



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

Guide to the

Bill Gunn papers

approximately 1950-1989

Sc MG 843

Summary

Creator: Gunn, Bill, 1934-1989

Title: Bill Gunn papers

Date: approximately 1950-1989

Size: 7.71 linear feet (20 boxes)

Source: Gift, Bill Gunn Estate and Charles "Chiz" Schultz, 2011

Abstract: The Bill Gunn Papers (1948-1994) document the extent of his career as a playwright, screenwriter and filmmaker, and contain material about his acting and directing accomplishments. Included in the collection are annotated drafts and final versions of play scripts, screenplays, teleplays, novels and short stories, and related programs, reviews, flyers and clippings, and letters.

Preferred citation: [Item], Bill Gunn papers, Sc MG 843, Schomburg Center for Research in Black Culture, Manuscripts, Archives and Rare Books Division, The New York Public Library

Language of the Material: English

Separated Materials:

Transferred to the Photographs and Prints Division: one file of photographs.

Creator History

William (Bill) Harrison Gunn was an African American playwright, novelist, screenwriter, filmmaker, and actor who was active from the mid-1950s until his death in 1989. He was born on July 15, 1934 and raised in Philadelphia, Pennsylvania, by his parents, William Harrison, Sr., a songwriter and poet, and Louise Alexander Gunn, an actress who directed a local theater company. After dropping out of high school to join the Navy, Gunn returned to Philadelphia in 1952 and found work as a scene painter at Neighborhood Playhouse, where he was cast as an extra in *Street Scene*.

Gunn moved to New York City's East Village to further pursue his acting career. In 1954, He made his Broadway debut in *The Immoralist*, and also appeared in the off-Broadway production of *Take a Giant*

Step, and the television drama *Carmen in Harlem*, opposite Billie Allen. His later theater credits include *The Member of the Wedding* (1955) with Ethel Waters, *Sign of Winter* (1958), *Moon on the Rainbow Shawl* (1962), and the New York Shakespeare Festival productions of *Antony and Cleopatra* and *A Winter's Tale* (1963).

In 1959, the Theater Guild in New York produced Gunn's first play, *Marcus in the High Grass*, which was followed by the *Celebration* in 1965 at the Mark Taper Forum in Los Angeles. Gunn's third play, the one-act *Johnnas*, premiered at the Chelsea Theatre in 1968 and was produced as a television special in 1972, earning Gunn an Emmy for Best Television Play. While Gunn expanded his career into television and film screenwriting throughout the late 1960s and 1970s, he returned to theater in 1975 with *Black Picture Show*, an AUDELCO Award-winning musical co-written with musician, Sam Wayman. Gunn continued to work as a playwright throughout the 1980s, producing *Rhinestone*, a musical based on his 1981 semi-autobiographical novel, *Rhinestone Sharecropping*, as well as *Family Employment* in 1985 and *The Forbidden City*, his final work in 1989.

Gunn was a pioneer of black independent filmmaking. In 1970, he became the second black filmmaker to direct a film for a major studio with his directorial debut, *Stop*, which was shelved by Warner Bros due to its controversial premise and X rating. In 1973, Gunn wrote, directed and acted in *Ganja and Hess*, a horror film about vampires starring Duane Jones and Marlene Clark. While the film was marketed as a blaxploitation film and received a limited release in the United States, it was critically acclaimed, and selected for Critic's Week at the Cannes Film Festival in 1973, and later recognized as one of the ten best American films of the decade by Cannes. Gunn later directed *Personal Problems* in 1980, an avant-garde soap opera extensively featuring black directors, writers and actors such as Vertamae Grosvenor, Walter Cotton, Michele Wallace, and Jim Wright.

Throughout the 1970s and 1980s, Gunn also directed and produced a number of television programs, including *The Alberta Hunter Story*, a five-part series about legendary jazz singer Alberta Hunter for the BBC, *The Life of Sojourner Truth* for CBS, *The American Parade*, and a television special for Lena Horne produced by Bill Cosby. In addition to his extensive credits as a playwright, screenwriter and filmmaker, Gunn published two novels, *All the Rest Have Died* (1964) and *Rhinestone Sharecropping* (1981).

Scope and Content Note

The Bill Gunn Papers (1948-1994) document the extent of his career as a playwright, screenwriter and filmmaker, and contain material about his acting and directing accomplishments. Included in the collection are annotated drafts and final versions of play scripts, screenplays, teleplays, novels and short stories, and related programs, reviews, flyers and clippings, and letters.

