HATCH, JAMES VERNON, 1928-
James V. Hatch and Camille Billops papers, 1954-2011

Emory University
Stuart A. Rose Manuscript, Archives, and Rare Book Library
Atlanta, GA 30322
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Descriptive Summary

Creator: Hatch, James Vernon, 1928-
Title: James V. Hatch and Camille Billops papers, 1954-2011
Call Number: Manuscript Collection No. 1226
Extent: 17.5 linear ft. (29 boxes), 57 oversized papers (OP), and AV Masters: 1.5 linear ft. (2 boxes)
Abstract: Personal personal of James V. Hatch and Camille Billops and records of their work relating to the curation of the Hatch-Billops Collection and the publication of Artist and Influence.
Language: Materials entirely in English.

Administrative Information

Restrictions on Access
Special restrictions apply: Please note that some of the items in this collection are copies of materials held in other archival repositories. The Library will not provide researchers with copies of those items. Researchers wishing to obtain copies of these materials should contact the repository that owns the originals.

Terms Governing Use and Reproduction
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Related Materials in This Repository
Camille Billops and James V. Hatch Archives at Emory University and Owen Dodson papers

Source
Gift from Camille Billops and James V. Hatch, 2012 with an additional gift from David Hall, 2017.

Citation
[after identification of item(s)], James V. Hatch and Camille Billops papers, Stuart A. Rose Manuscript, Archives, and Rare Book Library, Emory University.

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Collection Description

Biographical Note
James V. Hatch (1928- ), theatre historian, has held numerous academic positions, most notably as Professor of English and Theatre, City College and University of New York (1965-1993), and as Fulbright Lecturer, Cinema Institute, Cairo, Egypt (1962-1965). Hatch has published widely on the subject of African American theatre.

Camille Billops (1933- ) filmmaker and artist, has had an extensive exhibition, teaching, and academic career. She has been a faculty member at Rutgers University, City University of New York, and for the United States Information Service in India. Since 1968, Billops has been the art editor of Indiana State University's *Black American Literature Forum*.

James Hatch and Camille Billops created the Hatch-Billops Collection in New York in 1968 while Billops and Hatch were teaching art and literature at the City College of New York. With the rise of the civil rights movement and a concomitant increase in racial consciousness, a demand rose for courses in black American art, drama and literature. Billops and Hatch found that very little had been published on the history of the African American cultural arts, and much that had been published was out of print. They began collecting primary materials for their students. Artists and writers also began to send material to them for safekeeping. With a grant from the National Endowment for the Humanities, Billops and Hatch conducted oral histories with black artists in all disciplines. Billops began to photograph the works of black artists in exhibitions and private collections. Hatch began to collect published and unpublished plays, set designs, theater programs, and historical and biographical works. They also assembled a library of books, periodicals and clippings related to black cultural arts. Since 1981 Billops and Hatch have published *Artist and Influence: The Journal of Black American Cultural History* that features transcripts of interviews they regularly conduct in New York, as well as panel discussions and forums with minority artists.

Scope and Content Note
This collection contains the personal papers of James V. Hatch and Camille Billops and records of their work relating to the curation of the Hatch-Billops collection and the publication of *Artist and Influence*. Personal papers of James V. Hatch include writings and associated research files, correspondence, teaching files, and subject files. Of particular interest are the research files collected by Hatch while writing his biography of Owen Dodson, which include a number of audio interviews with Dodson and others. Personal papers of Camille Billops include correspondence with artists, art historians, and curators, art prints by her, and other personal material.

