

HARRISON, PAUL CARTER, 1936- Paul Carter Harrison papers, 1939-2016

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Descriptive Summary

- Creator:** Harrison, Paul Carter, 1936-
Title: Paul Carter Harrison papers, 1939-2016
Call Number: Manuscript Collection No. 1149
Extent: 30 linear ft. (60 boxes), 13 oversized papers (OP), 2 bound volumes (BV) and A/V Masters: 2.5 linear ft.
Abstract: Papers of African American playwright and scholar Paul Carter Harrison, including correspondence; play scripts, books and other writings by Harrison; subject files; writings by others; printed material; photographs; and audiovisual material.
Language: Materials primarily in English with some material in Dutch.
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Administrative Information

Restrictions on Access

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Source

Gift, 2010.

Citation

[after identification of item(s)], Paul Carter Harrison papers, Stuart A. Rose Manuscript, Archives, and Rare Book Library, Emory University.

Processing

Processed by Sarah Quigley, Margaret Greaves, and Ingrid Meintjes, April 2014.

Collection Description**Biographical Note**

Paul Carter Harrison, African American playwright, director, and scholar, was born on March 1, 1936 in New York City, New York, to Thelma Inez and Paul Randolph Harrison. In 1957, Harrison earned a Bachelor of Arts in psychology from Indiana University in Bloomington, Indiana, and after moving back to New York, earned a Master of Arts in psychology and phenomenology from the New School for Social Research in 1962. Following graduate school, Harrison moved to Amsterdam, Netherlands, where he lived for seven years and became active in the arts, staging readings by black poets and writing for television and the theater. During a visit to America, Harrison witnessed the 1964 Harlem riots, which significantly influenced *Tabernacle* (1965), his first full-length play. Harrison is the author of numerous other plays, including *The Great MacDaddy*, which won an Obie Award (Off-Broadway Theater Award bestowed by *The Village Voice*) in 1974.

Harrison's work often combines elements of African mythology and ritual with American traditions such as jazz to highlight unique elements of African American culture and history. Plays such as *Tophat* and *Pavane for a Dead-Pan Minstrel* have also explored traditional racial and gender roles by depicting characters who trade races or exhibit non-traditional gender behaviors. Harrison's work also experiments with closing the distance between audience and performers in productions such as *Tabernacle*, which casts the audience as the congregation of a church service lead by the main character, and his direction of Melvin Van Peebles' *Ain't Supposed to Die a Natural Death* (1970), which planted in the audience actors dressed as street people, drunks, and prostitutes to interact with theater-goers.

Harrison is also a scholar and professor. After returning to live in the United States, he took the position of assistant professor in theater arts at Howard University from 1968-1970. He went on to teach theater arts and African American studies at several universities, including California State University, Sacramento; University of Massachusetts at Amherst; and Columbia College in Chicago. Harrison retired from Columbia College in 2002 and is now Professor Emeritus there. He has published several monographs and edited works on black theater, including *The Drama*

of *Nommo: Black Theater in the African Continuum* (1972), *Kuntu Drama: Plays of the African Continuum* (1974), and *Totem Voices: Plays from the Black World Repertory* (1988).

Scope and Content Note

The collection consists of the papers of Paul Carter Harrison from 1939-2016, including correspondence and personal papers, writings by Harrison and others, subject files, printed material, photographs and audiovisual material. The collection documents Harrison's numerous professional roles as playwright, director, producer, screenwriter, scholar, and professor, as well as his many collaborations with other artists, including composers and musicians such as Buster Davis, Julius Hemphill, T.S. Galloway, and Clyde S. Batton, as well as writer Odie Hawkins and director Gilbert Moses. Correspondence in the collection is both personal and professional in nature and includes letters between Harrison and his daughter Fonteyn Harrison and his previous wives: Dutch actress Ria Vroemen and author Carla van Splunteren. Also included are letters between Harrison and artists in theater and film such as Pearl Cleage, Gilbert Moses, and Sheldon Patinkin as well as correspondence with publishing houses and theater organizations such as the Negro Ensemble Company. Personal papers contain financial and legal documents, playwright and commission agreements, and service and production contracts for multiple projects.

Writings by Harrison contain typescript drafts, synopses, notes, and performance files of Harrison's plays, musicals, and operas as well as manuscript and printed scores and sheet music for various performances. Also present are typescripts, synopses, and treatments for Harrison's screenplays, including works such as *Lord Shango* (1975), *Youngblood* (1978), and *A Change is Gonna Come*, an unproduced biopic about musician Sam Cooke. Writings by Harrison also contains a small number of teleplay typescripts for the programs *Getting to Know Me* (1980) and *Uptown Strutter's Ball* (unproduced). Other writings by Harrison primarily include drafts of Harrison's articles, essays and reviews concerning race and the black theater. Books and compilations written by Harrison include his unpublished novel *One Anonymous Mourning* and a collection of short stories, as well his book-length work of collected essays, *The Drama of Nommo*. A significant amount of material also pertains to two volumes Harrison compiled and edited: *Black Theatre: Ritual Performance in the African Diaspora* and *Totem Voices: Plays from the Black World Repertory*.

Writings by others include articles and essays about Harrison and works directed or produced by Harrison, as well as plays, essays, musicals, reviews, and poetry sent to and collected by Harrison. Of particular interest are essays by Amiri Baraka and Ed Bullins as well as a typescript of August Wilson's play *Jitney*. Subject files contain material on subjects of personal and professional interest to Harrison primarily relating to African American theater and the arts; project and grant proposal files relating to Harrison's writings and black theatre; and teaching files containing syllabi, course notes, and other teaching material. Printed material includes reprints of published articles and plays written by Harrison as well as published articles, interviews, reviews, and event programs about Harrison. A notable collection of newspaper clippings from the 1960s are articles by and about Harrison from the Dutch newspaper *De Nieuwe Linie* with a few from the now defunct *Algemeen Handelsblad*. Other printed material includes articles, book chapters, publications, and other newspaper clippings collected by Harrison.

Photographs contain images of Harrison, Laurence Fishburne, Roscoe Lee Brown, Oliver Lee Jackson, Salome Jens, Duane Jones, Melba Moore, Larry Neal, and Charles (Chuck) Stewart, as well as Harrison's parents Paul Harrison and Thelma Harrison and his daughter Fontayne Thelma Harrison. There are also photographs of productions of *Doxology Opera*, *Pavane for a Dead-Pan Minstrel*, and photographs taken by Bert Andrews, Adger W. Cowans and Joseph Mehling. Audiovisual material contains sound, video, and film recordings of Paul Carter Harrison's theatre productions, as well as recordings of conferences and seminars that Harrison attended such as the Black Arts Seminar at Howard University in 1970, the National Black Theater Summit "On Golden Pond" in 1998, and the ETA Creative Arts Foundation Playwrights Discovery/Development Initiative from 1992-1998.

Arrangement Note

Organized into eight series: (1) Correspondence and personal papers, (2) Writings by Harrison, (3) Writings by others (4) Subject files, (5) Printed material, (6) Photographs, (7) Audiovisual material, and (8) Born digital material.

Description of Series

[Series 1: Correspondence and personal papers, 1953-2016](#)

[Series 2: Writings by Harrison, 1963-2014](#)

[Subseries 2.1: Scripts, 1963-2014](#)

[Subseries 2.2: Other writings, 1966-2009](#)

[Series 3: Writings by others, 1971-2012](#)

[Series 4: Subject files, 1967-2012](#)

[Series 5: Printed material, 1946-2014](#)

[Series 6: Photographs, 1939-2004](#)

[Series 7: Audiovisual material, 1965-2007](#)

[Series 8: Born digital material, circa 2000-2014](#)

Series 1
Correspondence and personal papers, 1953-2016
Boxes 1 - 5, 46 and 59

Scope and Content Note

The series consists of Paul Carter Harrison's correspondence and personal papers from 1953-2016. Correspondence contains personal and professional letters, including letters between Harrison and his daughter Fonteyn Harrison and his previous wives: Dutch actress, Ria Vroemen, and author, Carla van Splunteren. Correspondence also includes letters between Harrison and artists in theater and film such as Pearl Cleage, Gilbert Moses and Sheldon Patinkin as well as correspondence with publishing houses; professional organizations such as the Negro Ensemble Company, Inc.; and institutions where he was employed including the University of Massachusetts at Amherst and Columbia College in Chicago.

Personal papers consist primarily of playwright and commission agreements, as well as service and production contracts for projects including *Dixie Pike*; *The Death of Boogie Woogie*; *Deejay Tonight*; *Doctor Jazz*; *The Great MacDaddy*; the Children's Television International series, *Getting to Know Me*; the screenplay, *Youngblood*; and books such as *Chuck Stuart's Jazz Files* and *In the Shadow of the Great White Way: Images from the Black Theater*. Contractors include Universal Pictures, the New Federal Theater, ETA Creative Arts Foundation, Crossroads Theater Company and the Black Theater Troupe. The series also includes other legal records, royalty statements, tax documents, and records relating to Harrison's employment.

Arrangement Note

Correspondence is arranged in chronological order and personal papers are arranged in alphabetical order.

Correspondence

Box	Folder	Content
1	1	1963-1969
1	2	1970
1	3	1971
1	4	1972
1	5	1973
1	6	1974
2	1	1975-1976
2	2	1977-1979
2	3	1980
2	4	1981
2	5	1982-1983
3	1	1984
3	2	1985
3	3	1986
3	4	1987-1989

3	5	1990-1991
3	6	1992-1993
4	1	1994-1996
4	2	1997
4	3	1998-1999
4	4	2000-2006
46	1	2007-2014
4	5	Envelopes, empty
4	6	No date [1 of 2]
4	7	No date [2 of 2]

Personal papers

4	8	Academic records, 1953-1965
4	9	Biographies and curricula vitae of Harrison, 1962-1989
4	10	Contracts and agreements, 1968-1979
5	1	Contracts and agreements, 1980-1989
5	2	Contracts and agreements, 1990-1999
5	3	Contracts and agreements, 2000-2006
46	2	Contracts and agreements, 2008-2012
5	4	Copyright documents, 1989
5	5	<i>Drama of Nommo</i> , 1973 [papers related to publication]
5	6	Financial records, 1966-1993
5	7	Housing and property, 1981-1984
5	8	Legal documents, 1970-2002
5	9	Medical records, 1991-1993
59	12	National Black Theatre, Teer Pioneer Award, 2016
5	10	Notes, no date
5	11	Notices of appointment and separation, 1972-1980
5	12	Royalty statements, 1973-1990
46	3	Sketch of Harrison, 1993
5	13	Tax documents, 1973-1995
46	4	Travel, 2002
5	14	Vehicle title, 1973
5	15	Writers' Guild of America, 1976, 1989

Series 2

Writings by Harrison, 1963-2014

Boxes 6 - 26 and 46-48; OP 1

Scope and Content Note

The series consists of writings by Paul Carter Harrison from 1963-2014 and documents Harrison's numerous professional roles as playwright, director, producer, screenwriter, scholar, editor, and novelist. The series includes scripts, articles, essays, reviews, and book-length works. Scripts include material relating to Harrison's plays, musicals, and operas, as well as material documenting his work in film and television. Play scripts contain typescript drafts, synopses, notes, and performance files for works such as *Ameri/Cain Gothic*, *Anchorman*, *Doctor Jazz*, *Doxology Opera/The Doxy Canticles*, *Goreé Crossing*, *The Great MacDaddy*, and *Tabernacle*. Typescripts of the plays often include annotations by Harrison and others. Material for works such as *Doxology Opera/The Doxy Canticles* and *Goreé Crossing* also include original manuscript scores, as well as printed scores, sheet music, and lyric sheets. Thematically, many of the plays combine elements of African mythology and ritual with American traditions such as jazz to highlight unique elements of African American culture and history.

The series also contains drafts of screenplays as well as synopses and treatments for films including *Lord Shango* (1975) about a Yoruban priest who returns from the dead to combat Christianity in his African village and *Youngblood* (1978) the story of a fifteen year old boy who joins a street gang in Los Angeles, California. There are also screenplay drafts and other material for numerous unproduced films, including *A Change is Gonna Come*, a biopic about singer/musician Sam Cooke. The series also contains teleplay typescripts for *Getting to Know Me*, a children's series about African folklore, and an unproduced program *Uptown Strutter's Ball*. Articles, essays, reviews, and books written by Harrison primarily relate to race and the black theater, though the essays Harrison wrote in Amsterdam in the 1960s also discuss broader aspects of American politics and culture. The majority of the material consists of typescripts, with some proofs, correspondence, research material, submissions for compilations, and notes. The series also includes drafts of Harrison's unpublished novel *One Anonymous Mourning* and a collection of short stories, as well his book-length work of collected essays, *The Drama of Nommo*. A significant amount of material also pertains to two volumes Harrison compiled and edited: *Black Theatre: Ritual Performance in the African Diaspora* and *Totem Voices: Plays from the Black World Repertory*.

Arrangement Note

Organized into two subseries: (2.1) Scripts and (2.2) Other writings.

