

MG 427

FREDERICK O'NEAL PAPERS

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

Frederick O'Neal

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**FREDERICK O'NEAL(1905-1992). PAPERS, 1914-2001**  
**(1940's-1991, bulk)**  
**45 boxes (22.2 lin. ft.)**

**Biographical Note**

Frederick O'Neal was an African-American actor, director, lecturer, and labor leader in the theater, motion pictures, radio and television. Born Xavier Frederick Douglas O'Neal on August 27, 1905 in Mississippi, his family moved to St. Louis, Missouri, where in 1927 he organized the Aldridge Players (a community theater named after the well-known African-American actor, Ira Aldridge). After more than ten years of holding various jobs in St. Louis and acting in road companies throughout the West and Midwest, O'Neal settled in New York in 1936. He was graduated from the New Theatre School and also studied at the American Theatre Wing. He performed with the Rose McClendon Players, and in 1942 married Charlotte T. Hainey.

With the aid of Abram Hill and others interested in black theater, O'Neal organized the American Negro Theatre (ANT) in 1940 in Harlem's 135th Street Branch Library (now the Schomburg Center for Research in Black Culture). In addition to acting in many of the ANT's productions, he served as company manager. In this role he was concerned with personnel as well as managing a three-year training program required of its prospective members. From the ANT's stage and workshop came many well-known actors and actresses, among them as Sidney Poitier, Harry Belafonte, Hilda Simms, and Ruby Dee. With Hilda Simms, O'Neal made his Broadway debut in the role of the comic bully in "Anna Lucasta" in 1944, which was originally produced by the ANT on its stage. For his Broadway performance, he won the Clarence Derwent Award as most promising newcomer of the theater season as well as two other awards. O'Neal recreated the role in Chicago and London and in the film version of the play. Furthermore, he helped organize the British Negro Theatre in London in 1948.

O'Neal was a character actor who managed to evade typecasting; he had stage roles in "Take a Giant Step," "The Winner," "House of Flowers," "Lost in the Stars," and "Ballad for Bimshire." In films he was seen in "Pinky," "No Way Out," and "Something of Value." Television viewers know him as Officer Wallace from "Car 54 Where Are You?"

(1962-1963). He also made a number of audio recordings for various media.

Although he acted for several decades, O'Neal may have had his greatest effect on the theater as a union leader. By the mid-1960's, concomitant with fewer productions in which he appeared, he became active in a significant number of organizations, from theatrical and charitable to unions. In 1949 he had been elected to the Council of the Actors' Equity Association (AEA), then was elected to the third and later first vice presidencies. O'Neal chaired the Hotel Accommodations Committee which prepared a resolution stating that Equity would no longer play the National Theatre in Washington until it desegregated. In 1964 he was elected AEA's president, a post he held until 1973. In this capacity he was a strong supporter of federal funding for the arts and well as fair practices for banks issuing loans to actors. As the first African-American president of AEA, he worked with producers to end discrimination in the casting of its members.

O'Neal's efforts to promote justice and equality within his own profession led to broader roles within the labor movement. In 1969 he became a member of the AFL-CIO Council, and was one of its delegates to South Africa, where he met with union representatives. From 1970 until his retirement in 1988, O'Neal was president of the Associated Actors and Artistes of America (the 4A's), the federation of trade unions for the performing arts in the United States composed of seven unions.

O'Neal's commitment to the acting profession and the arts in general led him to become involved with many organizations, among them the Catholic Interracial Council, for which he served as treasurer, the Catholic Actors Guild (vice president), the Negro Actors Guild (president 1960-1964), the Afro-American Guild of Performing Artists (treasurer) and the American Committee for the First World Festival of Negro Arts, Dakar, 1966 (treasurer). He also served on the board of a number of organizations including the: African-American Labor Council, A. Philip Randolph Institute, American Federation of Television and Radio Artists (AFTRA), Bayard Rustin Fund, Harlem Cultural Council, Muscular Dystrophy Association, National Urban League, and Schomburg Corporation of the Schomburg Center for Research in Black Culture. He was also a member of two New York-based actors' clubs -- the Lambs and the Players.

In the early 1960's O'Neal was visiting professor at Southern Illinois University and at Clark College. He lectured at other schools, and conducted and participated in forums, seminars, and other culturally related programs in various parts of the country. Over the course of his career he received dozens of awards, honors and citations, and three honorary doctoral degrees. O'Neal died on August 25, 1992 in New York at the age of 86.

**Scope and Content**

The Frederick O'Neal Papers document the theatrical, labor and civic activities of this actor and labor leader, with emphasis on the 1940's through the 1990's. The collection consists primarily of personal papers, correspondence files, his speeches and addresses, writings, and information about the theatrical productions in which he appeared, in addition to scripts. There are also research material about Ira Aldridge and files pertaining to the many organizations with which he was associated. As O'Neal's papers were partly organized by his secretary, the archivist used many of O'Neal's file folder titles.

The O'Neal Papers are divided into seven series and five subseries. The titles, dates and box numbers are as follows:

<b>Title</b>	<b>Dates</b>	<b>Box Numbers</b>
Personal Papers	1914-2001	1-9
Correspondence	1944-1993	10-16
Speeches and Addresses	1940's-1990	17-18
Writings	1930-1987	19
Theatrical Career		
Productions	1928-1991	20-28
Scripts	1948-1969	29-32
Ira Aldridge Research Material	1955-1992	33-34
Organizations		
Theatrical and Arts	1925-1991	35-40
Labor	1941-1991	41-43
Cultural and Civic	1952-1992	44-45

The **PERSONAL PAPERS** series, **1914-2001 (4.2 lin. ft.)** consists of a large amount of biographical material

including resumes, interviews, news clippings and other printed material along with numerous awards, tributes, certificates, and diplomas for honorary doctorates from St. John's University and Tougaloo College. Further information about the organizations which bestowed awards upon O'Neal can be found in the Organizations series. There are also obituaries, memorials and correspondence with his widow Charlotte O'Neal and others concerning his death, as well as some correspondence with his family and information about the deaths of several family members. O'Neal travelled regularly to attend labor conventions, conferences and for theatrical performances. His packing lists which state the destination, dates of his travels and often, the reason for the trip, provide the only documentation of his travels during the time period 1953-1991. This material in conjunction with the correspondence files can be used to trace his many activities.

Included in the Personal Papers series are letters O'Neal and his fiancée, then wife, Charlotte, wrote to each other when they were separated during his military service (1942-1943), theatrical performances -- Chicago and Great Britain for *Anna Lucasta* (1940's-1950), and lectures at universities (1962). For the most part, the letters do not relay much information about the performances or personal feelings. They frequently discuss monetary or other routine matters although Mrs. O'Neal's letters are somewhat more expressive than her husband's. When the collection came to the Schomburg Center, most of the letters had been separated into those written either by O'Neal or Mrs. O'Neal. In the few instances that the letters were filed together, the processor separated them.

