 f. 34 "Two or Three Insights from My Work Toward our Collective Survival" undated
- b. 47 f. 35 Various undated
- b. 47 f. 36 Drafts and Fragments undated

Other Writings

Includes poetry, songs and research files. The poetry file contains two poems by Childress including "Martinsville Blues", and an untitled poem.

- b. 47 f. 37 Poetry circa 1951, undated
- b. 47 f. 38 Songs undated

Research and Notebooks

- b. 48 f. 1 Jenkins Orphanage 1933, 1954, undated
- b. 48 f. 2 Marcus Garvey undated
- b. 48 f. 3 Patient Rights 1940s-1970s
- b. 48 f. 4 Slave Document (copy) 1803
- b. 48 f. 5 "Showbiz" - newsletters, by Maxwell Glanville 1986, 1990
- b. 48 f. 6 Various 1960s-1980s
- b. 48 f. 7-14 Notebooks

Writings (cont.)

Other Writings (cont.)

Research and Notebooks (cont.)

b. 48 f. 15 Fragments (unidentified)

Other Authors 1940-1996, 1960s-1980s, undated

Childress was well integrated into the theatrical and writing communities, and was often called upon to read other author's works. In the Other Authors subseries, there are several pieces (consisting primarily of play scripts, teleplays, essays, shorts stories and critical studies) by Childress's colleagues and friends. Included are several files of note, among them adaptations of Childress's work. There is a screenplay for an 8-10 minute short film of *The Pocketbook Game* (1986), by Dawn E. Gross, based on a vignette that appeared in *Like One of the Family*. Childress's annotations imply that she was not pleased with the characterization of the story's heroine, Marge. Theatre historian Samuel A. Hay's play, *Crack, Cream, and Brown Sugar* (1996), names Childress's *A Hero Ain't Nothing But a Sandwich* as inspiration. The play was performed during "The Life and Work of Alice Childress", a tribute to Childress at the Third Annual National Symposium on African American Theatre, North Carolina AT State University, October 25-26, 1996. Additionally there is a teleplay adaptation of Childress's *Wedding Band* (1991) by Jeff Stetson, who was working with Producer/Actress Debbie Allen to produce a television movie for NBC. Records do not indicate that this project was produced.

The work of Langston Hughes is represented in two files, a play script, "Emperor of Haiti" (alternate title: "Trouble Island", circa 1949) and a speech for the National Assembly of Authors and Dramatists at the Alvin Theatre, New York (1957). Writer/activist (and the wife of Paul Robeson) Eslanda Goode Robeson's unpublished manuscript for "Color" (undated) can be found here as well. Play scripts, screenplays, reports, and essays by other writers of note in these files include Ed Bullins (*A Son, Come Home and Ten One-Act Plays*, both undated); Steve Carter (*One Last Look*, 1967); Harold Courlander ("The Emperor Wore Clothes", an essay about the author's visit to Haile Selassie in 1943, *American Scholar*, 1989); Samuel A. Hay ("Black Theatre History Research Conference", 1986); Ted Shine (Contribution, undated); Derek Walcott (*Malochon! Or The Six in the Rain*).

Also found here are a set of files related to a film project by the late documentary filmmaker Jacqueline Shearer, titled *Addie and the Pink Carnations* (1984), including versions of the manuscript "The Pink Carnations". There are also files for a related film project, *Didn't Take Low* (1980-1981), a film about black domestic workers in the Depression. These files include correspondence between Childress and Shearer that indicates Shearer wanted Childress to serve as story consultant for the project. In addition to scripts, and a National Endowment for the Arts application, John Edgar Wideman's manuscript, a first draft for *Didn't Take Low*, is also included here.

- b. 49 f. 1 Allman, John - "The Trust" - Treatment for "Bricks Without Straw" 1984
- b. 49 f. 2 Baeza, Ifa - "The Pink Carnations", - Screenplay Treatment 1981, 1982
- b. 49 f. 3 *Barbour, Floyd - Day Work - Play Script* 1968
- b. 49 f. 4 Brown, Janet - "The Coon Singer and the Coon Song: A Case Study of the Performer Character Relationship" - Paper, undated
Bullins, Ed
- b. 49 f. 5 *A Son Come Home - Play Script* undated
- b. 49 f. 6 Ten One-Act Plays undated
- b. 49 f. 7 Barlow, Evelyn - "Murder of a Marriage": A Dialogue of Factual Events in the Life of Mrs. Evelyn Barlow" 1976
- b. 49 f. 8 *Carter, Steve - One Last Look - Play Script* 1967
- b. 49 f. 9 Courlander, Harold - "The Emperor Wore Clothes: Visiting Haile Selassie in 1943" - Article 1989
- b. 49 f. 10 Gill, Glenda - "'Her Voice Was Ever Soft, Gentle, and Low, and Excellent Thing...'Ruby Dee" - Essay 1992
- b. 49 f. 11 Gross, Dawn E. - "The Pocketbook Game" (Adapted from Childress's "The Pocketbook Game") - Short Story 1986
- b. 49 f. 12 *Hairston, Andrea - The Enemy's Not On Safari Coming to Round Us Up in the Jungle No More - Play Script* 1979
Hay, Samuel

