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Schomburg Center for Research in Black Culture,
Manuscripts, Archives and Rare Books Division

Guide to the

Julian Mayfield papers

1949-1984

Sc MG 339

Processed by Andre Elizee.

Summary

Creator: Mayfield, Julian, 1928-1984

Title: Julian Mayfield papers

Date: 1949-1984

Size: 18.37 linear feet (42 boxes)

Source: Gift of Joan Cambridge SCM 85-30 SCM 86-56

Abstract: The collection documents Julian Mayfield's career as a writer, educator and actor, and his activities as a political expatriate in West Africa and Guyana. Significant correspondents include fellow African-American expatriates and friends Maya Angelou, Herman Kofi Bailey, Sylvia Boone, William Branch, Tom Feelings, David DuBois, Preston King, Jim Lacy, Calvin and Elinor Sinnette, and Alice Windom. Other correspondents are John Henrik Clarke, Jules Dassin, Ossie Davis and Ruby Dee, James Forman, Richard Gibson, Gloria Joseph, Woodie King, Paul Mann, William Marshall, Truman Nelson, and Conor Cruise O'Brien.

Conditions Governing Access:

Selected correspondence from family and friends is restricted until 2020.

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Language of the Material: English

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Separated Materials:

The following items were removed from:

Name of Collection/Papers Julian Mayfield Papers

Accession Number SCM 85-30; SCM 86-56

Donor: Julian Mayfield Estate

Gift X

Purchase

Date received: 1985; 1986

Date transferred: 1996

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

Schomburg Moving Image and Recorded Sound Division:

-- The History of the Black Man in the United States (six film strips, four long playing records and two audio cassettes)

-- Herman Melville, part I and II (two film strips)

-- "Lorraine Hansberry Speaks Our: Art and the Black Revolution" (one long playing record)

Schomburg Photographs and Print Division:

Photographs of Louis Burnham and residents of the Eccles/Ramsburg and Mocha/Arcadia regions in Guyana; still photographs from the films Uptight and Kongi's Harvest; publicity photographs of Lynn Hamilton and Lorenz Graham; portrait of Mrs Mayfield.

Accessioned by: Andre Elizee

Date: August 1996

Creator History

Born in Greer, South Carolina in 1928, the oldest child of working-class parents, Julian Mayfield lived a varied career as a novelist, playwright, actor, journalist and critic, aide to two heads of state, and educator and writer-in-residence at several colleges and universities. He grew up and attended the segregated public schools in Washington, D.C., where his parents had migrated in the 1930s to escape segregation and the worst aspects of the Great Depression. Mayfield recalled deciding to become a writer as a child and completing his first novel at the age of 12 or 13. His first exposure to black literature came by way of Richard Wright's autobiographical essay, *Black Boy*, which he read at 16 while working at the Library of Congress pasting labels on the spine of books. His first encounter with racial discrimination occurred the same year, when he went to the Washington Post to apply for a job as a copy boy, only to be told by the receptionist that the paper did not hire "colored" copy boys.

The young Mayfield graduated from the renown Paul Lawrence Dunbar High School in 1946. He excelled in oratory and dramatics and was the winner of the American Legion Historical Contest award, the year of his graduation. He enrolled the same year in the U.S. Army and did a tour of duty in the Philippines and in Hawaii. Returning to civilian life after a medical discharge in 1947, he continued his education at Lincoln University and later at the Jefferson School of Social Science in New York (1951-1954). He also spent several years studying acting and drama at the Paul Mann Actors Workshop, one of New York's leading theater schools in the 1950s.

Moving to New York after his first year at Lincoln University, Mayfield did an apprenticeship in the theater while doing odd jobs to sustain himself. His first appearance on the stage was in the 1949 Blackfriar's Guild production of *City of Kings* in the role of Blessed Martin de Porres, an 18th century black Peruvian later consecrated as a saint in the Catholic Church. His next roles were in the revival of John Wexley's *They Shall Not Die*, about the Scottsboro trial, and in the Harlem production of *A Medal for Willie* written by William Branch. His big break in the theater came in 1949 when, as an understudy for the juvenile lead role of Absalom Kumalo in the Kurt Weill-Maxwell Anderson musical *Lost in the Stars*, he stepped into the role after the lead actor, Sidney Poitier, went to Hollywood to star in his first movie *No Way Out*. The play was based on the novel *Cry the Beloved Country* by the white South African writer Alan Paton.

Mayfield also wrote, produced and directed several off-Broadway and summer stock productions between 1949 and 1954. He played the leading role in Stanley Green's off-Broadway production of *A Wedding in Japan* and appeared in the Harlem production of Sidney Kingsley's *Detective Story* and in Somerset Maugham's *Rain*. He directed and, together with Maxwell Granville, produced Ossie Davis's first play, *Alice in Wonderland*, which opened at the Elks Community Theater in Harlem in 1952. Mayfield also wrote two one-act plays, *A World Full of Men* and *The Other Foot*, as a prelude to that performance. All three plays received critical acclaim and attracted sizable black audiences. Two other plays written by Mayfield, *Fire* and *417*, were produced off-Broadway and in summer stock. *Fire* was produced in 1949 by the Group 20 Players. *417* was published in the January 1955 issue of *Contemporary Reader*.

In his unpublished autobiography, Mayfield claimed he joined the Communist Party in the late 1940s, shortly after coming to New York. He was a member of various left-wing and communist front organizations, including the Committee for the Negro in the Arts (CNA), and participated in numerous campaigns, such as those to help save the lives of Willie McGee, the Martinsville Seven, and Ethel and Julius Rosenberg. He contributed articles to Paul Robeson's newspaper, *Freedom*, and was part of Robeson's security detail in Peekskill, New York when the increasingly controversial singer performed there in the face of white racists who rioted and threatened to kill him. Although he claimed only a rank and file membership in the Party, Mayfield's status was more that of a minor celebrity, in light of his work as a writer and producer in the theater and his performance in *Lost in the Stars*. He resigned his chairmanship of the CNA Writers' Workshop in 1954, citing "petty gossip and personal malice" against him, and alluded to having left the Party after the Soviet invasion of Hungary in 1956.

That same year he met and married a young Puerto Rican activist and physician, Dr. Ana Livia Cordero. The couple moved to Puerto Rico where Mayfield worked for the next three years as an announcer and newscaster for the island's first English-language radio station, WFOA, and as an editor and critic for the *Puerto Rico World Journal*. He also wrote two television dramas which were translated and broadcast over local television. He completed his first two novels in Puerto-Rico, enlisting the help of his friend John Henrik Clarke in New York secure a publisher.

The *Hit* is a short novel based on Mayfield's earlier play, *417*. *The Long Night*, another short novel based

in Harlem, tells the ordeal of a 12-year-old boy, Steely Brown, who loses his mother's winnings from the numbers game. The two books were published by Vanguard Press in 1957 and 1958 respectively, and were favorably and extensively reviewed. The author emerged almost overnight as a novelist of considerable stature. Pocket Books signed *The Hit* for paperback distribution in November 1957. Karamu House in Cleveland offered to work the novel into a musical play, but Vanguard declined in favor of a hoped-for Broadway contract. A third novel entitled *Deadline*, also written in 1957, was submitted to Ace Books but was never published. Meanwhile, the author had begun work on a more ambitious novel of a town in a border state being torn apart as a result of efforts to desegregate. The new work, *The Grand Parade*, was published by Vanguard Press in 1961.

Meanwhile, in 1959, Mayfield and his wife had moved back to New York with their newborn son Rafael. There, the author became part of a collective search for identity among New York's black intellectuals, spurred in part by the wave of independence among African countries. His landmark paper "Into the Mainstream and Oblivion" was delivered at the First Conference of Negro Writers organized by the American Society for African Culture (AMSAC) in 1959, and was published in an AMSAC compilation, *The American Negro Writer and His Roots* (1960), and in several anthologies. The essay spelled out the fear among black nationalists, activists and writers that the diversity and the originality of the African-American experience would become casualties of the integration dream. The author was also skeptical of the effectiveness of the nonviolent strategy espoused by the Montgomery Bus Boycott led by Martin Luther King, Jr. and by the emerging sit-in movement associated with the Student Nonviolent Coordinating Committee.

In 1960 the Mayfields went to Cuba with a group of African-American intellectuals as guests of the Fidel Castro government for the first anniversary of the Cuban revolution. There the author met Robert F. Williams, the former president of the local branch of the National Association for the Advancement of Colored People (NAACP) in Monroe, N.C., who had become the leader of an armed resistance movement against the Ku Klux Klan. Williams and his armed men had successfully fought Klan violence against the local black community and was hailed as a hero in Cuba. But in the U.S. he had been suspended by the national office of the NAACP and was shunned by liberal whites and integrationist blacks alike. Mayfield on the other hand had hailed Williams as the prototype of a new kind of leader in the struggle for black freedom, and had been invited to come to Monroe.

Back in New York after August 1960, Mayfield was among the group of black activists and intellectuals who welcomed Castro to Harlem. Ostensibly dissatisfied with his reception at the Commodore Hotel, Castro had moved to the Theresa Hotel in Harlem and was enthusiastically received by the Harlem crowds. Returning to New York in February 1961 after a trip to Monroe, Mayfield also joined a protest at the United Nations against U.S. aggression against Cuba, and helped draft a full-page advertisement, "An Appeal to Conscience," for the Fair Play for Cuba Committee. The statement denouncing the 1961 Bay of Pigs invasion was published in *The New York Times*. As a cosigner to the Appeal, Mayfield was subsequently subpoenaed by Senator James Eastland to appear before his Senate Internal Security Subcommittee. Later during his residency in Ghana, Mayfield claimed he worked closely with the Cuban Embassy there and had several long talks with Che Guevara during the latter's trip to Africa. His short story "The Last Days of Duncan Street" appeared in *Lunes de Revolución*, a literary magazine published in Havana (1960).

The April 1961 issue of *Commentary* magazine featured an article by Mayfield, "Challenge to Negro Leadership." The article took the NAACP leadership to task, asserting that the tactics favored by the established civil rights leadership were ineffective and could only yield token results. The author praised young militant leaders, like Robert Williams, who had come to the fore to lead the increasingly militant and dissatisfied black masses. Mayfield was commissioned by the *York, Pennsylvania Call and Daily* in August 1961 to report on the situation in Monroe. Meanwhile the governor of North Carolina ordered

Williams and his supporters arrested on charges of armed insurrection. Fearing for their lives, Mayfield drove the Williams family out of the South in his own car, along with Mae Mallory, an African-American activist from New York who had also gone down to Monroe to lend support. The Monroe leader subsequently went into exile in Cuba. Mayfield for his part fled to Canada and later to Ghana.