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Subseries 2.1
Scripts, 1963-2014
Boxes 6 - 2 and 46-47; OP 1

Scope and Content Note

The subseries consists of scripts written by Paul Carter Harrison from 1963-2014 and includes play scripts, screenplays, teleplays, and radio plays. The subseries also documents Harrison's numerous collaborations with other artists, including composers and musicians such as Buster Davis, Julius Hemphill, T.S. Galloway, and Clyde S. Batton; the writer Odie Hawkins; and the director Gilbert Moses. Play scripts contain typescript drafts, synopses, notes, and performance files of Harrison's plays, musicals, and operas, including *Ameri/Cain Gothic*, *Anchorman*, *Doctor Jazz*, *Doxology Opera/The Doxy Canticles*, *Goreé Crossing*, *The Great MacDaddy*, and *Tabernacle*. Typescripts of the plays often include annotations by Harrison and others. Material for works such as *Doxology Opera/The Doxy Canticles* and *Goreé Crossing* includes original manuscript scores, printed scores, sheet music, and lyric sheets.

Many of Harrison's plays, including *The Great MacDaddy*, combine elements of African mythology and ritual with American traditions such as jazz to highlight unique elements of African American culture and history. Other plays examine specific moments in African American history. For example, *Ameri/Cain Gothic* takes place in a room at the Lorraine Motel on the day Martin Luther King, Jr. was assassinated. Harrison's work also experiments with technological boundaries, for example *Doxology Opera/The Doxy Canticles* incorporating Philip Mallory Jones' multi-media animation into set design and story-telling.

The subseries also contains typescripts, synopses, and treatments of films for which Harrison wrote screenplays. Among these, are *Lord Shango* (1975) about a Yoruban priest who returns from the dead to combat Christianity in his African village and *Youngblood* (1978) the story of a fifteen year old boy who joins a street gang in Los Angeles, California. There are also drafts of screenplays and other material for numerous unproduced films, including *A Change is Gonna Come*, a biopic about singer/musician Sam Cooke. There are also teleplay typescripts for *Getting to Know Me*, the 1980 children's series about African folklore and the unproduced program *Uptown Strutter's Ball*. There is also one typescript radio play, *Chatham Village*.

Arrangement Note

Arranged by script type, then in alphabetical order.

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Play scripts

Box	Folder	Content
6	1	<i>Abercrombie Apocalypse</i> , notes, research, and production information, circa 1974-1979
6	2	<i>Abercrombie Apocalypse</i> , synopses, no date

- 6 3 *Abercrombie Apocalypse*, typescripts, no date [1 of 2]
- 46 5 *Abercrombie Apocalypse*, typescripts, no date [2 of 2]
- 6 4 *Abercrombie Apocalypse*, typescripts, 1981
- 6 5 *Abercrombie Apocalypse*, typescripts, 1982
- 6 6 *Abercrombie Apocalypse*, typescripts, circa 1983
- 6 7 *Abercrombie Apocalypse*, typescripts, 1983
- 6 8 *Americain Gothic*, Act 1 partial typescript, circa 1977
- 6 9 *Americain Gothic*, typescripts, circa 1977 [1 of 5]
- 6 10 *Americain Gothic*, typescripts, circa 1977 [2 of 5]
- 6 11 *Americain Gothic*, typescripts, circa 1977 [3 of 5]
- 7 1 *Americain Gothic*, typescripts, circa 1977 [4 of 5]
- 7 2 *Americain Gothic*, typescripts, circa 1977 [5 of 5]
- 7 3 *Ameri/Cain Gothic*, press list, circa 1985
- 7 4 *Ameri/Cain Gothic*, stage manager's script, circa 1985
- 7 5 *Ameri/Cain Gothic*, typescripts, circa 1985 [1 of 3]
- 7 6 *Ameri/Cain Gothic*, typescripts, circa 1985 [2 of 3]
- 7 7 *Ameri/Cain Gothic*, typescripts, circa 1985 [3 of 3]
- 7 8 *Anchorman*, lyric sheets, no date
- 7 9 *Anchorman*, manuscript scores, no date [1 of 2]
- OP1 - *Anchorman*, manuscript scores, no date [2 of 2]
- 7 10 *Anchorman*, manuscript scores by Julius Hemphill, no date
- 7 11 *Anchorman*, page proofs, circa 1988
- 8 1 *Anchorman*, performance file, ETA Creative Arts Foundation (Chicago, Illinois), 1999 [1 of 2] [includes annotated script]
- 8 2 *Anchorman*, performance file, ETA Creative Arts Foundation (Chicago, Illinois), 1999 [2 of 2]
- 8 3 *Anchorman*, performance file, Schaeffer Theater, circa 1989 [1 of 2]
- 8 4 *Anchorman*, performance file, Schaeffer Theater, circa 1989 [2 of 2] [includes 1986 Oliver Lee Jackson set design]
- 8 5 *Anchorman*, sheet music and printed scores, no date
- 8 6 *Anchorman*, typescripts, 1982 [1 of 3]
- 8 7 *Anchorman*, typescripts, 1982 [2 of 3]
- 8 8 *Anchorman*, typescripts, 1982 [3 of 3]
- 9 1 *Anchorman*, typescripts, 1982 [4 of 4]
- 9 2 *Anchorman*, typescripts, 1998
- 9 3 *Borders*, typescript, circa 1989 [See also variant title: *Anchorman*]
- 46 6 *Carnival Rapture*, correspondence and other supporting materials, 2005-2006
- 46 7 *Carnival Rapture*, notes and research, circa 2006-2008
- 46 8 *Carnival Rapture*, original *Carnival Messiah* typescript and rewrites by Geraldine Connor, circa 2005

- 46 9 *Carnival Rapture*, synopsis, circa 2005
- 46 10 *Carnival Rapture*, synopsis, circa 2008
- 46 11 *Carnival Rapture*, typescripts, 2008
- 9 4 *The Death of Boogie Woogie*, production and cast list, no date [photocopy]
- 9 5 *The Death of Boogie Woogie*, sheet music, 1976
- 9 6 *The Death of Boogie Woogie*, typescripts, circa 1975 [1 of 4]
- 9 7 *The Death of Boogie Woogie*, typescripts, circa 1975 [2 of 4]
- 9 8 *The Death of Boogie Woogie*, typescripts, circa 1975 [3 of 4]
- 9 9 *The Death of Boogie Woogie*, typescripts, circa 1975 [4 of 4]
- 9 10 *Deejay Tonight*, lyric sheets, 1979
- 9 11 *Deejay Tonight*, notes, circa 1970s
- 10 1 *Deejay Tonight*, research, circa 1976-1979
- 10 2 *Deejay Tonight*, synopsis, circa 1979
- 10 3 *Deejay Tonight*, typescripts, circa 1979 [1 of 2]
- 10 4 *Deejay Tonight*, typescripts, circa 1979 [2 of 2]
- 10 5 *Dixie Pike*, research, circa 1989-1991
- 10 6 *Dixie Pike*, synopses, no date
- 10 7 *Dixie Pike*, typescript, 1990
- 10 8 *Doctor Jazz* [with Buster Davis], lyric sheets, circa 1974
- 10 9 *Doctor Jazz* [with Buster Davis], notes, no date
- 10 10 *Doctor Jazz* [with Buster Davis], production information, 1974
- 10 11 *Doctor Jazz* [with Buster Davis], synopses, no date
- 10 12 *Doctor Jazz* [with Buster Davis], typescripts, circa 1974
- 10 13 *Doctor Jazz* [with Buster Davis], typescripts, circa 1975 [1 of 2]
- 10 14 *Doctor Jazz* [with Buster Davis], typescripts, circa 1975 [2 of 2]
- 46 12 *Doxology Opera/The Doxy Canticles*, creation/performance budget, Atlanta, Georgia, 2014
- 11 1 *Doxology Opera/The Doxy Canticles*, manuscript scores, no date
- 11 2 *Doxology Opera/The Doxy Canticles*, notes, no date
- 11 3 *Doxology Opera/The Doxy Canticles*, original visual and computer graphic concepts by Philip Mallory Jones, 1997-2001 [1 of 2]
- 11 4 *Doxology Opera/The Doxy Canticles*, original visual and computer graphic concepts by Philip Mallory Jones, 1997-2001 [2 of 2]
- 11 5 *Doxology Opera/The Doxy Canticles*, performance questions and problems, no date
- 11 6 *Doxology Opera/The Doxy Canticles*, printed score, no date [photocopy] [1 of 4]
- 11 7 *Doxology Opera/The Doxy Canticles*, printed score, no date [photocopy] [2 of 4]
- 11 8 *Doxology Opera/The Doxy Canticles*, printed score, no date [3 of 4]
- 11 9 *Doxology Opera/The Doxy Canticles*, printed score, no date [4 of 4]
- 46 13 *Doxology Opera/The Doxy Canticles*, printed score, annotated, no date

- 12 1 *Doxology Opera/The Doxy Canticles*, production file, 1994-2001
- 12 2 *Doxology Opera/The Doxy Canticles*, research, circa 1990-2000 [1 of 2]
- 12 3 *Doxology Opera/The Doxy Canticles*, research, circa 1990-2000 [1 of 2]
- 12 4 *Doxology Opera/The Doxy Canticles*, synopsis, no date
- 12 5 *Doxology Opera/The Doxy Canticles*, typescripts, no date
- 12 6 *Doxology Opera/The Doxy Canticles*, typescripts, 1994 [1 of 2]
- 47 1 *Doxology Opera/The Doxy Canticles*, typescripts, 1994 [2 of 2]
- 12 7 *Doxology Opera/The Doxy Canticles*, typescripts, 1996 [1 of 3]
- 12 8 *Doxology Opera/The Doxy Canticles*, typescripts, 1996 [2 of 3]
- 47 2 *Doxology Opera/The Doxy Canticles*, typescripts, 1996 [3 of 3]
- 12 9 *Doxology Opera/The Doxy Canticles*, typescripts, circa 2001
- 47 3 *Doxology Opera/The Doxy Canticles*, typescripts, 2001
- 12 10 *Doxology Opera/The Doxy Canticles*, typescripts, adjustments for concert version, circa 2001
- 13 1 *Doxology Opera/The Doxy Canticles*, typescripts, partial, no date
- 13 2 *The Experimental Leader*, typescript, no date [See also variant title: *The Leader*]
- 13 3 *Folly 4 Two (Folie Á Deux)*, typescripts and notes, 1963-1964 [See also variant title: *Interface*]
- 13 4 *Goreé Crossing*, manuscript piano-vocal score, no date
- 13 5 *Goreé Crossing*, manuscript score [photocopy], 1993
- 13 6 *Goreé Crossing*, manuscript score, T.S. Galloway arrangement, no date [1 of 2]
- 13 7 *Goreé Crossing*, manuscript score, T.S. Galloway arrangement, no date [2 of 2]
- 13 8 *Goreé Crossing*, partial sheet music for trumpet and clarinet, T.S. Galloway arrangement, no date [annotated]
- 13 9 *Goreé Crossing*, "Poppadah" lyrics, 1996
- 13 10 *Goreé Crossing*, printed conductor's score, Clyde S. Batton arrangement, 1995
- 13 11 *Goreé Crossing*, printed conductor's score [annotated], Clyde S. Batton arrangement, 1995
- 14 1 *Goreé Crossing*, sheet music, Clyde S. Batton arrangement, 1995 [1 of 3]
- 14 2 *Goreé Crossing*, sheet music, Clyde S. Batton arrangement, 1995 [2 of 3]
- 14 3 *Goreé Crossing*, sheet music, Clyde S. Batton arrangement, 1995 [3 of 3]
- 14 4 *Goreé Crossing*, song list, no date
- 14 5 *Goreé Crossing*, typescripts, 1990
- 14 6 *Goreé Crossing*, typescripts, 1992
- 14 7 *Goreé Crossing*, typescripts, 1996 [1 of 2]
- 14 8 *Goreé Crossing*, typescripts, 1996 [2 of 2]
- 14 9 *The Great MacDaddy*, typescripts, circa 1972 [1 of 4]
- 15 1 *The Great MacDaddy*, typescripts, circa 1972 [2 of 4]
- 15 2 *The Great MacDaddy*, typescripts, circa 1972 [3 of 4]
- 15 3 *The Great MacDaddy*, typescripts, circa 1972 [4 of 4]

- 47 4 *The Great MacDaddy*, typescripts, 2009
 15 4 *Happy Hour*, typescripts, no date [1 of 2]
 15 5 *Happy Hour*, typescripts, no date [2 of 2]
 15 6 *Happy Hour*, typescripts, 1986
 15 7 *Happy Hour*, typescripts, 1988
 15 8 *Interface*, typescripts, 1980
 15 9 *The Leader*, typescripts, 1963 and no date
 15 10 *Pavane for Aphrodite*, typescripts, circa 1964 [See also variant title: *Pavane for a Dead-Pan Minstrel*]
 15 11 *Pavane for a Dead-Pan Minstrel*, typescript, circa 1964-1965 [variant title: *Pavane for Aphrodite*]
 16 1 *Pawns*, typescript, 1963
 16 2 *The Post Clerks*, typescript, 1963
 16 3 *...Rhyme nor Reason*, typescripts, no date
 16 4 *Soul on Ice*, Act I partial typescript, no date
 16 5 *Soul on Ice*, narrative description, no date
 16 6 *Soul on Ice*, typescripts, no date [1 of 3]
 16 7 *Soul on Ice*, typescripts, no date [2 of 3]
 16 8 *Soul on Ice*, typescripts, no date [3 of 3]
 16 9 *Tabernacle*, typescript, circa 1966
 16 10 *Tophat*, typescripts, no date
 16 11 *Tophat*, typescripts, 1980 [bound with *Interface*]
 16 12 *Tophat*, typescripts, no date [bound with *Pavane for a Dead-Pan Minstrel*]

