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

Guide to the

**Charles "Chiz" Schultz collection**

1968-1990

Sc MG 396

Processed by Karen Clark June 1993

## Summary

**Creator:** Schultz, Chiz

**Title:** Charles "Chiz" Schultz collection

**Date:** 1968-1990

**Source:** Gift of Charles H. Schultz, 1990 SCM90-65

**Abstract:** The Charles H. "Chiz" Schultz collection documents film and television projects, either created by or featuring black artists which Schultz produced or considered for production. The collection also documents Schultz's employment with Belafonte Enterprises Inc., as well as his own production companies: Chiz Schultz Inc. and Fireside Entertainment Corporations.

**Access:** Advance notice required.

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**Preferred citation:** Charles H. "Chiz" Schultz/Fireside Productions Collection, Sc MG 396, Schomburg Center for Research in Black Culture, The New York Public Library.

**Language of the Material:** English

**Processing note:** Processed by Karen Clark; Machine-readable finding aid created by Apex Data Services; revised by Terry Catapano. Processed by Karen Clark June 1993

## Creator History

A producer for film and television, Charles Hamilton "Chiz" Schultz' career spans over forty years. Best known for his work in television and as a producer of films featuring African Americans, Schultz began his career in show business as a stage manager, actor and producer with various summer stock companies from 1946 to 1953. Upon graduating from Princeton University in 1954, he was employed by CBS-TV as a staff production assistant on the *Mama* and *Adventure* series, and in 1955, he became associate producer on several television shows including *Studio One*, *Playhouse 90* and *Kraft Theater*. His first independent producing was done from 1959 to 1962 as a freelance associate producer for

television specials such as *The Judy Garland Show* and *Belafonte: New York 19*. As executive producer of programs with the Educational Broadcasting Corporation in 1962, Schultz established the original programming department for Channel 13, creating programs and supervising a staff of producers, directors, writers, and composers. His promotion to director of programs in 1963, expanded his responsibilities to include programming, scheduling, and creative personnel. After ten years, Chiz Schultz returned in 1964 to CBS-TV as program executive, supervising specials and series for the network. Three years later, in 1967, he joined Thomas Spelling Productions as producer and story editor for *The Danny Thomas Show*. He also worked on the development and casting of the *Mod Squad* pilot. In 1968 Schultz joined Belafonte Enterprises Inc. as vice president and executive producer of film and television. From 1968 to 1972, he developed and produced several shows featuring singer, actor, and president of B.E.I., Harry Belafonte. The shows included the television special *Harry and Lena* (1969), and the feature films *The Angel Levine* (1970), *The Landlord*(1970), and *Buck and the Preacher* (1972). In addition, he produced the off-Broadway tribute to Lorraine Hansberry, *To be Young, Gifted and Black*(1969). 1972 was a watershed year for Schultz, he established his first production Company, Chiz Schultz Inc., and produced, among other shows, a half hour film pilot, *J.T.*, (1972) for ABC-TV and the feature films *Ganga and Hess*

*Ganga and Hess* is now in the permanent collection of the Museum of Modern Art in New York City. (1975) and *Baron Wolfgang von Trips* (1976). That same year, he served as a consultant to the Children's Television Workshop and designed a Program Advisory Service to help meet their television programming needs. He was also a consultant to the Ford Foundation, creating and supervising the first minority training program in the film industry, and was a member of the Board of Directors of the Hudson Valley Freedom Theater and Frederick Douglass Creative Arts Center, Inc., two organizations dedicated to maximizing the creative potential within African-American communities.

In 1974, Schultz created a series of videotaped training courses, which he called *Contemporary Awareness Training*, developed for corporations and public institutions to promote awareness and understanding about issues such as racism and sexism. From 1977 to 1979, Schultz produced television shows for Public Broadcasting Service and NBC-TV. His special for *Once Upon a Classic*, *A Connecticut Yankee in King Arthur's Court*, won an Emmy nominee for Best Children's Program in 1979. In 1982, he became the executive producer of *Betcha Don't Know*, a series of thirty-second info-mercials for NBC-TV and an Emmy-nominated Children's Television Workshop production starring Mickey Rooney and Robert Guillaume. From 1983 to 1986, Schultz was executive producer for the film documentary on the Committed Artists of South Africa, *Asinamali*, *The House of Dies Drear*, the two hour mystery film for Public Broadcasting Service's *Wonderworks* series, and the Academy Award nominated feature film for Columbia Pictures, *A Soldier's Story*. Fireside Entertainment Corporation was Chiz Schultz's second production company. He joined his creative and business talents with those of Steven Schwartz to form the corporation in 1986. Among its many successful productions were *A Raisin in the Sun*, starring Danny Glover and Esther Rolle, for American Playhouse; Award for Cable Excellence winner *Ordinary People* and four years of new material for *The Best of National Geographic*. After three years the company was dissolved. Schultz is married to Dr. Nancy Marshall Schultz and has three children. He continues to work as a producer with his production companies, Chiz Schultz, Inc. and Charles IV Productions.