Administrative files contain correspondence, financial records, and other administrative material related to the administration of the Hatch-Billops Collection and the publication of *Artist and Influence*. Printed material includes posters by or about Camille Billops, James Hatch, and the Hatch-Billops Collection. Many of the posters are signed and include artwork by Camille

**Arrangement Note**
Organized into six series: (1) James V. Hatch papers, (2) Camille Billops papers, (3) Administrative files, (4) Printed material, (5) Audiovisual, and (6) Unprocessed additions.
Description of Series

Series 1: James V. Hatch papers, 1972-2011
  Subseries 1.1: Writings, 1975-2005
    Subseries 1.1a: Sorrow Is the Only Faithful One, 1984-1996
    Subseries 1.1b: Other writings, 1955-2009
  Subseries 1.2: Correspondence, 1954-2011
  Subseries 1.3: Teaching files, 1972-2005
  Subseries 1.4: Subject files, 1985-2011
  Subseries 1.5: Personal papers, 1936-2004
Series 2: Camille Billops papers, 1972-2009
Series 4: Printed material, 1973-2006
Series 5: Audiovisual, 1982-2002
Series 6: Unprocessed additions
Series 1
James V. Hatch papers, 1972-2011
Boxes 1-19, AV1, OP56

Scope and Content Note
This series contains the papers of James V. Hatch from 1972-2011. The papers include research material and drafts of writings on African American theater and playwright Owen Dodson, correspondence, teaching files from his tenure at New York University, personal and family files, and subject files collected by Hatch concerning African American arts and culture.

Arrangement Note
Organized into four subseries: (1.1) Writings, (1.2) Correspondence, (1.3) Teaching files, and (1.4) Subject files, (1.5) Personal papers.


**Subseries 1.1**  
**Writings, 1975-2005**  
**Boxes 1 - 15, AV1**

**Scope and Content Note**  
This subseries contains writings and associated research files of James Hatch from 1975-2005. The series includes typescript drafts, audio interviews, research files, and publishing files. A large portion of this series concerns Hatch's biography of Owen Dodson, *Sorrow Is the Only Faithful One*. Other material concerns Hatch's writings on African American theater including *Black Playwrights, 1823-1977: An Annotated Bibliography of Plays* and *A History of African American Theater* as well as Hatch's poetry and short stories. There are also two folders that include writings by other authors.

**Arrangement Note**  
Organized into two subseries: (1.1) *Sorrow Is the Only Faithful One* and (1.2) Other writings.
**Subseries 1.1a**  
*Sorrow Is the Only Faithful One, 1984-1996*  
Boxes 1 - 11, AV1

**Scope and Content Note**  
This subseries contains audio interviews, research files, publishing files, and drafts related to Hatch's biography of Owen Dodson, *Sorrow is the Only Faithful One*. This series is almost entirely comprised of research material collected by Hatch about Dodson including his personal and professional associates and various institutions and topics that pertain to Dodson's life as a writer, scholar, director, and teacher. Audio interviews are of Dodson and other individuals who knew Dodson. Research files contain typed notes of Hatch's taped interviews and many also include supplemental materials such as printed material, clippings, and correspondence. Some files include photocopies of material Hatch collected from other archives. These photocopies vary from correspondence to clippings about Dodson to published and unpublished writings by Dodson. Hatch's original filing and naming system has been preserved as much as possible. Some files were either renamed or resorted when files contained no identifiable theme or original filing names were unhelpful.

Files that relate to the legalities of publication and research have been separated and placed at the end of this series. The series also contains a typescript draft of *Sorrow Is the Only Faithful One*.

**Arrangement Note**  
Arranged by record type.

**Restrictions on Access**  
Special restrictions apply: Please note that some of the items in this collection are copies of materials held in other archival repositories. The Library will not provide researchers with copies of those items. Researchers wishing to obtain copies of these materials should contact the repository that owns the originals.

**Interviews**

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Subseries 1.1b
Other writings, 1955-2009
Boxes 12 - 15

Scope and Content Note
This subseries contains material related to other writings by James Hatch from 1975-2005. Some materials in this subseries concern the publication of two of Hatch's books: a bibliography of African American dramatists edited with Omanii Abdullah entitled *Black Playwrights, 1823-1977: An Annotated Bibliography of Plays* and *A History of African American Theater* written with Errol Hill. Files include correspondence from co-editors/authors, publishing files containing correspondence and publicity material, and source material for *Black Playwrights, 1823-1977*. Other materials concern Hatch's other writings that include musicals, plays, poetry, short stories, and published articles. There are also two writings by other authors besides Hatch.