Screenplays

- 17 1 *Abandoned*, synopsis, no date
 17 2 *The Abduction of Ms. Boyle*, treatment, no date
 17 3 *Adam*, correspondence and notes, 1991
 17 4 *Anchorman*, circa 1985
 17 5 *A Change is Gonna Come*, research and notes, no date
 17 6 *A Change is Gonna Come*, treatments, no date [1 of 2]
 17 7 *A Change is Gonna Come*, treatments, no date [2 of 2]
 17 8 *A Change is Gonna Come*, typescripts, no date [1 of 2]
 17 9 *A Change is Gonna Come*, typescripts, no date [2 of 2]
 17 10 *Cold Duck and Bon Bons*, synopsis and treatments, circa 1972
 17 11 *Cold Duck and Bon Bons*, typescripts, circa 1972
 17 12 *Crossroads*, synopsis and treatment, no date
 17 13 *Eli's Games* [with Odie Hawkins and Gilbert Moses], no date
 18 1 *French Jam*, treatment, no date [with Richard Suskind]

- 18 2 *The Girl Beneath the Lion*, André Pieyre de Mandiargues, *The Girl Beneath the Lion*, no date [photocopy]
- 18 3 *The Girl Beneath the Lion*, treatments, circa 1976
- 18 4 *Glory, Glory, Lord Shango!* [with S.S. Schweitzer], 1974 [1 of 2]
- 18 5 *Glory, Glory, Lord Shango!* [with S.S. Schweitzer], 1974 [2 of 2]
- 18 6 *The Homestead*, treatment, circa 1981 [based on the novel by K.A. Harrison]
- 18 7 *Interior Plot*, research, 1982-1984
- 18 8 *Interior Plot*, treatments, no date
- 18 9 *The Laughmaker*, treatment, no date
- 18 10 *The Laughmaker*, typescript, no date
- 18 11 *Mister Gilmore's Property*, 1982
- 18 12 *The Paper Caper*, treatment, no date
- 18 13 *A Portrait of Max*, 1987
- 18 14 *Salsa*, 1989
- 19 1 *Sundiata*, Imogunla Alakoye, "Sundiata: The Lion Walks," 1980
- 19 2 *Sundiata*, Julia Hotton African history project material, 1980
- 19 3 *Sundiata*, meeting with Lansine Kaba notes, 1982
- 19 4 *Sundiata*, notebook, no date
- 19 5 *Sundiata*, research, no date
- 19 6 *Sundiata*, typescripts, no date [1 of 3]
- 19 7 *Sundiata*, typescripts, no date [2 of 3]
- 19 8 *Sundiata*, typescripts, no date [3 of 3]
- 19 9 *Victims of Circumstance*, treatments, circa 1995
- 19 10 *Youngblood*, synopsis, circa 1978
- 19 11 *Youngblood*, crew list, circa 1978
- 19 12 *Youngblood*, typescripts, 1977 [1 of 2]
- 19 13 *Youngblood*, typescripts, 1977 [2 of 2]
- 19 14 *Youngblood*, typescripts, circa 1977-1978 [1 of 3]
- 19 15 *Youngblood*, typescripts, circa 1977-1978 [2 of 3]
- 19 16 *Youngblood*, typescripts, circa 1977-1978 [3 of 3]

Teleplays

- 20 1 *Getting to Know Me*, development correspondence and notes, 1979-1980
- 20 2 *Getting to Know Me*, typescripts, 1980 [1 of 2]
- 20 3 *Getting to Know Me*, typescripts, 1980 [2 of 2]
- 20 4 *Uptown Strutter's Ball*, development correspondence with Tony Batten, 1992-1993
- 47 5 *Uptown Strutter's Ball*, research and Tony Batten biographical sketch, circa 1992
- 20 5 *Uptown Strutter's Ball*, synopsis, circa 1992-1993
- 20 6 *Uptown Strutter's Ball*, treatments, circa 1992-1993 [1 of 2]

47 6 *Uptown Strutter's Ball*, treatments, circa 1992-1993 [2 of 2]

20 7 *Uptown Strutter's Ball*, typescript, circa 1992-1993

Radio plays

20 8 *Chatham Village*, 1982-1983

Subseries 2.2
Other writings, 1966-2009
Boxes 20 - 26, 47-48, and 59

Scope and Content Note

The subseries consists of prose works by Paul Carter Harrison from 1966-2009, documenting his roles as critic, fiction writer, and editor. These writings include articles, essays, and reviews as well as book-length projects written or edited by Harrison. The majority of the material consists of typescripts with some proofs, correspondence, research material, submissions for compilations, and notes. Topics primarily relate to race and the black theatre, although the essays Harrison wrote in Amsterdam in the 1960s discuss various aspects of American politics and culture. Books and compilations written by Harrison include his unpublished novel *One Anonymous Mourning* and a collection of short stories as well his book-length work of collected essays, *The Drama of Nommo*. A significant amount of material also pertains to *Black Theatre: Ritual Performance in the African Diaspora* and *Totem Voices: Plays from the Black World Repertory*, which Harrison compiled and edited.

Arrangement Note

Arranged by type of writing, then in alphabetical order.

Articles, essays, and reviews

Box	Folder	Content
47	7	"August Wilson's Blood Song," typescript, 2001
47	8	"August Wilson, the Blues, and the Black Aesthetic in a Culturally Diverse Society," typescript, no date
47	9	"August Wilson's Blues Poetics," page proofs, 1991
20	9	"August Wilson's Blues Poetics," typescripts and notes, circa 1990
47	10	"Black Icons of American Performing Arts," typescript, 1991
47	11	"Black Light/The African American Hero," typescript, 1992
20	10	"Black Theatre/A Chicago Revival," typescript, no date
20	11	"Black Theatre Aesthetics," typescript, no date
47	12	"Black Theatre Aesthetics," Afri-Canadian Playwrights Festival keynote address, typescript, 2003
20	12	"Black Theatre and Multiculturalism," typescript, circa 1988
47	13	"Black Theatre/Present Condition," typescript and research material, circa 1982
47	14	"Black Theatre: Ritual as Method," typescript, circa 2002
47	15	"Black Theatre/To Be...or Not To Be!" typescripts, 1989
21	1	"Black Theatre as Transformative Performance," typescript, circa 2000
21	2	"Black Star Line: The Demystification of Marcus Garvey," typescripts, January 1996
21	3	"Brava Las Divas!" typescript and research materials, 1982
21	4	"Chicago Diversity: Inclusion, Not Assimilation," typescript, no date
47	16	"The Crisis of Black Theatre Identity," proofs, 1997

- 21 5 *De Nieuwe Linie* articles, typescripts (Amsterdam, Netherlands), circa 1966-1968
[1 of 2]
- 21 6 *De Nieuwe Linie* articles, typescripts (Amsterdam, Netherlands), circa 1966-1968
[2 of 2]
- 21 7 "Diaspora Paradigm," typescript, no date
- 47 17 "Dread-locked in America: Cultural Diversity on the Outskirts of the
Heartlands," typescript, no date
- 21 8 "Dreamgirls," typescript and research materials, 1981
- 47 18 "Form and Transformation: Immanence of the Soul in the Performance Modes of
Black Church and Black Music," partial typescript, 1999
- 21 9 "From America: A Black Monolith of Talent," typescript, no date
- 21 10 "Ganja and Hess: Beyond the Plantation," typescript, 1973
- 21 11 "In Search of Mammy Mojo," typescript, presented at the National Black Writers
Conference, Medgar Evers College, Brooklyn, New York, March 25, 1988
- 21 12 "Larry Neal/The Genesis of a Vision," typescript and notes, 1983
- 21 13 "Last Train to Okra: a search for archetypes," typescript, March 1979
- 21 14 "My Carnal Appetite," typescripts, for *Essence Magazine*, 1996
- 21 15 "Narcissism and Phallus Nemesis in the Mimesis of Pecong," typescript, 1993
- 21 16 "NEC: Alive and Well!" typescript, 1981
- 47 19 "New Technology and the Arts," typescript, no date
- 21 17 "PCH in conversation with Carmen de Lavallade," typescript, no date
- 48 1 "*Pecong* Notes," "George Lewis/Changing with the Times," and "Conjurer,"
typescript, circa 1991-1993
- 21 18 "Performing Africa in America," typescript with correspondence, 2005
- 21 19 "The Place of Blackness in a World of White Facts," typescript, circa 1993
- 21 20 "Remembrances of *AM*: the PERFECT past/future," typescripts, 1974
- 21 21 Review of Al Young's *Ask Me Now*, circa 1980
- 21 22 Review of *August Wilson: A Casebook*, proof, 2001
- 21 23 "The Rootsical Ethos of African American Mythos," typescripts and symposium
material, presented at the Classics in Contemporary Theatre Symposium, 1990
- 21 24 "A Soldier's Play: an American Dilemma," typescripts and research material,
1981
- 21 25 "To Be or Not To Be Othello," typescript, no date
- 48 2 Untitled presentation, 1998
- 21 26 "Wat's His/story Got T' Do Wit It...If it Ain't Our Story?" typescripts

Books and compilations

- 22 1 *Black Theatre: Ritual Performance in the African Diaspora*, correspondence and
contributor information, 1996-2002
- 48 3 *Black Theatre: Ritual Performance in the African Diaspora*, "Praise/Word"
introduction, partial typescript, 2002

- 22 2 *Black Theatre: Ritual Performance in the African Diaspora*, proof, 2002 [1 of 3]
 22 3 *Black Theatre: Ritual Performance in the African Diaspora*, proof, 2002 [2 of 3]
 22 4 *Black Theatre: Ritual Performance in the African Diaspora*, proof, 2002 [3 of 3]
 22 5 *Black Theatre: Ritual Performance in the African Diaspora*, submissions, circa 1996-2000 [1 of 3]
 22 6 *Black Theatre: Ritual Performance in the African Diaspora*, submissions, circa 1996-2000 [2 of 3]
 48 4 *Black Theatre: Ritual Performance in the African Diaspora*, submissions, circa 1996-2000 [3 of 3]
 23 1 *CALLALOO* special issue, "Black Theatre/USA: 1960-present," correspondence and typescripts, 1987
 23 2 *Chuck Stewart's Jazz Files*, proofs and printed material, 1985 [1 of 3]
 23 3 *Chuck Stewart's Jazz Files*, proofs and printed material, 1985 [2 of 3]
 23 4 *Chuck Stewart's Jazz Files*, proofs and printed material, 1985 [3 of 3]
 23 5 *Chuck Stewart's Jazz Files*, typescripts and correspondence, 1985
 48 5 *Classic Plays from the Negro Ensemble Company*, author biographies, photographs, and tables of contents, circa 1992-1994
 23 6 *Classic Plays from the Negro Ensemble Company*, typescripts and correspondence, 1992-1999
 23 7 *The Drama of Nommo*, notes and clippings, circa 1972
 23 8 *The Drama of Nommo*, proof, 1972
 24 1 *The Drama of Nommo*, collected essays, typescripts, circa 1972 [1 of 2]
 24 2 *The Drama of Nommo*, collected essays, typescripts, circa 1972 [2 of 2]
 24 3 *Kuntu Drama: Plays of the African Continuum*, typescripts, circa 1972
 24 4 *Moreno: Selected Stories*, typescripts, no date
 24 5 *One Anonymous Mourning*, early typescript, circa 1985
 24 6 *One Anonymous Mourning*, fragments and notes, circa 1985
 24 7 *One Anonymous Mourning*, typescript, 1985 [1 of 3]
 24 8 *One Anonymous Mourning*, typescript, 1985 [2 of 3]
 25 1 *One Anonymous Mourning*, typescript, 1985 [3 of 3]
 25 2 *Totem Voices: Plays from the Black World Repertory*, foul matter, 1989 [1 of 3]
 25 3 *Totem Voices: Plays from the Black World Repertory*, foul matter, 1989 [2 of 3]
 25 4 *Totem Voices: Plays from the Black World Repertory*, foul matter, 1989 [3 of 3]
 25 5 *Totem Voices: Plays from the Black World Repertory*, master proof, 1989 [1 of 4]
 25 6 *Totem Voices: Plays from the Black World Repertory*, master proof, 1989 [2 of 4]
 25 7 *Totem Voices: Plays from the Black World Repertory*, master proof, 1989 [3 of 4]
 25 8 *Totem Voices: Plays from the Black World Repertory*, master proof, 1989 [4 of 4]
 26 1 *Totem Voices: Plays from the Black World Repertory*, proof, 1989 [1 of 3]
 26 2 *Totem Voices: Plays from the Black World Repertory*, proof, 1989 [2 of 3]
 26 3 *Totem Voices: Plays from the Black World Repertory*, proof, 1989 [3 of 3]

26 4 *Totem Voices: Plays from the Black World Repertory*, proof of *Ameri/Cain Gothic* with author notes, 1989

Other

59 9 Debate on Henry Louis Gates, 1999

26 5 Essay and story ideas, typescripts and notes, circa 1960s-1970s

26 6 Eulogies, typescripts, 1993-2009

48 6 Interview, "August Wilson in Conversation with Paul Carter Harrison, 1999

26 7 Poetry, circa 1980s

48 7 Unidentified, no date

26 8 Unidentified panel notes on Black Theater, no date

48 8 Unidentified partial typescript, no date

Series 3**Writings by others, 1971-2012****Boxes 27 - 29 and 48-54****Scope and Content Note**

The series consists of writings by others from 1971-2012 and includes writings about Paul Carter Harrison, writings by others that were directed or produced by Harrison, and other writings collected by Harrison. Writings about Harrison include interviews and academic prose on his works. Writings by others that Harrison directed or produced consist primarily of play scripts and musical scripts with some correspondence and production notes. Other writings include plays, essays, musicals, reviews, and poetry sent to Harrison. Of particular interest are essays by Amiri Baraka and Ed Bullins, as well as a typescript of August Wilson's play *Jitney*.