It is not clear how much preparation had already occurred prior to Mayfield's last visit to Monroe, or how he came to settle on Ghana, or who introduced him to the circle of power around Nkrumah. The author quickly became the unofficial leader of the African-American community in Ghana and enjoyed direct access to the President. Later, he would invariably refer to his Ghana years as the most rewarding and productive period in his life and the beginning of his exploration of the theme of power as it relates to black people. Mayfield worked as a writer and editor in the office of the President for the duration of his stay. He was also an active journalist and was the founder and editor of *African Review*, an international magazine of political and economic affairs. Additionally, he was the chief documentalist for the Accra Assembly, an international peace conference convened by Nkrumah in 1962, and edited the proceedings of the conference, published the following year with an introduction by Nkrumah (*The World Without the Bomb: the Papers of the Accra Assembly*, Ghana Government Press, 1963). Also in 1963, he completed a semiautobiographical novel of Broadway and Harlem life in the 1950s, *Look Pretty for the People*.

In 1964, Mayfield was host to Malcolm X in Ghana during the latter's trip to West Africa, and helped organize the first international branch of the Organization of Afro-American Unity. He traveled with Malcolm X to Egypt and wrote an authoritative essay in the *Ghanaian Times*, defending Malcolm X against charges of racism brought in the same publication by the white South African communist expatriate and adviser to Nkrumah, H.M. Bosner. He was also a vocal critic of American racism and of U.S. policy toward Africa, and led a demonstration in front of the U.S. embassy in Accra on the day of the 1963 March on Washington. The author left Ghana three weeks before the military coup which overthrew Nkrumah's government in February 1966, partly because he had become estranged from his wife and partly to work on a book project, "The Living Ghana," which he had started in collaboration with another African-American expatriate Leslie Alexander Lacy. The book was never completed.

After Ghana, Mayfield settled in Spain where he began work on a new book that would put the Nkrumah legacy and the new situation in Ghana into perspective. The coup regime had confiscated his papers and imprisoned his wife before deporting her peremptorily with their two children. With the help of his New York agent and his former Ghana associate, the historian Conor Cruise O'Brien, he secured a one-year grant from the Rabinowitz Foundation to complete the manuscript. "The Lonely Warrior" was rejected by several publishers because it lacked, they said, the solid documentation his papers would have provided. A rewriting of the book was completed in 1967 and was rejected for similar reasons. Mayfield was convinced for his part that his balanced accounting of the Nkrumah era was the chief reason behind the rejections, especially since more hastily written and poorly researched accounts were hungrily sought out by publishers. Meanwhile he completed a play, *Fount of the Nation*, based on his experience in Ghana, which he described as a "dramatic portrayal of power as it works in many underdeveloped countries where principles, morality and high idealism are often sacrificed to the demands of harsh economic and political reality." The play received favorable comments and criticism from Paul Mann and from Howard Stein, a professor of drama at Yale University, but was not produced until ten years later when it opened for the first time at the Arena Playhouse in Baltimore, Maryland.

Among the many reasons for his return to the United States in 1967, Mayfield listed the failure of the Nkrumah government, the persistence of a neo-colonial mentality among many of Africa's new rulers, the rise of the Black Power movement in the United States, and his own continuing search for revolution. While in Spain, he had applied for and was granted a Junior Post-Doctoral Fellowship for the 1967-68 academic year by the Society for the Humanities at Cornell University, with a waiver of the

Ph.D. requirement. The fellowship granted a \$10,000 stipend for the nine-month assignment and called for the equivalent of one unit of teaching per term. Mayfield submitted a proposal for a series of lectures on "Negro Goals as Reflected in Negro Writings," arguing that a study of representative African-American writers over a given period of time could provide the answer or answers to the question "What Does the Negro Want?" In a later autobiographical sketch, he recalled his association on campus with the black students who led an armed occupation of the Cornell administrative building in 1968. He was also active in support work for SNCC and the Black Panther Party.

The following academic year, Mayfield accepted an appointment in the Albert Schweitzer Program in the Humanities at New York University, with a requirement for teaching two undergraduate courses and a graduate seminar. Conor Cruise O'Brien, the director of the program, had approached the author for this assignment in late 1966 and was instrumental in his appointment the previous year at Cornell. Mayfield's course "The Black Writer in America" attracted more than 100 students over a two-semester period, and provided a provocative assessment of the relationship of the black writer with the black revolution. His other undergraduate course, "Contemporary Writing in Africa," looked at the impact of colonialism on African writers, the problems of African writers since independence and the role of literature in the struggle for liberation in Southern Africa. Additionally, he developed a graduate seminar, "Crime and Punishment in the United States," to explore various theories of justice and how they affected communities of color, immigrants and the poor in general.

In 1970-71, Mayfield returned to Cornell as a Distinguished Visiting Fellow in the Africana Studies and Research Program. He taught two courses, "Black American Writing and Politics" and "Black Techniques of Survival," which he developed as a special two-week seminar for other colleges and universities. He also helped design a Distinguished Africana Lecture Series to attract prestigious black scholars from other institutions for brief lecture series in the Africana Studies and Research Center.

Meanwhile, Mayfield continued experimenting in an expanding number of genres. He had completed an African suspense novel, *Death at Karamu*, before leaving Spain. His articles and essays during that period include "Literary Lions and Values" (*Negro Digest*, Jan. 1968), "New Mainstream" (*Nation*, May 1968); "Crisis or Crusade," an article-review of Harold Cruse's *Crisis of the Negro Intellectual* (*Negro Digest*, June 1968); "Legitimacy of the Black Revolution" (*Nation*, April 1968); "The Negro Writer and the Stickup" (*Boston University Journal*, 1969), and "You Touch My Black Aesthetic and I'll Touch Yours" (*The Black Aesthetic*, edited by Addison Gayle, 1970). He also lectured frequently on Black Power and the theme of black revolution and was interviewed on several radio and television programs, including the popular *Black Journal* (1969). In line with Black Power orthodoxy, he believed, in 1969, that violent confrontation was the only means to structural change in the United States.

In early 1968, Mayfield accepted a contract to coauthor the screenplay for an adaptation of the 1935 film *The Informer* about the 1916-19 Irish uprising against British rule. Jules Dassin, who had returned to the U.S. after a twenty-year exile in Europe, had persuaded Paramount Films to recast the story with an all black cast and mirror it after the recent black uprisings in the United States. He not only hired Mayfield to co-write the screenplay with himself and Ruby Dee, he convinced the author to accept the lead role of Tank, a confused unemployed steel worker who betrays a group of black militants after they had robbed a gun and ammunition warehouse the night of Martin Luther King, Jr.'s assassination. Mayfield's only other movie credits prior to *Uptight* were small roles in *Virgin Isles* (1958) and *Band Leader* (1959), starring Sidney Poitier and John Cassavetes, respectively. His last film appearance, several years later, was in the Public Broadcasting System adaptation of William Forde's play *Transition*, along with Ruby Dee and Alice Childress.

Seeking tranquility and a secluded place to write, Mayfield had purchased a farm in Spencer, New York in 1968, a short distance from the Cornell campus where he was teaching. Shortly afterward, in

partnership with his friend Robert Slater, he launched Chaka Productions to market black plays and novels for stage and screen adaptations. Their greatest success was in the production of *Black Hands*, a montage of black poetry and music originally presented at Carnegie Hall. The show consisted of poems and songs by Maya Angelou, Amiri Baraka, H. Rap Brown, Nikki Giovanni, Larry Neal and others, joined together by a narrative written by Mayfield. Chaka Productions enlarged the original performance and presented it at schools and colleges around the country.

Mayfield's other writing projects after his return from Ghana included an anthology of ten short stories by black authors published by Bantam Books in 1971 and a three-book series, *The Black Abolitionists*, *The Black Man in the Civil War* and *The Black Man in the Reconstruction*, for the Juvenile Division at Random House which was never published. He also wrote several screenplays for television and for educational audiovisual programs, including: *The Odyssey of W.E.B. DuBois*, a two-part film strip for the high school level (1970); *An Introduction to Edgar Allen Poe* written for Educational Audio-Visual Inc.; and *The History of the Black Man in the United States*, a widely distributed eight-part sound and film strip produced for high school students in 1969. Under the pseudonym of Gerald Orsini, he wrote a segment "Viva Paco!" for the National Broadcasting Company's dramatic television series *Johnny Stacatto*. He also wrote and appeared in a segment for the Columbia University-WCBS-TV series *Black Heritage*, and completed an original screenplay *Children of Anger* for a documentary film on mental health produced by Irving Jacoby in 1970. At the same time, he had also begun work on a collection of stories, "Tales of the Lido," centered around a popular night club in Accra frequented in the 1960s by African-American expatriates in Ghana.

In the wake of his well-publicized appearance in *Uptight*, the author secured a \$10,000 advance from Random House for an autobiography which he tentatively titled "Which Way Does the Blood River Run." Mayfield envisioned the autobiography as a "first-hand account of the development of political ideas, attitudes and trends in the black community since the Second World War." By his own account, the author knew or was associated with many of the black men and women who represented "important points in contemporary black history" on two continents. The book remained unpublished although a revised draft was due for publication the year of his death under a new title, "Send Me My Grandmother."

The expatriate dream of a life free of racial discrimination reclaimed Mayfield in 1971. Inspired by a letter from his friend, the artist Tom Feelings, who had recently relocated as a planning officer in the Ministry of Education in Guyana, Mayfield traveled there to meet with Prime-Minister Forbes Burnham who offered him a post as a special adviser in his Ministry of Information. Mayfield accepted, "not for any great philosophical reason," he wrote to Feelings, but, in addition to the contributions he thought he could make, "because I'd like to get away from certain people here." His decision was also influenced by financial difficulties due to the shortcomings of the film *Uptight* at the box office and the failure of Chaka Productions as a business venture, and also by the frustration of not having any of his major works published since his return from Ghana. Putting his farm up for sale, the author departed for Guyana in November 1971.

In Guyana, Mayfield first worked in the Ministry of Education and Culture as editorial consultant and adviser to the minister, Elvin McDavid, and later as a special adviser for political affairs to the Prime Minister. His work involved designing a six-week training seminar for new information officers, participation in the Social, Political and Economic Council, an elite group within the ruling party, and publication of *New Nation International*, a special edition of the government-sponsored *New Nation* newspaper, for overseas distribution. Mayfield also served as a speech writer for McDavid and Burnham and prepared a selection of Burnham quotations and speeches for publication. His most important contribution, however, was his participation in a commission appointed by Burnham to design the country's National Service, a compulsory program designed to combat the exodus of Guyanese

youth to Europe and the United States by enrolling them in development programs. The program lost most of its impact when Burnham consented under pressure from the opposition to abandon its compulsory requirement.