Other personal papers of Mrs. O'Neal include a certificate, printed music and two pieces of unidentified manuscript music, and financial ledgers listing various types of business expenses O'Neal incurred, 1957-1974. During their entire married life together, the O'Neals rented an apartment on Harlem's Convent Avenue; the series includes correspondence they had with the landlord stating many problems in the apartment and building, 1942-1978. There are also address lists O'Neal used for diverse reasons.

The collection includes a large set of diaries O'Neal maintained from 1938 until the day he died in 1992 (only 1942-1946 are missing). The daily entries deal with routine matters, for the most part, i.e., time of getting

up and going to bed, eating meals, scheduled meetings, reading mail, making telephone calls, etc. Some of the entries in the 1940's state "Going to the library" referring to the American Negro Theatre, or indicate he had rehearsals during the British tour of *Anna Lucasta* in 1953. However, he did not express his thoughts, feelings and/or observations and write any details about his activities.

The series **CORRESPONDENCE, 1944-1993 (bulk 1964-1991, (2.8 lin. ft.)** primarily pertains to O'Neal's activities with labor and other organizations. Most of the correspondence is with the many organizations with which he had long-standing relationships -- as a board member, contributor or in some other capacity. The majority of the organizations represented in the general correspondence files can also be found in the Organizations series, as per O'Neal's original arrangement. Only a couple of letters mention the American Negro Theatre; of interest in the early letters (1950), is a report O'Neal prepared describing African-American actors on stage, radio and screen, written as part of his effort to help create legitimate roles for black performers. Other theatrical correspondence from the 1940's to the mid-1960's with Russell and Rowena Jelliffe discusses Karamu House in Cleveland, the British Actors' Equity Association, and the formation of the Coordinating Council for Negro Performers. There are also typed copies of Langston Hughes' poems, and manuscript music of three songs written by Carl R. Henry, Jr. Much of the general correspondence includes invitations to various conferences, panels and lectures, and to events and gatherings held by politicians. O'Neal maintained correspondence with many politicians including several U.S. presidents and oftentimes contributed to their election campaigns as well as to a great many charities. There are letters from Lyndon Baines Johnson, Jimmy Carter, Edward Kennedy and Nelson Rockefeller. Of special interest are a copy of Glenda Gill's Ph.D. dissertation entitled "Six Black Performers in Relation to the Federal Theatre" (1981) and music and lyrics of Emmett Babe Wallace, (1986, 1991). Most of the correspondence files are arranged chronologically; however, for some years (e.g. 1960's) there are a number of folders which O'Neal had kept alphabetically. Although these files do not encompass the entire alphabet, the processor has attempted to maintain this arrangement, within the overall chronological arrangement.

The **SPEECHES AND ADDRESSES** series, **1960's-1990, bulk 1960-1980's (2 lin. ft.)** contains the speeches and research material O'Neal used to present speeches nationwide. Most of the topics he discussed fit into the categories of African-American contributions to American theater, racial discrimination in American theater, progress of integration of the theater and trade unions. O'Neal often used the same speech or material for several venues, however, when the venue is not identified, the processor has arranged the speeches chronologically and listed the subjects when known. O'Neal also maintained several folders of speeches and speech material written by other individuals (1970-1980's).

The series **WRITINGS, 1930-1987 (.4 lin. ft.)** consists of published articles along with drafts and research material for the articles O'Neal wrote about black actors in the United States, American labor unions in relation to actors, labor unions in Israel, the role of the arts in American society, and a series of articles regarding integration in the theater. His articles were published in *Equity* and other labor organs, academic journals, and in newspapers, among other publications. He also authored a playlet, "High Lights," staged in St. Louis in 1930. The writings are arranged chronologically.

The **THEATRICAL CAREER** series, **1928-1991 (4.6 lin. ft.)** is divided into two subseries, Productions and Scripts. The Productions subseries, 1928-1991 (3.4 lin. ft.) is arranged by type of production in which O'Neal was involved, i.e. dramatic reading, films, plays, radio, sound recordings and television. Included is material from a dramatic reading featuring O'Neal and Hilda Simms in a benefit performance for the Catholic Community Center in New Jersey (1969) consisting of readings taken from poems written by Langston Hughes, James Weldon Johnson and other African-American poets, as well as segments from plays and other writings. The films (1955-1969) represented in this series include the screenplay (sometimes marked up), and in some instances, contracts, reviews and shooting calls. Of interest are correspondence and reviews for the film version of "Anna Lucasta." The largest component of this subseries is plays; material may consist of the play script, correspondence, programs, reviews, budget, agreements, and for American Negro Theatre productions, a scrapbook. O'Neal was also an investor and/or producer for a few plays; this information is indicated on the file

folder. The plays are arranged alphabetically by title of play; the greatest amount of information is devoted to the American Negro Theatre (ANT) production of *Anna Lucasta*. Other scrapbooks which contain material about several ANT productions in one scrapbook have been placed in the Organizations series, Theatrical Organizations subseries.

The Productions subseries includes a scrapbook devoted solely to the production of *Anna Lucasta* in England and Scotland (1947-1948) that contains programs, playbills and reviews. Photographs and picture postcards illustrate O'Neal's ocean voyage to Scotland, Switzerland and Bermuda following the conclusion of the English production of *Anna Lucasta* (1948-1949). Additional material for the English production is contained in file folders and consists of correspondence, programs, playbills and reviews. Some of the correspondence and news clippings discuss a return engagement to England in 1953. Reviews and programs also represent various American productions, both Broadway and road tours. There are also reviews, production notes and correspondence describing the film version of *Anna Lucasta* (1958), which can be found in the Film section.

The plays represented by several folders are *The Gentle Folks*, for which O'Neal was a co-producer, as well as *The Green Pastures*, *Head of the Family*, *The Man With the Golden Arm*, *Pinky*, *Rainbow Terrace*, *Take A Giant Step*, *Tell Pharaoh* and *The Winner* in which he acted. Scripts and associated material document O'Neal's work in radio programs, such as *New World A'Coming* and "The Life and Times of Jess B. Semple." The scripts for *Command* and *The Green Pastures* were adapted for television productions in which he appeared in the 1950's.

The Productions subseries also contains playbills and programs for a variety of productions in which O'Neal was featured as well as for lectures that he gave, 1928-1991. In addition, there is a large grouping of playbills for productions in which O'Neal did not appear. The subseries concludes with contracts for many of his domestic and foreign productions, 1947-1970.

