



## **Inventory of the Richard B. Harrison Collection Box #1 & the Richard B. Harrison Drama Collections, Boxes 1 – 3.**

### **Contact Information**

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### **Descriptive Summary**

#### **Repository**

F. D. Bluford Library Archives & Special Collections

#### **Creator**

Harrison, Richard B.

#### **Title**

Richard B. Harrison Collection,

#### **Language of Materials**

English

#### **Extent**

4 archival boxes, 378 items, 5.33 linear feet

#### **Abstract**

The Richard B. Harrison Collection consists of four boxes: THE RICHARD B. HARRISON COLLECTION, RICHARD B. HARRISON DRAMA COLLECTION BOX #1, RICHARD B. HARRISON

DRAMA COLLECTION BOX #2, and RICHARD B. HARRISON PLAYS (PLAYERS) PLAYBILLS, NEWS CLIPS BOX #3. These materials provide a history of the life and career of Harrison along with a history of the Richard B. Harrison players and the history of operatic and stage theater in the 20<sup>th</sup> century.

## **Administrative Information**

### **Restrictions to Access**

No Restrictions

### **Acquisitions Information**

Transferred from the Office of the Chancellor. Please consult Archives Staff for additional information.

### **Processing Information**

Processed by James R. Jarrell, April 2005: Edward Lee Love, Fall 2016

### **Preferred Citation**

[Identification of Item], in the Richard B. Harrison Collection, F. D. Bluford Library, North Carolina Agricultural and Technical State University, Greensboro, NC.

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## **Biographical Note**

RICHARD BERRY HARRISON was born September 28, 1864 and passed away March 14, 1935. He was an actor, teacher, dramatic reader and lecturer. He was renowned for his role as "de Lawd" in the play The

Green Pastures.

Richard Harrison was the son of fugitive slaves, born in London, Ontario, Canada, the eldest of five siblings.

Harrison became extremely well-known later in life after playing "de Lawd" in more than 1,650 performances of Marc Connelly's play, *The Green Pastures*, which opened on Broadway on February 26, 1930. The show played all over the United States as well as his hometown of London, Ontario.

While in North Carolina he convinced James B. Dudley, the president of North Carolina A&T of the need for a dramatics program. Harrison became chair and taught summer courses there for seven years starting in 1922. At the same time, he moved his family to New York, and began reading and teaching in churches and performing on stage.

Richard Harrison left A&T College in 1929 when he was offered the role of "de Lawd" in Marc Connelly's play, *The Green Pastures*. The play told the story of the Old Testament with one of the first all-black casts on Broadway. Harrison was initially reluctant to play the stereotypical dumb and lazy black person. *The Green Pastures* became extraordinarily popular as audiences were impressed by the dignity and passion of Harrison's character.

Harrison never missed a show, more than 1,650 in 203 different cities and towns. The play and its leading actor won multiple awards (a Pulitzer for its author) and were featured in an article with Harrison on the cover of *Time* magazine on March 4, 1935. Ten days later, Richard Harrison died of heart failure on March 14, 1935 at the age of 71. His acclaim is still felt today as schools, auditoriums and libraries across the state and the US bear his name in memory.

#### THE RICHARD B. HARRISON PLAYERS

Susan Dudley, the wife of A&T's president James Dudley, actually started theater at the school when she founded the A&M Players in 1898. She wrote and directed its first play, *How Shall I Go Up to My Father?*. In 1922, she convinced her husband to hire Mr. Richard B. Harrison, noted for teaching drama and elocution as well as presenting one-man adaptations of Shakespearean plays. Harrison taught summer courses for seven years before departing to star in the play *The Green Pastures* which brought him great acclaim. As tribute to the actor, the players took became the Richard B. Harrison Players in 1932.

John Kilimanjaro oversaw changes to the acting program and to the University. Drama classes had been taught under the English Department but he achieved getting the curriculum in Speech and Drama separated from the English Department. He added theater courses to the curriculum and turned the acting students into a theater group that traveled throughout the United States. He also oversaw the design and construction of the Paul Robeson Little Theater and named it after the famous black actor and singer.

In 1982, H.D. Flowers II became director and professor of theatre at A&T. He developed the Bachelor of Fine Arts degree program. The National Association of Schools of Theatre (NAST) accredited the Theatre Program in 1988, making it the first North Carolina accredited Bachelor of Fine Arts (BFA) at a Historically Black College and University (HBCU) and the second in the nation. NAST re-accredited the program in 1996, making it in 2000 the only accredited BFA at an HBCU. During this time the combined Paul Robeson Theater and Richard

B. Harrison Players were recognized with many awards and citations from national and regional theater associations.

## **Container List**

### **Richard B. Harrison Collection (55 items)**

- 1.1 Richard Berry ("De Lawd") Harrison. Time Magazine. March 4, 1935. Volume XXV.
- 1.2 Stage: 'De Lawd' of 'Green Pastures' Misses 1,659<sup>th</sup> Cue. Entertainment. Newsweek. March 9, 1935.
- 1.3 "De New Lawd". News clipping of Charles Winter Wood, successor to Richard B. Harrison at St. Joseph Church, Union City, New Jersey. Circa March, 1935. No newspaper listing.
- 1.4 Stage: 'De Lawd' of 'Green Pastures' Misses 1,659<sup>th</sup> Cue. Entertainment. Newsweek. March 9, 1935.
- 1.5 Died: Richard Berry Harrison. Newsweek. March 23, 1935.
- 1.6 'De Lawd' Passes on. Famous actor succumbs at top of career. Death in Hospital follows collapse two weeks ago.  
  
Harrison's first illness a slight paralysis stroke. Friend relates how he lost use of his voice and left arm during last night at Y.M.C.A.  
  