Mayfield married his second wife, Joan Cambridge, a Guyanese writer and colleague in the Ministry of Information and Culture, in 1973. Their salaries as government officials were adequate for the couple's local needs but afforded little else, considering the low rate of exchange of the local currency. He sought unsuccessfully to hire himself out as a foreign correspondent to the magazine *Black World* and other U.S. publications. In collaboration with his new wife, Mayfield also began work on "Murder on the East Bank," a new novel "with enough violence and sex for anyone." At the same time he was preparing a film script based on the life of King Henri Christophe of Haiti, in collaboration with William Marshall as producer and lead actor.

Mayfield's other major writing project in Guyana was a biography of Burnham for Howard University Press. The author envisioned his new project as a candid effort to tell the story of Guyana to African-American readers. Initially entitled "Stamping Berbice with Burnham" and conceived as a primer, the book was based on his own observations and on several lengthy conversations with Burnham. Paula Giddings, his editor, requested a fuller discussion of the country's physical landscape and political culture. A second draft under the title "Burnham of Guyana" was also found unsatisfactory because it did not convincingly make the case of Guyana as an important country or of Burnham as a significant Third World leader. The author seemed to have abandoned the project after his return to the United States.

It is not clear from the collection why Mayfield left Guyana in September 1974. The reason cited in correspondence with Guyanese officials is medical: a doctor's certificate issued in New York referred to "a moderately severe form of hypertension which will require his absence from work for a period of several weeks during which time extensive tests will have to be performed at major institutions in the United States." Yet months before his departure he had communicated to friends in New York his longing for a "black community in the arts" that was lacking in Guyana. "I had done my work in Guyana," he wrote some years later, "at least all the important work that was likely to come my way." Still, in an undated letter from Washington to Burnham, he pleaded for a six-month leave of absence in order to reactivate his writing and teaching careers and earn enough U.S. dollars to purchase a farm in Guyana.

Readjustment in the United States was difficult and slow. He applied for a position or a consultancy with the District of Columbia's Bicentennial Commission. By the fall of 1975, he had secured an appointment as Lecturer in the Afro-American Studies Department at the University of Maryland in College Park. Meanwhile his novel *The Hit* was released as a motion picture by the African-American director and producer Woodie King. King had also bought the rights to his second novel, *The Long Night*, and had contracted Mayfield to write the screenplay in 1973. Although there had been an earlier screenplay written by Robert Sharpe, Mayfield felt there was a need to update the storyline in light of the black rebellions of the 1960s and the new market for black films.

Completed in 1975, *The Long Night* was the only American film featured at the New Directors series at the Museum of Modern Art in 1976. Meanwhile Mayfield had also begun work on two new screenplays: *The Times That Made Men Mad* and *Jessie Mae*. He also submitted another screenplay entitled *Sammy* to a Hollywood agent in 1976, although there is no evidence of this title as an original work among his papers. Meanwhile he continued lecturing on college campuses and at black writers' conferences on such topics as the U.S. Bicentennial, the need for a black critical movement, and the impact of Africa on American culture. He was also the subject of several feature articles, including "The Goal of Julian Mayfield: Fusing Art and Politics" (*The Washington Post*, July 7, 1975).

Mayfield had applied for and was awarded a Senior Fulbright-Hays Fellowship to teach American studies in Germany for the academic year 1976-77. (His initial choice of country had been Nigeria, Kenya or Brazil.) His assignment was at Gesamthochschule Paderborn, a comprehensive university in a small conservative city. His teaching requirements consisted of two seminars on "Post-World War I American Literature" and "Black American Literature and Politics," and a lecture series on twentieth century black writers. Writing from Paderborn in November 1976, he reported with satisfaction that he was keeping his contacts with students and faculty to a minimum, and that he now had enough time and serenity to concentrate on his writing. His agreement with the Fulbright Commission also included a European and North African lecture tour under the auspices of the U.S. Information Service and local universities. Mayfield traveled to Berlin, Copenhagen, Vienna, Ankara, Athens and Tunis, and lectured on such topics as African-American historiography, American culture, contemporary black fiction and the social responsibility of writers and artists.

At the end of his Fulbright year, the author returned to the University of Maryland at College Park to a joint appointment between the Afro-American Studies Program and the English Department. He developed several new courses in the two departments, including "The Business of the Arts" for students interested in publishing, advertising and the visual arts; "Significant Black Voices in Modern American Literature;" and a seminar on the life and work of W.E.B. DuBois. He also initiated a newsletter to publicize the activities of faculty members in the Afro-American Studies Program and launched the Frederick Douglass-Paul Robeson Union, an elite organization for students interested in public affairs, in order to stimulate black intellectual activity on campus. The insecurity of short-term nontenured positions created a longing throughout the remainder of his life for a financial breakthrough that would enable him to write full time. Prestigious though it was, the Fulbright fellowship, with the travel and other expenses it occasioned, had only added to his financial woes. In November 1977, he filed for bankruptcy, the second time in less than ten years, in order to alleviate his accumulated debts.

From the Fall of 1978 to the time of his death, Mayfield was Writer-in-Residence and graduate associate professor in the English Department at Howard University. He sought the position even though it carried a full teaching load presumably because it paid more than the joint appointment at the University of Maryland. Some of the courses he taught include "American Negro Literature," "Technical Writings", "Twentieth Century American Literature", "Introduction to Drama," and a creative writing workshop. He was also required to participate in other classes within his areas of expertise, including communications, American literature and the works of W.E.B. DuBois. In addition, he served on dissertation committees for several graduate students, and was a faculty adviser for the Howard University broadcasting system. Mayfield also lectured and delivered papers at various conferences at Howard and other universities, including a conference on Negritude held at Hampshire College in September 1978 and a symposium organized by Rosa Guy and Claudia Tate in 1983 on "Recent Themes in Black Women's Writings." His paper "An Approach to the Dangers of Afro-American Extermination," delivered at the Fourth National Conference of Afro-American Writers at Howard University in 1978, reverberated in the media for its uncompromising assessment that genocide remained a major threat to black lives in the post-civil rights era.

By the early 1980s, the liabilities of a full-time teaching job had become a serious impediment to Mayfield's writing career. Random House had rejected two different drafts of his autobiography, and he clearly lacked the time or the concentration needed for the major rewriting suggested by his editor. His memoir on African-American expatriates in Ghana required an extended stay in West Africa, but neither Howard University nor the various funding sources he queried would honor his grant requests. Meanwhile he became the Washington Bureau Chief of Time Capsule Inc., the nonprofit publisher of Inside Out, a magazine of prison literature. He also joined the editorial staff of the Washington North Star, a biweekly newspaper launched in 1981, for which he wrote a regular column, "Potomac

Reflexions." In a more mundane vein, he started a ghost-writing venture, "J&J Productions," which offered his writing skills for hire to businessmen, graduate students and Ph.D. candidates.

Beginning in the late 1970s, the author had been trying to develop his own formula for a best-selling novel, a mix between the mystery and romance genres. His first effort in this vein was a conventional detective novel. The two unfinished drafts that have survived are titled "The College Park Murders" and "a Quiet Rage at College Park." His last unpublished completed novel, "The Gang in Suite 16," (1981) is an erotic tale of four white coeds and their adventures at an imaginary university in upstate New York. Another attempt begun in 1982 featured an African-American veteran, Brewster Champion, and a thirty-year-old assistant professor, Dormita Christy, in a Washington, D.C. college setting. These three works were to be published under a pseudonym by Second Chance at Love, a division of Jove Publications.

In another effort to extricate himself from the Howard University environment, which he found stifling, Mayfield applied for a teaching job in Nigeria in 1980. A return to West Africa "would be an emotional and intellectual tonic which would release the great creative energy within," wrote a colleague at Howard in recommending him. His application to Bayero University in the northern Nigerian city of Kano was not accepted, however. Later, in 1982, he returned to South Carolina for the funeral of an uncle, and decided to retire to the area near Greer or in the Sea Islands. In his latter years, the author had been suffering from hypertension and was hospitalized in February 1984. Hospitalized again in early October 1984 in the Coronary Unit at Washington Adventist Hospital in Takoma Park, Maryland, Julian Mayfield died of cardiac arrest on the twentieth of that month. He was 56 years old.

Julian Mayfield's career as an essayist and creative writer began in the 1950s in the tradition of black intellectuals like Richard Wright and Ralph Ellison who sought to combat social oppression through realistic portrayals of black lives. During the 1960s and early 1970s, the twin impact of the civil rights movement and his experiences abroad as a "witness to power" brought on a new urge to define a black esthetic to replace "the old programs... that have failed us" and a growing fascination with the manipulation of power by blacks "who could make decisions over their own lives." By the late 1970s, with the failure of the "Black Revolution" and the emergence of a more conservative mood in the United States, he became concerned with the economic "obsolescence" of African-Americans and the possibility of a genocide against them.

Scope and Content Note

The Julian Mayfield Papers document Mayfield's career as a writer, educator and actor, and his activities as a political expatriate in West Africa and Guyana. His early career up to 1965 is poorly documented due to the confiscation of his papers in the aftermath of the 1966 military coup in Ghana. There was no discernible order in the collection. An artificial arrangement into six series was therefore imposed.

Arrangement: I. Personal papers; II. Correspondence, 1953-1984; III. Writings; IV. Academic; V. Guyana; VI. Ghana

Key Terms

Subjects

African American authors
African American dramatists

African American motion picture actors and actresses
African American novelists
African Americans -- Intellectual life
African Americans -- North Carolina -- Monroe
African Americans -- Political activity
African Americans in literature
African Americans in the performing arts
American literature -- African American authors
Black arts movement
Black power -- United States
Civil rights -- North Carolina -- Monroe
Fulbright scholars
Ghana -- History -- Coup d'état, 1966
Ghana -- Politics and government -- 1957-1979
Guyana -- Politics and government -- 1966-
Haiti -- History -- Revolution, 1791-1804 -- Drama
Heads of state -- Africa -- Biography
Heads of state -- Caribbean Area -- Biography
Heads of state -- Ghana -- Biography
Heads of state -- Guyana -- Biography

Genre/Physical Characteristic

Course outlines
Manuscripts (documents)
Radio scripts
Screenplays

Geographic Names

Cuba

Names

Angelou, Maya
Bailey, Herman Kofi
Boone, Sylvia Ardyn
Branch, William B.
Burnham, Forbes, 1923-1985
Cambridge, Joan
Clarke, John Henrik, 1915-1998
Cordero, Ana Livia
Dassin, Jules, 1911-
Davis, Ossie
Dee, Ruby
Du Bois, David Graham
Du Bois, W. E. B. (William Edward Burghardt), 1868-1963
Feelings, Tom
Forman, James, 1928-2005
Gibson, Richard, 1931-
Guy, Rosa
Henri Christophe, King of Haiti, 1767-1820
Joseph, Gloria I.
King, Preston T., 1936-
King, Woodie, Jr., 1937-
Mallory, Mae
Marshall, William, 1924-
Mayfield, Julian, 1928-1984
Nelson, Truman John, 1912-

Nkrumah, Kwame, 1909-1972
O'Brien, Conor Cruise, 1917-2008
Sinnette, Calvin
Sinnette, Elinor Des Verney
Williams, Robert F. (Robert Franklin), 1925-1996
Windom, Alice
Guyana. Ministry of Information and Culture
Howard University

Container List

Personal

PERSONAL PAPERS, 1942-1984 (1.2 lin. ft.)