Arrangement Note

Arranged by type of writing, then in alphabetical order by author.

Writings about Harrison

Box	Folder	Content
27	1	Chinegwundoh, Joan Nonyelum, "Amos Tutuola's <i>The Palm-Wine Drinkard</i> as a Seminal Influence to Paul Carter Harrison's <i>The Great MacDaddy</i> ," thesis, June 1984
27	2	Cooke, Melvena, "My Professor (Paul Carter Harrison)," poetry, 1998
27	3	Eaton, Dan, "Paul Carter Harrison on <i>Doctor Jazz</i> ," interview, no date
27	4	Gaffney, Floyd, "Black Drama and Revolutionary Consciousness," conference paper, 1981
27	5	Jackson-Opoku, Sandra, "Affirming the Tradition, Transcending the Condition: The ETA Playwrights' Discovery/Development Initiative," draft discussion document, November 8, 1996
48	9	N-man, "Between Being and Nothingness: The Rise and Fall of the Sophisticates," essay, no date
27	6	Paggett, Isac Aron, "Modal Synthesis of <i>The Great MacDaddy</i> ," dissertation, 1972
27	7	Quales, Schyleen, "In Conversation with Paul Carter Harrison," interview, 1984
48	10	Russo, William, "Ancient Music" to Paul Carter Harrison, manuscript score, 1985
27	8	Teixeira, "black on white," review, no date
27	9	Untitled interview, circa 1981

Writings directed or produced by Harrison

48	11	Baraka, Amiri, <i>The Most Dangerous Man in America</i> , circa 2012 [1 of 2]
48	12	Baraka, Amiri, <i>The Most Dangerous Man in America</i> , circa 2012 [2 of 2]
27	10	Barnes, Sandra and Anthony J. Dixon, <i>Futurology</i> , circa 2004
48	13	Chun-Hsiang, Chi, <i>The Orphan of Chao</i> , 2010

- 48 14 Dean, Phillip Hayes, *Sty of the Blind Pig*, St. Louis Black Repertory Company, 2002
- 27 11 Edwards, Gus, *Louie and Ophelia*, 2005
- 48 15 Edwards, Gus, *Louie and Ophelia*, New Jersey Performing Arts Center, 2006-2007
- 27 12 Leslie, Marcia L., *The Trial of One Short-Sighted Black Woman vs. Mammy Louise and Safreeta Mae*, 1996-1999 [1 of 2]
- 49 1 Leslie, Marcia L., *The Trial of One Short-Sighted Black Woman vs. Mammy Louise and Safreeta Mae*, 1996-1999 [2 of 2]
- 49 2 Leslie, Marcia L., *The Trial of One Short-Sighted Black Woman vs. Mammy Louise and Safreeta Mae*, 2000-2001
- 49 3 Leslie, Marcia L., *The Trial of One Short-Sighted Black Woman vs. Mammy Louise and Safreeta Mae*, 2007
- 27 13 Neal, Larry, *In an Upstate Motel: A Morality Play*, 1994 [?]
- 28 1 Rahman, Aishah, *Lady Day: A Musical Tragedy*, 1971 [1 of 2]
- 28 2 Rahman, Aishah, *Lady Day: A Musical Tragedy*, 1971 [2 of 2]
- 28 3 Tyler, Ben, *Sweet Thunder*, 2003
- 49 4 Tyler, Ben, *Sweet Thunder*, 2005
- 49 5 Tyler, Ben, *Sweet Thunder*, Conference on Black Music Research, 2008
- 28 4 Van Peebles, Melvin, *Ain't Supposed to Die a Natural Death*, circa 1970
- 28 5 Werther, Ariel [?], *Sty of the Blind Pig*, 2004
- 28 6 Williams, Samm-Art and Grenaldo Frezier, *Home: A Musical*, 2006 [ETA Theatre]
- 49 6 Wilson, August, *King Hedley, II*, University of Louisville (Kentucky), 2006

Other writings

- 49 7 Alexander, Elizabeth, *The Venus Hottentot*, poems, 1988
- 50 1 Banks, Daniel, *Unperforming Race and Gender: The Technology of Re-imagining Identity*, dissertation, 2005 [1 of 4]
- 50 2 Banks, Daniel, *Unperforming Race and Gender: The Technology of Re-imagining Identity*, dissertation, 2005 [2 of 4]
- 50 3 Banks, Daniel, *Unperforming Race and Gender: The Technology of Re-imagining Identity*, dissertation, 2005 [3 of 4]
- 50 4 Banks, Daniel, *Unperforming Race and Gender: The Technology of Re-imagining Identity*, dissertation, 2005 [4 of 4]
- 28 7 Baraka, Amiri (LeRoi Jones), "Black (Art) Drama Is the Same as Black Life," essay for *Ebony*, February 1971
- 28 8 Baraka, Amiri (LeRoi Jones), "Bopera Theory," essay, November 27, 1996
- 50 5 Barnes, Sandra J. and Anthony J. Dixon, *What We Do Is What They Will Become*, play script, no date [Harrison was a consultant on this project]
- 28 9 Bowles, Elinor, "Bob Macbeth: Optimist," essay, 1968

- 28 10 Boyle, Virginia A., "The Blues God," poetry, 1983
- 28 11 Bullins, Ed, "Black Theatre: The 70s--Evolutionary Change," essay, July 25, 1971
- 28 12 Cleage, Paul, "playing wagner," poetry, July 1985
- 50 6 Connor, Geraldine, *!Halleluliah! Excursions into a Third Space: Carnival Messiah as an Instrument of Postcolonial Liberation*, volume 1, dissertation, 2004
- 51 1 Connor, Geraldine, *!Halleluliah! Excursions into a Third Space: Carnival Messiah as an Instrument of Postcolonial Liberation*, volume 2, dissertation, 2004
- 51 2 Connor, Geraldine, *!Halleluliah! Excursions into a Third Space: Carnival Messiah as an Instrument of Postcolonial Liberation*, volume 3, dissertation, 2004
- 51 3 Daley, Sandra A., *Straddling the Edge*, play script, 2009
- 28 13 de Boer, L., *Moving*, play script, no date
- 51 4 Duke, Bill, "Black Heroes," essay, 1993
- 51 5 Euba, Femi, *The Eye of Gabriel*, play script, 1997
- 51 6 Fraser-Munroe, Ronald, *Anatomy of the Black*, play script, no date
- 28 14 Garrett, Keli, *Uppa Creek*, play script, 1998
- 51 7 Gordon, Charles F., *Five Plays by Oyamo*, play script, 1970
- 51 8 Goss, Clay, *Ornette*, play script, 1971
- 51 9 Grist, Ray and C. Daniel Dawson, *The Drum*, film treatment, 2012
- 28 15 Harris, Thomas Allen, proposal for adaptation of Deborah Willis's *Reflections in Black: Black Photographers from 1840 to the Present*, circa 2005
- 51 10 Higginbotham, A. Leon, Jr., "An Open Letter to Justice Clarence Thomas from a Federal Judicial Colleague," 1991
- 28 16 Hill, Robert A., "The Remains of the Name: The Harlem Renaissance and the Discovery of King Tutankhamun's Tomb, 1922-1925," research proposal, no date
- 51 11 Hill, Robert A., "Soul 2 Soul: Du Bois, Goethe, and the Prince of the Royal House of Ethiopia in Colorado," lecture, 1991
- 28 17 Hobbs, Ronald, *De Lawd: An Assessment of Dr. Martin Luther King, Jr.*, book proposal, 1973
- 51 12 Holder, Lawrence, *The Miles Davis Quintet*, play script, no date
- 51 13 Holmgren, Norah, master's thesis, no date
- 29 1 Hudson, Michael W., "Affluence and Ethnicity: A Study of the Growing Social Distance Between the New Black Elite and the Black Lower Classes," dissertation, 2001
- 29 2 Jahi, Runako, "A Movement in Blacknuss," poetry, 1998
- 29 3 Johnson, Charles, adapted by Keli Garrett, *Faith and the Good Thing*, play script, no date

- 29 4 Mandelberg, Cynthia, *Leave 'Em Laughing*, play script, January 16, 1981
- 29 5 Marglin, Frédérique Apffel, essay, "Multiple Media in a Hindu Ritual Performance," no date
- 51 14 McMillan, Michael, *Brother 2 Brother*, play script, 2001
- 52 1 Mills, Glendola Yhema, *Dancing in My Mother's Mother's Body: The Invention of Identity in Kariamua Welsh Asante's Umdundalai Technique*, book manuscript, 1996 [1 of 2]
- 52 2 Mills, Glendola Yhema, *Dancing in My Mother's Mother's Body: The Invention of Identity in Kariamua Welsh Asante's Umdundalai Technique*, book manuscript, 1996 [2 of 2]
- 52 3 Morris, Paul Anthony, *The Seer*, play script, 2003
- 52 4 Ndigirigi, Gichingiri, *Ngugi Wa Thiong'o's Drama and the Kamiriithu Popular Theater Experiment*, dissertation, 1998 [1 of 2]
- 52 5 Ndigirigi, Gichingiri, *Ngugi Wa Thiong'o's Drama and the Kamiriithu Popular Theater Experiment*, dissertation, 1998 [2 of 2]
- 52 6 Neal, Larry, *In an Upstate Motel*, play script, 1980
- 29 6 Plumpp, Sterling D., *Velvet Be-Bop Kente Cloth*, poetry collection, 2001
- 52 7 Rahman, Aishah, *Chiaroscuro: A Light (and Dark) Comedy*, play script, no date
- 53 1 Rahman, Aishah, *Lives Unveiled: Four Underground Dramas*, play script, no date
- 53 2 Rahman, Aishah, *Music Is My Metaphor: Three Plays with Music*, play script, no date
- 53 3 Rahman, Aishah, *Only in America*, play script, 1994
- 53 4 Rahman, Aishah, *Pigmentocracy Blues: My Memoir of 100 Years of Skin Color (A Novel)*, book draft, 2011
- 53 5 Rahman, Aishah, *Public Spaces: 3 One Acts*, play script, 2002
- 53 6 ya Salaam, Kalamu, *Body and Soul*, play script, no date
- 29 7 Shafee, Syed Ali, proposals, 1993-1996
- 53 7 Shiphrah, Thandiwe, *...And Then God Created Woman*, play script, 2008
- 53 8 Smith, Charles, *Denmark*, play script, 2006
- 29 8 Thelwell, Edwueme Michael, essays, 1989-1999
- 54 1 Thelwell, Edwueme Michael, forward and afterword for Gilbert Moore's *Rage*, circa 1993
- 54 2 Unidentified author, "'...Lies, Commonly Agreed Upon:' Toward a New American Consensus," essay, no date
- 54 3 Unidentified author, *Story of M*, play script, no date
- 29 9 Unidentified play script fragment, no date
- 54 4 Unidentified prose, no date
- 29 10 Washington, Craig D., short prose, no date
- 54 5 Webb, Floyd, *The Gift of Heaven*, film treatment, 1990
- 29 11 Weber, Bruce, "Race Peers Out of Masks," review, no date

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| 54 | 6 | Wesley, Richard, <i>The Black Terror</i> , play script, 1970 |
| 29 | 12 | Wilson, August, <i>Jitney</i> , play script, June 27, 1999 |
| 29 | 13 | Wilson, August, "The Ground on Which I Stand," speech, 1996 |

Series 4
Subject files, 1967-2012
Boxes 30 - 36 and 54-57

Scope and Content Note

The series consists of files Paul Carter Harrison kept on subjects of personal and professional interest, project development, and university duties from 1967-2012. General subject files include printed material, correspondence, and reports on various subjects and organizations, most of which concern African Americans and the arts. Project and grant proposal files pertain to the projects Harrison and others developed relating to production of his plays and other black theatre projects; these files contain correspondence, descriptions of projects, and grant applications and associated material. Teaching files contain syllabi and course notes, correspondence, printed material, administrative documents, recommendation letters, and student writings (excepting dissertations, which can be found in Series 2.2: Writings by Others). Much of the material relates to student productions Harrison directed or produced at numerous universities, documenting his dual role as educator and dramatist.