Arrangement Note
Arranged in alphabetical order.

*Black Playwrights, 1823-1977*

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</table>

*A History of African American Theatre*

<table>
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<td>Cambridge University Press publishing, 2003-2005</td>
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<td>Correspondence, 1975-2003</td>
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<td>13</td>
<td>1</td>
<td>Correspondence, Hill, Errol, 1984-2002</td>
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<td>Correspondence, Hill, Errol, 2003</td>
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<td>3</td>
<td>Errol Hill Papers, collection inventory, 2003</td>
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<td>13</td>
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<td>Photographs, no date</td>
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*Musicals and plays*

<table>
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<tr>
<td>13</td>
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<td><em>American Banner: The Blacks and the Irish</em>, 1992</td>
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<tr>
<td>13</td>
<td>6</td>
<td><em>Conspiracy: A Play based on the Court Transcript of Bobby Seale</em>, 1970</td>
</tr>
<tr>
<td>13</td>
<td>7</td>
<td><em>Crackadoom</em>, 1986</td>
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<td>13</td>
<td>8</td>
<td><em>Dagzil</em>, 1955</td>
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<tr>
<td>13</td>
<td>9</td>
<td><em>The Divided Bed</em>, no date</td>
</tr>
</tbody>
</table>
13 10  East - West: Five Legends of Gold Mountain, 1983
13 11  Easter Song, 1955
14 1   Fly Blackbird, 1962 [1 of 3]
14 2   Fly Blackbird, 1962 [2 of 3]
14 3   Fly Blackbird, 1962 [3 of 3]
14 4   If It Do Not Die, It Do Not Die, 1971
14 5   Klub Ka, The Blues Legend: A Musical Fantasy, 2009
14 6   La Diva, no date
15 1   Peter Bees, 1971
15 2   Safe at Last, TV Show, no date
15 3   The Tattooed Countess, no date

Poetry
15 4   The Divided Bed, 1982

Short stories and articles
15 5   "The Hatch-Billops Collection," no date
15 6   "If You Drink of the Nile," no date
15 7   "It's Hysterical," in Ararat, spring 1966
15 8   "The Painter of Chartreuse Nudes," in Ararat, winter 1966
15 9   "Stranger than Fiction," in Ararat, spring 1974
15 10  "Unofficial Leave of Absence," in Ararat, autumn 1965

Writings by others
22 9   Conner, Lynne, materials for promotion and tenure, 2005 [1 of 2]
22 10  Conner, Lynne, materials for promotion and tenure, 2005 [2 of 2]
15 11  Gurira, Danai, Eclipsed, 2009
15 12  Stevenson, Janet, The Third President, 1975
Subseries 1.2
Correspondence, 1954-2011
Box 16

Scope and Content Note
This subseries contains personal correspondence of James Hatch from 1954-2011. The correspondence is mainly from African American author Afaa M. Weaver and is mostly personal in nature, discussing writing projects and travels to China. In addition, there are two folders of general correspondence from and to various professional and personal associates of Hatch.

Arrangement Note
Arranged in chronological order.

<table>
<thead>
<tr>
<th>Box</th>
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<tr>
<td>16</td>
<td>1</td>
<td>General, 1954-1974</td>
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<td>General, 1975-2011</td>
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<td>16</td>
<td>3</td>
<td>Weaver, Afaa M., 1989-1994</td>
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<tr>
<td>16</td>
<td>4</td>
<td>Weaver, Afaa M., 1995-1999</td>
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<td>5</td>
<td>Weaver, Afaa M., 2000-2001</td>
</tr>
<tr>
<td>16</td>
<td>6</td>
<td>Weaver, Afaa M., 2002</td>
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<tr>
<td>16</td>
<td>7</td>
<td>Weaver, Afaa M., 2003-2004</td>
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<td>Weaver, Afaa M., 2005</td>
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<tr>
<td>16</td>
<td>9</td>
<td>Weaver, Afaa M., 2006-2011</td>
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</tbody>
</table>
Subseries 1.3
Teaching files, 1972-2005
Box 17

Scope and Content Note
This subseries is comprised of material related to the teaching activities of James Hatch from 1972-2005. It contains papers written by students for his course on African American theater at New York University.