Divided into five subseries and several ungrouped files. The Biographical subseries includes some ephemera (newspapers clippings, loose scrapbook pages and theater programs) from Mayfield's early career in the theater. General articles and obituaries about the author are also located here. The Autobiographical subseries consists of episodic notes the author was compiling toward an autobiography. Included are recollections of his association with Paul Robeson, his activities in Puerto Rico and Ghana, and a brief handwritten journal of a return trip to his native Greer, South Carolina, in the early 1980s. The file Diaries and Notes includes a journal entry on his return trip to the United States after his six-year voluntary exile in Ghana and Europe, various reflections on the possibility of a revolution in the United States and on "Becoming a Revolutionary," and pages from a later notebook on Langston Hughes. The Family subseries consists for the most part of personal and professional correspondence and other documents pertaining to Joan Cambridge and her activities in Guyana during Mayfield's stay in that country.

The extensive Financial subseries includes publishers' contracts, royalty statements and bankruptcy files. The pre-1965 files provide the only documentation for several unknown aspects of the author's life, including a 1959 novel, "Dowell," his association with the television series Johnny Staccato under the pseudonym of Gerald Orsini, a collection of short stories, "Duncan Street," slated for publication in 1959, and translation rights to his early work. Consultancy and Projects relate mostly to Chaka Productions and the stage production of Black Hands, and to Time Capsule, Inc., an umbrella organization that published a journal of prison literature, Time Capsule, and several other magazines.

Biographical

- b. 1 f. 1 Resumes
- b. 1 f. 2 Biographical Sketches
- b. 1 f. 3 Early Career
- b. 1 f. 4 Articles about Julian Mayfield
- b. 1 f. 5 Obituaries 1984
- b. 1 f. 6 Hospitalization and Death
- b. 1 f. 7 Condolences
- b. 1 f. 8 Printed Matter

Autobiographical

- b. 1 f. 9 "Which Way Does the Blood-Red River Run?" - Notes, Fragments
- b. 1 f. 10 "Send Me My Grandmother" - Notes
- b. 1 f. 11 "Walking With Paul"
- b. 1 f. 12 "La Borinquena"
- b. 1 f. 13 "Materials From Tales of the Lido"
- b. 1 f. 14 "Diaries and Notes"
- b. 1 f. 15 "Greer Journal"

Family

- b. 1b f. 1 Birth and marriage certificates 1940 - 1973
- b. 1b f. 2 Parents 1948 - 1980
- b. 1b f. 3 Parents, miscellany 1964 - 1983
- b. 1b f. 4 Barkley, Dorothy Mayfield 1965 - 1979
- b. 1b f. 5 Cordero, Ana Livia 1965 - 1984
- b. 1b f. 6 Mayfield, Julian and Emiliano 1970s

Personal (cont.)

Family (cont.)

- b. 1b f. 7 Mayfield, Julian and Rafael 1966 - 1989
- b. 1b f. 8 Cordero-Mayfield Children 1970s
- b. 1b f. 9 Mayfield, Julian and Cordero family 1969 - 1972
- b. 1b f. 10 Cambridge, Joan and and Julian Mayfield 1971 - 1988
- b. 1b f. 11 Cambridge, Joan – general 1972 - 1984
- b. 1b f. 12 Letters to Joan Cambridge and Julian Mayfield 1971 - 1984
- b. 1b f. 13 Cambridge family letters 1977 - 1980
- b. 2 f. 1-2 Address books
 - b. 2 f. 3 Identification and passports
 - b. 2 f. 4 Ghana miscellaneous documents
 - b. 2 f. 5 Certificates
 - b. 2 f. 6 Military service
 - b. 2 f. 7 University of Massachusetts, PhD Program
 - b. 2 f. 8 Application to teach in Nigeria
 - b. 2 f. 9 Political
 - b. 2 f. 10 Travel
 - b. 2 f. 11 New ideas
 - b. 2 f. 12 "Things to do"
 - b. 2 f. 13 Notes
- Financial
 - b. 2 f. 14 1957 - 1959
 - b. 2 f. 15 1960 - 1961
 - b. 3 f. 1 1962 - 1965
 - b. 3 f. 2 1966 - 1967
 - b. 3 f. 3 1968 - 1969
 - b. 3 f. 4 1970 - 1973
 - b. 3 f. 5 1974 - 1976
 - b. 3 f. 6 1977 - 1984
 - b. 3 f. 7 Bankruptcy
 - b. 3 f. 8 Housing and real estate
 - b. 3 f. 9 Income tax
 - b. 3 f. 10 Royalty statements
 - b. 3 f. 11 Writers Guild of America
 - b. 3 f. 12 Miscellaneous and fragments
- Consultancy and Projects
 - b. 3 f. 13 Chaka Productions
 - b. 3 f. 14 Westchester's Bicentennial Committee
 - b. 3 f. 15 Theater Guild Seminar
 - b. 3 f. 16 Time Capsule
 - b. 4 f. 1 Washington North Star
 - b. 4 f. 2 J. & J. Literary Services

Personal (cont.)
Consultancy and Projects (cont.)

b. 4 f. 3 ObserVision Group

General correspondence

GENERAL CORRESPONDENCE, 1953-1984 (2.2 lin. ft.)

The General Correspondence is divided into Alphabetical and Chronological files, and a Publishers and Agent subseries. The alphabetical files comprise incoming and outgoing letters with attachments. Significant correspondents include his friends and fellow African-American expatriates Maya Angelou, Herman Kofi Bailey, Sylvia Boone, William Branch, Tom Feelings, David DuBois, Preston King, Jim Lacy, Calvin and Elinor Sinnette, and Alice Windom. Other prominent correspondents in this series are John Henrik Clarke, the filmmaker Jules Dassin, Ossie Davis and Ruby Dee, James Forman, Richard Gibson, Gloria Joseph, Woodie King, Paul Mann, William Marshall, Truman Nelson, and Conor Cruise O'Brien.

The Maya Angelou correspondence is very personal in tone and relates to family matters, common friends, the Black Power movement and various projects. Herman Kofi Bailey discussed the development of his craft as an artist, his return to the United States in the early days of the anti-Nkrumah coup and Mayfield's influence on the development of his consciousness. He also wrote of his impressions of the "Black Revolution," his conversion to Islam, and his apprenticeship with Charles White and the Hungarian master Francis de Erdely. The Sylvia Boone file includes an 18-page letter on the Ghana coup and its repercussions on the expatriate community. William Branch was a long-time friend of the author. His letters touched on his many activities in the 1970s as a successful playwright, television producer and award-winning filmmaker, and on their respective academic careers in the early 1980s. John Henrik Clarke's letters discussed his association with Freedomways, the fall of Nkrumah and politics in general. The Ossie Davis and Ruby Dee file touches on the screenplay for Mayfield's novel *The Hit*, the 1969 W.E.B. DuBois Centennial commemorative program, and the PBS series "With Ossie and Ruby." David DuBois's letters brought news of his mother Shirley Graham DuBois in Cairo, of African-American militants in North Africa, of his own involvement in efforts to restore Nkrumah to power, and of his first novel *And Bid Him Sing*. The author also corresponded with Mrs. DuBois for a brief period after the Ghana coup.

Tom Feelings lived the expatriate experience with Mayfield in Ghana and Guyana. He wrote about his expulsion from Ghana, his first impressions of Guyana and the difficulties of resettling in the United States before and after Guyana. James Forman, one-time chairman of SNCC and author of the "Black Manifesto" sent pages from a diary he kept while convalescing in Puerto Rico in 1968, and wrote about forming a Frantz Fanon Society in the United States. Also included are speeches and position papers Forman wrote for SNCC and a 23-page carbon copy of a letter to Bobby Seale on SNCC and Black Panther Party relations. The Hoyt Fuller file includes a manuscript of the author's short story, "The Most Beautiful Fishermen in the World Come from Winneba," and several drafts of an essay-review of Fuller's book *Journey to Africa*. Richard Gibson, a London-based African-American expatriate wrote about Robert Williams and the coup in Ghana, and about his own political activities in Algeria, Cuba and China. The Gloria Joseph correspondence provides a close up view of Mayfield's activities in Guyana. A specialist in elementary school guidance, Joseph also discussed her writings on black women and the feminist movement, and her efforts to launch a Third World women's publication with Johnetta Cole in the 1970s. Preston King's letters deal with personal matters related to Mayfield's departure from Ghana, his own pessimism about Africa's future, and the failure of pan-Africanism as an ideology. King is an African-American political scientist and expatriate who taught at Sheffield University in England and the University of Nairobi in Kenya. He also wrote about his book *The Fear of Power* and other works he edited, about his efforts to end his political exile, and about the black power movement in the United States.

Woodie King's file relates exclusively to his adaption of several of Mayfield's works for motion pictures or television. The Jim Lacy file contains a "friendly review" of Mayfield's play *Fount of the Nation*. The actor and director Paul Mann wrote several lengthy letters to Mayfield in 1967 and 1968 about his work, his socialist upbringing, and his association with several prominent black actors. The film project on the life of Henri Christophe is the central theme in the correspondence between Mayfield and William Marshall. The Marshall file also includes some correspondence with John Henrik Clarke on development of the script and with Sidney Poitier on the business side of the production. The author Truman Nelson credits Mayfield's 1961 review in *The Nation* with advancing his career after publication of his novel *The Surveyor*. His later correspondence with Mayfield relates to John Brown's impact on the Civil War and the Reconstruction period, and to the role of whites in a black revolution in the United States. Conor Cruise O'Brien, the "sixth best-known living Irishman" according to an Irish poll in the 1970s, was Vice-Chancellor of the University of Ghana during the Nkrumah years. His June 5, 1965 letter to Mayfield offers critical appreciation of the African Review and biting criticism of Consciencism or Nkrumahism. His post-Ghana letters (and Mayfield's replies) concern O'Brien's play, *Murderous Angels*, on the United Nations' role in the Katanga Secession in the Congo. Other O'Brien letters are located in the Academic series.