The Scripts, 1948-1969 (1.4 lin. ft.) in the Theatrical Career series are Scripts, 1948-1969 play scripts by African-American and white playwrights. A sampling of the black playwrights include Owen Dodson, Gertrude Jeannette, George Norford, and Shauneille Perry; there is also a copy

of "A Treasury of Black Plays as compiled by the WPA Theatre Project in 1938" (re-published in 1986). Besides the play scripts, there are also a few screenplays, telescripts, and videoscritps. The scripts are arranged alphabetically by author, within each genre.

O'Neal's interest in Ira Aldridge dates to at least the mid-1920's when he named his theater group in St. Louis after the well-known African-American actor. The **IRA ALDRIDGE RESEARCH MATERIAL** series, **1955-1992 (.6 lin. ft.)** pertains to research O'Neal and several scholars conducted that resulted in publications. The material includes correspondence between O'Neal and the scholars, research material, and a manuscript or the actual publication, when available. The first author is Peter Bellamy, who wrote a newspaper article in 1964. Herbert Marshall and Mildred Stock co-authored a book entitled *Ira Aldridge, the Negro Tragedian* (1958); files contain correspondence with O'Neal, with some letters written by Mildred Stock during her research trip to London, research material, and book reviews. There is also discussion of the formation of the Ira Aldridge Society in 1959. Marshall's manuscript, "The Roles of Ira Aldridge" is in one of the files in this grouping. Owen Mortimer's manuscript of his book, *Speak of Me As I Am: The Story of Ira Aldridge* (1995), together with published copies of his article "Ira Aldridge, Shakespearean Actor" (1955) can also be found here. O'Neal's 1955 article "The First Great American Negro Actor" is represented by research material, manuscripts, correspondence, and copies of his two-part article. This series is arranged alphabetically by name of author.

O'Neal's dedication to the theater, from an acting and administrative perspective, as well as his concern for other aspects of society is documented by the numerous theatrical and civic organizations with which he was involved. The **ORGANIZATIONS** series, **1925-1992 (7.4 lin. ft.)** is divided into three subseries: Theatrical and Arts Organizations, Labor Organizations and General. The Theatrical and Arts Organizations subseries (1925-1991), 2.4 lin. ft.) contains files primarily about organizations devoted to the theater; however, some organizations also include other performing arts genres. Additional correspondence for many of the organizations in all three subseries will be found in the Correspondence series. Other material includes newsletters, minutes, reports, programs and other printed material, and financial records.

The following discussion only refers to the organizations with which O'Neal had a long and close relationship or those for which information may be scarce, hard to find, or non-existent.

The Afro-American Guild of Performing Artists (AAGP) was formed in 1986 to fill the void left by the closing of the Negro Actors Guild in 1981 and also served as a welfare organization. As treasurer, O'Neal's files include information about the AAGP's formation, budget, minutes, and correspondence with other charitable theatrical organizations, 1985-1991. The file for O'Neal's involvement with The Aldridge Players, which O'Neal founded in St. Louis in 1927 contains only a letter and a list of plays to be presented in the 1935-1936 season, 1932-1935.

As a founder, actor and administrator of the American Negro Theatre (ANT)\*, O'Neal maintained material documenting the plays the company produced. Notably there are two scrapbooks that contain primarily news clippings; Scrapbook II (1925-1947) opens with a 1925 photograph depicting the Urban League of St. Louis Odeon's production of *Kismet*, O'Neal's 1947 resume, articles about Ira Aldridge, The Aldridge Players, and the Rose McClendon Players. The news clippings relate information about the ANT productions of *Anna Lucasta* on Broadway and in Chicago in 1945; there is also a letter informing O'Neal that he was to receive the Derwent Award, 1945. Scrapbook III (1941-1946) also contains clippings about the various plays produced by the ANT from 1941 to 1946. A file folder contains letters written by Hilda Simms and O'Neal, theatrical programs, and a memorial program (1988) for Austin Briggs-Hall, co-founder of ANT. There is also research O'Neal conducted about the ANT including his recollections of its founding and history, 1962-1988.

The Catholic Actors Guild material consists of the constitution and by-laws, minutes, financial records, publications, 1969-1988, and congratulatory notes to O'Neal after he was presented with the 1980 George M. Cohan Award. In 1952 O'Neal co-founded the Coordinating Council for Negro Performers which was established to address the need for broader employment opportunities for African-American

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\* O'Neal donated the bulk of his ANT files to the Schomburg Center (MG 70) separately in 1982 and 1986.

performers through integration in all forms of theatrical media, especially television. Material for this organization consists of a scrapbook of news clippings, press releases and letters, 1952-1958; files include the constitution and by-laws, minutes, letters from chairman Lester Walton, press releases, a report of the Council's Sub-Committee Investigating Discrimination in Radio and Television (ca. 1955), and related items discussing the efforts, difficulties and successes of achieving the goal of integration in the profession, 1951-1963.

Documents of the Founding Committee for the Establishment of the American Negro Theatre, Inc. discuss the attempt to establish a black theater in New York (not a continuation of the original ANT), 1962-1967. Other files deal with O'Neal's service as chairman of the Harlem Cultural Council Advisory Board with emphasis on cultural activities such as Jazzmobile and Dancemobile. Also included in these files are a proposal written by Romare Bearden for an art exhibition at City College (1967), newsletters, and minutes that discuss the organization's activities, 1965-1989. The Ira Aldridge Society files explain the dual purpose of the organization -- to introduce the actor to the general populace and to continue the integration of African Americans into theatrical productions. Material includes the constitution and by-laws, correspondence with Mildred Stock and the manuscript for an article she wrote about Aldridge, and programs for events the society sponsored, 1958-1973. Another theatrical organization in this subseries is the Junior Black Academy of Arts and Letters which served as a clearinghouse for black artists, programs and projects in Dallas. Material for this organization consists of programs and other printed material, 1982-1989. Files for the Negro Actors Guild (NAG), of which O'Neal was a co-founder, are comprised of minutes, newsletters, financial statements and correspondence pertaining to NAG's function as a welfare organization, 1945-1960 and 1983.