### **Scope and Content Note**

The Charles H. "Chiz" Schultz / Fireside Productions Collection, dating from 1968 to 1990, documents film and television projects, scripts, and production plans, either created by African-American artists or featuring African-American actors and actresses, which Schultz produced or considered for production. The collection also documents Schultz's employment with Belafonte Enterprises Inc., as well as his own production companies: Chiz Schultz Inc. and Fireside Entertainment Corporation. The collection is divided into five series and ten subseries. The material within each series is arranged alphabetically.

**Arrangement:** Belafonte Enterprises, Inc. General Projects and Proposals Chiz Schultz, Inc.

General Projects and Proposals Fireside Entertainment Corporation General Projects and Proposals  
Projects and Proposals General Correspondence Resumes Hudson Valley Freedom Theatre Printed  
Matter

## **Key Terms**

### **Subjects**

African American entertainers  
African Americans in mass media  
African Americans in television broadcasting  
African Americans in the performing arts  
Black author  
Entertainers -- United States  
Motion pictures -- United States  
Television -- Production and direction  
Television and the performing arts -- United States  
Television broadcasting -- United States  
Television plays, American  
Television producers and directors -- United States  
Television scripts  
Television writers -- United States

### **Genre/Physical Characteristic**

Scripts

### **Names**

Schultz, Chiz  
Belafonte, Harry, 1927-  
Fuller, Charles  
Hansberry, Lorraine, 1930-1965  
Neal, Larry  
Ngema, Mbongeni  
Belafonte Enterprises  
Chiz Schultz, Inc.  
Fireside Entertainment Corporation  
Hudson Valley Freedom Theatre  
United Negro College Fund

## Container List

### Belafonte Enterprises Inc.

*BELAFONTE ENTERPRISES INC. series, 1968-1976, (.2 lin. ft.)* documents production ideas and specific projects with which Schultz was involved. The series is divided into two subseries. The *General subseries, 1968-1972*, consists primarily of production ideas. The substantial memoranda between Harry Belafonte, Schultz, and other staff gives extensive reports on projects, feature films, television and theatrical productions in process. One of the letters from Schultz, dated September 23, 1968, details forthcoming project possibilities and development ideas. The Production Ideas folder consists of reports for developmental ideas including project descriptions, possible performers, writers, shooting locations, and some estimated budget information. Of interest is correspondence between Schultz and Belafonte describing the conflict over the terms of their agreement for financial remuneration and production credit.

#### General

- b. 1 f. 1 Correspondence 1968-76
- b. 1 f. 2 Memoranda 1968-76
- b. 1 f. 3 Production Ideas

#### Projects and Proposals

The *Projects and Proposals subseries, 1971-1974*, documents two specific projects: the United Negro College Fund and The Ford Foundation Consultant Program. There are three revisions of a proposal for a United Negro College Fund television production along with correlating outline, treatments, guest star lists, budgets, potential sponsor lists and producer and staff information. There is also memoranda and a notebook of handwritten information discussing college activities, events and people relevant to the production. The Ford Foundation Consultant Program is represented by meeting transcripts and printed matter including a report on the occupational status of apprentices from the Ford Foundation - sponsored training program. The correspondence includes letters to the Director's Guild of America regarding its discriminatory practices against minorities and a letter from Schultz outlining the functions of and need for an agency to assist minorities in the television and motion picture industries.

#### Ford Foundation Consultant Program 1972

- b. 1 f. 4 Correspondence 1973-74
- b. 1 f. 5 Meeting Transcripts 1972

#### The United Negro College Fund

- b. 1 f. 6 Memoranda 1971-76
- b. 1 f. 7 Production Proposals
- b. 1 f. 8 Production File
- b. 1 f. 9 Project Budgets

### Chiz Schultz Inc.

*THE CHIZ SCHULTZ INC. 1972-1985, (.8 lin. ft.)* series documents the projects of Schultz's first production company, and is divided into two subseries.