The Robert Slater File reflects his long friendship and sometime business partnership with Mayfield. Calvin & Elinor Sinnette spent several years in Nigeria in the 1960s. Their letters to Mayfield focused on their experiences in Africa, on the killing of Ibos and the ensuing civil war in Nigeria, and on issues of incompetence and corruption among African governments. Other topics discussed include health matters in Africa and in black communities across the United States. Alice Windom's correspondence with Mayfield evenly spanned the years between 1966 and 1984. Two early reports in letter form, written in 1963 and 1964 respectively, provided detailed accounts of African-American mobilization and protest at the U.S. Embassy in Accra on the occasion of the historic 1963 March on Washington, and of Malcolm X's visit to Ghana the following year. Writing variously from Addis Ababa, Cairo, Lusaka and the United States, she discussed the aftermath of the 1966 military coup in Ghana and its repercussion on the African-American expatriate community there, political developments throughout Africa, interracial relationships and revolutionary morality among African-American activists, and the activities of mutual friends.

The Letters Sent subseries begins with a lone file for 1953-1954. There is a gap for the next five years which Mayfield spent in Puerto Rico, and a similar gap for 1961-1965 when the author resided in Ghana. The 1953-1954 file is very instructive in terms of Mayfield's early association and work in the theater, and his membership in the Committee for the Negro in the Arts. In a letter to his parents (1953), he shared news that his play 417 had been produced "a couple of times" that summer, and his reaction to the execution of Julius and Ethel Rosenberg. In other letters to Charles Blackwell, a theater producer, and to a partially identified friend ("Dear Max"), he expounded on his views on the theater and his belief that "the next important theater in the country will be in the Negro community." Other letters touched on his activities at Camp Unity in Wingate, New York where he performed in *Down in the Valley* and directed his own play 417. There are also glimpses of his living arrangement in Harlem and the difficulties blacks had in finding apartments on the Upper West Side of Manhattan unless they could find a white friend to front for them.

The 1960-1969 file holds a single letter for 1960, about Fidel Castro's visit to Harlem that year, and another for 1961 about Robert Williams's confrontation with the Ku Klux Klan in Monroe, South Carolina. Mayfield's letters from Ibiza, Spain (1966-1967) deal abundantly with the Ghana coup and his various writing projects. Included are letters to Nkrumah soliciting an interview, and to General J.A. Ankrah, chairman of the National Liberation Council in Ghana, soliciting Dr. T.R. Makonnen's release from detention. Makonnen was released and given seven days to leave the country. There are also various letters to publishers and literary agents regarding adaptation rights to his novels, including an unauthorized stage adaptation of his novel *The Hit* under the title *Mr. Hubert*. Mayfield clarified his relationship with Nkrumah in a reply to an unspecified review of Lewis Nkosi's book *Home and Exile*, which portrayed him as a "close adviser of ex-President Nkrumah." "I was never either a close or distant adviser to Dr. Nkrumah, nor a ghost writer of any of his books," Mayfield wrote on that occasion (Nov. 3, 1966).

Following his return to the U.S. in 1967, Mayfield's correspondence dealt with the production of the film *Uptight*, his many speaking engagements, a short film project based on Margaret Walker's poem, "For My People," the 1968 conviction of Leroi Jones (Amiri Baraka) for allegedly assaulting two white guards at a Newark bank, and the author's own review-essay of Harold Cruse's book *Crisis of the Negro Intellectual*. The correspondence for the next three years is concerned with the production of *Black Hands*, his projected autobiography and an anthology of short stories by black writers, his quest for a job in 1971 as a writer-in-residence, and his subsequent relocation in Guyana. Mayfield's letters from Guyana relate mostly to efforts to secure publication of his works in the United States, and to his film project with William Marshall. In 1973, he became embroiled in a controversy around the deportation of two African-American supporters of the Guyanese opposition leader Eusi Kwayana, and wrote to Fidel Castro about the possibility of a scholarship for one of his sons in Cuba.

After his return to the United States in late 1974, the author's main preoccupations were with finding employment and his application to the Fulbright Commission. Letters in this subseries for the remainder of the decade relate mostly to the stage production of *Fount of the Nation* in 1978 and to his screenplay *Jesse Mae*. His Fulbright correspondence (1976-1977) in this series and the letters he wrote in the 1980s are more general in tone and content.

The Chronological Correspondence subseries consists of occasional letters, both incoming and outgoing. Correspondents prior to 1966 include the Puerto Rican playwright and political activist Rene Marques; Robert Sharpe who wrote the screenplay *The Long Night*; Gordon Lewis, a Caribbean scholar; John A. Davis, editor of AMSAC's *African Forum*; Bessie Herd, South African novelist; Richard Hart, one of the founders of the People's National Party in Jamaica; and the African-American journalist William Worthy. Topics discussed include the journal *African Review*, and film projects based on Mayfield's books. Another correspondent during that period was Kwasi Kumah, a former associate at the *African Review*. Occasional correspondents for that year include Ayi Kwei Armah, Alphaeus Hunton, Robert Lee and Leslie Alexander Lacy. Non-Ghana-related letters in this file relate to the production of "Mr. Hubert" and to Mayfield's publishing projects. Occasional correspondents over the next several years include his personal friend Ivan Spense; the Scandinavian specialist on Africa, Zdenek Cervenka; Dona Richards; the filmmaker Kay Bourne; Rosa Guy; Alice Childress; and Geoffrey Bing. The correspondence for 1968 is mostly personal in nature, with frequent references to Mayfield's acting and teaching careers. His lectures on Black Power and black writing are discussed at length over the next two years. The remaining years in the general correspondence are less substantive, though somewhat informative as to the latter part of the author's life.

Mayfield's Correspondence with Publishers and Agents provides many insights in the development of his work, and his efforts to get them published. Letters that relate specifically to a particular work are filed with that work in the Writings series. Ruth Aley, Mayfield's agent for many years, handled the Ghana manuscripts and most of his writings until 1975. Bart/Levy Associates handled his contract for the movie adaptation of *The Hit*, while the Tony Ford Agency handled the property rights for *The Long Night*. Ronald Hobb's file includes a seven page letter from Mayfield on a proposed book dealing with issues raised in Harold Cruse's *Crisis of the Negro Intellectual*. Ellen Newald represented the author for his screenplays *Sammy* and *Christophe*, while another literary agent, Carol Mann, provided critical comments on the "Gang in Suite 16" manuscript. The entire Hill and Wang file concerns Nkrumah and his overthrow. In a letter to publisher Lawrence Hill, the author explained his reasons for leaving Ghana and some of the reasons behind the coup: "You can't have a little revolution, a little socialism - it's like being a little pregnant." Paula Giddings was Mayfield's editor at Howard University Press; her correspondence in this file offers extensive comments on the proposed biography of Forbes Burnham. Finally, the Other Publishers and Agents file deals with Japanese and Czech translations of *The Grand Parade* and holds some correspondence with the anthologist Addison Gayle.

Alphabetical

General correspondence (cont.)

Alphabetical (cont.)

- b. 4 f. 4 Angelou, Maya 1965 - 1984
- b. 4 f. 5 Bailey, Herman Kofi (Shabazz) 1966 - 1984
- b. 4 f. 6 Barras, Jonetta 1980 - 1981
- b. 4 f. 7 Berrian, Brenda 1980 - 1981
- b. 4 f. 8 Boone, Sylvia 1966 - 1984
- b. 4 f. 9 Branch, William 1961 - 1984
- b. 4 f. 10 Clarke, John H 1965 - 1984
- b. 4 f. 11 Dassin, Jules 1968 - 1977
- b. 4 f. 12 Davis, Ossie & Ruby Dee 1967 - 1984
- b. 4 f. 13 Drake, St. Claire 1967 - 1976
- b. 4 f. 14 Drake, Sandra 1965 - 1971
- b. 4 f. 15 DuBois, David G 1960 - 1984
- b. 4 f. 16 DuBois, Shirley Graham 1966 - 1974
- b. 5 f. 1 Feelings, Tom 1966 - 1981
- b. 5 f. 2 Forman, James 1966 - 1969
- b. 5 f. 3 Fuller, Howard L. - Malcolm X Liberation University 1969
- b. 5 f. 4 Fuller, Hoyt 1967 - 1978
- b. 5 f. 5 Gayle, Addison 1968
- b. 5 f. 6 Gibson, Richard 1965 - 1968
- b. 5 f. 7 Giovanni, Nikki 1970
- b. 5 f. 8 Goodrich, Andrew 1977 - 1978
- b. 5 f. 9 Graham, Lorenz 1970s
- b. 5 f. 10 Haley, Alex 1968 - 1971
- b. 5 f. 11 Henderson, Stephen 1976 - 1983
- b. 5 f. 12 Hercules, Frank 1968 - 1974
- b. 5 f. 13 Johnson, Jan 1975 - 1976
- b. 5 f. 14 Jones, Lynette 1969 - 1971
- b. 5 f. 15 Jones, Patricia 1981
- b. 5 f. 16 Joseph, Gloria 1968 - 1981
- b. 6 f. 1 Kilson, Martin 1966 - 1967
- b. 6 f. 2 King, Preston 1965 - 1973
- b. 6 f. 3 King, Woodie 1970 - 1984
- b. 6 f. 4 Lacy, Jim 1978 - 1984
- b. 6 f. 5 Mallory, Mae 1969 - 1977
- b. 6 f. 6 Mann, Paul 1958 - 1968
- b. 6 f. 7 Marshall, Paul 1970
- b. 6 f. 8 Marshall, William 1972 - 1975
- b. 6 f. 9 Mitchell, Lofton 1969 - 1981
- b. 6 f. 10 Neal, Evelyn 1981
- b. 6 f. 11 Nelson, Truman 1967 - 1977
- b. 6 f. 12 Nketsia, Nana IV 1974

General correspondence (cont.)

Alphabetical (cont.)

- b. 6 f. 13 O'Brien, Conor Cruise 1966 - 1969
- b. 6 f. 14 Okpaku, Joseph 1975
- b. 6 f. 15 Peters, Dixie 1975 - 1980
- b. 6 f. 16 Poitier, Sidney 1978 - 1983
- b. 6 f. 17 Schlafer, Leonard 1980 - 1981
- b. 6 f. 18 Sinette, Calvin and Elinor 1965 - 1983
- b. 6 f. 19 Slater, Robert 1965 - 1981
- b. 6 f. 20 Walton, Ola 1965 - 1972
- b. 6 f. 21 Williams, Robert F 1978 - 1981
- b. 6 f. 22 Windom, Alice 1954 - 1984

Letters sent

- b. 7 f. 1 1950s
- b. 7 f. 2 1960 - 1969
- b. 7 f. 3 1970 - 1975
- b. 7 f. 4 1974 - 1984
- b. 7 f. 5 undated

Chronological

- b. 7 f. 6 1950s
- b. 7 f. 7 1960 - 1965
- b. 7 f. 8 1966
- b. 7 f. 9 1967
- b. 7 f. 10 1968
- b. 7 f. 11 1969
- b. 8 f. 1 1970 - 1971
- b. 8 f. 2 1972 - 1975
- b. 8 f. 3 1976 - 1979
- b. 8 f. 4 1980 - 1983
- b. 8 f. 5 1984
- b. 8 f. 6 undated

Publishers and Agents

- b. 8 f. 7 Ruth Aley 1966 - 1977
- b. 8 f. 8 Bart/Levy Associates
- b. 8 f. 9 Tony Ford Agency
- b. 8 f. 10 Lorrie Helton
- b. 8 f. 11 Lawrence Hill
- b. 9 f. 1 Ronald Hobbs 1967 - 1968
- b. 9 f. 2 Howard University Press
- b. 9 f. 3 Carol Mann
- b. 9 f. 4 The Nation
- b. 9 f. 5 Ellen Newald, Inc
- b. 9 f. 6 Random House

General correspondence (cont.)
Publishers and Agents (cont.)