The subseries Labor Organizations, 1941-1991 (3 lin. ft.) contains files for a number of nationally known associations with which O'Neal was involved, either as a board member or in other significant capacities. By the mid-1960's, O'Neal was doing much less acting and devoted himself to national labor issues affecting actors; however his involvement had begun even earlier. In 1949 he secured a seat on the Council of Actors' Equity Association, and after holding third and then first vice presidencies, he

was elected president in 1964 (until 1973), the first black person to hold this office. Equity files, 1946-1982, pertain to efforts to integrate black actors in New York and Washington, D.C. productions (1950's), integrating hotels for actors in traveling theatrical productions, and blacklisting of actors in the 1950's. Correspondence, reports, printed material and O'Neal's articles about integration comprise the material for these subjects. Additional files relate to O'Neal's election as president and news clippings about him, his inclusion in President Richard Nixon's Enemies List (1973), a proposal to hire minority youth in the theater industry (1969), support of federal funding for the arts, and Equity's Ethnic Minorities Committee (1980-1983).

Files reflect O'Neal's AFL-CIO vice presidency from 1969-1989 and as chairman of its Civil Rights Committee. A strong advocate of the cause of trade unionism for all workers, he worked on behalf of the organized and unorganized. Files concern the Trade Union Congress in Brighton, England (1980), and a delegation to South Africa to support the labor movement there (1981-1982), as well as issues which both the AFL-CIO Civil Rights Institute and its Civil Rights Committee addressed in the 1980's to counteract President Reagan's anti-union activities. There is also information regarding the AFL-CIO's United Black Labor '84 campaign to nominate and elect Walter Mondale president in 1984.

O'Neal was Secretary-Treasurer of the African-American Labor Center, an American organization that strengthened labor movements in most African countries by providing education, training and general support. His files contain information on symposia (1976 and 1978) he attended and provide reports of activities for board of directors meetings in 1980 and 1984, and a statement by the AFL-CIO Executive Council on events that took place in southern Africa in 1988. Of particular interest in the files of the American Federation of Television and Radio Artists (AFTRA) from 1950-1957 during the time O'Neal was a board member, are correspondence and press releases condemning AWARE, Inc., a group formed to combat communism in the entertainment world that assisted blacklisted performers by publicly defending them. Several AFTRA members were also on the board of directors of AWARE.

Files document some of O'Neal's long association as president of the AFL-CIO affiliate, the Associated Actors and Artistes of America (the 4A's), the primary association of trade unions for performing artists in the United States. It is the parent organization of Actors' Equity Association, American Guild of Musical Artists, American Guild of Variety Artists, Hebrew Actors' Union (defunct), Screen Actors Guild, Guild of Italian American Actors, and until 2008, American Federation of Television and Radio Artists. Among items in the 4A's files are a proposal to study the employment status of blacks in the performing arts (1963), a folder pertaining to the AFL-CIO's involvement in Zimbabwe Rhodesia's 1979 elections, the 4A's participation in a 1986 rally protesting apartheid in South Africa, and files concerning conferences on retirees and the Study Group on Social Security (1983-1985). O'Neal's tenure as co-chairman of the Forum of Black Trade Unionists in 1983 is represented by speeches given by O'Neal and others including William Lucy, during the Reagan administration.

The Cultural and Civic Organizations subseries, 1952-1992 (2 lin. ft.) contains O'Neal's files of organizations that are neither theatrical nor labor-oriented with which he served as a board member or in some other capacity. The broad scope shows O'Neal's varied interests. Other organizations on whose board he served may be found in the correspondence series. Files for the American Committee on Africa discuss apartheid in South Africa, 1977-1982. The American Foundation for Negro Affairs folders document the convention held in 1968 to chart ten-year goals in every area of black life as well as to catalog progress achieved through that date; O'Neal presented a paper on theater. The American Society of African Culture (AMSAC) files consist of minutes, annual reports as well as a proposal to sponsor a black student summer study group and leadership seminar (both 1969). There is also a file on the conference to establish the Black Academy of Arts and Letters in 1969, with O'Neal as a participant. Files from the Bayard Rustin Fund include minutes, information about the A. Philip Randolph commemorative stamp and other projects, 1986-1991. O'Neal's long-standing relationship on the board of directors and as president of the Catholic Interracial Council of New York (1960's-1980's), which sought social justice and equality for African Americans, can be seen in the files containing the reports detailing the progress made over the decades, and race relations in

New York City seen from the perspective of the 1987 Howard Beach incident.

O'Neal was chairman of the Theatre Committee and treasurer of the United States Committee for the First World Festival of Negro Arts (FESTAC) held in Dakar in April 1966. As such, his files for this organization consist of minutes of the executive committee, correspondence regarding contributions, interview with O'Neal following the festival, and a report listing all the committee members and plans for U. S. participation, and prizes awarded to participants, 1964-1966. There is one folder relating to plans for the second festival, initially scheduled for 1975, but actually held in 1977. There are correspondence, minutes and printed material (1970-1989) for the Muscular Dystrophy Association, of which O'Neal served on the board as its labor chairman and secretary. As a board member of the National Committee on United States-China Relations, O'Neal visited China in 1973 as a delegate; the itinerary is available, as are minutes for 1973 and 1977.

Information relating to the National Urban League consists of an extensive memorandum on the urban-racial crisis submitted to Richard Nixon in 1969, an undated report of national organizations involved in civil rights and community services, a file concerning the Search Committee to Replace Whitney Young as executive director (1971), minutes of meetings pertaining to the Labor Advisory Council (1983-1984), and an address by the National Urban League's president, John E. Jacob, regarding the 1984 Civil Rights Conference. Files for the New York Urban League relate to job status of professional black musicians in the New York area (1958) and to the annual Frederick Douglass Dinners, 1963-1971, 1990. The subseries concludes with lists of board members and invited guests of various organizations for which O'Neal served in the 1980's.

### **Complementary Collections**

American Negro Theatre Records  
American Negro Theatre Scrapbook  
Black Academy of Arts and Letters Records  
First World Festival of Negro Arts. United States  
Committee. Press Agent's Files  
Ira Aldridge Society Records

Mildred Stock Research Collection  
Negro Actors Guild  
All housed in the Manuscripts, Archives and Rare Books  
Division, Schomburg Center for Research in Black Culture.