Arrangement Note
Arranged in alphabetical order.

Student writings

<table>
<thead>
<tr>
<th>Box</th>
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<tr>
<td>17</td>
<td>1</td>
<td>Carter, Joshua, Eulalie Spence biography, 1972 [1 of 2]</td>
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<td>17</td>
<td>2</td>
<td>Carter, Joshua, Eulalie Spence biography, 1972 [2 of 2]</td>
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<td>17</td>
<td>3</td>
<td>Collins, Emily, William Parker interview, 1989</td>
</tr>
<tr>
<td>17</td>
<td>4</td>
<td>Effinger, Marta J., Black Educational Theatre: Nurturing a Talented Tenth,&quot; no date</td>
</tr>
<tr>
<td>17</td>
<td>5</td>
<td>Interviews by New York University students, 1989 [1 of 2]</td>
</tr>
<tr>
<td>17</td>
<td>6</td>
<td>Interviews by New York University students, 1989 [2 of 2]</td>
</tr>
<tr>
<td>17</td>
<td>7</td>
<td>Takahashi, Suzanne E., &quot;The Life and Career of Osceola Archer,&quot; 2005</td>
</tr>
</tbody>
</table>
Subseries 1.4
Subject files, 1985-2011
Box 18

Scope and Content Note
This subseries contains subject files collected by James Hatch. The subject files document African American author Afaa M. Weaver and contain writings, printed material, photographs, and other personal material such as his curriculum vitae.

Arrangement Note
Arranged in alphabetical order.

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Content</th>
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<tbody>
<tr>
<td>18</td>
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<td>Weaver, Afaa M., Artwork certificate, no date</td>
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<tr>
<td>18</td>
<td>2</td>
<td>Weaver, Afaa M., Curriculum vitae, no date</td>
</tr>
<tr>
<td>18</td>
<td>5</td>
<td>Weaver, Afaa M., Photographs, 1998-2008</td>
</tr>
<tr>
<td>18</td>
<td>6</td>
<td>Weaver, Afaa M., Printed material, 1985-2010</td>
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<td>18</td>
<td>7</td>
<td>Weaver, Afaa M., <em>Transgressing Boundaries</em>, 2005</td>
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<tr>
<td>18</td>
<td>8</td>
<td>Weaver, Afaa M., Writings, 1997-2011</td>
</tr>
</tbody>
</table>
Subseries 1.5
Personal papers, 1936-2004
Box 19; OP48, OP56

Scope and Content Note
This subseries contains manuscripts and photographs that pertain to James Hatch's personal life. It includes photographs of his family and childhood as well as writings from his childhood and recognitions of his personal service.

Arrangement Note

<table>
<thead>
<tr>
<th>Box</th>
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<tbody>
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<td>19</td>
<td>1</td>
<td>Crowfoot Monthly Paper, childhood writings by James Hatch, 1936-1937</td>
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<td>19</td>
<td>2</td>
<td>Freedley Award, presented to James Hatch, 2004</td>
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<tr>
<td>29</td>
<td>2</td>
<td>Hatch, James V., and Camille Billops, photographs, circa 1960-2017</td>
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<tr>
<td>OP56</td>
<td>-</td>
<td>Hatch, James V., and Camille Billops, photographs, circa 1960-2017</td>
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<tr>
<td>29</td>
<td>1</td>
<td>Hatch, James V., at &quot;Baraka's 50th birthday,&quot; 1985 October</td>
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<tr>
<td>19</td>
<td>3</td>
<td>Hatch, James V., family photographs, no date</td>
</tr>
<tr>
<td>19</td>
<td>4</td>
<td>Hatch, James V., high school portrait, no date</td>
</tr>
<tr>
<td>OP48</td>
<td>-</td>
<td>Hatch, James V., portrait, no date [facsimile; ink jet print]</td>
</tr>
</tbody>
</table>
Series 2
Camille Billops papers, 1972-2009
Boxes 20-21; OP1-25, 49-55, and 57