Arrangement Note

Arranged by type of subject file, then in alphabetical order.

General subject files

Box	Folder	Content
54	7	African aesthetic, 1990-1999
30	1	African American Classical Music (Jazz), 1970s-1980s
30	2	African-American Institute, Yahaya Dangana visit, 1988
54	8	African centered modes of expression, circa 1956-2001
30	3	African Grove Institute for the Arts, 1997-2001 [1 of 2]
30	4	African Grove Institute for the Arts, 1997-2001 [2 of 2]
54	9	Afri-Canadian Playwrights Festival, 2003 [1 of 2]
54	10	Afri-Canadian Playwrights Festival, 2003 [2 of 2]
55	1	The Akan doctrine of God, no date
30	5	American Percussion film, interview transcripts, 1986-1987 [1 of 3]
30	6	American Percussion film, interview transcripts, 1986-1987 [2 of 3]
30	7	American Percussion film, interview transcripts, 1986-1987 [3 of 3]
55	2	American Voices New Play Institute, Black Playwrights Convening, 2010
30	8	Art Culture & Technology (ACT), 1998
31	1	August Wilson Center for African American Culture, 2009
55	3	Black aesthetic, circa 1968-1980
31	2	Black Arts Research Center, 1998
55	4	Black Book of Lists, theater, no date
31	3	Black Power conference, Bridgetown, Barbados, 1970
55	5	Black theater practice, circa 1980-2000 [1 of 2]

- 55 6 Black theater practice, circa 1980-2000 [2 of 2]
- 31 4 Brooklyn Academy of Music, 1979-1982
- 31 5 Calls for papers, 1970s-1990s
- 55 7 Center for Black Music Research, 1994-1997
- 55 8 Commemorating the Maafa, 1999
- 55 9 Dance and theater, circa 1994-1997
- 31 6 D.C. Commission on the Arts, 1969-1970
- 31 7 Dramatists Guild, 1973-1988
- 31 8 ETA Creative Arts Foundation, 1999-2001
- 55 10 ETA Creative Arts Foundation, Playwright's Discovery Initiative, 1992
- 31 9 ETA Creative Arts Foundation, Roundtable Conference of Playwrights, 1992
- 31 10 *First World Journal*, 1976-1977
- 31 11 Garvey, Marcus, circa 1995-1997
- 31 12 Harlem International Theatre Festival, 2003-2004
- 31 13 International Network for Cultural Diversity, Artists' Open Letter, 2003
- 31 14 Kent State University, Department of Pan-African Studies, 2004/2005
- 31 15 The Marketing of Black Performing Arts, 1984
- 55 11 Middle Passage, no date
- 31 16 Musician list, no date
- 56 1 National Black Theatre Festival (NBTF) International Colloquium, 2011
- 31 17 National Black Theatre Summit, 1996-2000 [1 of 3]
- 32 1 National Black Theatre Summit, 1996-2000 [2 of 3]
- 32 2 National Black Theatre Summit, 1996-2000 [3 of 3]
- 32 3 Neal, Larry, 1980s
- 32 4 Negro Ensemble Company, 1974-1979
- 32 5 New American Drama Series, no date
- 56 2 New World Theatre, 1997-2003
- 56 3 Parks, Suzan-Lori, circa 1994-1997
- 56 4 Performance, circa 1990-1999
- 56 5 Performance method, circa 2006
- 56 6 Performance modes, circa 1990-2005
- 32 6 Professional resources, contacts and resumes, 1970s-1990s
- 32 7 Roberts, Lillian, 1978-1984
- 56 7 Shakur, Tupac, 1996
- 32 8 Shaping of Institute for Pan African Culture, University of Massachusetts, 1980s
- 32 9 Summer Theatre Festival in Harlem, 2000-2004
- 32 10 *Swingin' the Dream* research
- 32 11 Television research, 1970s-1980s
- 33 1 Theatre Communications Group, 1961-1980

- 33 2 Thomas Edison State College, Intercultural Literacy Consultancy Report, 1987
- 56 8 Towards a Black University conference, 1968-1970
- 33 3 TREE Program, 2003
- 56 9 Visual art, circa 1986-1997 [1 of 2]
- 57 1 Visual art, circa 1986-1997 [2 of 2]
- 57 2 Wilson, August, circa 1987-2001 [1 of 2]
- 57 3 Wilson, August, circa 1987-2001 [2 of 2]
- 33 4 Writers Guild of America, 1977

Project and grant proposal files

- 33 5 Bang on a Can Festival, 1990-1992
- 33 6 Black heroes: a book concept proposal, 1991
- 33 7 Black Playwright's Laboratory of the Midwest, no date
- 57 4 Black Theater Summit, 2008
- 33 8 Coleman, Johnny, "A Landscape Convinced," 2011 [includes CD-R]
- 33 9 Donald McKayle/Heart-Beats, 1995
- 33 10 *Doxology* opera project, 1991-2005 [1 of 2]
- 33 11 *Doxology* opera project, 1991-2005 [2 of 2]
- 33 12 "Ethnic American Theatre," proposal for a literary magazine, no date
- 33 13 First Light Productions, film development proposal, 1978
- 33 14 The Gateway Program and Resident Theatre Company, Washington, D.C.,
1965-1969
- 33 15 *Goreé Crossing* project, 1990-1997 [1 of 2]
- 34 1 *Goreé Crossing* project, 1990-1997 [2 of 2]
- 34 2 Guggenheim Memorial Foundation applications, 1974, 1978
- 34 3 Illinois Arts Council, artists grant application, 1983
- 34 4 Marketing of Black Performing Arts, 1979, 1984
- 34 5 National Endowment for the Arts, Individual Grant Applications, 1980-1983
- 34 6 OKRA African Diasporic Laboratory, play workshop proposal, 2004
- 57 5 *Reflections in Black: Black Photographs from 1840 to the Present*, National
Endowment for the Humanities grant proposal, 2006
- 34 7 Resources for grant applications, 1970s-1990s [1 of 2]
- 34 8 Resources for grant applications, 1970s-1990s [2 of 2]
- 34 9 *Say It Loud: The Black Arts Movement and American Culture*, 1960-1975,
project meeting, 2000
- 34 10 *A Theatre of Excellence: The Negro Ensemble Company*, circa 1998
- 57 6 University of Hawaii, Hilo poetry and blues project, 2012

Teaching files

- 34 11 Brown University, Rites and Reason Theatre, 1998-1999 [1 of 2]

- 34 12 Brown University, Rites and Reason Theatre, 1998-1999 [2 of 2]
- 34 13 Columbia College Chicago, administrative material, 1980-2005
- 34 14 Columbia College Chicago, course materials, 1968, 2000-2005
- 35 1 Columbia College Chicago, *Doxology* opera production, 1993-1994
- 35 2 Columbia College Chicago, employment records of Paul Carter Harrison, 1975-2005
- 35 3 Columbia College Chicago, Equal Access to Curricula, 2004-2005
- 35 4 Columbia College Chicago, student writing, 1994
- 35 5 Columbia College Chicago, student writing, 2005
- 35 6 Columbia College Chicago, tenure files for faculty members, 1998-2000
- 35 7 Columbia College Chicago, tenure file for Paul Carter Harrison, 1999
- 35 8 Dartmouth College, course materials, 1999-2000
- 35 9 Dartmouth College, production of Aimé Césaire's *A Tempest*, 2000
- 35 10 Dartmouth College, student writing, 2000
- 35 11 Howard University, course materials, 1970
- 35 12 Howard University Fine Arts Department, 1969-1970
- 35 13 Howard University, student writings, 1967-1971 [1 of 2]
- 36 1 Howard University, student writings, 1967-1971 [2 of 2]
- 36 2 Stanford University, project, "The Dissemination of Black Performing Arts"
- 36 3 University of Louisville, production of August Wilson's *King Hedley II*, 2006
- 36 4 University of Massachusetts, administrative material, 1971-1975
- 36 5 University of Massachusetts, course materials, circa 1970s
- 36 6 University of Massachusetts, student papers, 1974-1975
- 36 7 University of Massachusetts, W.E.B. Dubois Department of Afro-American Studies, 1970-1973
- 36 8 Recommendation letters, 1974-2000
- 36 9 Teaching applications, 1950s-1960s
- 36 10 Unidentified universities, theatre curricula, no date

Series 5
Printed material, 1946-2014
Boxes 37 - 44 and 57-58; OP 2 - 7

Scope and Content Note

The series consists of printed material created by or about Paul Carter Harrison as well as printed material collected by Harrison from 1946-2014. Printed material by Harrison includes reprints of published articles and plays. Printed material about Harrison includes published articles, interviews, and reviews as well as event programs highlighting Harrison's productions. Other printed material includes articles, book chapters, publications, and newspaper clippings collected by Harrison. These primarily focus on African American theatre, film and music. A notable collection of newspaper clippings of articles by or about Harrison are from the Dutch newspaper *De Nieuwe Linie*, with a few from the now defunct *Algemeen Handelsblad*.

Arrangement Note

Arranged in alphabetical order.

Printed material by Harrison

Box	Folder	Content
57	7	<i>Ameri/Cain Gothic</i> , circa 1985
37	1	"Amerika 1968: Jeugd en negers gaan beslissen," <i>De Nieuwe Linie</i> , 1968
37	2	"Amerika door een rood filter," <i>Algemeen Handelsblad</i> , 1967
37	3	"August Wilson's Blues Poetics," <i>August Wilson: Three Plays</i> , 1991
37	4	"August Wilson's Blues Poetics," page proofs, 1991
37	5	"The Black Star Line: The Demystification of Marcus Garvey," <i>The St. Louis American</i> , 1996
37	6	"The Black Star Line: The De-mystification of Marcus Garvey," <i>African American Review</i> , 1997
37	7	"Black Theatre Aesthetics," <i>Canadian Theatre Review</i> , 2004
37	8	"Black Theatre at the Millennial Crossroads," <i>Black Renaissance/Renaissance Noire</i> , 2009/2010
37	9	"Boycott Olympische Spelen" <i>De Nieuwe Linie</i> , 1968
37	10	"Brandt Washington?" <i>De Nieuwe Linie</i> , 1967
37	11	"Carnal Appetite," <i>Essence</i> , 1996
37	12	"The Crisis of Black Theatre Identity," <i>African American Review</i> , 1997
37	13	"De brand is al begonnen," <i>De Nieuwe Linie</i> , 1968
37	14	"De vergeten Amerikaan," <i>De Nieuwe Linie</i> , 1967
37	15	"The Death of Boogie Woogie: A Ritualized Scat-Song in Thirteen Beats," <i>Callaloo</i> , 1985
37	16	"Depressie in de hete zomer," <i>Algemeen Handelsblad</i> , 1967
37	17	"The Drama of Nommo," uncorrected proof, 1972
37	18	"Ek schrijf niet om de doden te prijzen," newspaper clipping, no date

- 37 19 "Geweld op z'n Amerikaans," *Algemeen Handelsblad*, 1967
- 37 20 "The Great MacDaddy," *Kuntu Drama: Plays of the African Continuum*, 1974
- 37 21 "Ha, die Amerikanen," *De Telegraaf/De Courant Nieuws van de Dag*, 1967
- 37 22 "Het 'blaas'-toneel," *Algemeen Handelsblad*, 1967
- 37 23 "Het einde van die Amerikaanse toerist?" *De Nieuwe Linie*, 1968
- 37 24 "Historical Notes," *In the Shadow of the Great White Way: Images from the Black Theatre*, 1989
- 37 25 "History Lesson 1996: Demystifying Garvey," *N'digo*, 1996 [photocopy]
- 57 8 "In Conversation: Carmen de Lavallade and Paul Carter Harrison," *Élan*, April 1982
- 37 26 "An Inglorious Excursion," Letters, *Chicago Reader*, 1996
- 37 27 "Introduction: Black Theater in Search of a Source," *Kuntu Drama: Plays of the African Continuum*, 1974
- 37 28 "Mother/Word. Black Theatre in the African Continuum: Word/Song as Method," *Totem Voices: Plays from the Black World Repertory*, 1989
- 37 29 "Nommo on the Block," *The Drama of Nommo*, 1972
- 37 30 "Pavane," no date
- 37 31 "Praeforce," *The Drama of Nommo*, 1972
- 38 1 "President Johnson: Aardverschuiving...naar beneden," *De Nieuwe Linie*, 1967
- 38 2 "Pueblo boot politieke blunder," *De Nieuwe Linie*, 1968
- 38 3 "The (Re)volution of Black Theatre", 1989
- 38 4 "Tabernacle: A Black Experience in Total Theatre," *New Black Playwrights: An Anthology*, 1970
- 57 9 "Tabernacle," *The Design of Drama*, no date
- 38 5 "Tabernacle: Excerpt," *Afro-American Review*, 1969
- 57 10 "Theater," *Élan*, May-June 1982
- 38 6 "Verzet tegen Johnsons oorlogspolitiek groeit," *De Nieuwe Linie*, 1967
- 38 7 "Who knows what beauty rests in the souls of men? The Shadow do!" *Black Review*, 1972
- 38 8 "Wie word volgend jaar president?" *De Nieuwe Linie*, 1967
- 38 9 "Yankee si! Links no!" newspaper clipping, no date