The Personal series, ca. 1948-1994, features biographical information about Gunn, including bibliographies, interviews, and clippings, as well as obituaries and memorial programs. There are files for Gunn's parents, Louise and William Harrison Gunn, Sr., personal correspondence and writing notes, and information about Gunn's estate.

The Professional series, ca. 1954-1986, offers a glimpse at Gunn's early career as an actor as well as his general professional endeavors beyond his work as a writer, and includes professional correspondence.

The Writing series, ca. 1959-1991, comprises the bulk of the collection and is organized into six sub-series: Novels, Short Stories, Playscripts, Screenplays, Teleplays, and General. The series

encompasses the complete oeuvre of Gunn's work, demonstrating his creativity and experiences in each medium. The material includes drafts, galleys, annotated manuscripts, play scripts, and teleplays, production material, correspondence and notes pertaining to Gunn's four decades in show business, and contains both published/produced and unpublished/unproduced work. Of note are the playscripts for *Black Picture Show* (1975), *Family Employment* (1985), *The Forbidden City* (1989), *Johnnas* (1968), *Marcus in the High Grass* (1959), and *Rhinestone* (1982); and the screenplays of *Ganja and Hess* (1973), *I Am the Greatest: The Life of Muhammad Ali*, the original script of *The Greatest* (1977), *The Landlord* (1970), and the unreleased *Stop* (1970).

The Collected Materials series, ca. 1969-1986, consists of screenplays, teleplays and essays by other writers and actors, including Janus Adams, Wesley Brown, Dwayne McDuffie, Joe Morton, and Anthony Regusters. Notable material includes two screenplays for *Shaft* by John D. F. Black and Ernest Tidyman.

Arrangement: Organized into four series: I Personal; II Professional; III Writings; IV Collected Materials

Key Terms

Subjects

African American actors
African American dramatists
African American motion picture producers and directors
African American novelists
African American screenwriters
African American theater
African Americans in the performing arts
Black author
Independent filmmakers
Screenwriters -- United States

Names

Ali, Muhammad, 1942-2016
Gunn, Bill, 1934-1989 -- Johnnas
Gunn, Bill, 1934-1989 -- Black picture show
Gunn, Bill, 1934-1989 -- Landlord
Gunn, Bill, 1934-1989 -- Marcus in the high grass
Gunn, Bill, 1934-1989 -- Rhinestone
Gunn, Bill, 1934-1989 -- Rhinestone sharecropping
Gunn, Bill, 1934-1989 -- Shaft (Motion picture : 1971)
Gunn, Bill, 1934-1989 -- Stop
Gunn, Bill, 1934-1989 -- Greatest
Gunn, Bill, 1934-1989 -- Ganja & Hess
Gunn, Bill, 1934-1989 -- Forbidden city
Gunn, Bill, 1934-1989 -- All the rest have died
Gunn, Bill, 1934-1989 -- Alberta Hunter story
Gunn, Bill, 1934-1989
Hunter, Alberta
Shaft, John (Fictitious character)
Truth, Sojourner, 1799-1883

Container List

Personal ca. 1948 - 1994

This series includes files for Gunn's parents, Louise Gunn and William Harrison Gunn, who met as theatrical actors and were married for sixty years. Louise Gunn's file contains correspondence with Gunn, as well as general correspondence, her collected material, certificates and awards recognizing her financial and civic contributions to community organizations such as Zion Baptist Church and the Opportunities Industrial Center, and clippings from 1948 to 1994. William Harrison Gunn's file consists of his handwritten poetry for his wife and friends, obituaries and funeral material, and information about his military career in the Army and Navy in World War I and II, respectively.

The series also comprises of Gunn's writing notes and personal correspondence with family, friends, and fans. Notable material includes exchanges with Charles "Chiz" Schultz, a producer of *Ganja and Hess*, and a letter to "David" in which Gunn articulates the importance of authenticity when portraying African Americans, a philosophy that informed his own film and theatrical and film work for nearly three decades. The Estate file features material about the establishment of a scholarship in Gunn's name by the Rockland Negro Scholarship Fund for St. Thomas Aquinas College (1990-1992), and the estate's work in assessing Gunn's literary work and other properties. Additionally, the series contains an address book and a 1950 appointment book, which served not only as a schedule and telephone directory but as a writing journal with excerpts from a story Gunn was writing in 1950.