**Provenance**

Gift of Frederick and Charlotte O'Neal, 1991-2004  
SCM 91-12, 91-67, 02-9, 03-34, 03-36, 04-2, 04-15  
Processed by Janice Quinter, December 29, 2009

**Container List**

<u>Box</u>	<u>Folder</u>	
		PERSONAL PAPERS
1		Biographical Information
	1-5	Resumes, Biographical Sketches, etc., n.d.
		Printed Material
	6	1946-1947
	7	1952-1970's
	8	1970's-1980's
	9	1980's-1992
		Labor
	10	1965-1973
	11	1977-1985
	12	Interviews and Reply to Questionnaire, 1945-1961
	13	News Clippings n.d.
2	1	n.d.
	2	Mentions, 1945-1992
		Awards
	3	1952-1970
	3	1976-1992
	4	Medals, 1973-1984
		Tributes
	6	1952-1988
	7	1963-1975
	8	Cardinal Ritter College Prep High School, 1983
	9	1983-1987
		Certificates
	10	1952-1991
	11	1969-1980
	12	1979*
	13-14	Honorary Doctor of Humane Letters, St. John's University, 1981
	15	Honorary Doctor of Humane Letters, Tougaloo College, 1982
		Family
		Correspondence
	16	1946-1972
	17	1978-1991

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\* Oversize item filed in Box 36

**Container List**

<u>Box</u>	<u>Folder</u>	
2	18	Obituaries, etc., 1949-1977
	19	Death of John O'Neal (Brother), 1968
	20	Greeting Cards, 1972 and n.d.
	21	Get Well Cards/Letters, 1976
	22	Correspondence (Friends), 1980-1990 and n.d.
		Overseas Travel
	23	1947-1966
	24	Trip to Africa - Notes, n.d.
		Travel Packing Lists
	25	1953-1978
	26	1979-1991
		Letters from Frederick O'Neal to Charlotte Hainey/O'Neal
	27	Charlotte Hainey (Fiancée), 1938
		Charlotte O'Neal (Wife)
	28	November 1942
	29	December 1942
	30	January 1943
	31	February 1943
	32	March 1943
	33	1945-1946
	34	1947
	35-36	1948
	37	1949
	38	1950-1962
		Letters from Charlotte Hainey/O'Neal to Frederick O'Neal (Fiancé)
	39	1938-1939
	40	1939-1941
		Letters from Charlotte O'Neal to Frederick
		O'Neal (Husband)
	41	November 1942
	42	December 1942
	43	January 1943
	44	February-March 1943
	45	1945
	46	1946
	47	1947
	48-49	1948
	3	1

**Container List**

<u>Box</u>	<u>Folder</u>	
3		Charlotte O'Neal
		Correspondence
	2	1966, 1987-1999
	3	1998
	4	Certificate, 1929
	5	Music, 1914-1940's
		Harlem Apartment, 41 Convent Avenue
	6	1942-1949
	7	1951-1958
	8	1960-1978, 1997
		Financial Records
		Family Finances - Ledgers
	9	1957-1960
10	1960-1961	
11	1962-1964	
12	1972	
13	1974	
4	1	Pension Information, 1973, 1991
	2	1983-1984
	3	Contacts - Business Cards
	4-5	Address Lists
	6	Name and Address Cards
		Death of Frederick O'Neal
		Obituaries and Memorials
	7	1992-1995
	8	1992-1995, 2001
9	Correspondence, 1992	
5		Diaries
	1	1938
	2	1939
	3	1940
	4	1941
	5	1947
	6	1948
	7	1949
	8	1950
9	1951	
6	1	1952
	2	1953
	3	1954

**Container List**

<u>Box</u>	<u>Folder</u>	
6	4	1955
	5	1956
	6	1957
	7	1958
	8	1959
7	1	1960
	2	1961
	3	1962
	4	1963
	5	1964
	6	1965
	7	1968
	8	1969
8	1	1970
	2	1971
	3	1972
	4	1973
	5	1974
	6	1975
	7	1976
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	10	1979
9	1	1986
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10		CORRESPONDENCE
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	4	British Actors' Equity Association, 1953-1954
	5	Re Honoring Clarence Derwent, 1952
6	Henderson, Vickie, 1952	

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10	7	Henry, Carl R., Jr. - Music, 1959 Hughes, Langston
	8	Poetry and Letters, 1950's, 1967
	9	"Simply Heavenly" - Reviews, 1957
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	11	1960-1964
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	10	From Actors, 1969-1974
	11	Ferris State College - "The Image of the Negro in American Film" - Conference, 1969
	12	Invitations, 1960's-1981
12	1	Politicians, 1966-1979
	2	Powell, Adam Clayton re National Conference on Black Power, 1966
	3	Conference on Theater - Includes Panelists' Statements, 1966 & n.d.
		General Correspondence
	4	A, 1966-1969
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	16	1981, 1983
		Gill, Glenda E. - Includes Article re Federal
	17	Theatre and Canada Lee, 1981
18	"Six Black Performers in Relation to the Federal Theater" - Ph.D. Dissertation, 1981	
15	1-2	"Six Black Performers in Relation to the Federal Theater" - Ph.D. Dissertation, 1981

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	8	Wallace, Emmett Babe - Includes Copies of Music and Poems, 1986, 1991
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16	1	Jackson, Reginald B. - Singing of National Anthem at Presidential Inaugurations, 1989
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17	1	1940's
	2-3	The Negro's Contribution to American Theatre
		Racial Discrimination in American Theatre Speeches and Speech Material, 1950's-1960's
	4	1952-1958 Speech and Speech Material
	5	The Church and the Theatre, 1954, 1962 Negro in Theatre - Problem, 1954-1967
	6	1954-1967
	7	1964
	8	Eulogy - Clarence Derwent, 1959
	9	Speech and Speech Material, 1960's
	10	"The Artists' Responsibility to His Profession," 1962
	11	Lectures and Performances - Southern Illinois University, 1962

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	14	"Bits of Personal Philosophy," 1962-1971 and n.d.
	15	David Petegorsky Award - Acceptance, 1964
	16	Supporting Legislation for the Arts and Humanities - 89 <sup>th</sup> Congress, 1965 Speech and Speech Material
	17	Negro and Labor, 1966-1969
	18	Labor Day Address - AFL-CIO, 1967, 1973
	19	"The Arts in Our Society: A Re-evaluation of the Arts and the Artist," 1968
	20	"The Negro Actor," 1968
	21	Black Labor Movement, 1969 "Effective Communication in a Humanistic Society" 1969
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	23	Speech and Speech Material, 1969-1970
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	25	"The Role of Art in American Civilization," 1969
	26	1960's
	27	AFL-CIO, Civil Rights Committee, 1970
	28	"The Challenge of the 1970's," 1970
	29	ILGWU Conventions and Meetings, 1970
	30	Unions and Civil Rights, 1970 "The Use of the Arts in Effective Communication" 1970
	31-32	1970
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	34	American Trade Union Council for Histadrut (Israel), 1971
	35	Civil Rights and Organized Labor, 1971
	36	"Is a Black-Labor-Liberal Alliance Viable?," 1971 Trade Union Movement
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	14	"The Role of Art in American Civilization," 1970's
	15	Speeches - Fragment, 1970's
	16	Speeches and Background Material - Trade Unions - Illinois State Federation, AFL- CIO, Union Label Service Trades, Workers Defense League, 1979-1988
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	17	New Rochelle Branch, 1980
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	21	Riverside Study Center - Work in America, 1982
	22	United Federation of Teachers - Celebration of Black Heritage, 1982
	23	Black Trade Unionists Forum, 1982-1983
	24	Report of AFL-CIO Civil Rights Committee, 1985
	25	Senator Troy Brailey - Reelection of, 1985
	26	Catholic Interracial Council, 1985
	27	Speech and Material on Black - Jewish Relations, 1985 & n.d.