Printed material about Harrison

- 38 10 *Ain't Supposed to Die a Natural Death*, newspaper clippings and reviews, 1969-1971
- 38 11 *Ain't Supposed to Die a Natural Death*, program, 1970
- 38 12 *Ameri/cain Gothic*, newspaper clippings and reviews, March-April 1985
- 38 13 *Ameri/cain Gothic*, program, New Federal Theatre, 1985
- 38 14 *Anchorman*, Folk Stage Bill, American Folk Theatre, New York, 1988
- 38 15 *Anchorman*, program, ETA Creative Arts Foundation, 1999
- 38 16 Biographical sketch, *Black Writers*, 1993

- 38 17 *Black Theatre: Ritual Performance in the African Diaspora*, promotional material and review, 2002-2003
- 57 11 *Chuck Stewart's Jazz Files*, reviews, 1986
- 38 18 *The Death of Boogie Woogie*, newspaper clippings and reviews, 1976, 2003
- OP2 - *The Death of Boogie Woogie*, poster, Smith College Department of Theatre and Speech performance, no date
- 38 19 *The Death of Boogie Woogie*, program, 1976
- 38 20 *The Death of Boogie Woogie*, program, Richard Allen Centre for Culture and Art, no date
- 38 21 *Doxology Opera*, flyer, Center for Black Music Research, Columbia College Chicago, 2001
- 38 22 *The Drama of Nommo*, press release, 1973
- 38 23 *The Experimental Leader*, program, The Dove Company, no date
- 38 24 *The Great MacDaddy*, newspaper clipping and reviews, 1972-2012
- 38 25 "Highlights of the 1996-1997 Repertory Theatre Season," Freedom Theatre Annual Report, 1997
- 38 26 *In an Upstate Motel*, Stagebill, 1981
- OP3 - *Lady Day: A Musical Tragedy*, flyer mounted on wood, 1927
- 38 27 *Lady Day: A Musical Tragedy*, newspaper clippings and reviews, 1972-1974
- 38 28 *Lady Day: A Musical Tragedy*, program, Brooklyn Academy of Music, 1972
- 38 29 "Living Legends Celebration," National Black Arts Festival Honors The Negro Ensemble, 2003
- 38 30 *Louie and Ophelia*, program, ETA Creative Arts Foundation, 2005
- OP4 - *King Hedley, II* by August Wilson, directed by Paul Carter Harrison, University of Louisville Department of Theatre Arts and African American Theatre Program, poster, 2006 [inscribed to Harrison by cast members; also includes cast photos]
- 38 31 *My Sister, My Sister*, flyer, New York University, School of the Arts Theater Program, circa 1981
- 38 32 "Name these Visitors," *M#lamalama*, University of Hawai'i, 2003
- 38 33 National Black Writers' Conference Program, City University of New York, 2003
- 38 34 New Thing Art and Architecture Center and African Heritage Dancers and Drummers, support of position, signatories, circa 1965
- 38 35 Newspaper clippings, 1966-2001
- 39 1 "Paul Carter Harrison: Dialoog van het verzet," book review, *Studentenperiodiek*, 1967
- 39 2 *Pawns*, program, SARST, circa 1966 [Dutch student theater company]
- 39 3 Program notes, no date
- 39 4 Review excerpts, 1966-1968
- 39 5 *Sty of the Blind Pig*, program, St Louis Black Repertory Company, 2002

- 39 6 *Sweet Thunder: The Billy Strayhorn Story*, program, Kuntu Repertory Theatre, 2005
- OP5 - *Sweet Thunder: The Billy Strayhorn Story*, poster, Kuntu Repertory Theatre, 2005
- 39 7 *Tabernacle*, flyer, The Howard Players, Ira Aldridge Theatre, Howard University, 1969
- 39 8 *Tabernacle*, flyer, Sacramento State Theatre, circa 1971
- 39 9 *Tabernacle*, newspaper clippings and reviews, 1969-1971
- OP6 - *Tabernacle*, poster, Sacramento State Theatre, circa 1971
- 39 10 *Tabernacle*, program, Howard University, 1969
- 39 11 "Tabernacle," unidentified author, no date
- 39 12 *Tophat and Pavane for a Dead-Pan Minstrel*, program, 1966
- 39 13 *Tophat*, program, Lamont Zeno Theatre, Chicago, Illinois, 1980
- 39 14 *The Trial of a Shortsighted Black Woman vs. Mammy Louise and Safreeta Mae*, programs, ETA Creative Arts Foundation, 1995-1996
- 39 15 *The Trial of a Shortsighted Black Woman vs. Mammy Louise and Safreeta Mae*, program, New Federal Theatre, 1999
- 39 16 *The Trial of a Shortsighted Black Woman vs. Mammy Louise and Safreeta Mae*, program, Penumbra Theatre Company, 2000
- 39 17 *The Trial of a Shortsighted Black Woman vs. Mammy Louise and Safreeta Mae*, newspaper clippings and reviews, 1995-2001
- 39 18 *Waiting to be Invited*, poster, and "Biographies: Paul Carter Harrison, Director," *Performing Arts Magazine*, 2001
- 39 19 *Waiting to be Invited*, promotional postcard, 2001
- 39 20 *Youngblood*, advertising and publicity campaign manual, 1978
- 39 21 *Youngblood*, newspaper clippings and reviews, May-August 1978
- OP7 - *Youngblood*, poster, circa 1978

Other printed material

- 39 22 African-Americans in Europe Conference, Institute du Monde Anglophone, tentative schedule, 1992 [photocopy]
- 39 23 "African Portraits by Hannibal Peterson: A teaching guide by James Kimo Williams," circa 1990
- 39 24 *Arts Monthly*, San Francisco, November 1993
- 39 25 "August Wilson and Derek Walcott: A conversation. Moderated by Paul Carter Harrison," *Black Renaissance Noire*, 2003
- 39 26 Bandle, Lisa Colbert, "Top Dog/Underdog and the need to resurrect a Black Theatre that transforms," circa 2001
- 39 27 Baraka, Amiri, birthday celebration program, October 7, 1994
- 39 28 Baraka, Amiri, "The Black Arts Movement," lecture, Atlanta, Georgia, 1994 [inscribed by Amiri Baraka]

- 39 29 Baraka, Amiri, "Revolutionary Art," lecture, St. Mark's Church, New York, 1994
[inscribed by Amiri Baraka]
- 39 30 Batten, Anthony S., memorial program, 1998
- 39 31 Biographies and profiles
- 57 12 Black Arts Alliance and Gye Nyame present *Mary Secole: The Opera*,
(Manchester, United Kingdom), 2002
- 39 32 Book chapters and excerpts, 1940-1989
- 39 33 Book chapters and excerpts, 1992-1999
- 39 34 Book chapters and excerpts, no date [1 of 2]
- 57 13 Book chapters and excerpts, no date [2 of 2]
- 39 35 *The Bridge: A Link with the Netherlands*, Nationale-Nederlanden N.V.,
November 10, 1968
- 39 36 Brooklyn Academy of Music, programs, 1969, 1995
- 40 1 Business card, no date
- 58 1 Catalogs, 1992
- 40 2 "Catholic Church Sex Scandals Part II: The Betrayal of Trust," Geraldo transcript
number 986 (R#780), June 27, 1991
- 40 3 Center for Black Music Research, Columbia College Chicago, circa 1993
- 40 4 *Chicagoplays*, 2002-2003
- 40 5 "The Church's Sexual Watergate," Geraldo Transcript #303, November 14, 1988
- 40 6 The Classical Theatre of Harlem, programs, 2002-2006
- 59 11 Cleage, Pearl, *Late Bus to Mecca*, undated
- 58 2 Connor, Geraldine, *Carnival Messiah* programs and fliers, 2003
- 40 7 Copy of letter from the National Capital Voters Association to the Committee on
Admissions and Grievances, March 12, 1964
- 40 8 *Critical Digest*, volume xxxiii, number 13, 1981
- 40 9 Crossroads Theatre Company, programs, 1993, 1997
- 40 10 Cross, Yolande, funeral program, 1967
- 58 3 Dance Visions/Sounds in Motion, "A Dance Adventure in Southern Blues,"
program, no date
- 58 4 Dean, Phillip Hayes, *Every Night When the Sun Goes Down*, 1998
- 40 11 "The Dilemma of the American Actor: A talk with Robert Lewis," Stage
Directors and Choreographers Foundation, Masters of the Stage Series,
November 2, 1987
- 40 12 ETA Creative Arts Foundation, programs, 1995-1997
- 40 13 ETA Creative Arts Foundation, programs, 1998-2004
- 40 14 Festival programs, 1991-2005
- 40 15 "From Anathema to Dialogue: A call for action," Howard University School of
Religion, 1969

- 40 16 "The Future of American Theatre: A Playwrights Symposium," Princetown
Repertory Theatre, program, October 2, 1999 [annotated by Harrison; speakers
include August Wilson]
- 40 17 "Harlem Six: 'Watermelon Justice' must go!" flyer, 1969
- 40 18 Hemphill, Julius Arthur, magazine clippings, 1995
- 40 19 Hemphill, Julius Arthur, memorial program, 1995
- 40 20 Hemphill, Julius Arthur, obituary, 1995
- 40 21 Hemphill, Julius Arthur, Tribute program, Saint Peter's Church, New York, April
23, 1995
- 58 5 Herring, Linda, "Stories about the Old Days by Bill Herring," program, 1986
- 40 22 Hughes, Langston, "Misery", from *Black Misery*, 1969
- 40 23 Illinois Arts Council Artists Fellowship, application form, 1984 [blank]
- 40 24 International Business and Trade Symposium, Chicago, Illinois, pamphlet, 1982
- 58 6 Jackson, Oliver Lee, exhibition catalog, Seattle Art Museum, 1982
- 40 25 Jackson, Oliver Lee, "Sharpeville Massacre," no date
- 40 26 Job profile, Artistic Director, Arena Stage, Washington D.C., 1997
- 40 27 Journal articles, 1948-1999 [1 of 2]
- 58 7 Journal articles, 1948-1999 [2 of 2]
- 58 8 Journal articles, 2012
- 40 28 Kuntu Repertory Theatre, 25th Anniversary Gala Celebration, University of
Pittsburgh, Pennsylvania, May 13, 2000
- 58 9 Lawal, Babatunde, "Àwòrán: Representing the Self and its Metaphysical Other in
Yoruban Art," 2001
- 40 29 Ledbetter, Huddie "Leadbelly," articles and clippings, 1992-1993
- 40 30 "Lift every voice and sing," sheet music, no date
- 40 31 Lincoln, Abbey, "Music is," speech, Washington D.C., 1985
- 40 32 Magazine clippings, 1968-1991
- 40 33 Magazine clippings, 1992-2000
- 58 10 Magazine clippings, 2002-2014
- 58 11 Magazine clippings, no date
- 58 12 Meade, Julio Caesar, funeral program and clippings, 1986-2001
- 40 34 Morrison, Toni, newspaper clippings, 1992-1998
- 41 1 *Museum of Contemporary Art: Performances*, 2000-2003
- 41 2 Newspaper clippings, 1946-1974
- 41 3 Newspaper clippings, 1975-1979
- 41 4 Newspaper clippings, 1980-1989
- 41 5 Newspaper clippings, 1990-1995
- 41 6 Newspaper clippings, 1996-2003 [1 of 2]
- 58 13 Newspaper clippings, 1996-2003 [2 of 2]
- 41 7 Newspaper clippings, 2004

- 41 8 Newspaper clippings, 2005-2008
- 58 14 Newspaper clippings, 2011
- 41 9 Newspaper clippings, no date
- 42 1 Newspaper clippings, *De Nieuwe Linie*, 1968
- 42 2 *New Traditions: The Non-Traditional Casting Project Newsletter*, volume 2, issue 1, 1994
- 42 3 New York Theatre Workshop, programs, 2004, 2006
- 42 4 Onyx Theatre Ensemble, programs, no date
- 42 5 *Onstage*, Goodman Theatre Series, volume 8, number 3, 1993/1994 [photocopy]
- 42 6 Other play performance programs, 1968-2000
- 42 7 Other play performance programs, 2001-2006
- 42 8 Other play performance programs, no date
- 42 9 Oxford University Press Literary and Cultural Studies book catalog, 2000
- 42 10 *Performance Arts*, 1993, 2000
- 42 11 Performing Arts Journal Publications catalog, 1981/1982
- 42 12 Perkinson, Coleridge-Taylor, newspaper clippings, 1995, 2000
- 42 13 Perry, Imani, "Prophets of the Hood: Politics and Poetics of Hip Hop," book announcement, 2004
- 42 14 *Playbill*, 1971-1995
- 42 15 *Playbill*, 1997-2003
- 42 16 *Playbill*, 2004-2006
- 43 1 *Playfare*, 1969-1970
- 43 2 Press releases, 1981-2005
- 43 3 Promotional material: arts, dance and theatre, 1971-1995
- 43 4 Promotional material: arts, dance and theatre, 1996-2008
- 43 5 Promotional material, inscribed by artist, 1977-1995
- 43 6 *Psychiatry's Betrayal*, Citizens Commission on Human Rights and United Nations Educational, Scientific and Cultural Organization (UNESCO), 1992 [photocopy]
- 43 7 *Research in Review*, Florida State University, Spring/Summer, 1992 [includes article on Florida State University Film School]
- 43 8 Roy, Arundhati, "Buy one, get one free," speech, Riverside Church, New York, May 17, 2003
- 43 9 *Schakels: Cultureel Patroon van Suriname*, 's-Gravenhage, 1970
- 43 10 Schomburg Center for Research in Black Culture, "Blacks on Stage: African-American Theater Arts Collections Project. A Proposal for the National Endowment for the Humanities," July 1997
- 43 11 *Showbill*, 1981-2004
- 43 12 Society of Stage Directors and Choreographers, by-laws and newsletters, 1971-1975
- 43 13 *Stagebill*, 1986-1987