- b. 1 f. 1-2 Biographical information
 - Gunn, Louise
- b. 1 f. 3 Letters to Bill, Jr 1950s - 1980s
- b. 1 f. 4-5 General information 1948 - 1994
 - Gunn, William Harrison
- b. 1 f. 6 Poetry undated
- b. 18 f. 1 Poetry (oversized) undated
 - Folder 1 of box 18 replaces folder 7 of box 1.
- b. 1 f. 8 General information 1940s - 1980s
- b. 1 f. 9 Notes undated
- b. 1 f. 10 Correspondence 1970s - 1980s
- b. 1 f. 11 Estate and Bill Gunn Scholarship Fund 1990 - 1992
- b. 1 f. 12 Appointment book 1950
- b. 1 f. 13 Address book undated

Professional ca. 1954 - 1986

This series, ca. 1954-1986, offers a glimpse at Gunn's early career as an actor as well as his general professional endeavors beyond his work as a writer. The Acting Career sub-series features a play script and programs for *The Immoralist*, written by Ruth and Augustus Goetz and produced at the Royal Theatre in 1954, in which Gunn made his Broadway debut as Dolit, an Arab boy. There is also a general acting folder that contains programs, residuals stubs and clippings for Gunn's other appearances in theatrical and television productions such as *The Member of the Wedding*, *Carmen in Harlem*, *Sign of Winter*, *The Interns*, and *Strange Companion*, including a program for *The Member of the Wedding* signed by co-star Richard Ward.

There is a file of professional correspondence about Gunn's film and theatrical work as well as exchanges with people seeking advice or opportunities to work with him, and letters from the Emmy Awards, the Guggenheim Foundation, the National Endowment for the Arts, NPR Radio, and Writers Guild of America, East. Additionally, there is a folder containing organizational information about the Delphic Corporation, a potential film company established by Gunn, and a file with an unsigned contract with Camera News, Inc. to produce an untitled twenty-minute dramatic short film/teleplay dated 1982.

Professional (cont.)

- b. 2 f. 1-2 **Acting career 1954**
Includes the playscript and program for *The Immoralist*, 1954, and general information from the 1950s.
- b. 2 f. 3 **Correspondence 1970s - 1980s**
- b. 2 f. 4 **The Delphic Corporation undated**
- b. 2 f. 5 **Camera News 1982**
Includes contract and script draft.

Writing ca. 1959 - 1991

This series, ca. 1959-1991, comprises the bulk of the collection and is organized into six sub-series: Novels, Short Stories, Playscripts, Screenplays, Teleplays, and General. The series encompasses the complete oeuvre of Gunn's work, demonstrating his creativity and experiences in each medium. The material includes drafts, galleys, annotated scripts, production material, correspondence and notes pertaining to Gunn's four decades in show business, beginning with his early efforts at writing novels, playwriting and screenwriting.

The Novels sub-series, ca. 1964-1982, contains the publisher's galleys for Gunn's first novel, *All the Rest Have Died* (1964), and an original manuscript and typescript fragments for *Rhinestone Sharecropping* (1981), his second book. There are also annotated manuscripts for his unpublished novels *Amon and the Sword*, *Egyptian Murals (or the Further Experiences of Sam and Cleola Dodd)*, and *The Odyssey of the Rose*, as well as fragments of stories.

The Short Stories sub-series, ca. 1967-1970s, consists of annotated manuscripts of published and unpublished short stories, including *The Bedlamite*, *Loneliness*, *Passion*, and *Somehow the Amnesia Victim Stumbles Upon a Familiar Face As I Stumbled Upon Your Love*.

The Playscripts sub-series, ca. 1959-1991, consists of annotated drafts and play scripts of Gunn's produced plays *Black Picture Show* (1975), *Family Employment* (1985), *The Forbidden City* (1989), *Johnnas* (1968), *Marcus in the High Grass* (1959), and *Rhinestone* (1982), as well as related production notes, programs and promotional material, clippings, reviews, and correspondence arranged alphabetically by title. The sub-series also features annotated drafts and play scripts of Gunn's unproduced plays, including *The Caftan Caper*, *The Celebration*, *Doubleganger*, *Father: The Harmer Street Communion (An American Story)*, *Games: A Play with Music*, *Lebensbilder (Pictures of Life)*, *The Owlright (or The Communion)*, *Prayers at the Foot of the Alter: Two One-Act Plays*, *Renaissance*, *Samba of Roses*, *See Naples and Die (Vedi Napoli e Poi Mori)*, and *That's Gustavo (A Love Story)*, in addition to related notes and correspondence arranged alphabetically by title.