#### General

The *General subseries, 1974-1981*, consists of information on the background of the company principals and a summary of project possibilities and works in progress. The correspondence gives information on the projects that Schultz considered for production.

- b. 2 f. 1 Correspondence 1973-85
- b. 2 f. 2 Company Background n.d.

Chiz Schultz Inc. (cont.)

### Projects and Proposals

The *Projects and Proposals, 1974-1977*, subseries contains information on the projects and proposals the company was involved in. Among the materials documenting the projects are correspondence, notes, and budget information for the feature film *Baron Wolfgang von Trips*; correspondence, synopses, contracts and payments, and outlines for a possible television series, *The Rainbow Sign*, by Charles Fuller; correspondence, notes, information regarding a screen test, and printed matter from an episode of the television series *J.T.*; and correspondence and script for Larry Neal's screenplay based on Zora Neale Hurston's novel *Their Eyes Were Watching God*. There is also a production file and correspondence with Charles Holland regarding a proposal titled, *The Expatriates*, a documentary for which James Baldwin was the proposed writer. Also included in this subseries is the Contemporary Awareness Training proposal outlining how the service would work, estimated costs, and its potential use for the United States Department of Defense, the Harlem Addiction and Rehabilitation Training Program, and Cummins Engine Company, Inc. There is significant correspondence concerning these organizations' interest in Contemporary Awareness Training. Other correspondence discusses the problems with the program.

#### Adderly, Cannonball

b. 2 f. 3 Correspondence 1976-78

b. 2 f. 4 Clippings 1975-76

#### Contemporary Awareness Training

b. 2 f. 5 Correspondence 1973-77

b. 2 f. 6 Proposal

#### *The Expatriates*

b. 2 f. 7 Correspondence 1979-82

b. 2 f. 8 Production File

b. 2 f. 9 Production Proposal

#### *Fenty, Philip - Baron Wolfgang von Trips 1976*

b. 2 f. 10 Correspondence 1975

b. 2 f. 11 Production File

b. 2 f. 12 Synopsis

b. 2 f. 13 Budget

#### *Fuller, Charles - The Rainbow Sign*

b. 2 f. 14 Correspondence 1976-77

b. 2 f. 15 Production File

b. 2 f. 16 Outlines

b. 2 f. 17 Synopsis

b. 2 f. 18 Miscellaneous Script Pages

b. 2 f. 19 Contracts and Payments

#### *Harrison, Paul Carter - Candy*

b. 2 f. 20 Correspondence 1983

b. 2 f. 21 Treatment

b. 3 f. 1 *Neal, Larry - Their Eyes Were Watching God*

b. 3 f. 2 Correspondence 1975-80

b. 3 f. 3 Script, pp 1-58

b. 3 f. 4 Script, pp 59-116

#### *Wagner, Jane - J.T. 1971*

Chiz Schultz Inc. (cont.)  
Projects and Proposals (cont.)  
Wagner, Jane - J.T. (cont.)

- b. 3 f. 5 Correspondence 1972-77
- b. 3 f. 6 Production File
- b. 3 f. 7 Production Proposal
- b. 3 f. 8 *Screen Test - J.T. and Macon - 10/28/72*  
*Pilot Episode - The Robber*
- b. 3 f. 9 Miscellaneous Script Pages
- b. 3 f. 10 Script n.d.
- b. 3 f. 11 Script 12/22/72
- b. 3 f. 12 Script 12/27/72
- b. 3 f. 13 Script 1/3/73
- b. 3 f. 14 Script 1/12/73
- b. 3 f. 15 Budgets
- b. 3 f. 16 Printed Matter

#### Fireside Entertainment Corporation

*FIRESIDE ENTERTAINMENT CORPORATION, 1987-1990, (.6 lin. ft.)*series documents Schultz's second production company and is divided into two subseries. Included in the *General, 1987-1990*, subseries is correspondence which gives information about projects under consideration and comments on works in progress and submissions. Located in the correspondence is a 1989 Emmy Award ballot for Fireside's production of *A Raisin in the Sun*. The history of Fireside details the company's mission and productions as well as containing information on Schultz's career.