Veteran Actor-Richard B. Harrison. Reports Harrison suffering from paralysis denied. Charles Winter Wood in role of "De Lawd" as star takes rest.
- 1.7 The Green Pastures. A Fable Play in Eighteen Scenes. By Marc Connelly. Adapted for the stage. From Roark Bradford's Book, "Ol' Man Adam and His Children". 2 copies.
- 1.8 Harrison, Richard Berry biographical data by Anne Cooke Reid.
- 1.9 A Modern Miracle Play rolls on to Glory. "The Green Pastures" returns to New York for its fifth anniversary, with 1,652 performances behind it in a monumental tour of thirty-nine states.  
  
Still smiling and starring. (Face view of elderly Richard B. Harrison).
- 1.10 'De Lawd' ill at 70, unable to 'go on'. The original "Lawd", who is ill and his understudy. Circa, March 2, 1935.  
  
"De Lawd" goes to Greener Pastures. Photos by Herman Huff, age Photographer. Circa March, 1935.
- 1.11 "We need our own playwrights to write our own plays, says "De Lawd". Wants new deal.

Richard B. Harrison was made a D.D.L. R.B. Harrison awarded Degree at A&T College. July 6, 1934.

Richard B. Harrison takes to the south a fine dramatic development. The New York Age. October 6, 1928.

1.12 Harrison, Richard Berry (1864-1935). Dictionary of American Negro Biography. Page 293.

1.13 Harrison, Richard (Berry) Directory of Blacks in the Performing Arts. Edward Mapp. Page 156.

1.14 Making the grade. An Interview with Richard B. Harrison, famous Negro actor, once a Santa Fe employee and now the sensation of Broadway as the Lord in the Pulitzer Prize Play.

The Santa Fe Magazine. December 1930. by Olyve L. Jeter.

1.15 Frame by Frame- A Black Filmography. Phyllis Rauch Klotman. Schomburg Collection. Indiana University Press. Bloomington, London. Easy Street info.

1.16 Green Pastures. Mansfield Theatre. Copy. Signed by Harrison.

1.17 Harrison, Richard Barrey (sic). In Black and White. Page 414.

The Black Entertainer in the Performing Arts. Richard B. Harrison. Actor. 1864-1935. Page 828.

1.18 The Green Pastures (1935) New York City Production. Producer: Laurence Rivers. Book, Lyrics: Suggested by Roark Bradford's Southern Sketches, "Ol' Man Adam an' His Chillun". Blacks in Blackface: A Source Book on Early Black Musicals Shows. By Henry T. Sampson. Lists cast of characters (In the order of their appearance).

1.19 The Green Pastures' Comes Home. By Richard B. Harrison.

This is Heaven Indeed, and In "The Green Pastures" (Rex Ingram enacts the role of De Lawd in screen adaptation of Marc Connelly's play.

1.20 Simple but impressive funeral rites held for Richard Berry Harrison at Cathedral of St. John the Divine; 10,000 mourners. Scene as De Lawd went to greener pastures. Interment made in Chicago on Tuesday, following services here conducted jointly by Rev. Shelton Hale Bishop and Bishop William T. Manning; Life and character of famous actor highly praised in Bishop's Eulogy. Circa, March 19, 1935.

Our Last Tour with "De Lawd" Richard A. Harrison. By Mercedes Gilbert.

A New Yorker at Large. By James B. Reston. "De Lawd".

1.21 Green Pastures claim De Lawd. Great Actor passes. The Noted actor dies in Hospital. Circa, March 14, 1935.

- Services in N.Y. City at Cathedral. Crowd of 10,000 over flows Cathedral of St. John. 70,000 pass by Harrison Bier in last tribute. Circa, March 19, 1935.
- 1.22 Thousands Mourn The Lawd. Following through with the news.
- 1.23 "Lawd" won't be a guest at this fish fry any more since he went to Greener Pastures. 20,000 persons in Chicago attend rites for 'De Lawd'. Greensboro Daily News. March 21, 1935.
- Rites are held at A. and T. as tribute to noted actor. Dean Gibbs, presiding. Isaac Johnson playing taps. Circa, March 21, 1935.
- 1.24 70,000 pass by Harrison bier in last tribute. Circa, March 19, 1935. (See 1.21).
- 1.25 Thousands at final rites for famous actor. The Journal and Guide. (Very brittle and yellow-incomplete article) Circa, March 19, 1935.
- 1.26 Green Pastures. Richard B. Harrison (Incomplete article). Circa, March 2, 1935.
- 1.27 A Worshipful Crowd. Yellowed, very brittle article. Incomplete. Circa, March 19, 1935.
- 1.28 Veteran Dramatist. Richard B. Harrison. Circa, March 14, 1935. Bits of pieces of yellowed news clippings re actor's death.
- 1.29 Venerable Negro actor succumbs. Richard B. Harrison, famed as 'De Lawd' dies in New York Hospital. Circa, March 14, 1935.
- 1.30 Picture of Richard B. Harrison bier. Yellowed-very brittle. Circa, March 21, 1935.
- 1.31 De Lawd of 'Green Pastures' dies of stroke at age of 70. Played 1,658 performances before stricken; began rise to stardom at 66. Very poor quality of copy. Circa, March 14, 1935.
- 1.32 R.B. Harrison, 70, 'De Lawd', is dead. Creator of unique stage role succumbs suddenly while thought to be recovering. Became a revered figure. The New York Times. March 15, 1935.
- 1.33 Description of Richard B. Harrison Collection, 1930-1935. Found remnants of one scrapbook. Collection description states there were two scrapbooks.
- 1.34 Letter to Dean and Mrs. T.E. McKinney, Johnson C. Smith University from Richard B. Harrison. October 23, 1933. (one original).
- 1.35 Letter to Dr. Walter Daniel, from Mrs. T. E. McKinney (Mrs. L.M.) donating Richard B. Harrison items to Librarian. September 7, 1967. Note: Mrs. McKinney was a drama student here in the summer of 1926. Walter C. Daniel listed address was in the Office of Vice-Chancellor. 101 Jesse Hall. University of Missouri, Columbia, Missouri 65201.
- 1.36 Picture of Richard B. Harrison Auditorium, black and white 9" x 7". Circa, mid 1930's.