Scope and Content Note
This series contains artwork, correspondence, and personal papers of Camille Billops from 1972-2009. Correspondence is from other artists, art historians, and curators and is personal in nature, discussing art projects, exhibits, and the publication of *The Harlem Book of the Dead*. Other papers in this series include fliers from exhibitions of her work, a copy of an art print for *I Starve for Poetry*, and a certificate of achievement from the Pen and Brush.

Arrangement Note
Arranged by record type.

Artwork

<table>
<thead>
<tr>
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<th>Content</th>
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<tbody>
<tr>
<td>OP1</td>
<td></td>
<td>&quot;Būtlaò (bad) People at the Summer Palace,&quot; four prints</td>
</tr>
<tr>
<td>OP2</td>
<td></td>
<td>&quot;Dances and Demons,&quot; 1979</td>
</tr>
<tr>
<td>OP3</td>
<td></td>
<td>&quot;Fire Fighter,&quot; two copies, 1990</td>
</tr>
<tr>
<td>OP4</td>
<td></td>
<td>&quot;For Japanese with Mirrors,&quot; three prints, 1975</td>
</tr>
<tr>
<td>OP5</td>
<td></td>
<td>&quot;Had I Know,&quot; three prints, 1973</td>
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<tr>
<td>OP6</td>
<td></td>
<td>&quot;I am Black I am Black I am Dangerously Black,&quot; three prints, 1973</td>
</tr>
<tr>
<td>OP7</td>
<td></td>
<td>&quot;I'm Alright,&quot; 1972</td>
</tr>
<tr>
<td>OP8</td>
<td></td>
<td>&quot;I Starve for Poetry,&quot; two prints, 2008</td>
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<tr>
<td>OP9</td>
<td></td>
<td>&quot;Jazz Dancer,&quot; 1976</td>
</tr>
<tr>
<td>OP10</td>
<td></td>
<td>&quot;KKK Boutique,&quot; 1994</td>
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<td>OP11</td>
<td></td>
<td>&quot;KKK Boutique I,&quot; two prints, 1996</td>
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<td>OP12</td>
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<td>&quot;KKK Boutique II,&quot; 1996</td>
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<td>OP50-</td>
<td></td>
<td>&quot;Mondo Negro 1-V,&quot; 2000</td>
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<td>54</td>
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<td>OP13</td>
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<td>&quot;Mondo Negro II,&quot; 2000</td>
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<td>&quot;Mondo Negro III,&quot; 2000</td>
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<td>OP15</td>
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<td>&quot;Mondo Negro IV,&quot; 2000</td>
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<td>OP16</td>
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<td>&quot;Mondo Negro V,&quot; 2000</td>
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<tr>
<td>OP18</td>
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<td>&quot;Rescue,&quot; 2000</td>
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<tr>
<td>OP19</td>
<td></td>
<td>&quot;Running into a Wall can be Dangerous,&quot; two prints, 1978</td>
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<tr>
<td>OP21</td>
<td></td>
<td>Untitled, two prints, 1975</td>
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<tr>
<td>OP22</td>
<td></td>
<td>Untitled, six prints, 1974</td>
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<tr>
<td>OP24</td>
<td></td>
<td>Untitled, &quot;The KKK Boutique aint just Rednecks,&quot; two copies, 1993</td>
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OP57  Untitled, one print, undated
       Gift from David Hall, 2017