#### General

- b. 4 f. 1 Correspondence 1987-90
- b. 4 f. 2 Fireside Entertainment Corporation Background

#### Projects and Proposals

*The Projects and Proposals, 1987-1989*, subseries includes scripts for Lorraine Hansberry's *A Raisin in the Sun*, and Earl Lovelace's *The Schoolmaster*. There are proposals for a television special saluting black theatrical performers and a proposal for a television series, *Uplate*, based on a radio program on WBAI. The latter has related correspondence supporting the program and an estimated budget. There is also a proposal for a sequel to Richard Wesley's *The House of Dies Drear*, an adaptation of Virginia Hamilton's novel.

#### *Adell, Ilunga - Number One Draft Choice*

- b. 4 f. 3 Correspondence 1981
- b. 4 f. 4 Script - pp 1-77
- b. 4 f. 5 Script - pp 78-154
- b. 4 f. 6 *Blacks on Broadway* (Proposal)  
*Hansberry, Lorraine - A Raisin in the Sun*  
pp 1-94
- b. 4 f. 8 pp 95-189
- b. 4 f. 9 Act 1, Scene 1, A-E - Act 1, Scene 2, A-E - Act Break
- b. 4 f. 10 Act 2, Scene 1, A-E - Act 2, Scene 2, A-D - Act 2, Scene 3, A-C
- b. 4 f. 11 Act 3, Scenes A-E
- b. 4 f. 12 Associate Director Script - Act 1
- b. 4 f. 13 Associate Director Script - Act 2

Fireside Entertainment Corporation (cont.)  
Projects and Proposals (cont.)  
Hansberry, Lorraine - *A Raisin in the Sun* (cont.)

- b. 5 f. 1 Associate Director Script - Act 3
- b. 5 f. 2 Printed Matter  
*Lovelace, Earl - The Schoolmaster*
- b. 5 f. 3 Screenplay - pp 1-67
- b. 5 f. 4 Screenplay - pp 68-  
*Illingworth, Montieth - The Tulsa Riot of 1921*
- b. 5 f. 5 Correspondence 1986-87
- b. 5 f. 6 Outline
- b. 5 f. 7 Treatment  
*Uplate*
- b. 5 f. 8 Correspondence 1985-88
- b. 5 f. 9 Production File
- b. 5 f. 10 Proposal
- b. 5 f. 11 Overview
- b. 5 f. 12 Contract
- b. 5 f. 13 Budget

#### Projects and Proposals

*PROJECTS AND PROPOSALS, 1972-1989 series (2.8 lin. ft.)* is the largest series in the collection. It documents film and television projects and scripts Schultz produced, considered for production, or was asked to read. Among the materials are budgets, proposals, production files, contracts, correspondence, outlines, clippings, and scripts. The projects and proposals include *The Derrriere Pain*, a television episode written by Chiz Schultz for the late 1970s series *Watch Your Mouth!* Along with the first draft are some notes and correspondence which indicate the development of and changes in the script. Also included are Tony Batten's *Other American Revolution*, William Joseph Black's *Black Builders of America*, and James De Jongh's *Do Lord Remember Me*. Among the projects that became productions is Richard Wesley's *The House of Dies Drear*. Also of interest are scripts by writers Bill Gunn, Paul Carter Harrison, and Ellen Holly, and a screenplay and article by Kathleen Collins. Many of the pieces deal with African history or have African themes, particularly West Africa. Among these are Babco Film's synopsis of *Jom*; a Rising Sun Productions proposal for *The Afrikan Sun*; Gregory Robinson's screen treatment of *Battling Siki*; and the many scripts and synopses of *Sundiata*. There are also pieces that focus on South Africa including Mbogeni Ngema's *Asinimali* (1986) and Grigori Owens' novel *Johannesburg*.

- b. 6 f. 1 *Angelou, Maya - The Meeting* (Treatment)
- b. 6 f. 2 *Babco Film - Jom* (Synopsis)  
*Batten, Tony - The Other American Revolution*
- b. 6 f. 3 Correspondence 1982
- b. 6 f. 4 Synopsis
- b. 6 f. 5 Script - pp 1-76
- b. 6 f. 6 Script - pp 77-152
- b. 6 f. 7 Script - pp 153-229  
*Black, W. Joseph and Dozier, Richard K. - Black Builders of America*
- b. 6 f. 8 Notes
- b. 6 f. 9 Printed Matter
- b. 6 f. 10 *Bone, Gene and Fenton, Howard - Harlem in the Evening* (Script)
- b. 6 f. 11 *Black and Third World Students at Brandeis University* (Production File)  
Children's Television Workshop

Projects and Proposals (cont.)  
Children's Television Workshop (cont.)