- b. 9 f. 7 Vanguard Press
- b. 9 f. 8 Others

Writings

WRITINGS, 1951-1984 (6.2 lin. ft.)

The Writings series is divided into the following categories: *Novels, Short Stories, Ghana and Guyana Manuscripts, Play Scripts, Radio Scripts, Screenplays, Articles and Essays, Conferences and Speeches, and Other Authors*. Materials within each subseries are arranged chronologically. Mayfield's writings prior to 1966, published and unpublished, are for the most part not present in this collection. The manuscripts for his first two novels, the plays and essays he wrote in the 1950s, his articles published in Puerto Rico and Ghana were reputedly destroyed during the Ghana coup.

The *Novels* subseries begins with separate files of correspondence and reviews for Mayfield's first two published works, *The Hit* and *The Long Night*. A complete typescript of *The Grand Parade*, with editorial suggestions and author's corrections and additions, is included here. The author's novel of Broadway and Harlem life completed in 1963 was first entitled "Those Were the Days" and later "Look Pretty for the People." Typescripts of both versions are present in this series. "Death at Karamu," an unpublished detective novel begun in Ghana and completed in Spain, includes the author's handwritten first draft in a spiral notebook, a second draft with author's corrections and additions and the complete version of a third draft sent to his agent. The manuscript for the author's latter novels of suspense and college life are for the most part present in the collection. Included in these files are synopses and drafts, revisions and outlines, and correspondence.

Mayfield's *Short Stories* are filed together alphabetically, except where multiple drafts or correspondence and other attachments justify an individual folder. The oldest short story in the collection, "The Last Days of Duncan Street" was rejected by the *New York* magazine but was published in Spanish in the Cuban literary magazine *Calle de Revolucion*. This is followed by several files of story ideas, notes, book projects and fragments, some dating from the last months of the author's life. The "Black Abolitionists" folder includes detailed outlines of a juvenile history trilogy on the anti-slavery movement and a 47-page treatment of a volume on "Black Men in the Civil War."

The *Ghana and Guyana Manuscripts* begin with "The Living Ghana," a joint unfinished project for a reader on modern Ghana. A detailed outline of that work and what appear to be several completed chapters on agriculture, labor, infrastructure, politics, and foreign policy are located here. The Correspondence file for Mayfield's next Ghana project, "The Lonely Warrior" includes letters to and from John Henrik Clarke, St. Clair Drake, and the publisher Angus Cameron. A first and second draft of this manuscript, along with comments, revisions and additions are filed here, as well as the complete text of the author's latter rewrite of the book under the title "When Ghana Was Ghana." The "Tales of the Lido" manuscript is complemented by detailed grant proposals submitted in 1981 to the Guggenheim Memorial Fund and the Ford Foundation. These files offer further biographical details on the author's life. The *Burnham Biography* includes several corrected drafts and the final manuscript submitted to Howard University Press. There are also several letters in these files to Forbes Burnham, one of them outlining the book project and raising several questions for the Prime Minister to answer later in a face to face interview. The surviving chapters of Mayfield's autobiography are also located here.

The *Play Scripts* subseries includes the one-act play & *The Other Foot, Alberta*, a comedy in three acts written by Mayfield in 1952, and a mimeographed copy of the one-act play *417*. There are several drafts of *Fount of the Nation*, complete with author's notes, revisions, correspondence, and reviews. This section is complemented by several unfinished scripts, including a projected prose drama based on the life of David Walker and *Ballet of the Reconstruction*, a program of gospel music and dance. Also included are several radio scripts, among them "Black Men at War" written for the Ossie Davis and Ruby Dee Story Hour (1975); and "News Talks," a sample of the radio commentaries Mayfield wrote for Ghanaian radio in 1963.

The *Screenplay* subseries includes works for both movies and television. The *Uptight* files consist of a first draft entitled "Betrayal" prepared by Jules Dassin; the second draft written by Mayfield, Dassin and Ruby Dee; correspondence between Mayfield's agent Lily Veidt, Dassin and Paramount Pictures; and publicity materials. *Child of Anger*, otherwise entitled *Mr. Vance* or *The Bradley Arms* is an unfinished screenplay written in 1968 on growing up black in Harlem. The *Christophe* files comprise annotated drafts, revisions and additions, research notes, plot development materials, correspondence with William and Sylvia Marshall, and an earlier adaptation by Marshall and Sylvia Gussin. Mayfield's screenplay *The Long Night* based on his novel by the same title and Ron Milner's adaptation of *The Hit* can also be found here. *Jessie Mae*, Mayfield's last finished screenplay was completed during his residency in Germany. His television work comprises "Black Drama," a narrative on the Harlem Renaissance he wrote for the CBS-TV "Black Heritage" series, and several scripts prepared for Educational Audio Visual Inc. between 1969 and 1982.

Mayfield's *Articles and Essays* are grouped together in an A-Z file, except where the bulk or the number of attachments warranted an individual file. Book reviews and related correspondence are filed separately. The A-Z file includes the author's major essay "On Revolutionary Nationalism" written in 1968, a mimeographed copy of "You Touch My Black Aesthetic and I'll Touch Yours," "And Then Came Baldwin" published in the Spring 1963 issue of *Freedomways*, an article on African-American involvement in the Congo published in *Muhammad Speaks* (1965), an unfinished essay entitled "A United States of Africa, Pipe Dream or Possible," and photocopies of articles published in Ghana and Guyana. The author's *Speaking Engagements* are represented with handwritten notes, correspondence, printed matter and several drafts of a conference paper, "The Great Disturber of the Peace: DuBois as Progenitor of Negritude" (1980). Other lecture notes are located in the Academic series.

Also located in the Writings series are manuscripts and correspondence from authors whose works are published in the anthology of short stories edited by Mayfield in 1971. The *Ten Times Black* correspondence file includes writers Hank Gay, Etheridge Knight, Sam Greenlee, and editors at Bantam Books. Works by *Other Authors* include Hank Gay's novel *The Well* and Gloria Joseph's *Black Challenge to the White Campus: the Black Student's Handbook*. Also included are various drafts of Joan Cambridge's autobiographical novel, *Show Me the Way to Stay Home*.

Novels

- b. 10 f. 1 *The Hit*
Includes correspondence and reviews.
- b. 10 f. 2 *The Long Night*
Includes notices and reviews.
- b. 10 f. 3-5 *The Grand Parade*
Includes notices and reviews.
- b. 10 f. 6-9 *Death at Karamu*
Includes 3 drafts.
- b. 11 f. 1-3 *Look Pretty for the People*
Includes "Dialogue between Jason Grant and Mr. Weinbecker".
- b. 11 f. 4 *Those Were the Days*
- b. 11 f. 5-10 *The Gang in Suite Sixteen*
- b. 12 f. 1-3
Includes early development and conceptualization; synopsis and revision; correspondence; two drafts; crap shooting scene; and complete manuscript.
- b. 12 f. 4-5 *Run into the Wind*
Includes synopsis, revision, first draft, and revised second draft.
- b. 12 f. 6 *A Quiet Rage at College Park*
- b. 12 f. 7 *The College Park Murders*
- b. 12 f. 8 *The Hanover Hit (synopsis)*
- b. 12 f. 9 *The Conference, chapter 1*
- b. 12 f. 11 "The Committee"
- b. 12 f. 11 *A Change of Grades (outline)*
- b. 12 f. 12 Printed matter

Writings (cont.)

Short stories

- b. 13 f. 1 A-C
- b. 13 f. 2 "All the Goodbye People," pp. 1-49
- b. 13 f. 3 "Black on Black"
- b. 13 f. 4 L-N
- b. 13 f. 5 O-T
- b. 13 f. 6 "Washington Then and Now"

Book projects

- b. 13 f. 7 Stories, ideas, and notes
- b. 13 f. 8 Last book idea 1984
- b. 13 f. 9 "The Black Abolitionists"
- b. 13 f. 10-11 Notes and fragments
- b. 13 f. 12 Early writing ca. 1945

Ghana and Guyana manuscripts

- b. 13 f. 13 "The Living Ghana"
- b. 13 f. 14 "Ghana in Perspective"
- "The Lonely Warrior"
- b. 13 f. 15 First draft
- b. 13 f. 16 Correspondence
- b. 13 f. 17 Second draft, complete
- b. 14 f. 1 Second draft, incomplete with revisions
- b. 14 f. 2 Drafts
- b. 14 f. 3 Rabinowitz Foundation grant application
- b. 14 f. 4 Comments, revisions, and additions
- b. 14 f. 5 Comments by St. Clair Drake
- b. 14 f. 6-8 "When Ghana Was Ghana"
Includes incomplete first draft, corrected pages, and index.
- "Tales of the Lido"
- b. 14 f. 9 Introductions and notes
- b. 14 f. 10 Preface and forethought
- b. 14 f. 11 First completed draft
- b. 14 f. 12 Second completed draft
- b. 14 f. 13 Completed chapters
- b. 15 f. 1 Later revisions and rewrites
- b. 15 f. 2 Guggenheim fellowship application
- b. 15 f. 3 Ford Foundation application
- "Burnham of Guyana"
- b. 15 f. 4 Notes and Correspondence
- b. 15 f. 5 Early Draft
- b. 15 f. 6-7 Revisions & Additions
- b. 15 f. 8 Complete Version

Writings (cont.)

Ghana and Guyana manuscripts (cont.)