- 1.37 Letter to Dean and Mrs. T.E. McKinney, Johnson C. Smith University from Richard B. Harrison. October 23, 1933. (two copies) of 1.34.
- 1.38 Letter from Walter C. Daniel to Mrs. T.E. McKinney, Sr. on A&T letterhead thanking her for the Richard B. Harrison collection. September 13, 1967.
- 1.39 Absolution (Poem) 11 pages. Penciled on yellow 8 1/2" x 10" paper. May have been written by Richard B. Harrison. See 1.38 brown clasp envelope scribbles.
- 1.40 Front cover of scrapbook with Richard B. Harrison's likeness top center. Circa, 1935.

**Richard B. Harrison Drama Collection Box 1 (101 items)**

- 1.1 Luminalia. Design by Inigo Jones. 1638. Copyright, His Grace the Duke of Devonshire.  
La Mauvaise Conduite, by Jean Variot, adapted from Plautus' Menaechmi, produced by the Compagnie des Quinze.
- 1.2 The Merchant of Venice. Titina Rota's costume designs for the Max Reinhardt production of Venice. 1934.  
The Folger Shakespeare Memorial Theatre, Washington.
- 1.3 The Tempest. Design by Jonel Jorgulesco.  
Sophocles' Antigone: Arch Lauterer's model for the Cleveland Play House below, model for the Cambridge Festival Theatre.
- 1.4 Hamlet, Costume design for the Vakhtangov Theater production, Moscow.  
Miracle at Verdun, by Hans Chlumberg, produced by Andre van Gyseghem. London.
- 1.5 Miracle at Verdun, by Hans Chlumberg. Setting by Lee Simonson for Theatre. Guild production. 1931.  
Hamlet. The Duel Scene from the Norman Bel Geddes production. New York, 1931.
- 1.6 A Comedy of Errors. A new version by Hans Rothe, Breslau; Twelfth Night in modern dress (below). Staatliches Schauspielhaus, Berlin.  
L'Opera des Quat' Sous, adapted from John Gay's The Beggar's Opera. Oliver Larkin's impressions of the Gaston Baty production, Paris.
- 1.7 Romeo and Juliet. University of Michigan.  
The Tempest. Design by Jonel Jorgulesco.
- 1.8 Twelfth Night. Le Petit Theatre du Vieux Carre, New Orleans.

- Henry VIII, designed by Lloyd Weninger for the Carnegie Institute by Technology.
- 1.9 Romeo and Juliet. Setting by Aline Bernstein. Civic Repretory Company.  
Hamlet. Norman Bel Geddes production. New York, 1931.
- 1.10 Romeo and Juliet. University of Michigan.  
Twelfth Night. College of William and Mary.
- 1.11 The Insect Comedy, by Karel and Josef Capek, at the North-western University Theatre.  
Lee Mitchell, designer.  
Gammer Gurton's Needle. Setting by Paul Shelving for Malvern Festival, 1933.
- 1.12 The Tempest. City Theatre, Gothenburg, Sweden.  
Hamlet. Design by Adolphe Appia.
- 1.13 Iphigenia in Tauris. Design for Act I, by Adolphe Appia. 1926.  
Julius Caesar. Setting by Frycz. Teatr Polski, Warsaw.
- 1.14 The Lady from the Sea, by Henrik Ibsen. Setting by Donald Oenslager.  
Henry IV, Part. I. Max Reinhardt's production.
- 1.15 The Merchant of Venice. Maude Adams as Portia. 1931.  
Henry IV, Part I. Max Reinhardt's production.
- 1.16 All Quiet on the Western Front, by Erich Maria Remarque, as produced by the Tokyo Left Theatre, Japan.  
Shroud My Body Down, by Paul Green, produced by the Carolina makers.
- 1.17 Donogoo, by Jules Romains, Impressions by Oliver Larkin of the Theatre Pigalle production, Paris.  
The Tempest. King-Coit Children's Theatre and School.
- 1.18 Design by Donald Oenslager for Plautus' Casina.  
The Beggar's Opera, by John Gay, in a version by Brecht and Weill. Alexander Tairov, designer. Kamerny Theatre, Moscow.
- 1.19 The Importance of Being Earnest, by Oscar Wilde. Black and white setting and costumes by Michael Weight for Nigel Playfair's revival. London, 1930.  
The Cat and the Fiddle, musical comedy by Jerome Kern and Otto Harbach. Settings by Henry Dreyfuss. New York, 1931.
- 1.20 Model for revue episode by Boris Aronson.



- Oscar Schlemmer's conception of the mask in the dance.
- 1.21 Dantons Tod, by George Buchner, produced by the Stadttheater, Mainz.  
The Government-Inspector, by Gogol. Meyerhold Theater.
- 1.22 The Front Page, by Ben Hecht and Charles MacArthur, as produced under the title Sensation at the Academic Theatre, Leningrad.  
Designs for Wagner's The Flying Dutchman by Donald Oenslager.
- 1.23 A Comedy of Errors. Seattle Repertory Playhouse.  
Werner Krauss as Julius Caesar. Max Reinhardt production.
- 1.24 Twelfth Night, at Smith College: variations in styles.  
Othello. Robert Edmond Jones' design for A Street in Venice, at Central City. Colorado. 1934.
- 1.25 Hamlet. Norman Bel Geddes production. New York, 1931.  
King Lear. Moscow State Jewish Theatre. Alexander Tishler, designer.
- 1.26 Twelfth Night, Designs by Albert Johnson.  
Paul Wegener as Henry IV; Alexander Moissi as Hamlet in modern dress. Max Reinhardt productions. Vienna.
- 1.27 Biography, by S. N. Behrman. Design by Jo Mielziner for the Theatre Guild. 1932.  
The Band Wagon, a revue by George S. Kaufman and Howard Dietz; music by Arthur Schwartz. Settings by Albert Johnson. New York, 1931.
- 1.28 Romeo and Juliet. Settings for the Tomb, by Aline Bernstein. Eva LeGallienne's Civil Repertory Company.  
The Storm, by Ostrovsky, Kamerny Theatre, Moscow; Revolt, Moscow Dramatic Theatre.
- 1.29 La Mauvaise Conduite, by Jean Variot, adapted from Platus' Menaechmi, produced by the Compagnie des Quinze.  
The Merchant of Venice, in the Campo San Trovaso in Venice. 1934.
- 1.30 The Black Pit, by Afinogenov. Theatre of the Young Spectator, Moscow.  
Coelum Britannicum, by Thomas Carew. Design by Inigo Jones. 1634.
- 1.31 The Field God, by Paul Green. Setting by Whitney Atchley for the Cleveland Play House.  
Ben Johnson's Oberon, designed by Inigo Jones.