- b. 6 f. 12 Memoranda 1979-80  
*Simple Justice*
- b. 6 f. 13 Memoranda 1977-83
- b. 6 f. 14 Records Transfer List
- b. 6 f. 15 *Wesley, Richard - The House of Dies Drear* (Sequel - Synopsis)  
Collins, Kathleen
- b. 6 f. 16 *Black Films Come Back in Style* (Interview)
- b. 6 f. 17 *Madame Flor in Love* (Screenplay)
- b. 6 f. 18 *Dean, Philip Hayes - The Emperor's Tears* (Outline)  
*De Jongh, James - Do Lord Remember Me*
- b. 6 f. 19 Correspondence 1983, 1987
- b. 6 f. 20 Production File
- b. 6 f. 21 Annotated Script
- b. 7 f. 1 Script
- b. 7 f. 2 Clippings
- b. 7 f. 3 *De Lemos, Lou - Oye Willie* (Script)  
Evans, Mari
- b. 7 f. 4 *Boochie* (Script)  
*River of My Song*
- b. 7 f. 5 Correspondence 1981
- b. 7 f. 6 Script
- The Frederick Douglass Creative Arts Center, Inc.
- b. 7 f. 7 Correspondence 1977-86
- b. 7 f. 8 Historical Overview
- b. 7 f. 9 Non-profit Incorporation Agreement
- b. 7 f. 10 Notes
- b. 7 f. 11 Board of Directors (Minutes)
- b. 7 f. 12 Grant Proposal
- b. 7 f. 13 Budget
- b. 7 f. 14 Readings (Press Releases)
- b. 7 f. 15 Black Roots Festival (Flyers)
- b. 7 f. 16 Black Roots Festival (Clippings)
- b. 7 f. 17 Printed Matter
- b. 7 f. 18 *Fuller, Charles - The Sky is Gray* (Teleplay)  
Gardner, Robert  
*The Gift*
- b. 7 f. 19 Correspondence
- b. 7 f. 20 Script, pp 1-75 7/10/89 -
- b. 7 f. 21 Script, pp 76-149 7/10/89 -
- b. 7 f. 22 Third Draft - pp 1-75
- b. 7 f. 23 Third Draft - pp 76-149



Projects and Proposals (cont.)

Gardner, Robert (cont.)

The Gift (cont.)

- b. 8 f. 1 Script, pp 1-64 1988 -
- b. 8 f. 2 Script, pp 65-128 1988 -
- King James Version*
- b. 8 f. 3 Correspondence 1983, 1988
- b. 8 f. 4 Production File
- b. 8 f. 5 Clippings

*Gates, Henry Louis - The Image of the Black in the Western Imagination*

- b. 8 f. 6 Pilot
- b. 8 f. 7 Appendix A - Appendix B

*Gibson, P.J. - Long Time Since Yesterday*

- b. 8 f. 8 Correspondence 1985
- b. 8 f. 9 Clippings

*Gordon, Gloria - The Rainbow People*

- b. 8 f. 10 Outline
- b. 8 f. 11 Printed Matter

Gunn, Bill

- b. 8 f. 12 *The Lena Horne Show* (Third Draft)
- Ganja and Hess* 1973

- b. 8 f. 13 Correspondence 1973
- b. 8 f. 14 Clippings

*Rhinestone*

- b. 8 f. 15 Correspondence 1983
- b. 8 f. 16 Script
- b. 8 f. 17 Printed Matter

*Territory*

- b. 8 f. 18 Correspondence 1985
- b. 8 f. 19 Synopsis

*Harris, Mark H. - Dance of the Black Cat*

- b. 8 f. 20 Screenplay - pp 1-61
- b. 8 f. 21 Screenplay - pp 62-123

Harrison, Paul Carter

- b. 8 f. 22 *The Abduction of Ms. Boyle* (Treatment)
- Anchorman*

- b. 8 f. 23 Correspondence 1982
- b. 8 f. 24 Act 1
- b. 8 f. 25 Act 2

*The Great MacDaddy*

- b. 8 f. 26 Proposal
- b. 8 f. 27 Clippings

Holly, Ellen

*Dark Ballrooms...Black Chandeliers*

Projects and Proposals (cont.)

Holly, Ellen (cont.)