Artwork by others
OP55  Humphries, Joshua, "Queen of Kush," undated

Correspondence
20 1  Letters from artists, 1972-1979
20 2  Letters from artists, 1972-1980
20 3  Letters from artists, 1981-1985
20 4  Letters from artists, 1985-1986
20 5  Letters from artists, 1986-1988
20 7  Letters from artists, 1988-1995
21 1  Letters from artists, 1999-2002
21 2  Letters from artists, 2000-2005
21 3  Letters from artists, 2005-2007
21 4  Letters from artists, 2008-2009

Other papers
21 5  Billos, Camille, exhibitions, 1974-2004
21 6  Billos, Camille, pen sketch, no date
OP49  Billos, Camille, portrait, no date [facsimile; ink jet print]
OP57  Contact sheet with photographs featuring Camille Billos and James V. Hatch, undated
       Gift from David Hall, 2017
21 7  Exhibit postcards, 1976-1993
21 8  *I Starve for Poetry*, art prints, 2008
21 9  The Pen and Brush, Incorporated, certificate of achievement to Camille Billos, 2008
21 10 Weeksville Society, 1975-2003
21 11 Women's Caucus for Art Honors Camille Billops and others, 2002
Series 3
Administrative files, 2003-2009
Box 22

Scope and Content Note
This series contains correspondence, financial records, and other administrative material related to the administration of the Hatch-Billops Collection in New York and the publication of *Artist and Influence*, the annual journal published by the Hatch-Billops Collection.

Arrangement Note
Arranged by record type.

*Artist and Influence*

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<td>Curricula vitae, no date</td>
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<td>3</td>
<td>Financial records, 2008</td>
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<td>4</td>
<td>Interview schedules, 2006-2008</td>
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<td>Pagan, Dylcia, interview, 2007</td>
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*Hatch-Billops Collection*

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<tr>
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<td>Koch, Edward I., letter of greeting to the tenth anniversary buffet reception of the Hatch-Billops Collection, 1986</td>
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<tr>
<td>22</td>
<td>7</td>
<td>Off-Center Space, no date</td>
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<tr>
<td>22</td>
<td>8</td>
<td>Students from St. Olaf’s college, photograph, 2004</td>
</tr>
</tbody>
</table>
Series 4
Printed material, 1973-2006
OP26-47

Scope and Content Note
This series contains posters by or about Camille Billops, James Hatch, and the Hatch-Billops Collection in New York from 1973-2006. Many of the posters are signed and include artwork by Camille Billops.

Arrangement Note
Arranged in alphabetical order.

Posters

<table>
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<tbody>
<tr>
<td>OP27</td>
<td></td>
<td>Archives of Black American Cultural History, Hatch-Billops Collection, New York, New York City, no date</td>
</tr>
<tr>
<td>OP28</td>
<td></td>
<td>Black Art Quarterly Party, Hatch-Billops Collection, New York, New York City, October 25, 1980</td>
</tr>
<tr>
<td>OP29</td>
<td></td>
<td>Black Women Filmmakers Series Presents Camille Billops, University of California-Santa Barbara, February 8-10, 2000</td>
</tr>
<tr>
<td>OP30</td>
<td></td>
<td>Black Theater Conference, On the occasion of the retirement of Professor Doris Abramson, The University of Massachusetts Department of Theater, May 1, 1987</td>
</tr>
<tr>
<td>OP31</td>
<td></td>
<td>Camille Billops, Ceramic Sculpture, Artist House, New York, New York City, December 11-22, 1973</td>
</tr>
<tr>
<td>OP32</td>
<td></td>
<td>&quot;Dodson Directs Hamlet,&quot; August 16, 1982</td>
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<tr>
<td>OP33</td>
<td></td>
<td><em>Easter Song</em>, by James Hatch, University of Chicago, 1958</td>
</tr>
<tr>
<td>OP34</td>
<td></td>
<td>Festival of Films, University of Iowa, October 25-27, 2002</td>
</tr>
<tr>
<td>OP35</td>
<td></td>
<td>The Festival of Small Collections, Hatch-Billops Collection, New York, New York City, September 27-28, 1980</td>
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<tr>
<td>OP36</td>
<td></td>
<td><em>Finding Christa</em>, a film by Camille Billops and James Hatch, 1991</td>
</tr>
<tr>
<td>OP38</td>
<td></td>
<td><em>The Interview from America Hurrah</em>, Sinhala Institute of Culture, June 1968</td>
</tr>
<tr>
<td>OP39</td>
<td></td>
<td><em>Klub Ka: The Blues Legend</em>, David Thayer Theatre, University of Iowa, November 14-24, 2002</td>
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<tr>
<td>OP40</td>
<td></td>
<td><em>Klub Ka, The Club at La MaMa</em>, February 5-15, 2004</td>
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<tr>
<td>OP41</td>
<td></td>
<td><em>Klub Ka: A Blues Legend</em>, Clarice Smith Performing Arts Center at Maryland, April 11, 2006</td>
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<tr>
<td>OP43</td>
<td></td>
<td><em>Older Women and Love: A Film about Older Women and their Relationship with Young Men</em>, a film by Camille Billops and James Hatch, 1985</td>
</tr>
</tbody>
</table>
OP44  Photograph, Camille Billops and six others, no date
OP45  *A String of Pearls*, a film by Camille Billops and James Hatch, Atlanta Film Festival, 2002
OP46  *Symbols Disrupted*, December 6, 1979
OP47  *Take Your Bags: A Very Different Look at the Middle Passage*, Toronto International Film Festival, Rotterdam International Film Festival, Sundance Film Festival, 1998-1999
Series 5
Audiovisual, 1982-2002
AV2