- 1.32 An Optimistic Tragedy, by Vishnevsky. Kamerny Theatre, Moscow. Alexander Trairov, designer.  
Wozzeck, by Alban Berg. Darmstadt Theatre.
- 1.33 Alice in Wonderland. Eva LeGallienne's Civic Repertory Company.  
Hamlet. Old Vic production, London.
- 1.34 Henry VIII. Cambridge Festival Theatre.  
Henry VIII. Mrs. Siddons as Queen Katharine.
- 1.35 Costume sketches by Diego Rivera for the ballet, HP. Philadelphia Grand Opera Company. 1932.  
Lazarus Laughed, by Eugene O'Neill. Project by Norman Bel Geddes.
- 1.36 Andre' Obey's Lucrece, adapted by Thornton Wilder and produced by Katharine Cornell, with setting by Robert Edmond Jones.  
El Villano en su Rincon, by Lope de Vega, adapted by Rivas Cherif for the Teatro Espanol.
- 1.37 The Czar Allows Himself to be Photographed, by Kurt Weill. Stadttheater, Mainz.  
Hamlet. The Gravediggers. University of Nebraska.
- 1.38 Designs for ballet, HP, by Diego Rivera. Philadelphia Grand Opera Company. 1932.  
Richard III. Richard's Fortress Home, designed by Alexander Tishler, Leningrad.
- 1.39 The Living Doll, as produced by the Tsukiji Company, workers' theater in Tokyo.  
Richard Mansfield as Shylock.
- 1.40 Ben Johnson's Chloridia. Character sketches by Inigo Jones.  
Much Ado About Nothing. Masquerade costume for Ursula, designed by Robert Edmond Jones.
- 1.41 Peer Gynt. Setting for Ase's House, by Lee Simonson, for the Komisarjevsky production. 1923.  
A Midsummer Night's Dream. University of Michigan.
- 1.42 Tom Sawyer, as produced by the Leningrad Theatre for the Young Spectator, with setting by M.A. Grigoneff.  
Moliere's The School for Husbands, adapted by Lawrence Langner and Arthur Guiterman. Setting by Lee Simonson for the Theatre Guild production. 1934.
- 1.43 The Merchant of Venice. Settings by Heytum, Stavoske Theatre, Prague.

- Reunion in Vienna by Robert E. Sherwood. Setting by Aline Bernstein for Theatre Guild. 1931.
- 1.44 Hamlet. Setting for Parapet by J. Hofman for the National Theatre, Prague.  
Romeo and Juliet in a projected adaptation for Negroes by Francis Carpenter. Design for Prologue, by Albert Johnson.
- 1.45 Romeo and Juliet in a projected adaptation for Negroes by Francis Carpenter. Design for Apothecary's Shop, by Albert Johnson.  
The Seagull, by Tchekov, as produced by the Gloucester Little Theater, with setting by Lester E. Lang.
- 1.46 The Mandate, by Erdmann. Meyerhold Theatre, Moscow.  
Major Barbara, by Bernard Shaw. Settings by Redington Sharpe.
- 1.47 Peer Gynt, produced by the Seattle Repertory Playhouse.  
Designs for ballet, HP, by Diego Rivera. Philadelphia Grand Opera Company. 1932.
- 1.48 Don Juan, by Andre Obey. Compagnie des Quinze production. London.  
All's Well That Ends Well. Design by Cziossek for production in Stuttgart.
- 1.49 He, by Alfred Savoir. Stage floor plan by Arch Lauterer for the Cleveland Play House.  
Designs by Micheal MacLiammoir of the Dublin Gate Theatre.
- 1.50 Walter Huston as Othello. Central City, Colorado. 1934.  
Mary of Scotland, by Maxwell Anderson. Designs by Robert Edmond Jones for the Theatre Guild Production. 1933.
- 1.51 Leonidoff as Othello. Moscow Art Theatre. 1930.  
No back copy.

### **The Richard B. Harrison Drama Collection Box 2 (126 items)**

- 2.1 Elizabeth of England, by Ferdinand Bruckner. Darmstadt Theatre.  
Cavalcade, by Noel Coward. London, 1931.
- 2.2 Sholom Asch's Uncle Moses, adapted by Maurice Schwartz. Design by Mordecai Gorelik for the Yiddish Art Theatre, New York.