Dark Ballrooms...Black Chandeliers (cont.)

- b. 8 f. 28 Correspondence 1971-77, 1989
- b. 9 f. 1 Script pp 1-89
- b. 9 f. 2 Script pp 1-92
- b. 9 f. 3 Notes
- b. 9 f. 4 Plot Resume
- b. 9 f. 5 *For Me the Most Wildly Romantic Figure* (Article)
- b. 9 f. 6 *Illingworth, Montieth - The Journey of C.C. Greene* (Outline)
- b. 9 f. 7 *Jamal, Sati - The Ole Ballgame or Who's on First* (Short Story)
- b. 9 f. 8 *Kan, Michael - Traditional Islamic Arts and Architecture in Sub-Saharan West Africa* (Grant Proposal)
- Lane, Charles - Sidewalk Stories*
- b. 9 f. 9 Screenplay
- b. 9 f. 10 Printed Matter
- Lee, Leslie
- b. 9 f. 11 Correspondence 1979-81
- b. 9 f. 12 Idea Summaries
- Miller, Alphonzo - The Violent Affair*
- b. 9 f. 13 Correspondence 1986-87
- b. 9 f. 14 Outline
- b. 9 f. 15 *A Movie About Max Gordon*
- Ngema, Mbogeni - Asinimali* 1986
- b. 9 f. 16 Correspondence 1986-87
- b. 9 f. 17 Production Synopsis
- b. 9 f. 18 Budget
- b. 9 f. 19 Clippings
- Owens, Daniel
- b. 9 f. 20 *The Michigan* (Synopsis)
- b. 9 f. 21 *Streevus Mone* (Synopsis)
- Owens, Grigori - Johannesburg* (Novel)
- b. 9 f. 22 Summary
- b. 9 f. 23 pp 1-100
- b. 9 f. 24 pp 101-200
- b. 10 f. 1 pp 201-300
- b. 10 f. 2 pp 301-370
- b. 10 f. 3 pp 371-422
- Pietri, Pedro Juan
- b. 10 f. 4 *I Dare You to Resist Me* (Play)
- b. 10 f. 5 *The Living Room* (Play)
- b. 10 f. 6 *Portz, C.R. - My Man Bovanne* (Printed Matter)
- Potter, Lou
- The Capers*

- Projects and Proposals (cont.)  
Potter, Lou (cont.)  
The Caper (cont.)
- b. 10 f. 7 Correspondence 1977-79
  - b. 10 f. 8 Synopsis
  - b. 10 f. 9 Screenplay - pp 1-75
  - b. 10 f. 10 Screenplay - pp 76-151
  - b. 10 f. 11 Budget
- The Haitian Affair*
- b. 10 f. 12 Synopsis
  - b. 10 f. 13 Screenplay - pp 1-56
  - b. 10 f. 14 Screenplay - pp 57-113
  - b. 10 f. 15 *Young Langston in Paris* (Film)
- b. 11 f. 1 *Rising Sun Productions - The Afrikan Sun* (proposal)
  - b. 11 f. 2 *Robinson, Gregory - Battling Siki* (Screen Treatment)
- Rose, Philip and Udell, Peter - Comin' Uptown*
- b. 11 f. 3 Musical
  - b. 11 f. 4 Clippings
- Schultz, Chiz - Watch Your Mouth*
- b. 11 f. 5 Correspondence 1976-78
- The Derriere Pain*
- b. 11 f. 6 Synopsis
  - b. 11 f. 7 Notes
  - b. 11 f. 8 First Draft
  - b. 11 f. 9 Clippings
- Smith, Sam - Visions*
- b. 11 f. 10 Correspondence
  - b. 11 f. 11 Report
  - b. 11 f. 12 Budget
- Smith, Vincent - Williams and Walker*
- b. 11 f. 13 Correspondence 1986
  - b. 11 f. 14 Script
  - b. 11 f. 15 Script - 1/27/86
  - b. 11 f. 16 Songs
  - b. 11 f. 17 Budget
  - b. 11 f. 18 Printed Matter
  - b. 11 f. 19 *Stewart, Curt - Goin'Home* (Proposal)
- Sundiata*
- Alakoye, Imogunla - The Lion Walks*
- b. 11 f. 20 Script
  - b. 11 f. 21 Second Draft
- Harrison, Paul Carter
- b. 11 f. 22 Production File
  - b. 11 f. 23 Introduction

Projects and Proposals (cont.)