- b. 15 f. 9 Autobiography
- Playscripts
- b. 16 f. 1 *The Other Foot*
- b. 16 f. 2 *Alberta, a Play in Three Acts*
- b. 16 f. 3 *417, the Hit*
- b. 16 f. 4-11 *Fount of the Nation*
 Includes four drafts; narrative and printed matter; and unknown draft version.
- b. 17 f. 1 *Run Face (final script)*
 Black Hands
- b. 17 f. 2-3 Manuscripts and typescript
- b. 17 f. 4 Correspondence and printed matter
- b. 17 f. 5 *Three Cheers for Abe*
- b. 17 f. 6 *Ring Four Times Sharp*
- b. 17 f. 7 *David Walker's Appeal: A Time that Made Men Mad*
- b. 17 f. 8 *Ballet of the Reconstruction*
- Radio scripts
- b. 17 f. 9 "News Talk" (Ghana)
- b. 17 f. 10 "Black Men at War"
- b. 17 f. 11 "Black Diary"
- b. 17 f. 12 "Painting with Words"
- Screenplays
- Up Tight*
- b. 17 f. 13 First draft
- b. 18 f. 1 Second draft
- b. 18 f. 2 Correspondence
- b. 18 f. 3-4 Reviews
- b. 18 f. 5 Publicity materials
- b. 18 f. 6-7 *Child of Anger*
 Includes synopsis, scene outlines, and "Mr. Vance or the Bradley Arms".
- Christophe of Haiti*
- b. 18 f. 8 Correspondence, outlines, and notes
- b. 18 f. 9 Proposal and treatment
- b. 19 f. 1 First draft
- b. 19 f. 2 Second draft
- b. 19 f. 3 Draft
- b. 19 f. 4 Revisions and additions
- b. 19 f. 5 Research materials
- b. 19 f. 6 *The Tragedy of King Christophe, by William Marshall and Sylvia Gussin*
- b. 19 f. 7-8 *The Long Night*
- b. 20 f. 1 *The Hit, by Ron Milner*
- b. 20 f. 2 *If the Sidewalk Could Talk*
- b. 20 f. 3-5 *Jessie Mae* 1976

Writings (cont.)

Screenplays (cont.)

- b. 20 f. 6 *CBS-TV Black Heritage series (Mayfield episodes)*
Educational Audio Visual Inc
- b. 20 f. 7 Correspondence
- b. 20 f. 8 EAV outlines on black history 1969
- b. 20 f. 9 "Black Protest" 1969
- b. 20 f. 10 "Black History"
- b. 21 f. 1 "The Black Man in the American Revolution" proposal
- b. 21 f. 2 *Melville, in Pursuit of His Work*
- b. 21 f. 3 *The Odyssey of W. E. B. DuBois* 1969
- b. 21 f. 4 *My Soul Has Grown Deep like the River, Richard Barthe*
- b. 21 f. 5 *Why Die* synopsis
- b. 21 f. 6 *Yes Indeed, with Joan Cambridge*

Articles and essays

- b. 21 f. 7 A-Z
- b. 21 f. 8 Ghana articles 1961 - 1965
- b. 21 f. 9 *The African Review - Mayfield's editorials* 1963 - 1965
- b. 21 f. 10 "*Challenge to Negro Leadership*", *Commentary* 1961 April
- b. 21 f. 11 "*Crisis or Crusade: A Review of Harold Cruse's Crisis*" 1968
- b. 21 f. 12 "Notes on the Reconstruction Era and P. B. S. Pinchback" 1975
- b. 21 f. 13 "The Foolish Consistency of Saunders Redding" 1979
- b. 22 f. 1 "*Lorraine Hansberry: A Woman for All Seasons*", *Freedomways* 1979
- b. 22 f. 2 "Langston Hughes: Harlem and Beyond" (book review) 1983
- b. 22 f. 3 Jessie Jackson articles 1984
- b. 22 f. 4 *Frank Silvera obituary, The New York Times* 1970
- b. 22 f. 5 Letters to the Editor
- b. 22 f. 6 Book reviews
- b. 22 f. 7 Theatre reviews
- b. 22 f. 9 "Why Black Directions?"
- b. 22 f. 6 Time Capsule, Inc
- b. 22 f. 10 *Washington's North Star*

Conferences, speeches, and lectures

- b. 22 f. 11 "Alternative to Revolution" 1968
- b. 22 f. 12 Northwestern University 1975
- b. 22 f. 13 "Not Another Hundred Years..." 1976
- b. 22 f. 14 "The Great Disturber of the Peace: DuBois as Progenitor of Negritude"
1980 April 30
- b. 22 f. 15 "The Deeper Edge of the Stereotype Syndrome", Larry Neal conference
1984
- b. 22 f. 16 "Phyllis Wheatley to LeRoi Jones: The Long Hard Road" undated
- b. 22 f. 17 "The Black Abolitionist" undated

Speeches and addresses

- b. 23 f. 1 1967 - 1969

Writings (cont.)

Conferences, speeches, and lectures (cont.)

Speeches and addresses (cont.)

- b. 23 f. 2 1971 - 1979
- b. 23 f. 3 1981 - 1982
- b. 23 f. 4 Speaking engagements - correspondence and printed matter
- b. 23 f. 5 Printed matter
- b. 23 f. 6 Interviews

Other authors

"Ten Times Black"

- b. 23 f. 7 Correspondence
 - b. 23 f. 8 Introduction
 - b. 23 f. 9 Manuscripts
 - b. 23 f. 10 Manuscripts not included in the book
- Cambridge, Joan
- b. 23b f. 1 Correspondence 1963 - 1964
 - b. 23b f. 2 Untitled manuscript
 - b. 23b f. 3-5 *Show Me the Way to Stay Home*
 - b. 24 f. 1 Includes three drafts.
 - b. 24 f. 2 *Carew, Jan, Black House, Pale Rider: A Minstrel Show*
 - b. 24 f. 3 *Duodu, Cameron, Face to Face with the Hate Machine*
 - b. 24 f. 4 *Gay, Hank, The Well*
 - b. 24 f. 5 Grant, Earl
 - b. 24 f. 6 Hayes, Floyd
 - b. 24 f. 7 Johnson, Samuel
 - b. 24 f. 8 *Joseph, Gloria, The Black Challenge to the White Campus: The Black College Students Handbooks*
 - b. 24 f. 9 *Meriwether, Louise, A Man Called Jethro*
 - b. 24 f. 10 *Mitchell, Jonathan Pope, Push Goes to the Dealer*
 - b. 24 f. 11 Moore, Willard
 - b. 24 f. 12 *Morrow, Curtis, Panorama at the Old Port Office*
 - b. 24 f. 13 Smith, Haulett
 - b. 25 f. 1 Walden, Daniel
 - b. 25 f. 2 Wilson, Ruth
- Unknown authors
- b. 25 f. 3 "Cotton Carnival"
 - b. 25 f. 4 "The Dream Game"
 - b. 25 f. 5 "Spurgeon"
 - b. 25 f. 6 Untitled screenplay with comments by Julian Mayfield
 - b. 25 f. 7 Untitled Act 1 of "The Hunt"
 - b. 25 f. 8 Untitled screenplay, Guyana
 - b. 25 f. 9 Untitled and incomplete manuscript

Academic

ACADEMIC, 1966-1984 (2.4 lin. ft.)

The Academic series begins with correspondence with Conor Cruise O'Brien and Max Black, directors of programs in the humanities at New York and Cornell universities, who first interested Mayfield in teaching. Included are course outlines and syllabi, lecture notes, correspondence, administrative documents and student papers, arranged chronologically by campus. Mayfield's extensive correspondence and other materials related to his Senior Fulbright Fellowship in Germany are also part of this series. The NYU and Cornell courses served primarily as an introduction to the black experience and the so-called black revolution of the late 1960s. Using his own experience and research, the author outlined in his lectures an imperative for radical social change in American society. His curriculum at Howard was less challenging in comparison, and consisted for the most part of introductory and remedial courses in writing, English and Afro-American literature.

During his junior fellowship at Cornell University(1967-68), the author led an experimental seminar on "Negro Writers of the 20th Century" in which he discussed the works of Sterling Brown, W.E.B. DuBois, Langston Hughes and contemporary writers like John Killens, Amiri Baraka, Lorraine Hansberry and Ossie Davis. Mayfield returned to Cornell in 1970 as a lecturer in the Africana Studies and Research Center where he taught seminar courses in "Black Writing and Politics" and "Black Techniques of Survival." Included in the Cornell files are student applications for the seminar on black writers, a notebook of lecture notes and random thoughts, course outlines, and minutes of faculty meetings related to the establishment of a Distinguished Lecture Series proposed by the author. At New York University, he taught two interdisciplinary courses on "The Black Writer in America" and "Contemporary Writing in Africa." These files include letters and course outlines by Conor Cruise O'Brien, student questionnaires, lecture notes, course outlines and syllabi, and Mayfield's description of a proposed graduate seminar on "Crime and Punishment in the United States."

Resuming his academic career in 1975 as a lecturer in the Afro-American Studies Department at the University of Maryland at College Park, Mayfield developed major courses on "Black Culture in the United States" and the life and work of W.E.B. DuBois, and conducted a "Workshop on Black Writers." The University of Maryland files include correspondence with Al-Tony Gilmore, president of the Afro-American Studies Department, correspondence relating to the termination of Dr. Andrew Goodrich as director of minority student education and to Mayfield's own termination, presumably for his support of Goodrich, and correspondence and by-laws of the Frederick Douglass-Paul Robeson Union co-founded by Mayfield. The course outlines and lecture notes for "Black Culture in the United States" are by far the most comprehensive in the collection. Included are lecture notes on the Civil War and Reconstruction periods, the Booker T. Washington and DuBois controversy, Marcus Garvey, the Harlem Renaissance, the Depression, blacks after World War II, black leadership, the Monroe incident, and black literature and politics. Some of the lecture notes were adapted by the author from other courses.

The Fulbright Fellowship subseries is divided into administrative documents, correspondence, curriculum materials and lecture notes for the two courses on black literature and culture Mayfield developed in Germany, and a selection of papers from his European and North African lectures organized by the Fulbright Commission and the U.S. Information Service. Included is the author's correspondence with the Fulbright Commission, other Fulbright scholars and Dr. B. Carstensen of the literature department at the Paderborn Institute. The correspondence illuminates some of the attitudes of Germans toward blacks in the 1970s. Mayfield also lectured on "Dominant Trends in American Literature" and conducted a seminar on classical American literature. Some of the lecture notes in this subseries relate to the works of Emily Dickenson, Ralph Waldo Emerson, Tennessee Williams and William Faulkner. Also included are notes prepared for two seminars in Berlin and Tunis on "Black Voices in Contemporary Literature" and "The Social Responsibility of the Writer and Artist."

The Howard University files comprise administrative memoranda from the dean of the English Department, appointment letters, correspondence with students and colleagues, grant applications for research in Africa, minutes of faculty meetings, lecture notes, course outlines and printed matter. The correspondence file includes a two page letter with attachments in response to a John Hopkins University survey on black faculty relations. The letter also discussed the Andrew Goodrich incident which led to Mayfield's departure from the University of Maryland.

Cornell University 1967 - 1971

b. 26 f. 1 Correspondence 1966 - 1971

Academic (cont.)

Cornell University (cont.)