- Children of Darkness, by Edwin Justus Mayer. Studies in make-up at the Prague Municipal Theatre.
- 2.3 Designs for Wagner's The Flying Dutchman by Donald Oenslager.  
Twelfth Night. Robert Atkins' production. London.
- 2.4 The Government-Inspector, by Gogol. Cambridge Festival Theatre.  
The Hairy Ape, by Eugene O'Neill, as produced at the Kamerny Theatre.
- 2.5 Georges Dandin, by Moliere. Design by Sointu Syrjala.  
Carmencita designed by Rabinovitch for the Moscow Musical Studio, 1925; and Carmen, as designed by Alexander Tishler, Leningrad, 1934.
- 2.6 Design by James Reynolds for Electra, as it might be set and cast in Ireland.  
Hamlet. Model by Roy Mitchell.
- 2.7 Crime and Punishment, by Dostoievsky, as produced by Gaston Baty.  
The Criminal Code, by Martin Flavin. Designs by Albert Johnson.
- 2.8 Die Walkure. Wagner's music-drama produced by the Cleveland Orchestra, with setting by Richard Rychtarik.  
Anatol, by Arthur Schnitzler. Settings by Jo Mielziner.
- 2.9 A Comedy of Errors. New German version by Hans Rothe, designed by Traugott Muller.  
Crime and Punishment, by Dostoievsky, as produced by Gaston Baty.
- 2.10 Griboyedov's Gore ot Ouma, as parodied by the Meyerhold Theatre under the title Too Intelligent to be Happy.  
A Winter's Tale. Settings by Donald Oenslager. Yale University.
- 2.11 Much Ado About Nothing. Masquerade robe for Borachio, designed by Robert Edmond Jones.  
Machinal, by Sophie Treadwell, as presented at the Kamerny Theatre, Moscow. Alexander Tairov, designer.
- 2.12 Little Eyolf. Design for Act II, by Adolphe Appia. 1923.  
Romeo and Juliet. Costume sketches by Jo Mielziner for the Katherine Cornell production. 1934.
- 2.13 Macbeth. Costume designs by Mrs. Lesley Blanch for Komisarjevsky's production at the Memorial Theatre, Stratford-on-Avon.  
Antony and Cleopatra in Elizabethan costumes. Vassar Experimental Theatre.

- 2.14 Eugene O'Neill's *All God's Chillun*, as produced by Tairov at the Kamerny Theatre, Moscow; and O'Neill's *Mourning Becomes Electra*, designed by Robert Edmond Jones for the Theatre Guild.
- Othello*. Robert Edmond Jones' design for *A Castle in Cyprus*, at the Central City Opera House, Colorado. 1934.
- 2.15 *The Merry Wives of Windsor*. Monachoff's Great State Theatre, Moscow.
- The Streets of New York*, by Dion Boucicault. Setting by Rollo Peters.
- 2.16 *The Emperor Jones*, by Eugene O'Neill. Designs by Donald Oenslager for the Yale University Theatre.
- The Birds*, by Aristophanes. Costumes and masks by Donald Oenslager.
- 2.17 *In Such a World*, Ashley Dukes' English version of a German adaptation by Hans Rothe of Shakespeare's *Comedy of Errors* and Plautus' *Menaechmi*. London, 1935.
- Décor for a dance drama, *Juerga*, with Argentina.
- 2.18 *Hassan*, by James Elroy Flecker. Cambridge Festival Theatre.
- Two settings by Robert Edmond Jones: *Ladies Leave*, by Sophie Treadwell; and *Nights Over Taos*, by Maxwell Anderson.
- 2.19 *Elizabeth of England*, adapted by Ashley Dukes from the German of Ferdinand. Bruckner. London.
- Hamlet*. Silesian Volksbuhne.
- 2.20 *Cenodoxus, the Doctor of Paris*, by Jacob Biderman, adapted by Josef Gregor. Design by Emil Pirchan for the Deutches Theater, Prague.
- Wozzeck*, by Alban Berg. Design for Barracks Scene, by Robert Edmond Jones, for Philadelphia Orchestra production.
- 2.21 *Lamara*, by G. Robakidze. Georgian National Theatre.
- The Merchant of Venice*. Setting by Duilio Torres for Max Reinhardt production at the Biennial Festival, Venice. 1934.
- 2.22 *The Spanish Curate*, by Fletcher. Second Moscow Art Theatre.
- The Birds*, by Aristophanes. Design for a modern version, by Donald Oenslager.
- 2.23 *Alien Corn*, by Sidney Howard. Model by Cleon Throckmorton, for Katherine Cornell. New York, 1933.
- Hamlet*. Setting for Graveyard by J. Hofman, National Theatre, Prague.
- 2.24 *Cross Roads*, by Martin Flavin. Setting by Robert Edmond Jones.

- Walk a Little Faster, revue with music by Vernon Duke. Design by Boris Aronson. New York, 1932.
- 2.25 Sailors of Cattaro, by Friedrich Wolf, as translated by Keene Wallis. Setting by Mordecai Gorelik.
- An American in Paris, a mime ballet, designed by Hedley Briggs for the Cambridge Festival Theatre.
- 2.26 Porgy and Bess, by DuBose Heyward and George and Ira Gershwin. Setting by Sergei Soudaikine for Theatre Guild. 1935.
- Camille. Design for Ball Room, by Robert Edmond Jones. Central City Opera House, Colorado. 1932.
- 2.27 The Armored Train, by Ivanov, as produced by the Pasadena Community Playhouse, with settings by Jan Muncis.
- Jeppe pa Berget, by Ludvig Holberg, as produced by the Norwegian Theatre, Bergen.
- 2.28 Roar China! by Sergei Tretiakov, produced by the Theatre Guild, with setting by Lee Simonson.
- Camille, by Alexandre Dumas fils. Design for Marguerite's drawing-room, by Robert Edmond Jones. Central City Opera House, Colorado. 1932.
- 2.29 Love's Labour's Lost. Carnegie Institute of Technology.
- Times Have Changed, adapted by Louis Bromfield from the French of Edouard Bourdet. Setting by Stewart Chaney. New York, 1935.
- 2.30 Henry VIII. Charles Kean's production.
- The Mad Hopes, by Romney Brent. Setting by Albert McCleery for the Cedar Rapids Community Theatre.
- 2.31 Outrage, by Yanovsky, produced at the Academic Theatre, Leningrad, with settings by Petrov.
- Cariolanus. National Theatre, Sofia.
- 2.32 Street Scene, by Elmer Rice, as produced by the Stadtheater, Mainz.
- The Commander of the Second Army, by Celvenskovo. Meyerhold Theater.
- 2.33 The Moon at the Left, by Bill-Bielotzerkowski. Settings by Nikolai Monakov. Great State Dramatic Theater, Leningrad.
- Macbeth. Oxford University Dramatic Society.