- 43 14 *Stagebill*, 1991-1996
- 43 15 *Stagebill*, 1997-1999
- 43 16 *Stagebill*, 2000-2002
- 43 17 Subito Music, catalog of the works of Julius Hemphill, no date
- 43 18 Theatre publications, 1969-2004
- 44 1 "To be or not to be celibate," *60 Minutes* transcript, volume xx, number 45, July 24, 1988
- 44 2 "To 'Paul Robeson' theatre-goers for your information," Paul Robeson Friendship Society of Washington D.C., circa 1977
- 44 3 "TV and Movies: Harmful to Mental Health of Black People," pamphlet, no date
- 44 4 *Unity in Struggle*, Newark, New Jersey, April 1994
- 44 5 *Washington International Arts Letter*, April-June 1980
- 44 6 Wilson, August, dedication address, New Goodman Theatre, Chicago, Illinois, November 9, 2000
- 44 7 Wilson, August, newspaper clippings, 1987-2007
- 44 8 Wilson, August, unidentified typescript, no date

Series 6
Photographs, 1939-2004
Box 45 and 58-60; OP 8 - 13

Scope and Content Note

The series consists of photographs of Paul Carter Harrison and others from 1939-2004. There are headshots of Harrison as well as a small number of photos of Harrison with other actors and artists including Laurence Fishburne, Roscoe Lee Brown, Oliver Lee Jackson, Duane Jones, Melba Moore, Larry Neal, and Charles (Chuck) Stewart. The series also includes photographs and slides of Harrison's play *Doxology Opera*, as well as photographs from the first performance, in 1963, of *Pavane for a Dead-Pan Minstrel* starring Roscoe Lee Brown and Salome Jens. There is also one photo of Harrison's parents Paul and Thelma Harrison and two photos of his daughter Fonteyn Thelma Harrison as well as a publicity shot of actress Magaly Colimon. The series also contains a set of publicity photos from the Brooklyn Academy of Music musical *Tappin' Uptown*, including "Peg Leg" Bates, Steve Condos, The Copasetics, Chuck Greene, and Harold Nicholas. Photographers include Bert Andrews, Adger W. Cowans and Joseph Mehling.

Arrangement Note

Arranged in alphabetical order.

Box	Folder	Content
45	1	<i>A Tempest</i> , cast members and set design, Dartmouth College, 2000 [includes photos of Harrison with cast]
58	16	Brazil, circa 1970s
45	2	Chkadua, Eteri, negatives of paintings, includes "The Bird Unknown" and "Aja," circa 1999
45	3	<i>Classic Plays from the Negro Ensemble Company</i> , original photos, circa 1972 [includes photos by Bert Andrews]
45	4	Colimon, Magaly, 1998
58	17	de Boer, Lodewijk (Amsterdam, Holland), 1980
45	5	<i>Doxology</i> , view of 3D model concept for stage, 1997
45	6	<i>Doxology</i> , sample of 2D digital painting, 1997
45	7	<i>Doxology</i> , slides, 2000
58	18	<i>Doxology</i> performance at Columbia College, negatives and proof sheets, 1995
60	1	Fall, Nayae, Bamako, circa 1982
58	19	Goree Island, no date
45	8	Harrison, Fonteyn Thelma, no date
45	9	Harrison, Paul, and Thelma Harrison, New York, 1939
58	20	Harrison, Paul Carter, 1994-1998 [photographer: Adger W. Cowans]
58	21	Harrison, Paul Carter (Amherst, Massachusetts), 1972
45	10	Harrison, Paul Carter, <i>Classic Plays from the Negro Ensemble Company</i> , book signing, Barnes and Noble, New York, 1995
59	10	Harrison, Paul Carter, headshots, 1973 [photographer: Hal Hammond]

- 45 11 Harrison, Paul Carter, headshot, 1985 [photographer: Bert Andrews]
- 59 1 Harrison, Paul Carter, headshots, 1998 [photographer: Joseph Mehling]
- 45 12 Harrison, Paul Carter, mounted photo, no date
- 45 13 Harrison, Paul Carter, no date
- 45 14 Harrison, Paul Carter, publicity photos, 1973-1998 [includes photos by Adger W. Cowans and Joseph Mehling]
- 45 15 Harrison, Paul Carter, with Brenda Payton and unidentified others, Rio de Janeiro, Brazil, 1982
- 45 16 Harrison, Paul Carter, with Charles (Chuck) Stewart, photo-shoot by Bert Andrews, New York, 1985 [also includes an unidentified man]
- 45 17 Harrison, Paul Carter, with Duane Jones, and Larry Neal, Schomburg Library Forum, New York, 1974
- 59 2 Harrison, Paul Carter, with Larry Neal, Duane Jones, and unidentified man, Forum on Folk Culture, Schomburg Center, 1979-1980
- 45 18 Harrison, Paul Carter, with Laurence Fishburne, Roscoe Lee Brown, and one other unidentified person, 1992
- 45 19 Harrison, Paul Carter, with Oliver Lee Jackson, 1971
- 45 20 Harrison, Paul Carter, with Oliver Lee Jackson, and Donald Suggs, 1992
- 59 3 Harrison, Paul Carter, with others, Christmas and New Year's, 1999-2000
- 59 4 Harrison, Paul Carter, with others, Paris, France, 1992
- 59 5 Harrison, Paul Carter, with unidentified others, no date
- 45 21 Harrison, Paul Carter, with Wanda Malone Harrison, Amiri Baraka, Woodie King, and Melba Moore, New Federal Theatre Benefit, 2004 [photos by Ken Simmons]
- 45 22 Howard University students, circa 1967
- 59 6 Negatives
- 45 23 *Pavane for a Dead-Pan Minstrel*, cast members rehearsing movement staged by Eleo Pomare, 1963
- OP8 - *Pavane for a Dead-Pan Minstrel*, Roscoe Lee Brown, Actor's Studio, New York (New York), 1963
- OP9 - *Pavane for a Dead-Pan Minstrel*, Roscoe Lee Brown and Salome Jens, Actor's Studio, New York (New York), 1963 [1 of 3]
- OP10 - *Pavane for a Dead-Pan Minstrel*, Roscoe Lee Brown and Salome Jens, Actor's Studio, New York (New York), 1963 [2 of 3]
- OP11 - *Pavane for a Dead-Pan Minstrel*, Roscoe Lee Brown and Salome Jens, Actor's Studio, New York (New York), 1963 [3 of 3]
- BV1 - Photograph album, circa 1990s [1 of 2]
- BV2 - Photograph album, circa 1990s [2 of 2]
- 45 24 Production photos, "Anansi," "Tjentjie," and "Amba," Theater Thalia, Paramaribo, Suriname and Amsterdam, Netherlands, circa 1963
- 59 7 Slides

- OP12 - *Tabernacle*, touring company "Sons/Ancestors" with set design and masks by Oliver Lee Jackson, 1971 [photo on wood]
- 45 25 *Tappin' Uptown*, publicity photos, Brooklyn Academy of Music, New York, 1982
- 59 8 Unidentified beach and city (Brazil?), no date
- 45 26 Unidentified people, no date
- OP13 - Van Splunteren, Carla, 1968

Series 7
Audiovisual material, 1965-2007
Boxes AV 1 - AV 3

Scope and Content Note

The series consists of audiovisual material including sound, video, and film recordings from 1965-2007, including audio of productions of *Ain't Supposed to Die a Natural Death*, *Ameri/cain Gothic*, and *Doctor Jazz*. Also present are sound recordings of music by Julius Hemphill, conference and seminar recordings from the Black Arts Seminar at Howard University in 1970, and the National Black Theater Summit performance of *On Golden Pond* from March 2-8, 1998. The series also contains video footage of the ETA Creative Arts Foundation Playwrights Discovery/Development Initiative from 1992-1998 and footage of Harrison's productions including *Anchorman*, *Doxology Opera*, and *Goreé Crossing*. Also present is film of *Ain't Supposed to Die a Natural Death* recorded in 1970.

The series also includes material not pertaining directly to Harrison's work, such as rough cuts of a documentary film on Max Roach and memorial tributes to actor and co-founder of the Negro Ensemble Company, Moses Gunn.

Arrangement Note

Arranged by subject then in alphabetical order.

Productions by Paul Carter Harrison

Box	Folder	Content
AV1	-	<i>Ain't Supposed to Die a Natural Death</i> , silent color outtakes, 1970 [original: 16mm film, no soundtrack] [Digital/digitized copy available in the Reading Room: id rpnzz]
AV1	-	<i>Ain't Supposed to Die a Natural Death</i> , produced by KCRA News, November 1970 [original: 16mm film] [Digital/digitized copy available in the Reading Room: id rpnvj]
AV1	-	<i>Ain't Supposed to Die a Natural Death</i> , 1970 [original: open reel tape] [Digital/digitized copy available in the Reading Room: id rfn9v][Digital/digitized copy available in the Reading Room: id rfnc4]
AV1	-	<i>Ameri/cain Gothic</i> , Rebecca Bondor commercial reel, includes "Pilgrim Invitational Hymn" and sound effects, spliced reel, no date [original: open reel tape] [Digital/digitized copy available in the Reading Room: id rfnb0]
AV1	-	<i>Ameri/cain Gothic</i> , sound effects, no date [original: open reel tape] [Digital/digitized copy available in the Reading Room: id rfn2w]
AV1	-	<i>Anchorman</i> , Schaeffer Theatre, Bates College, March 25, 1990 [original: VHS] [1 of 2] [Digital/digitized copy available in the Reading Room: id rg4kg]
AV1	-	<i>Anchorman</i> , Schaeffer Theatre, Bates College, March 25, 1990 [original: VHS] [2 of 2] [Digital/digitized copy available in the Reading Room: id rg4mm]

- AV1 - *The Color of Love*, Paul Carter Harrison and Angela Jackson, ETA production, no date [original: VHS]
[Digital/digitized copy available in the Reading Room: id rg4nr]
- AV1 - *Doxology Opera*, by Paul Carter Harrison and Wendell Logan, February 18, 2001, Tape 1 of 2 [original: VHS]
[Digital/digitized copy available in the Reading Room: id rg6kp]
- AV1 - *Doxology Opera*, by Paul Carter Harrison and Wendell Logan, February 18, 2001, Tape 2 of 2 [original: VHS]
[Digital/digitized copy available in the Reading Room: id rg73v]
- AV1 - *Doxology Opera: The Doxy Canticles*. Work in Progress, Columbia College Chicago presentation, 1994 [original: VHS]
[Digital/digitized copy available in the Reading Room: id rg7f7]
- AV1 - *Doxology Opera*, meeting at ISA, February 11, 1995, [original: VHS] [1 of 3]
[Digital/digitized copy available in the Reading Room: id rg7hh]
- AV1 - *Doxology Opera*, meeting at ISA, February 11, 1995, [original: VHS] [2 of 3]
[Digital/digitized copy available in the Reading Room: id rg7jn]
- AV1 - *Doxology Opera*, meeting at ISA, February 11, 1995, [original: VHS] [3 of 3]
[Digital/digitized copy available in the Reading Room: id rg96g]
- AV1 - *Doxology Opera*, visual effects used in Columbia College Chicago presentation, 1994 [original: VHS]
[Digital/digitized copy available in the Reading Room: id rg9gk]
- AV1 - *Doxology Opera*, computer animation, June 21, 2001 [original: VHS]
[Digital/digitized copy available in the Reading Room: id rg98r]
- AV1 - *Doctor Jazz*, Tape # 1, no date [original: open reel tape]
[Digital/digitized copy available in the Reading Room: id rfn1r]
- AV1 - *Doctor Jazz*, Tape # 2, no date [original: open reel tape]
[Digital/digitized copy available in the Reading Room: id rfm7]
- AV1 - *Drama of Nommo*, first tape October 17, 1972, third tape October 28, 1972 [original: open reel tape]
[Digital/digitized copy available in the Reading Room: id rfnd8][Digital/digitized copy available in the Reading Room: id rfngj]
- AV1 - *Elvira and the Lost Prince*, January 2, 1994, and *Food for the Gods*, February 6, 1994, ETA production [original: VHS]
[Digital/digitized copy available in the Reading Room: id rg9hq]
- AV1 - ETA Creative Arts Foundation Playwrights Discovery/Development Initiative, August 27-29, 1992 [original: VHS] [1 of 2]
[Digital/digitized copy available in the Reading Room: id rgbc8]
- AV1 - ETA Creative Arts Foundation Playwrights Discovery/Development Initiative, August 27-29, 1992 [original: VHS] [2 of 2]
[Digital/digitized copy available in the Reading Room: id rgbgp]
- AV1 - ETA Creative Arts Foundation Playwrights Discovery/Development Initiative, March 13, 1994 [original: VHS] [1 of 2]
[Digital/digitized copy available in the Reading Room: id rgmpb]