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33-34		Negativism in Our Society, 1980's
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	36	"Pressed for Time," n.d.
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38-39		Theatre - Speech Material, n.d.
40-42		Speeches of Others and Speech Material, 1970's-1980's
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	2	News Articles - Clippings and Draft, 1949-1965 and n.d.
	3	"Integration" and Reviews of Article, 1952
	4	Articles Published in <i>Equity</i> , 1952-1963
	5	"The First Great American Negro Actor," 1955
	6	"The Negro in the American Theatre" Includes Manuscript and Research Material, 1956
	7	"The Negro's Contribution to Our Theatre" - Includes Manuscript and Research Material, 1956
	8	Background Information for Research on Reports of Minority Performers - Correspondence, Minutes, 1957-1965
	9	"Did You See a Negro on Television Last Night?" "Where Do We Go From Here?," 1962
	10	"The Negro in the Living Arts," "The Status of the Negro Actor," 1963-1964
	11	"The Negro in Today's Theatre: Problems and Prospects" "Integration Report," 1966

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	13	"The Negro Creative Artist and His Roots," 1960's
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	15	"Black Theatre", "A Glance at the Past, a Look at the Future," 1977-1987
	16	"The Actor in Our Society," n.d.
20		THEATRICAL CAREER Productions Dramatic Readings
	1	"Great Negro Americans" - Alan Sands Productions, 1966
	2	United Nations Association of New York, N.Y., 1968
	3-5	With Hilda Simms, 1969
		Films
		"Anna Lucasta"
	6	Correspondence, 1958-1959
	7	Reviews, 1958-1959
	8	"Cotton Comes to Harlem" - Ossie Davis and Arnold Perl - Screenplay, 1969
	9	"Free, White and 21," 1963
	10	"The Man With the Golden Arm" by Jack Kirkland - Based on the Novel by Nelson Algren - Screenplay, 1955
	11	"Something of Value" by Richard Brooks - Adapted from the Novel by Robert C. Ruark - Screenplay, 1956
	12	"Take a Giant Step" by Julius J. Epstein and Louis Peterson - Screenplay, Shooting Calls, 1958
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	13	"The Afro-Philadelphian" by Loften Mitchell - Script, 1970
21		"Anna Lucasta"
	1	United States Productions, 1945-1947

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	3	Correspondence, 1948
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	7	"Anna Lucasta" and "The Open Shelf," Summer Theatre Package, 1950
	8	Actors Associates - Production, 1952-1953 Tour to England
	9	Correspondence, 1953
	10	News Clippings, 1953
22		Scrapbook I - British Production, 1947-1948
23	1	"Anthropologist at Large" by John Swallow - Script, n.d
	2	"Ballad for Bimshire," 1963
	3	"Black Majesty" by Elmore R. Condon ("Founded Upon the Book - <i>Black Majesty</i> by John W. Vandercook") - Script - Two Copies, n.d.
	4	"Curtain Call, Mr. Aldridge, Sir" by Ossie Davis - A Dramatic Reading - Script, 1963
	5	"Dark of the Moon" by Howard Richardson and William Berney - Script, 1944
	6	"Death of Salesman," 1963
	7	"Elim" by McEvoy Patterson Script, Budget, 1952
	8	Script, 1952
	9	"An Evening with Ethel Waters," n.d.
	10	"Forward" by Herman Dreer and George L. Vaughn - A Pageant - Script, 1934
		"The Gentle Folks" by Frank Alexander and E. A. Krumschmidt
	11	Script and Agreement, 1954-1958
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	6	"The Headmaster," and "Waiting on the Man" By John Terrance - Scripts, n.d.
	7	"Head of the Family," by George Norford Script, O'Neal's Comments, 1950
	8	1950
	9	"House of Flowers" - Programs and Reviews, 1954-1955
	10	"The Iceman Cometh," 1968
	11	"If at First You Don't Succeed" by Frank Alexander, 1956
	12	"The Journey of Simon McKeever" by Albert Maltz - Script, n.d.
	13	"A Lady Passing Fair," 1947
	14	"Made in Heaven" by Clarence Williams - Script, 1954
	15	"The Madwoman of Chaillet," 1970
		"The Man with the Golden Arm" by Jack Kirkland - Based on the Novel by Nelson Algren
	16	Program and Reviews, 1956
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25	1	"Marseilles," 1962
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	4	Scenes 1 and 2 - Script, n.d.
	5	Re Mordecai Gorelik, 1978-1980
	6	"Romeo and Juliet" Production Idea by O'Neal - Script, n.d.
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	8	"Shakespeare in Harlem," 1960
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	11	"Take a Giant Step" by Louis Peterson Script, 1952	
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	14	"Tell Pharaoh" by Loften Mitchell 1967-1972 Script - Marked Up	
		15	1975
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	2		n.d.
	3		"Tribute to Langston Hughes" by Susan Batson, 1967
			"The Winner" by Elmer Rice Script, n.d.
	4		Programs and Reviews, 1954
	5		Programs and Correspondence, 1954
	6		Non-Stereotyped Roles - "House of Flowers," "Trial" and "The Battler," etc., 1954-1956
	7		Co-Producer - Various Plays
	8		Radio Scripts
9	"Five-Fifths of a Man" by Francine R. April - Script Written for Voice of Freedom, n.d.		
10	"The Green Pastures" by Marc Connelly - British Broadcasting Company - Adapted and Produced by Roy Lockwood, n.d.		
11-12	"New World A'Coming" by Owen Dodson, 1945		
13	"The Life and Times of Jess B. Semple" by Langston Hughes - Adapted for Radio by Robert Lucas, 1950		
	Sound Recordings		
14	"Great Negro Americans," 1960		
15	"Silhouettes in Courage," 1970		

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	16	"Command" by Christopher La Farge - Adapted for Television by Paul Monash from Fatigue's "You Pay Something for Everything" - United States Steel Hour, 1956
27		"The Green Pastures" by Marc Connelly
	1	ABC Television Episode - Partial Script, Music, Rehearsal Schedule, 1957
	2	Hallmark Hall of Fame - Second Production - Rehearsal Schedule, Script, 1959
	3	Other
		Theatrical Playbills and Programs Listing O'Neal
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28	1	General - Broadway, 1963-1964
		Contracts
	2	Permits, etc, (Foreign), 1947-1953
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		Scripts
29		Play Scripts
	1	Alexander, William F. - "Call Protection," 1960
	2	Allen, Corey - "A Christmas Carol" - Adapted from the Novel by Charles Dickens - Revised by LeVoy Melville, 1968
	3	Brooks, Norman - "Fragile Fox," n.d.
	4	Buckminster, Harold - "Homecoming," n.d.
	5	Carter, Philip Milton - "The Butcher Shop," n.d.