- 2.34 Life Begins at 8:40, revue by David Freedman, music by Harold Arlen. Setting by Albert Johnson. New York, 1934.
- More Sky, by Lynn Riggs. Design by Lee Mitchell for the Northwestern University Theatre.
- 2.35 Faust. Design by Robert Edmond Jones for the American Opera Company.
- King Lear. Design by Norman Bel Geddes.
- 2.36 The Great Magoo, by Ben Hecht and Gene Fowler. Designs by Herman Rosse.
- Tartuffe, by Moliere, as produced by the Great State Dramatic Theatre, Leningrad, with settings by Nikolai Monakov.
- 2.37 Othello. University of Louisville Players.
- Abasmirza Sharifov as Hamlet. Azerbaidjan State Art Theatre, Baku. 1930.
- 2.38 Face the Music, musical comedy by Irving Berlin and Moss Hart. Settings by Albert Johnson.
- America's present and past: Stevedore, by Paul Peters and George Sklar, setting by Sointu Syrjala; and Distant Drums, by Dan Totheroh, setting by Jo Mielziner.
- 2.39 Jo Mielziner's design for Yellow Jack, by Sidney Howard.
- Love's Labour's Lost. Carnegie Institute of Technology.
- 2.40 Twelfth Night. Le Petit Theatre du Vieux Carre, New Orleans.
- Antigone, by Walter Hasenclever, as produced at the Karmerny Theatre, Moscow. Alexander Tairov, director.
- 2.41 The Gun 492,116; and, below, Golitzina's opera, Giordano Bruno. Children's Theatre, Moscow.
- Sheep's Well, by Lope de Vega. Jewish Theatre of White Russia.
- 2.42 Processional, by John Howard Lawson, as produced by the Theatre Guild, New York. Setting by Mordecai Gorelik.
- Street Scene, by Elmer Rice, Yavach Theatre, Warsaw.
- 2.43 Aristocrats by Pogodin. Design by Okhlopkov, Realistic Theatre, Moscow.
- Machinal, by Sophie Treadwell, as presented at the Karmerny Theatre, Moscow. Alexander Tairov, designer.
- 2.44 Hamlet. Charles Kean's production.
- The Commander of the Second Army, by Celvenskovo. Meyerhold Theatre.

- 2.45 Carmen. Darmstadt Theatre.  
Rossini's L'Italiana in Algeri, produced by the Teatro di Torino in Paris, with setting by Virgilio Marchi.
- 2.46 Anatol, by Arthur Schnitzler. Settings by Jo Mielziner.  
Hamlet, as produced by Akimov at the Vakhtangov Theatre, Moscow.
- 2.47 The Tempest. Design by Rene Moolaert for the Theatre du Marais, Brussels.  
Terences' The Eunuch, as produced by the Cambridge Festival Theatre.
- 2.48 Othello. Design by James Pryde for the Maurice Browne production with Paul Robeson. London, 1930.  
Electra, opera by Richard Strauss. Model by Joseph Urban for the Metropolitan Opera House presentation.
- 2.49 Tartuffe, by Moliere. Design by Sointu Syrjala.  
Hamlet. John Gielgud production. London, 1934.
- 2.50 Aristocrats, by Pogodin. Design by Okhlopkov, Realistic Theatre, Moscow.  
Iphigenia in Aulis, opera by Gluck. Model by Norman Bel Geddes for the Philadelphia Orchestra production. 1935.
- 2.51 Richard of Bordeaux, by Gordon Daviot, with John Gielgud. London.  
Lillo's The London Merchant, and Boucicault's The Streets of New York. Settings by Arch Lauterer for the Cleveland Play House.
- 2.52 Setting by Manuel Essman for The Tower.  
Savonarola, as set in the Piazza della Signoria, by Andre Barsacq, for the Florence Musical May Festival. 1935.
- 2.53 Green Grow the Lilacs, by Lynn Riggs. Setting by Raymond Sovey for Theatre Guild. 1931.  
The Dumb Man of Portici. Darmstadt Theatre.
- 2.54 Anna Christie, by Eugene O'Neill. Setting by Wincent Drabik. Teatr Nowy, Warsaw.  
Helena Modjeska as Ophelia.
- 2.55 Andre Obey's Noah, adapted by Arthur Wilmurt for New York, with settings by Cleon Throckmorton, costumes and masks by Remo Bufano.  
Mother, adapted from Maxim Gorky's novel. Setting by Schtoffer. Realistic Theatre, Moscow.



- 2.56 The Bartered Bride, by Smetana. Design by Czossek. Wurtemberg State Theatre.  
King Lear. Design for Act II by Adolphe. Appia. 1926.
- 2.57 Amaco, by Martin Flavin. Produced by the Dartmouth Players, with settings as Henry Williams.  
Henry IV. Dartmouth College.
- 2.58 Hamlet. Tsubouchi Memorial Theatre-Museum of Waseda University, Tokyo.  
Panic, by Archibald MacLeish. Design by Jo Mielziner for the Phoenix Theatre production. New York, 1935.
- 2.59 Pizetti's Orselo. Designed by Felice Carena for the Florence Musical May Festival. 1935.  
Ibsen's When We Dead Awaken. Design for Act III by Robert Edmond Jones.
- 2.60 The Tempest. King-Coit Children's Theatre and School.  
Fuente Ovejuna, by Lope de Vega. Teatro Espanol, Madrid.
- 2.61 Anathema, by Andreyev. Designs by Spence Davies for the Goodman Theatre, Chicago.  
John Gielgud as Hamlet. London, 1934.
- 2.62 The Taming of the Shrew, designed by Rollo Peters; below, Love's Labour's Lost, at the University of Washington. Costumes by John Ashby Conway.  
The Merchant of Venice, Settings by Heytum, Stavoske Theatre, Prague.
- 2.63 Five-Star Final, by Louis Weitzenkorn. Setting by P. Dodd Ackerman. New York.  
The Taming of the Shrew in modern dress. Garrick Players' production with Basil Sydney and Mary Ellis. New York, 1927.