Writings (cont.)

Other Authors (cont.)

Hay, Samuel (cont.)

- b. 49 f. 13 "African American Theatre: A Critical History, 1821-1972" - Paper [1987?]
- b. 49 f. 14 "Black Theatre History Research Conference" - Report February 1, 1986
- b. 49 f. 15 *Crack, Cream and Brown Sugar (Inspired by Childress's A Hero Ain't Nothin' But a Sandwich)* - Play Script 1996
- b. 49 f. 16 Haynes, Betty - "Our Betty" - Manuscript 1940-1941
- b. 49 f. 17 Herman, Gertrude B. - "The Golden Journey: The Protagonist in Children's Literature" - Opening Address, The Golden Journey Conference 1981
- Hughes, Langston
- b. 49 f. 18 *Emperor of Haiti, also known as Trouble Island* - Play Script circa 1949
- b. 49 f. 19 Untitled Speech for National Assembly of Authors and Dramatists at AlvinTheatre, New York May 7, 1957
- b. 49 f. 20 Johnson, Charles - "Bricks Without Straw" - Episode #3, Treatment for Teleplay 1984
- b. 49 f. 21 King, Ron "Business is Business" - Short Story 1987
- Kirkland, Avon
- b. 49 f. 22 "Bricks Without Straw" - Episode#4, Treatment for Teleplay
- b. 49 f. 23 "Up and Coming" Treatment for Series 1978
- b. 49 f. 24 *Lawing, Lee Richard - Prosperity* - Play Script 1991
- b. 49 f. 25 Lindsay, Howard - "A Talk on Playwriting" - Speech undated
- b. 49 f. 26 Litwack, Leon F. - "The Ordeal of Black Freedom" - Essay undated
- b. 50 f. 1 Ravetch, Irving and Harriet Frank, Jr., "Conrack" - Screenplay 1972
- b. 50 f. 2 *Richardson, Yvette - All Hell Break Loose* - Play Script undated
- b. 50 f. 3 Robeson, Eslanda Goode - "Color" - Manuscript undated
- b. 50 f. 4 Rodrique, Jessie M. - "Black Women and Birth Control, 1915-1945" - Paper undated
- b. 50 f. 5 Schramer, James J. "The Creole Writer and the Averted Glance: Mary Seacoles's 'Wonderful Adventures'" - Paper undated
- Shearer, Jacqueline
- b. 50 f. 6 "Addie and the Pink Carnations" - Screenplay 1984
- b. 50 f. 7 "Addie and the Pink Carnations" with Steve Seidel - Screenplay and Correspondence 1984
- b. 50 f. 8 "Didn't Take Low" - National Endowment for the Arts Application and Correspondence 1980-1981
- b. 50 f. 9 "The Pink Carnations" - Story Treatment 1981, 1982
- b. 50 f. 10 "The Pink Carnations" - Outline for Film 1982
- b. 50 f. 11 *Shine, Ted - Contribution* - Play Script undated
- Snyder, Anne and Louis Pelletier
- b. 50 f. 12 "Baseballs and Cotton Candy" - Short Story undated
- b. 50 f. 13 "Open House" - Proposal for Television Series 1988
- b. 50 f. 14 *Stetson, Jeff - "Wedding Band" (Adaptation of Childress's Wedding Band)* - Teleplay 1991
- b. 50 f. 15 WNET/Thirteen - "The American City" by the Office of Higher Education, National Endowment for the Arts Proposal 1981
- b. 50 f. 16 *Walcott, Derek - Malochon! Or the Six in the Rain* - Play Script undated

Writings (cont.)

Other Authors (cont.)

- b. 50 f. 17 *Wideman, John Edgar - Didn't Take Low - Play Script* 1983
- b. 51 f. 1 *Scrapbook - Anna Lucasta*