The Screenplays sub-series, ca. 1967-1991, contains annotated drafts, screenplays and shooting scripts for Gunn's produced films *Ganja and Hess* (1973), *I Am the Greatest: The Life of Muhammad Ali*, the original script of *The Greatest* (1977), *The Landlord* (1970), and the unreleased *Stop* (1970) arranged alphabetically by title. Related material includes production notes, correspondence, contracts, clippings and reviews. Of note is a copy of the screenplay for *I Am the Greatest: The Life of Muhammad Ali* signed by Gunn, who would go uncredited in the final version of the script, *The Greatest*. The sub-series also includes treatments, annotated drafts and screenplays of Gunn's unproduced films, such as *Doubleganger*, *Egyptian Murals*, *The Go-Between*, *Home Again*, *Home Again*, *The House of Flowers*, *Jeanne Duval*, *Kristine*, *The Last Cruise of the Spitfire*, *Marcus in the High Grass*, *Men of Bronze*, *The Owlright*, *Prancer*, and *Territory*, as well as fragments of screenplays and related correspondence, arranged alphabetically by title. Many of the screenplays are based on Gunn's other novels, play scripts and teleplays.

The Teleplays sub-series, ca. 1975-1981, features annotated screenplays of *The Alberta Hunter Story*, a five-part miniseries co-written with Chris Albertson, along with notes and research. The series also contains Gunn's annotated script for the "Sojourner Truth" episodes of *The American Parade* (1975), and material for *Personal Problems* (1980), including a synopsis, correspondence, reviews, and research and notes. The sub-series also includes synopses, treatments, annotated drafts and teleplays of Gunn's unproduced television series, such as *Bessie*, based on the book by Chris Albertson, *The Big Apple*, *Bring It All Home*, *The Caftan Caper*, *Change at 125th Street*, *The Harmer Street Communion (An American Story)*, *The Lena Horne Show*, *Manhattan Serenade*, *Men of Bronze*, *Oye Willie*, and *WBLK*, as well as related correspondence, research and notes.

The General sub-series, ca. 1970s-1980s, contains general material related to Gunn's writing career, including teaching material for his term at Indiana University's Department of Afro-American Studies in 1984, research material, and notebooks for project ideas.

Arranged into six sub-series: Novels, Short Stories, Playscripts, Screenplays, Teleplays, and General.

Novels ca. 1964 - 1982

- b. 2 f. 6 *All the Rest Have Died (galley)* 1964
- b. 2 f. 7-8 *Rhinestone Sharecropping* ca. 1981
Includes original typed copy and fragments.
- b. 3 f. 1 *Amon and the Sword (manuscript)* undated
- b. 3 f. 2-4 *Egyptian Murals* 1982
Includes original manuscript and manuscript with revisions.
- b. 3 f. 5 *The Odyssey of the Rose (annotated manuscript)* undated
- b. 3 f. 6 Fragments undated

Short stories ca. 1967 - 1970s

- b. 3 f. 7 *The Bedlamite* 1967
Includes manuscript with revisions and clipping from *Swank*.
- b. 3 f. 8 *Loneliness (manuscript)* undated
- b. 3 f. 9 *Passion (manuscript with revisions)* undated
- b. 3 f. 10 *Somehow the Amnesia Victim Stumbles upon a Familiar Face as I Stumbled upon Your Love (manuscript with revisions)* undated
- b. 3 f. 11 Poetry undated

Playscripts ca. 1959 - 1991

Produced

- b. 4 f. 1-5 *Black Picture Show* 1974 - 1986
- b. 18 f. 2 Includes revised playscript (1974); contracts (1979-1980); letters, programs, flyers, and royalty statements (1974-1980); reviews (1974-1986); and a notebook (1976).
Folder 2 of box 18 replaces folder 5 of box 4.
- b. 4 f. 6-8 *Family Employment* 1984 - 1986
3 versions of the playscript.
- b. 4 f. 9-12 *The Forbidden City* 1986 - 1989
Includes two drafts of the playscript, a program, and reviews.
- b. 4 f. 13-14 *Johnnas* 1968 - 1979
Includes different versions of the script and programs.
- b. 5 f. 1-3 *Marcus in the High Grass* 1959 - 1960
Includes script, notes on character, programs, and clippings.
Rhinestone (music by Sam Waymon; lyrics by Bill Gunn and Sam Waymon)
- b. 5 f. 4-5 Scripts 1978
- b. 5 f. 6-7 Contracts 1982
Includes contracts for Richard Allen Center for Culture and Art and BMI (for song publishing).
- b. 5 f. 8 Rehearsal schedules and song lists undated
- b. 5 f. 9 AUDELCO Awards 1982 - 1991
- b. 5 f. 10 Reviews 1982

Writing (cont.)