Scope and Content Note
The series contains films produced by Camille Billops and Jim Hatch and their film company, Mom and Pop Productions from 1982-2002. The materials includes their first film, Suzanne, Suzanne, which was created in 1982. This is followed in 1991 by Finding Christa, an autobiographical work that garnered the Grand Jury Prize for documentaries at the 1992 Sundance Film Festival; Older Women and Love in 1987; The KKK Boutique Ain’t Just Rednecks in 1994; Take Your Bags in 1998; and A String of Pearls in 2002.

Arrangement Note
Arranged in alphabetical order.

Films

<table>
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<th>Content</th>
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<tr>
<td>AV2</td>
<td>-</td>
<td>Finding Christa, 1991 [original: DVD-R] [Digital/digitized copy available in the Reading Room: id rg3r2]</td>
</tr>
<tr>
<td>AV2</td>
<td>-</td>
<td>The KKK Boutique, 1994 [original: DVD-R] [Digital/digitized copy available in the Reading Room: id rg3s6]</td>
</tr>
<tr>
<td>AV2</td>
<td>-</td>
<td>Older Women and Love, 1987 [original: DVD-R] [Digital/digitized copy available in the Reading Room: id rg3tb]</td>
</tr>
<tr>
<td>AV2</td>
<td>-</td>
<td>A String of Pearls, 2002 (2 copies) [original: VHS] [Digital/digitized copy available in the Reading Room: id rg3wm]</td>
</tr>
<tr>
<td>AV2</td>
<td>-</td>
<td>A String of Pearls, 2014 September 9 [original: DVD-R]</td>
</tr>
<tr>
<td>AV2</td>
<td>-</td>
<td>Suzanne, Suzanne, 1982 [original: VHS] [Digital/digitized copy available in the Reading Room: id rg3xr]</td>
</tr>
<tr>
<td>AV2</td>
<td>-</td>
<td>Take Your Bags, 1998 (2 copies) [original: DVD-R] [Digital/digitized copy available in the Reading Room: id rg3vg]</td>
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</table>