- AV1 - ETA Creative Arts Foundation Playwrights Discovery/Development Initiative, March 13, 1994 [original: VHS] [2 of 2]
[Digital/digitized copy available in the Reading Room: id rgmw5]
- AV1 - ETA Creative Arts Foundation Playwrights Discovery/Development Initiative, August 20-21, 1994 [original: VHS]
[Digital/digitized copy available in the Reading Room: id rgzn7]
- AV1 - ETA Creative Arts Foundation Playwrights Discovery/Development Initiative, March 11-12, 1995 [original: VHS]
[Digital/digitized copy available in the Reading Room: id rhnsx]
- AV1 - ETA Creative Arts Foundation Playwrights Discovery/Development Initiative, December 2, 1995 [original: VHS]
[Digital/digitized copy available in the Reading Room: id rh2mg]
- AV1 - ETA Creative Arts Foundation Playwrights Discovery/Development Initiative, December 7-8, 1996 [original: VHS]
[Digital/digitized copy available in the Reading Room: id rj26w]
- AV1 - ETA Creative Arts Foundation Playwrights Discovery/Development Initiative, March 22-23, 1997 [original: VHS] [1 of 2]
[Digital/digitized copy available in the Reading Room: id rmhtv]
- AV1 - ETA Creative Arts Foundation Playwrights Discovery/Development Initiative, March 22-23, 1997 [original: VHS] [2 of 2]
[Digital/digitized copy available in the Reading Room: id rkzcb]
- AV1 - ETA Creative Arts Foundation Playwrights Discovery/Development Initiative, October 24-25, 1998 [original: VHS]
[Digital/digitized copy available in the Reading Room: id rm1wp]
- AV1 - ETA Creative Arts Foundation Playwrights Discovery/Development Initiative, June 13-14, 1998 [original: VHS]
[Digital/digitized copy available in the Reading Room: id rmr1d]
- AV1 - *Goreé Crossing*, recording of play, and rehearsal with Paul Carter Harrison, no date [original: VHS]
[Digital/digitized copy available in the Reading Room: id rmkqn]
- AV3 - *Goreé Crossing*, vocal dub from science and industry tapes, no date [original: CD-R]
- AV3 - *Goreé Crossing*, vocal dub, University of Illinois, Chicago, no date [original: CD-R]
- AV3 - *Louie and Opheliaby* Gus Edwards, New Jersey Performing Arts Center show soundtrack, February 2007 [original: CD-R]
- AV3 - *Sty of the Blind Pig*, 2002 [original: CD-R]
- AV3 - *Sweet Thunder* by Ben Tyler, no date [original: CD-R]
- AV3 - *Sweet Thunder* by Ben Tyler, no date [original: VHS]
- AV1 - *Tophat*, Side 1: performance 1966, Side 2: music score [original: open reel tape]
[Digital/digitized copy available in the Reading Room: id rfn0m][Digital/digitized copy available in the Reading Room: id rfmvz]

- AV3 - *The Trial of One Shortsighted Black Woman vs. Mammy Louise and Safreeta Mae* by Marcia Leslie, no date [original: CD-R] [1 of 2]
- AV3 - *The Trial of One Shortsighted Black Woman vs. Mammy Louise and Safreeta Mae* by Marcia Leslie, no date [original: CD-R] [2 of 2]
- AV3 - *The Trial of One Shortsighted Black Woman vs. Mammy Louise and Safreeta Mae* by Marcia Leslie, performance, March 14, 2007 [original: CD-R]
- AV3 - *The Trial of One Shortsighted Black Woman vs. Mammy Louise and Safreeta Mae* by Marcia Leslie, production footage, ocean alone; new crawl with Henrieta; Marie and Amistad; old crawl over ocean; and Mammy photos/African art, 1998 [original: VHS] [1 of 2]
- AV3 - *The Trial of One Shortsighted Black Woman vs. Mammy Louise and Safreeta Mae* by Marcia Leslie, production footage, ocean alone; new crawl with Henrieta; Marie and Amistad; old crawl over ocean; and Mammy photos/African art, 1998 [original: VHS] [2 of 2]
- AV3 - *The Trial of One Shortsighted Black Woman vs. Mammy Louise and Safreeta Mae* by Marcia Leslie, production footage, ocean alone; new crawl with Henrieta; Marie and Amistad; old crawl over ocean; and Mammy photos/African art, 1998 [original: Betacam SP]
- AV3 - *The Trial of One Shortsighted Black Woman vs. Mammy Louise and Safreeta Mae* by Marcia Leslie, production footage, slave ships over ocean crawl, October 8, 1998 [original: VHS] [1 of 2]
- AV3 - *The Trial of One Shortsighted Black Woman vs. Mammy Louise and Safreeta Mae* by Marcia Leslie, production footage, slave ships over ocean crawl, October 8, 1998 [original: VHS] [2 of 2]
- AV3 - *The Trial of One Shortsighted Black Woman vs. Mammy Louise and Safreeta Mae* by Marcia Leslie, safety dub of Master David, Ebony Joann, Carla, slave ships credit, 1998 [original: VHS]
- AV3 - *The Trial of One Shortsighted Black Woman vs. Mammy Louise and Safreeta Mae* by Marcia Leslie, safety dub of Master David, Ebony Joann, Carla, slave ships credit, 1998 [original: VHS]
- AV3 - *The Trial of One Shortsighted Black Woman vs. Mammy Louise and Safreeta Mae* by Marcia Leslie, source footage, no date [original: VHS]
- AV3 - *Youngblood*, 1978 [original: VHS]

Conferences and seminars

- AV2 - Black Arts Seminar at Howard University, "Black Music," Archie Shepp, Donald Byrd, Al Mosley, February 11, 1970; "Black Drama," Barbara Ann Teer, Archie Shepp, Larry Neal, Doug Jackson, Acklyn Lynch, February 12, 1970 [original: open reel tape]
[Digital/digitized copy available in the Reading Room: id pmk5c][Digital/digitized copy available in the Reading Room: id pmk6h]
- AV2 - Black Writers' Conference, Ramada Inn, Chicago, Illinois, March 27-29, 1992 [original: VHS] [1 of 2]

- [Digital/digitized copy available in the Reading Room: id rmkph]
- AV2 - Black Writers' Conference, Ramada Inn, Chicago, Illinois, March 27-29, 1992
[original: VHS] [2 of 2]
[Digital/digitized copy available in the Reading Room: id rmr08]
- AV2 - "National Black Theater Summit: On Golden Pond," March 2-8, 1998 [original: VHS]
[Digital/digitized copy available in the Reading Room: id rmr63]
- AV2 - "National Black Theater Summit: Panel #1 - Keynote Address and Legal Social Issues", Dartmouth College, New Hampshire, March 7, 1998, [original: VHS]
[Digital/digitized copy available in the Reading Room: id rmr8c]
- AV2 - "National Black Theater Summit: Panel #2 - Economics," Dartmouth College, New Hampshire, March 7, 1998, [original: VHS]
[Digital/digitized copy available in the Reading Room: id rmrcs]
- AV2 - "National Black Theater Summit: Panel #3 - Developing Black Playwrights," Dartmouth College, New Hampshire, March 7, 1998, [original: VHS]
[Digital/digitized copy available in the Reading Room: id rmr2]
- AV2 - "National Black Theater Summit: Panel #4 - Diversity within the Black Arts Community," Dartmouth College, New Hampshire, March 7, 1998, [original: VHS]
[Digital/digitized copy available in the Reading Room: id rmr6]
- AV2 - "National Black Theater Summit: Panel #5 - Audience and Community Development," Dartmouth College, New Hampshire, March 7, 1998, [original: VHS]
[Digital/digitized copy available in the Reading Room: id rmrjg]
- AV2 - "National Black Theater Summit: Panel #6 - Aesthetic, Standards, Practices," Dartmouth College, New Hampshire, March 7, 1998, [original: VHS]
[Digital/digitized copy available in the Reading Room: id rmrmr]
- AV2 - "National Black Theater Summit: Panel #7 - Closing Session," Dartmouth College, New Hampshire, March 7, 1998, [original: VHS]
[Digital/digitized copy available in the Reading Room: id rmr9]
- AV2 - "New horizons for Sociology in an age of crisis," recording of conference presentation by Edward A. Tiryakian, no date [original: open reel tape]
[Digital/digitized copy available in the Reading Room: id rfmw3]
- AV2 - Shepp, Archie, with Larry Neal at Howard University, and Butler, Jerry: "You and Me," Smokey Robinson and the Miracles: "What love has joined together," 1970 [original: open reel tape]
[Digital/digitized copy available in the Reading Room: id rfmc1][Digital/digitized copy available in the Reading Room: id rfm9r]

Documentaries

- AV2 - "A Stage of Our Own," WGN-TV documentary by Bill Borson, Jonathan Towers and others, narrated by James Earl Jones, 1996 [original: VHS]
[Digital/digitized copy available in the Reading Room: id rmr2k]

- AV2 - "Free to Dance," *PBS Great Performances Series*, featuring Katherine Dunham, Eleo Pomare and Asadata Dafora, 2001 [original: VHS]
[Digital/digitized copy available in the Reading Room: id rn441]
- AV2 - "In motion: Amiri Baraka," documentary by St. Claire Bourne, 1983 [original: VHS]
[Digital/digitized copy available in the Reading Room: id rn455]
- AV2 - "Local Color: The Production of a Play at the St. Louis Black Repertory Theater," documentary by Amanda Aschinger and Oleg Passer, Solstice Productions, 2003 [original: VHS]
[Digital/digitized copy available in the Reading Room: id rn469]

Other recordings

- AV2 - "A Portrait of Max," rough cut, no date [original: VHS] [1 of 2]
[Digital/digitized copy available in the Reading Room: id rn47f]
- AV2 - "A Portrait of Max," rough cut, no date [original: VHS] [2 of 2]
[Digital/digitized copy available in the Reading Room: id rn48k]
- AV2 - Development of documentary film on Max Roach, Max Roach interview, no date [original: VHS]
[Digital/digitized copy available in the Reading Room: id rn49q]
- AV2 - Family event at the home of Paul Carter Harrison's mother, 1989 [original: VHS]
[Digital/digitized copy available in the Reading Room: id rn4bv]
- AV2 - *Futurology*, musical by Sandra Barnes and Anthony J. Dixon, circa 2004
[Digital/digitized copy available in the Reading Room: id rfn8q]
- AV2 - Kuntu, October 22, 1970 [original: open reel tape]
[Digital/digitized copy available in the Reading Room: id rfmkv][Digital/digitized copy available in the Reading Room: id rfmjq]
- AV2 - Hemphill, Julius, live performance at the 11th Street Theatre, New York, with Baikida Carroll, Jerry Riley and Phillip Wilson, November 16, 1979 [original: open reel tape]
[Digital/digitized copy available in the Reading Room: id rfmzc][Digital/digitized copy available in the Reading Room: id rfm7g]
- AV2 - Hemphill, Julius, music, 1979 [original: open reel tape]
[Digital/digitized copy available in the Reading Room: id rfm8m][Digital/digitized copy available in the Reading Room: id rfm bw]
- AV2 - "Moses Gunn: A Celebration of his Life," Judson Memorial Church, NYC, January 16, 1994 [original: VHS]
[Digital/digitized copy available in the Reading Room: id rn4gd]
- AV2 - Radio Nederland interview, no date [original: open reel tape]
[Digital/digitized copy available in the Reading Room: id rfnfd]
- AV2 - "Ring Shout," recording of prayer meeting at the Mt. Calvary Baptist Church, Georgia, 1994
[Digital/digitized copy available in the Reading Room: id rn4c0]
- AV2 - *Sty of the Blind Pig*, Broadway Theatre Archives, 1974 [original: VHS]

- [Digital/digitized copy available in the Reading Room: id rn4d4]
AV2 - Tribute to Moses Gunn in Los Angeles, Bradley Theatre, LATC, February 21,
1994 [original: VHS]
[Digital/digitized copy available in the Reading Room: id rn4f8]

Series 8
Born digital material, circa 2000-2014
Boxes AV3

Scope and Content Note

The series consists of unprocessed born digital material including CD-R discs and computer files.

Arrangement Note

Unprocessed series.

Restrictions on Access

Special restrictions apply: Researchers must contact the Rose Library at least two weeks in advance for access to unprocessed born digital materials in this collection. Collection restrictions, copyright limitations, or technical complications may hinder the Rose Library's ability to provide access to unprocessed born digital materials.

Box	Folder	Content
AV3	-	Nasby, Charles [CD-R]
AV3	-	<i>The Trial of One Short-sighted Black Woman vs. Mammy Louise and Safreeta Mae</i> , photographs, 2007 [CD-R]
AV3	-	<i>Sweet Thunder</i> power point presentation, 2004 [CD-R]