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	9	Flourney, Richard - Story by. Adaptation by George Abbott and Arthur Carter - Lyrics by Sammy Cahn, Music by Vernon Duke - "Casey Jones" - A Musical, n.d.
	10	Frisch, Max - "Biedermann and the Firebugs," 1963 and n.d.
30	1	Glasgow, Emerson and Harry Wagstaff Gribble - "Chichi Estera" - As Adapted from "Trumbo," 1951
	2	Gorelik, Mordecai - "Megan's Son," 1969
	3	Jeannette, Gertrude - "Light in the Cellar," 1960
	4	Jones, Leslie - "Still Life," 1960
	5	Karlen, Stymean - "The Eleventh Commandment," n.d.
	6	Lamb, Arthur Clifton - "Roughshod Up the Mountain" - 2 copies, 1953
	7	Lynn, John - "Up in the Old Gum Tree," 1955
	8	Maier, Nathan - "Public Relations," n.d.
31	1	Morris, Harry - "Savage Measures," - A One Act Play, n.d.
	2	Norford, George - "Jackson," n.d.
	3	Pawley, Thomas D. - "The Tumult and the Shouting," n.d.
	4	Perry, Shauneille - "Things of the Heart: Marian Anderson's Story," 1981
	5	Rodman, Selden and A. F. MacLiesh - "The Revolutionists," n.d.
	6	Ross, Darlan - "Side Street Playboys," n.d.
	7	Sherriff, R.C. - "Miss Mabel" - Adapted by Abram Hill, n.d.
	8	Van Dyke, Philip - "A Woman and Her Hounds," n.d.

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31	9	Unidentified Playwright - "Julius Caesar" (Modern Adaptation), n.d.	
	10	"A Treasury of Black Plays As Compiled in 1938 by John D. Silvera" - WPA Theatre Project - Contains Synopses and Production Notes, Republished 1986	
32	1	Screen Play - Hoffman, Harold and Larry Buchanan - "The People vs. Ernie Jones," 1962 Telescripts	
	2	Boshell, Gordon - "Focus on the Colour Bar" - BBC Broadcast, 1950	
	3	Norford, George - "With the Wallaces," n.d.	
	4	Video Script - Ross, Harlan - "The Bridal Theatre of the Air" - Pocahontas and Rolfe," 1949	
	5	Unidentified Genre - Fragments, n.d.	
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33	1	Bellamy, Peter re Ira Aldridge Article - Correspondence, 1964 Marshall, Herbert and Mildred Stock - <i>Ira Aldridge, The Negro Tragedian</i>	
	2	Correspondence with O'Neal, 1955-1959	
	3	Correspondence with O'Neal, Book Reviews, 1957-1959	
	4	Research Material, n.d.	
	5	Correspondence re Publication, Ira Aldridge Society - Formation, 1959	
	6	Marshall, Herbert - "The Roles of Ira Aldridge" - Manuscript, n.d. Mortimer, Owen	
	7	"Ira Aldridge, Shakespearean Actor" - Article, 1955	
	8-11	<i>Speak of Me As I Am: The Story of Ira Aldridge</i> - Manuscript, 1990	
	12	Correspondence, 1990-1992	
	34		O'Neal - "The First Great American Negro Actor" - Articles in <i>Equity</i> , 1955
		1	Manuscript Drafts and Research Material

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	4	Published Articles
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	11	Alliance for the Arts, 1986
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36		Scrapbook II, 1925-1947
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38	1	American Theatre of Being, 1965-1966
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	3	Outstanding Pioneer Award, 1983
	4	Printed Material, 1981-1987
	5	Black Academy of Arts and Letters, 1969
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	7	Canada Lee Foundation, 1955-1956
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	9	O'Neal - Recipient of George M. Cohan Award, 1980
	10	College of Fellows of the American Theatre, 1991-1992

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	12	Conference on the Extension of Opportunities for Professional Training Through Education, 1966
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	2	News Clippings, 1952-1958
	3	1962-1963
	4	Discrimination in Theatre and Other Arts, 1964
		Founding Committee for the Establishment of the American Negro Theatre, Inc.
	5	1962-1964
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	7	Freedom Theatre, 1988-1989 Harlem Cultural Council
	8	Proposal for Art Exhibition at City College Written by Romare Bearden, 1967
	9	1965-1966
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	13	Harlem Suitcase Theatre, ca. 1940's Ira Aldridge Society
	14	1958-1969
40	1	1960-1961
	2	1960-1965, 1973 Junior Black Academy of Arts and Letters
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	5	The Lambs, 1966-1968

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	12	Symphony of the New World, 1966-1970
41		Labor Organizations
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	1	Integration of Black Actors, 1941-1960, 1965
	2	Includes Information About Integration in Theatre, 1948-1957
	3-4	Integration of Black Performers - Research File, 1950's
	5	Integration of Black Actors - News Clippings, 1950's
	6	Hotel Accommodations Committee, 1950-1952
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	7	1946, 1952-1957
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	9	Negotiating Committee and Contract Demands, 1954-1957
	10	Minutes, Reports, 1956, 1965
		O'Neal, Frederick
	11	Speeches, Minutes, Memoranda, 1951-1955
	12	Vice President and President - Nomination and Election, 1952-1967
	13	President - Campaign Literature, 1964
		President - Election
	14-15	1964
	16	News Clippings, 1964
	17	Articles About - in <i>Equity</i> , 1958-1960
		News Clippings
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	22	Chorus Equity Association, 1955