Playscripts (cont.)

Unproduced

- b. 5 f. 11 *The Caftan Caper* 1977
- b. 5 f. 12-15 *The Celebration* 1966
Includes four drafts (one annotated) and a rejection letter.
- b. 6 f. 1 *Doubleganger* undated
Includes script with revisions and notes.
- b. 6 f. 2 *Father: The Harmer Street Communion (An American Story)* 1979
Includes script and correspondence.
- b. 6 f. 3 *Games: A Play with Music (music by Sam Waymon)* undated
Includes script with revisions.
- b. 6 f. 4 *Lebensbilder (Pictures of Life)* 1985
Includes script with revisions.
- b. 6 f. 5 *The Owlflight (or The Commitment)* undated
- b. 6 f. 6 *Prayers at the Foot of the Alter: Two One-Act Plays* undated
Only contains *Johnnas*.
- b. 6 f. 7 *Renaissance* 1985
Includes scripts with revisions.
- b. 6 f. 8 *Samba of Roses, adapted from The Rhinestone Papers* undated
- b. 6 f. 9 *See Naples and Die (Vedi Napoli e Poi Mori)* undated
- b. 6 f. 10 *That's Gustavo (A Love Story) also known as The University Wit and Gustavo, Gustava* undated
- b. 6 f. 11 Fragments undated

Screenplays ca. 1967 - 1991

Produced

Ganja & Hess

- b. 7 f. 1 Scripts autographed to Jack Hoffmeister 1972
- b. 7 f. 2 Production notebook ca. 1972
- b. 7 f. 3 "About the Film" and director's notes 1983 - 1990
- b. 7 f. 4 Correspondence 1980 - 1983
- b. 7 f. 5 Contract with Camera News 1987
- b. 7 f. 6 Royalty statements 1988 - 1991
- b. 7 f. 7 Reviews 1970s
- The Greatest (Under the title I Am the Greatest: The Life of Muhammad Ali)*
- b. 7 f. 8-10 Screenplays 1976
- b. 8 f. 1-2 Includes five versions (clean copy; annotated with revisions; carbon copy; signed copy; and shooting script with revisions).
- b. 18 f. 3 Unsigned contract 1975
Folder 3 of box 18 replaces folder 3 of box 8.
- b. 8 f. 4-8 *The Landlord: A Black Comedy* 1967 - 1970
Includes four versions of the script (one carbon copy with revisions; one annotated with revisions and notes; one from 1968; and one ca. 1967), letters, contracts, and press.
- b. 8 f. 9 *Stop (early script)* ca. 1970

Unproduced

Writing (cont.)

Screenplays (cont.)

Unproduced (cont.)

- b. 9 f. 1 *Doubleganger* undated
Includes script and treatment.
- b. 9 f. 2-6 *Egyptian Murals* 1977 - 1985
Includes original screenplay with annotations; original screenplay with suggested cast list; a letter; and a fragment.
- b. 9 f. 7 *The Go-Between* undated
Includes three scripts.
- b. 9 f. 8 *Home Again, Home Again (treatment)* undated
- b. 9 f. 9 *The House of Flowers (treatment)* undated
- b. 10 f. 1 *Jeanne Duval (script with revisions)* 1984
- b. 18 f. 4 *Kristine* undated
Folder 4 of box 18 replaces folder 2 of box 10.
- b. 10 f. 3-4 *The Last Cruise of the Spitfire* 1985
Includes damaged script with a letter and script with revisions.
- b. 10 f. 5 *Marcus in the High Grass (script with revisions)* undated
- b. 10 f. 6-8 *Men of Bronze* 1987 - 1988
- b. 11 f. 1-3 Includes three drafts, scripts, letters, an article, and a script with revisions (and missing first page).
- b. 11 f. 4 *The Owlright* undated
- b. 12 f. 1 *Prancer (fragment)* undated
- b. 12 f. 2-3 *Territory* undated
Includes two scripts, one with revisions.
- b. 12 f. 4 *Fragments* undated