Sundiata (cont.)

Harrison, Paul Carter (cont.)

- b. 11 f. 24 Outline
  - b. 11 f. 25 Synopsis
  - b. 11 f. 26 Synopsis - Parts 2 and 3
  - b. 11 f. 27 Episode 1 (English)
  - b. 11 f. 28 Episode 1 (French)
  - b. 12 f. 1 Motion Picture Script - Part 1
  - b. 12 f. 2 Annotated Motion Picture Script
  - b. 12 f. 3 Budget
- Hotton Julia
- b. 12 f. 4 *An African Odyssey* (Television Proposal)
  - b. 12 f. 5 *African History Television Project* (Proposal)
- Beginnings*
- b. 12 f. 6 Grant Report
  - b. 12 f. 7 Television Proposal

*Sundiata*

- b. 12 f. 8 Correspondence 1979-83
- b. 12 f. 9 Outline

*Sun Man*

- b. 12 f. 10 *Dean, Kenneth - The Adventures of Sun Man and the Sun People*  
(Treatment)
- Wesley, Richard - The House of Dies Drear*
- b. 12 f. 11 Correspondence 1979-87
  - b. 12 f. 12 Screenplay (First Draft)
  - b. 12 f. 13 Screenplay (Final Draft)
  - b. 12 f. 14 Budget
  - b. 12 f. 15 Printed Matter

Yarborough, Camille

- b. 12 f. 16 *Black Dance in America: The Old Seed* (Article)
- b. 12 f. 17 *The Princess Who was Hidden from the World* (Treatment)

General

*THE GENERAL series, 1972-1990, (.4 lin. ft.)* is divided into four subseries.

Correspondence

The *Correspondence subseries, 1972-1990*, documents Schultz's invitations to screening and events, as well as acknowledgements of materials received for consideration, and miscellaneous subject matter. The correspondents include various performers, writers, directors, producers and other notable people including Art Avelle, Woodie King, Dr. Betty Shabazz, and Sam Waymon. There is also correspondence documenting Schultz's close business and personal relationships with people such as Ulric Haynes, a principal of Chiz Schultz Inc., and tenor Charles Holland.

- b. 13 f. 1 A-C 1974-1990
- b. 13 f. 2 Collins, Kathleen 1977-81
- b. 13 f. 3 D-H 1972-90
- b. 13 f. 4 Haynes, Ulric 1974, 1978-80
- b. 13 f. 5 Holland, Charles and Catherine 1972-82

General (cont.)

Correspondence (cont.)

- b. 13 f. 6 J-L 1972-90
- b. 13 f. 7 M-S 1974-90
- b. 13 f. 8 T-Z 1973-83
- b. 13 f. 9 Unidentified 1975-81

Hudson Valley Freedom Theater

The *Hudson Valley Freedom Theatre, 1975-1980*, subseries contains materials which are mainly administrative, documenting Schultz as a member of the Board of Directors and consultant. Included are letters, minutes of meetings, job descriptions, financial statements, organizational charts, publicity statements, and building renovation schedules.

- b. 13 f. 10 Correspondence 1975-80
- b. 13 f. 11 Memoranda 1980
- Board of Directors
- b. 13 f. 12 Letters 1976-80
- b. 13 f. 13 Minutes 1975-80
- b. 13 f. 14 Administrative Material
- b. 13 f. 15 Budget
- b. 13 f. 16 Printed Matter 1973
- b. 13 f. 17 Printed Matter 1974-80

Resumes

The *Resumes, n.d.*, subseries contains the resumes of various actors and actresses. Among them are Joseph Allen Dennis, Ed Dessisso, and Robert M. Young, all of whom worked with Schultz on projects. There are also resumes for writer Paul Carter Harrison and Cheryl Greene, a script reader for Belafonte Enterprises Inc. and the Negro Ensemble Company.

- b. 13 f. 18 A-Z

Printed Matter

*The Printed Matter, 1972-1990*, subseries apparently documents plays and performances Schultz attended and organizations he was interested in. The materials consist of playbills, programs, and clippings - all regarding performers and artists of African descent. There are also materials from African-American theater companies and organizations such as the Negro Ensemble Company and St. Clair Bourne's Chamba Organization.

- b. 13 f. 19 A-B
- b. 13 f. 20 C-N
- b. 13 f. 21 The Negro Ensemble Company
- b. 13 f. 22 O-Z