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	28	Proposal to Place Minority Youth in Theatre Industry, 1969
	29	Correspondence, 1970-1973
	30	Richard Nixon's Enemies List, 1973
	31	Equity Library Theatre, 1974
	32	Proposal for the Establishment of a Non - Profit Corporation to Produce Negro Films, 1970's
42	1	Ethnic Minorities Committee, 1980-1983
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	9	Trades Union Congress (Brighton, England), 1980 Civil Rights Committee
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	22	Randolph Memorial Ad Hoc Committee, 1987
	23	1988
	24	A. Philip Randolph - Dedication of Memorial Bust - A. Philip Randolph Institute, 1989-1990
	25	News Clippings African-American Labor Center
	26-27	1974-1976
	28	1978
	29	Report of 1979 Activities, Board of Directors Meeting, 1980
	30	Report of 1984 Activities, Board of Directors Meeting, Conference Program, 1984-1985
	31	Investments in South Africa - AFL-CIO Statement re Southern Africa, 1988
43		American Federation of Television and Radio Artists
	1	"Red Channels" - Counteracting Communist Accusations, 1951-1952 AFTRA and Actor's Equity Association Condemnation of AWARE, Inc. re Communist Blacklisting
	2	News Clippings, 1950-1955
	3	1955-1957
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	5	Associated Actors and Artistes of America Proposal to Study the Employment Status of Negroes in the Performing Arts, 1963
	6	1970, 1975-1979
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	12	A. Philip Randolph Library at Borough of Manhattan Community College, 1983 Conferences on Retirees - Study Group on Social Security
	13	1983-1985
	14	1984 American Income Life Insurance Company
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	17	Conferences on Retirees, 1984-1988
	18	Protest Rally Against Apartheid in South Africa, 1986 Project South Africa
	19	Divestment of American Companies Doing Business in South Africa, 1986
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	27	News Clippings, 1963-1980 Forum of Black Trade Unionists Leadership Committee
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	3-4	1968

**Container List**

<u>Box</u>	<u>Folder</u>	
44	5	1973-1975
	6	American Jewish Committee - Democratic Heritage Award to O'Neal, 1985
	7	American Society of African Culture The First Conference of Negro Writers - Selected Papers, 1959
	8	Minutes, 1962-1967
	9	1961-1966
	10	1967
	11	1968-1969
	12	1969-1970
		A. Philip Randolph
	13	Educational Fund, 1982
	14	Institute - Commemoration of 25 <sup>th</sup> Anniversary of the 1963 March on Washington, 1988
		Bayard Rustin Fund
	15	A. Philip Randolph Commemorative Stamp and Other Projects, 1986-1990
	16	1988-1989
	17	1989-1991
	18	Black Academy of Arts and Letters - Conference to Establish, 1968
	19	Brooklyn Academy of Music - Conference on New Directions, 1966
		Catholic Interracial Council
	20	1960-1966, 1978
	21	Hoey Award to O'Neal, 1964
	22	1969
	23	1979-1991
	24	1986
	25	Howard Beach Incident, 1987
	26	1992
	27	Committee of Inquiry into the Problems of Black Hebrews, 1980
		FESTAC - First World Festival of Negro Arts U.S. Committee
	28	Executive Committee Meetings - Minutes, etc., 1964-1965
	29	Executive Meeting - Minutes, etc., 1965
	30	1966
	31	1965-1966

**Container List**

<u>Box</u>	<u>Folder</u>	
44	32	1966
	33	Second World Black and African Festival, 1975
45	1	Harlem Urban Development Corporation - Cultural Facilities and Performing Arts Task Force, 1972
	2	International University of Communications, 1969
	3	King, Kennedy Development Foundation - Academy Plaza, 1972
	4	Muscular Dystrophy Association, 1970-1989
	5	National Association for the Advancement of Colored People - Mid-Manhattan Branch, 1965-1971
		National Committee on United States-China Relations
	6	1973 Board of Directors Meeting
	7	1973
	8	1977
	9	National Conference of Christians and Jews, 1952, 1965-1969
	10	National Council for Culture and Art, 1981
		National Urban League
	11	1965-1978
	12	Labor Education and Advancement Program, 1969
	13	Memorandum on Urban-Racial Crisis to Richard M. Nixon, 1969
	14	Report - Search Committee to Replace Whitney Young, Executive Director, 1971
	15	Labor Advisory Council - Civil Rights Conference, 1983-1985
	16	Labor Affairs Luncheon Honoring O'Neal, 1986
	17	1987 & n.d.

**Container List**

<u>Box</u>	<u>Folder</u>	
45		New York Urban League
	18	"Job Status of the Negro Professional Musician in the New York Metropolitan Area" by Douglas G. Pugh, 1958
	19	Annual Frederick Douglass Dinners, 1963-1971, 1990
	20	Negro Labor Committee for the Election of Governor Rockefeller, 1966
	21	Negro Marketing Institute - Report, 1963
	22	New World Festival of Africatude, 1992
	23	San Bernardino County Committee for the Employment of the Handicapped, 1959
	24	Schomburg Center for Research in Black Culture - Schomburg Corporation, 1984-1991
	25	Southern Illinois University - O'Neal - Visiting Professor of Theater, 1962
	26	Temporary Study Commission on the Future of the Adirondacks, 1968-1971
	27	United Nations Development Corporation, 1978-1980
	28	Virgin Islands Festival of the Arts - Conference, 1964
	29	Wilkes University - Black History Month Symposium, 1991
30-32		Lists of Board Members and Invited Guests of Various Organizations, 1980's

**MANUSCRIPTS, ARCHIVES AND RARE BOOKS DIVISION**

**SEPARATION RECORD**

The following items were removed from:

**Name of Collection/Papers** Frederick O'Neal Papers

**Accession Number** SCM 91-12, 91-67, 02-9, 03-34,  
03-36, 04-2, 04-15

**Call Number** MG 427

**Donor:** Frederick O'Neal, Charlotte O'Neal

**Gift** X **Purchase** \_\_\_\_\_

**Date received:** 1991-2004

**Date transferred:** 1991-2009

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

**Schomburg Art and Artifacts Division:**

Framed poster commemorating the Buffalo Soldiers and Portfolio.  
Limited edition of 4 serigraph studies of Frederick Douglass by Ben Shahn. 1 program "Creativity of the Negro."  
1 bust, The A.P. Randolph Achievement Award presented to Frederick O'Neal from the A. Philip Randolph Institute, May 1984.  
2 sketches of Frederick O'Neal, 2 ink drawings, reproductions of 6 drawings by Bob Ragland

**Schomburg General Research and Reference:**

.6 lin. ft. of printed material

**Schomburg Moving Image and Recorded Sound Division:**

12 cassette tapes, 2 videotapes, 6 reel to reel tapes,

1 VHS

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**Schomburg Photographs and Prints Division:**

ca. .8 RC of photographs including photographic stills, -

American Negro Theatre productions, black actors -

miscellaneous, portrait, shots of O'Neal,

1 photomechanical of Frederick O'Neal, 1 tray of slides

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**Other:**

Billy Rose Theatre Collection - LPA: prints of various

white actors, .4 lin. ft. of printed material

Stephen A. Schwarzman Building -- Frank E. Buttolph Menu

Collection: 3 menus

**Transferred by:** Diana Lachatanere      **Date:** 1991-2004

Janice Quinter      2009

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