**The Richard B. Harrison Plays (Players), Playbills, News Clips Box 3 (96 items)**

- 3.1 The News and Record and Grassroots Productions Limited proudly presents the 2003 Festival of Lights. News and Record. News and Record. December 1, 2003.
- 3.2 "Black Nativity" sings with joy. By Leslie Mizell. News and Record. December 1, 2003.
- 3.3 Nothing stops the passion from flowing through Pass. News and Record. November 11, 2003.
- 3.4 Will Call: A look at theater offerings in the Triad. News and Record. November 27, 2003.
- 3.5 Aggie Night at Triad Stage. The Winston-Salem Chronicle. October 23, 2003.
- 3.6 'Seven Guitars' proves to be a hit. By Shanai Blackwell. E-Vibes. The A&T Register. February 2004.

- 3.7 'Black Nativity' debuts at Triad Stage. By Karina Hardy. The A&T Register. November 13, 2003.
- 3.8 Audience mourns truly tragic character. By Leslie Mizell. News and Record. February 21, 2004.
- 3.9 Harrison Players to present five student directed plays. (The Running Tide, The Barrier, Trifles, Hello Out There; and The Slave with two faces). By Carol Bowden. The Register. May 1, 1963.
- 3.10 More footlight focus. The Greensboro Record. November 5, 1982. "Zooman and the Sign".
- 3.11 'Pharoah' to benefit head start. The Greensboro News and Record. March 20, 1983.
- 3.12 A&T will conduct theater workshop. The Greensboro News and Record. September 8, 1983.
- 3.13 Another year, a new "Nativity". By Joya Wesley. The Carolina Peacemaker. November 27, 2003.
- 3.14 Drama Theatre across the curriculum. News Release. By Yolonda Stone or Samuel Hay, The Paul Robeson Theater. April 19-23, 2001.
- 3.15 A&T Workshop students to present one-act plays. By Abe Jones. Greensboro Daily News and Record. June 27, 1982.
- 3.16 Town & Tube. "Rumpelstilskin". The Greensboro Record. December 3, 1982.
- 3.17 Richard B. Harrison Players present "Purlie". The Carolina Peacemaker. April 30, 1985.
- 3.18 A&T troupe visits Britt. The Greensboro Record. April 19, 1983.
- 3.19 Children's Theatre to perform at A&T. The Carolina Peacemaker. July 30, 1983.
- 3.20 Players perform in D.C. The A&T Register. April 29, 1983.
- 3.21 20,000 persons in Chicago attend rites for 'De Lawd'. Richard B. Harrison, noted Negro actor, rests in Lincoln Cemetery—many thousands view body at home. Greensboro Daily News and Record.  
  
Famous actor succumbs at top of career. Death in hospital follows collapse two weeks ago.
- 3.22 Stars in A&T's Musical Production "Purlie" The Carolina Peacemaker. April 30, 1983.
- 3.23 Notes on the Arts. The Chronicle of Higher Education. April 6, 1983.
- 3.24 Faculty '66 Review. Notes: History of Richard B. Harrison Players.
- 3.25 Black Nativity Playbill. December 5-8, 1986. N.C. A&T State University. Paul Robeson Theatre.

- 3.26 Presenting Zooman and the Sign, Rumpelstiltskin, Tell Pharoah, Michael A. King, and The Gypsy Lady. A&T The Richard B. Harrison Players 1982-83 University Theatre Season.
- 3.27 Zooman and the Sign. Program. November 7-14, 1982. Paul Robeson Theatre.  
8 1/2" x 11" Black and White of cast. Zooman and the Sign.
- 3.28 Members of A&T State University Drama group pose with David Young (Center), producing director of the American College Theatre Festival while at Kennedy Center for two performances of "Zooman and the Sign". (See reverse).  
8 1/2" x 11" Black and White of cast of Zooman and the Sign with David Young.
- 3.29 A&T's Drama production, "Zooman and the Sign" was selected as one of the top five (5) plays in national judging by the American College Theater Festival. Excerpt from Dr. Alexander's Freshman Seminar Book.
- 3.30 3" x 5" Black and White of "Zooman and the Sign" cast at reception.
- 3.31 Entertainment A&T Drama Group at Kennedy Center. The Carolina Peacemaker. Greensboro, N.C. April 30, 1983.
- 3.32 8 1/2" x 11" Black and White of cast of Zooman and the Sign with David Young. (Two photos).
- 3.33 A&T presents musical. "Purlie". The Greensboro Record. April 28, 1983.
- 3.34 5" x 7" Black and White with three Richard B. Harrison Players. Scene not yet identified.
- 3.35 5" x 7" Black and White with two Richard B. Harrison Players. Scene may be "A Raisin in the Sun".
- 3.36 Aggies in the News. Harrison Players to present 7 productions. The A&T Register. October 5, 1982.
- 3.37 At A&T State, Fats Waller's music lives on. By W. C. Burton. Greensboro News and Record. May 6, 1984.
- 3.38 Summer Stock Theatre at A&T. "Mooncalf Mugford" and "Steps From Beyond", two one-act melodramas in Crosby Hall. June 22-27. The Carolina Peacemaker. June 23, 1984.
- 3.39 Richard B. Harrison Players present hit gospel play 'Crowns'. By Patrice Withers. The A&T Register. April 15, 2004.
- 3.40 8 1/2" x 11" Black and White photographic scene from "Ceremonies in Dark Old Men".
- 3.41 North Carolina A&T State University The National Award Winning Richard B. Harrison Players presents The Theatre Season, "Crack, cream, and brown sugar", "Black Nativity", and "Purlie". 1996-1997.