Teleplays ca. 1975 - 1981

Produced

- The Alberta Hunter Story* 1979 - 1981
- b. 12 f. 5 "Alberta" -- part two, first draft by Chris Albertson and Bill Gunn 1981
- b. 12 f. 6 "Infants of the Spring" -- part three with revisions undated
- b. 12 f. 7-8 "J'ai Deux Amours" -- part four with revisions undated
- b. 12 f. 9-10 "Where the Cherry Pie Tree Grows" -- part five with revisions undated
- b. 12 f. 11 Loose pages
- b. 12 f. 12 Research 1979
- b. 12 f. 13 *The American Parade, "Sojourner Truth"* ca. 1975
Includes revised script for CBS.
- b. 12 f. 14 *Personal Problems* 1979 - 1980
Includes synopsis, correspondence, reviews, research, and notes.

Unproduced

- b. 13 f. 1-2 *Bessie, based on the book by Chris Albertson* 1974 - 1987
Includes second draft of the screenplay, photocopy of Albertson's book, synopsis, treatment, and correspondence.
- b. 13 f. 3 *The Big Apple (treatment)* undated
- b. 13 f. 4 *Bringing It All Home (final draft with revisions)* 1977
- b. 13 f. 5 *The Caftan Caper (six period teleplay idea)* undated
- b. 13 f. 6-15 *Change at 125th Street* undated
Includes scripts for episodes 1-10.

Writing (cont.)

Teleplays (cont.)

Unproduced (cont.)

- b. 14 f. 1-3 *The Harmer Street Communion (An American Story)* 1984
Includes two scripts, one with revisions.
- b. 14 f. 4 *The Lena Horne Show* undated
Includes "Bread-n-Board", second draft, and notes.
- b. 14 f. 5 *Manhattan Serenade* undated
Includes concept and notes.
- b. 14 f. 6-7 *Men of Bronze – A Mini-Series* 1986
- b. 15 f. 1-3 Includes treatment, three versions of the script (two with revisions, one damaged), research, and notes on the 369th Infantry Regiment.
- b. 15 f. 4 *Oye Willie* 1980
Includes a letter.
- b. 15 f. 5 *WBLK (treatment)* undated
- General 1970s - 1980s
- b. 15 f. 6 Teaching, Indiana University Department of Afro-American Studies 1984
- b. 15 f. 7-8 Research
Includes research on black film and black filmmakers.
- b. 15 f. 9 Films
- b. 15 f. 10 Notebooks (ideas for projects)
- b. 18 f. 5 Folder 5 of box 18 replaces folder 11 of box 15.

Collected materials ca. 1969 - 1986

- b. 16 f. 1 *Adams, Janus, St. Steven: A Passion Play (scene study first draft)* 1980
- b. 16 f. 2 *Arrington, Roscoe D., The Blackest Power of Them All (screenplay)* undated
- b. 16 f. 3 *Bell, Edward and Michael Green, The Christian Voyage (screenplay)* undated
- b. 16 f. 4 *Black, John D. F., Shaft (screenplay)* 1971
- Brown, Wesley
- b. 16 f. 5 *Boogie Woogie and Booker T. (playscript)* undated
- b. 16 f. 6 *His Terrible Swift Sword, teleplay of episode 1, "Nothing But Freedom" series* undated
- b. 16 f. 7 *Chapman and Chow, Dan (screenplay)* undated
- b. 16 f. 8 *Duvillier, Gerard Kirby, Pleasure Pains... (screenplay)* 1974
- b. 17 f. 1 *McCloy, Terence, Lady Sings the Blues (The Billie Holiday Story) (first draft of screenplay)* 1969
- b. 17 f. 2 *McDuffie, Dwayne, Crack-A-Jack: The Movie* 1986
- b. 17 f. 3 *Meyer, Taro and Joe Morton, Mandala (screenplay)* undated
- b. 17 f. 4 *Regusters, Anthony and Sherman Bryce, The Afrikan Sun (screenplay)* 1973
- b. 17 f. 5 *Tidyman, Ernest, Shaft* 1970
- b. 17 f. 6 *The Image of Black Folk in American Literature, proceedings from the National Conference of Afro-American Writers* 1974
- b. 17 f. 7 Printed material
- b. 19-20 Artwork