- b. 26 f. 2 Seminar 405: "Negro Writers of the 20th Century" 1967 - 1968
- b. 26 f. 3 Seminar 405 lecture notes
- b. 26 f. 4 Seminar 406
- b. 26 f. 5 "Black Techniques of Survival" 1967
- b. 26 f. 6 "Black American Writings and Politics" 1970 - 1971
- b. 26 f. 7-8 Student papers
- b. 26 f. 9 Africana Studies and Research Center
- New York University 1968 - 1969
- b. 26 f. 10 Administrative
- b. 26 f. 11 Correspondence
- b. 26 f. 12 Course outline
- b. 26 f. 13 "The Black Writer in America" lecture notes
- b. 26 f. 14 Student questionnaires
- b. 27 f. 1 Miscellaneous lecture notes 1969
- b. 27 f. 2 Student papers
- b. 27 f. 3 SUNY Cortland seminar 1971
- University of Maryland 1975 - 1978
- b. 27 f. 4 Administrative
- b. 27 f. 5 Correspondence 1976 - 1979
- b. 27 f. 6 Frederick Douglass Union 1976 - 1978
- AASP 202: "Black Culture in the US" 1973
- b. 27 f. 7 1973
- b. 27 f. 8-11 Lecture notes 1975 - 1976
- b. 28 f. 1-2 Lecture notes 1977 - 1978
- b. 28 f. 3 Student papers
- b. 28 f. 4 AASP 428: "W.E.B. DuBois, Part I"
AASP 429W: "Workshop on Black Writers"
- b. 28 f. 5 Lecture notes 1976
- b. 28 f. 6 Student papers
- b. 28 f. 7 English 278: "Black Literature in America"
- b. 28 f. 8 English 479: "Significant Black Voices in American Literature" 1978
- Fulbright Fellowship 1976 - 1977
- b. 29 f. 1 Administrative
- b. 29 f. 2 Correspondence 1974 - 1977
- b. 29 f. 3 "Post World War I American Literature"
- b. 29 f. 4 "Black Literature and Politics"
- b. 29 f. 5 European and North-African lectures
- Howard University 1978 - 1984
- b. 29 f. 6 Administrative
- b. 29 f. 7 Correspondence 1967 - 1984
- b. 29 f. 8 Grant application, Faculty Research Program

Academic (cont.)

Howard University (cont.)

- b. 29 f. 9 College of Liberal Arts, faculty meetings
- b. 30 f. 1 Graduate faculty
- b. 30 f. 2 Student evaluation 1983
- b. 30 f. 3 Howard U. Television Task Force
 - Dissertation candidates
- b. 30 f. 4 Naqueyalti Wright 1980
- b. 30 f. 5-6 Izala Young 1981
- b. 30 f. 7 Other candidates 1981
- b. 30 f. 8 Lecture notes, "Language Power in Communication" 1978
- b. 30 f. 9 Class notes 1983 fall
 - English 005: "Technical Writing"
- b. 30 f. 10 Course outline 1984
- b. 30 f. 11 Student papers 1983 - 1984
 - English 053: "Highlights in Afro-American Literature"
- b. 30 f. 12 Lecture notes and course outlines
- b. 31 f. 1 Final exams
- b. 31 f. 2 English 148: "English and American Biography"
 - English 150: "American Negro Literature to 1940"
- b. 31 f. 3 Lecture notes and course outlines 1982 - 1983
- b. 31 f. 4 Student papers
 - English 151: "Afro-American Literature 1940 to the Present"
- b. 31 f. 5 Lecture notes and course outlines
- b. 31 f. 6 Student papers
- b. 31 f. 7 English 192: "Creative Writers Workshop"
 - English 193: "20th Century American Literature"
- b. 31 f. 8 Lecture notes
- b. 31 f. 9 Student papers
- b. 31 f. 10 English 196: "American Drama"
- b. 31 f. 11 English 251: "Studies in Afro-American Literature"
- b. 31 f. 12 Printed matter 1977 - 1984

Guyana

GUYANA, 1971-1975 (1.8 lin. ft.)

The Guyana series is divided into Personal Papers, Correspondence, Writings, Ministry of Information and Culture materials, Projects, and Printed Matter. The Personal file consists of the most part of administrative correspondence related to Mayfield's employment, settlement and departure from Guyana, his efforts to purchase or lease land for farming or animal husbandry, and other aspects of expatriate life in a developing country. Included are government contracts, financial, health and travel documents, and some materials related to Joan Cambridge. The Correspondence is divided into letters to Minister of Information and Culture Elvin McDavid, letters to Forbes Burnham and a general file.

The McDavid file consists of memoranda and draft letters written by Mayfield for McDavid's signature dealing with a broad range of issues, including Guyana's participation in the Sixth Pan-Africanist Congress in Dar-es-Salaam in 1974, parliamentary opposition to black American expatriates in Guyana, tensions between blacks and Asians, Guyana's communication needs, and possible attempts to overthrow the Burnham government. The Burnham file relates in part to film projects on the Carifesta Festival (1972) and a Nonaligned Conference in Guyana (1973), to a plan to attract professional black Americans to Guyana, and to secure friendlier coverage of Guyana in the black press in the United States. Included are letters from Marvin X of Muhammad Speaks and the text of an interview he conducted with Burnham, and a draft "Public Relations Programme for National Unity" prepared by Mayfield, to combat racial polarization and neutralize Eusi Kwayana's opposition to Burnham. The General Correspondence file comprises letters to and from the Consulate of Guyana in New York and from various ministers and other officials in the Guyanese government. Also included are copies of letters to Nathan Hare, Hoyt Fuller, Paula Giddings and other African-American activists and scholars, relating to the Kwayana opposition and various writing projects, letters to Kwayana and Cheddie Jagan on Mayfield's book project on Burnham, and correspondence with Jimmy Mannas, co-producer of the projected documentary on the Non-aligned Conference, and with Bill and Marjorie Carr on the political situation in Guyana after Mayfield's departure (1978).

The Writings subseries begins with drafts of Mayfield's articles on the Kwayana opposition and the 1973 general elections in Guyana, an article on Rhodesia and Ghana, and several press releases and detailed memoranda. Also included are typescripts of addresses and other writings by Burnham, Elvin McDavid and other ministers; documents of the People's National Congress's 15th Congress (1972). The Ministry of Information and Culture files include discussion papers prepared by the Graphics and Design department on the role of broadcasting and films in national development in Guyana, documents prepared by Mayfield on public relations abroad and for the training of new Information Officers, and publications and promotional materials for a government outreach project in the Eccles/Ramsburg and Mocha/Arcadia communities. The Projects files comprise Mayfield's files for The New Caribbean, New Nation International, Carifesta and Guyana's National Service. Included are correspondence, speeches, public relations materials, working papers and a partial treatment for a documentary film on Burnham, "Man of the People." These files are complemented by printed matter on Co-operative Socialism, a clipping file of articles on Guyana published abroad, published speeches by Burnham, and other government documents.

Personal

- b. 32 f. 1 Julian Mayfield
- b. 32 f. 2 Joan Cambridge

Correspondence

- b. 32 f. 3 Letters to Forbes Burnham 1972 - 1975
- b. 32 f. 4 Letters to Elvin McDavid
- b. 32 f. 5 1971 - 1976

Writings

- b. 32 f. 6 "The Guyana Elections" 1973
- b. 32 f. 7 "Stumping Berbice with Burnham"
- b. 32 f. 8 Other articles and writings
- b. 32 f. 9 Interview with Forbes Burnham 1973 February 1
- b. 32 f. 10 Notes and fragments

Guyana (cont.)

Writings (cont.)

Forbes Burnham

- b. 33 f. 1 Speeches
- b. 33 f. 2 Selection and quotations
- b. 33 f. 3 Fragments
- b. 33 f. 4 Elvin McDavid - speeches
- People's National Congress - 15th Congress
- b. 33 f. 5 Highlights
- b. 33 f. 6 Speeches and other documents
- b. 33 f. 7 People's National Congress - First Annual Seminar
- b. 33 f. 8 Other ministers

Ministry of Information and Culture

- b. 33 f. 9 "The Quest for Happiness: The Road to Cooperative Socialism"
- b. 34 f. 1 Staff conference
- b. 34 f. 2 Public relations
- b. 34 f. 3 Grant request
- b. 34 f. 4 New Information Officers - training scheme
- b. 34 f. 5 Social, Political, and Economic Council
- b. 34 f. 6 Mocha - Arcadia and Eccles - Ramsburg Region
- b. 34 f. 7 Circulars and reports

Projects

- b. 34 f. 8 *The New Caribbean magazine*
- b. 34 f. 9 "New Nation International"
- b. 34 f. 10 "My Book of Guyana"
- b. 34 f. 11 Carifesta
- National Service
- b. 35 f. 1 Correspondence, minutes, and notes
- b. 35 f. 2 Public relations
- b. 35 f. 3-4 Working papers
- b. 35 f. 5 Farming (pigs, poultry, meat, sausages, etc.)
- b. 35 f. 6 "Man of the People"
- b. 35 f. 7 Sixth Pan African Congress 1973 - 1974

Printed matter

- b. 35 f. 8 Forbes Burnham speeches
- b. 35 f. 9 Co-operative socialism
- b. 35 f. 10 Government documents
- b. 36 f. 1 Guyanese elections 1973
- b. 36 f. 2 Cheddi Jagan
- b. 36 f. 3 Guyanese publications
- b. 36 f. 4 Articles on Guyana (overseas publications)
- b. 36 f. 5 Newspapers and clippings
- b. 36 f. 6 Jim Jones incident 1978

Ghana coup 1966

GHANA, 1960-1966 (0.6 lin. ft.)

The Ghana series consists for the most part of printed matter on the 1966 military overthrow of the Nkrumah government. Included are a selection of articles on Ghana written by Mayfield; speeches and miscellaneous writings by Nkrumah; clipping files from the Ghanaian Times, the Ghana Evening News and the Daily Graphic in Ghana, from publications in the United States and from the magazine West Africa. Also included is a small file of carbon copies of letters sent to Mayfield and others by an unidentified correspondent in Accra, chronicling events during the coup and their repercussions on associates and friends.

- b. 36 f. 8 Miscellaneous documents and printed matter
- b. 36 f. 9 Mayfield's articles in Ghana
- b. 36 f. 10 Kwame Nkrumah - addresses and other documents
- b. 37 f. 1 Ghana reunion (African-American expatriates) 1981
- b. 37 f. 2 "Nkrumah and Nkrumaism," by Jitendra Mohan
- Clippings
 - b. 37 f. 3 U.S. Press
 - b. 37 f. 4-5 *Daily Graphic* 1966
 - b. 37 f. 6 *Ghanaian Times*
 - b. 37 f. 7 Ghana Evening News
 - b. 37 f. 8 West Africa
- b. 38 Index cards (lecture notes)
- b. 39 Oversized materials (certificates, newspapers, programs, etc.)
- b. 40 Restricted (student records and selected family correspondence restricted until 2020)