Interviews

- - Abdul, Raoul, October 22, 1973 (HB200.1) [original: CD use copy] [Digital/digitized copy available in the Reading Room: id rqhsx] |
- - Abdul, Raoul, October 22, 1973 (HB200.2) [original: CD use copy] [Digital/digitized copy available in the Reading Room: id rqht2] |
- - Abdul, Raoul, October 23, 1995 (HB200.3) [original: CD use copy] [Digital/digitized copy available in the Reading Room: id rqhxg] |
- - Abdul, Raoul, October 29, 1995 (HB200.4) [original: CD use copy] [Digital/digitized copy available in the Reading Room: id rqhwb] |
- - Allison, Mr. and Mrs. Hughes, March 9, 1975 (HB201.1) [original: CD use copy] [Digital/digitized copy available in the Reading Room: id rqhzm] |
- - Allison, Mr. Hughes, March 9, 1975 (HB201.2) [original: CD use copy]
Andrews, Benny, September 16, 1979 (HB202) [original: CD use copy]
Digitized/digitized copy available in the Reading Room: id rqj0v

Andrews, Benny, September 30, 1972 (HB203) [original: CD use copy]
Digitized/digitized copy available in the Reading Room: id rqhv6

Andrews, Benny, September 10, 1984 (HB204.1) [original: CD use copy]
Digitized/digitized copy available in the Reading Room: id rqmwn

Andrews, Benny, September 10, 1984 (HB204.2) [original: CD use copy]
Digitized/digitized copy available in the Reading Room: id rqn19

Allen, Billie, November 6, 1994 (HB205) [original: CD use copy]
Digitized/digitized copy available in the Reading Room: id rqm2b

Alexander, Althea, January 1, 1972 (HB206) [original: CD use copy]
Digitized/digitized copy available in the Reading Room: id rqmr3

Ali, Rashied, April 2, 1995 (HB207) [original: CD use copy]
Digitized/digitized copy available in the Reading Room: id rqmj8

Anderson, Gladys Seals, November 15, 1987 (HB208.1) [original: CD use copy]
Digitized/digitized copy available in the Reading Room: id rqmc

Anderson, Gladys Seals, November 15, 1987 (HB208.2) [original: CD use copy]
Digitized/digitized copy available in the Reading Room: id rqn2f

Archer, Osceola, February 2, 1972 (HB209.1) [original: CD use copy]
Digitized/digitized copy available in the Reading Room: id rqm71

Archer, Osceola, February 2, 1972 (HB209.2) [original: CD use copy]
Digitized/digitized copy available in the Reading Room: id rqmvh

Atkins, Russell, August 29, 1975 (HB210.1) [original: CD use copy]
Digitized/digitized copy available in the Reading Room: id rqmp

Atkins, Russell, August 29, 1975 (HB210.2) [original: CD use copy]
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Atkins, Russell, August 29, 1975 (HB210.3) [original: CD use copy]
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Babatunde, Akin, April 17, 1979 (HB211.2) [original: CD use copy]
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Bailey, David, March-April 1977 (HB212.1) [original: CD use copy]
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Bailey, David, April 6, 1977 (HB212.2) [original: CD use copy]
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Bailey, David, April 6, 1977 (HB213.1) [original: CD use copy]
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Bailey, David, April 6, 1977 (HB213.2) [original: CD use copy]
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Bailey, Herman, March 25, 1975 (HB214) [original: CD use copy]
Barrett, Nathan, December 21, 1974 (HB227.2) [original: CD use copy]
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Barrett, Nathan, December 21, 1974 (HB228) [original: CD use copy]
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Barker, Danny, August 26, 1976 (HB229.1) [original: CD use copy]
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Barker, Danny, August 26, 1976 (HB230.1) [original: CD use copy]
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Barker, Blue Lu, August 26, 1976 (HB230.2) [original: CD use copy]
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Barthé, Richmond, December 9, 1975 (HB231.1) [original: CD use copy]
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Barthé, Richmond, December 9, 1975 (HB231.2) [original: CD use copy]
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Barthé, Richmond, December 9, 1975 (HB231.3) [original: CD use copy]
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Barthé, Richmond, December 9, 1975 (HB232.2) [original: CD use copy]
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Series 6  
Unprocessed additions  
Boxes 23 - 29

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<td>-</td>
<td>Administrative records; James V. Hatch personal papers</td>
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<td>Camille Billops family photographs</td>
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