- 3.42 'God's Trombones'. By Cherie Evans. Daily Reflector. Greenville, North Carolina. August 7, 1994.
- 3.43 Richard B. Harrison presents Porgy. By Dorothy and DuBose Heyward. October 14-18, 1975.  
Coming Attractions. Festival of One Acts. The Imaginary Invalid, Fiddler on the Roof, and the Rainmaker.
- 3.44 Slow Dance on the Killing Ground. By William Hanley. December 4-9, 1972. Program.
- 3.45 The King and I. Music by Roger and Hammerstein, II. October 11-16, 1971. The Richard B. Harrison Players present.
- 3.46 5" x 7" Black and White. Richard B. Harrison Players at table.
- 3.47 5" x 7" Black and White. Richard B. Harrison Players at table drinking beer.
- 3.48 A&T Theatre to open season. The Arts. Greensboro News and Record. September 20, 1984.
- 3.49 The Sty of The Blind Pig. By Phillip Hayes Dean. Program. April 15, 1975. The Richard B. Harrison Players present.
- 3.50 Guest director excites students. By Joya Wesley. The Carolina Peacemaker. February 12, 2004.
- 3.51 5" x 7" Black and White. Richard B. Harrison Players. Woman comforting others.
- 3.52 Play's the thing. The Greensboro Record. Life and Leisure. June 25, 1982.
- 3.53 God's Trombones. An Evening of dramatic interpretation directed by Arnold Pinnix. Program. July 19-22, 1979.
- 3.54 The Rainmaker. A Romantic Comedy by N. Richard Nash. Program. April 20-24, 1976.
- 3.55 Tambourines to Glory. By Langston Hughes. Program. October 21-30, 1976.
- 3.56 "Christmas is Comin' Uptown"-Invitation. By Philip Rose. December 1-4, 1983.
- 3.57 "The Emperor Jones". The Richard B. Harrison Presents. March 22-26, 1977.
- 3.58 The Blood Knot. By Athol Fugard. Program. April 25-28, 1979.
- 3.59 Easy Moving Company Dances. December 1, 1982.
- 3.60 Ceremonies in Dark Old Men. Playbill. October 28-31, 1983.
- 3.61 2<sup>nd</sup> Paul Robeson Awards Ceremony. May 7, 1984.
- 3.62 "A Land Beyond the River". By Loften Mitchell. Playbill. February 18-21, 1984.
- 3.63 Invitation. Black Nativity. December 5-8, 1986.

- 3.64 Black Nativity. Playbill. December 4-7, 1987.
- 3.65 Coretta. (Behind every great man is a remarkable woman. Behind Martin Luther King was Coretta). A World Premiere Drama. November 21-22, 1988.
- 3.66 The Road to Bethlehem. By Fae Donna Colley. December 7-10, 1991.
- 3.67 No show like 'The Wiz': An exciting production. By Tina P. Jones. Greensboro News and Record. April 20, 1991.
- 3.68 The Wiz. Centennial Playbill. April 19-21, and 26-28, 1991.
- 3.69 Jonin' by Gerard Brown. Playbill. November 6-9 (No year).
- 3.70 The Persecution and Assassination of Jean-Paul Marat as performed by the Inmates of the Asylum of the charenton under the direction of the Marquis DeSade. Experimental production written by Peter Weiss. October 23-28, 1972.
- 3.71 Curtain call, Ira Aldridge, Sir. By Ossie Davis. June 22, 1983.
- 3.72 Richard B. Harrison Players Shine at Kennedy Center. By Nettie Collins Rowland. A&T Today. Summer, 1999.
- 3.73 Black Nativity. Playbill. December 1-9. Matinee-December 3-10.
- 3.74 Checkmates by Ron Milner. Playbill. April 29-May 2, 1989.
- 3.75 Blues for a Gospel Queen by Don Evans. Playbill. February 26-29, 1985. Matinee, February 28, 1985.
- 3.76 "You don't know me, but I'm famous by Paul Morse. Presented by the Summer Enrichment Camp of N.C.A&T State University. August 4-5, 1985.
- 3.77 Steal Away, A Folktale by Ramona King. February 14-17, 1991.
- 3.78 Black Nativity. December 6-8, 1991. Program.
- 3.79 The Colored Museum. By George C. Wolfe. February 19-22, 1993.
- 3.80 North Carolina A&T State University national award-winning Richard B. Harrison Players presented its annual production of Langston Hughes "Black Nativity". The Carolina Peacemaker. December 10, 1998.
- 3.81 Family Theatre at its best. The Richard B. Harrison Players 1988-89 Season. The Plays; Strike Heaven on the Face; Black Nativity, Rho Kappa Epsilon, and Dreamgirls.
- 3.82 Agricultural and Technical College presenting The Summer Players in Three representations of the Theatre. They Refuse to be Resurrected; Matriarch and A Marriage Proposal. July 9, 1953.

- 3.83 Holiday entertaining abounds this weekend. November 29, A&T's Richard B. Harrison players present the much loved Langston Hughes gospel pageant, "Black Nativity." News and Record. November 22, 2001.
- 3.84 Theatre Informer Newsletter. Voice of the Players. June 1988.
- 3.85 The Year That Was. The Fourth Annual Paul Robeson Theatre Yearbook 1985-86.
- 3.86 Richard B. Harrison Players History. Faculty Review'66.
- 3.87 A Star Ain't Nothing But a Hole in Heaven. By Judi Ann Mason. Playbill. October 23-26, 1992.
- 3.88 A&T to present studio version of Shakespeare's 'Twelfth Night'. By Abe D. Jones, Jr. Greensboro News and Record. October 31, 1989.
- 3.89 Stepping into the 25<sup>th</sup> year of Excellence and Success. 1992-93 Season. Richard B. Harrison Players started acting in 1967.
- 3.90 The Richard B. Harris Players Paul Robeson Theatre 1991-1992 Theatre Season. Fences, Steal Away, Black Nativity, and Don't Bother Me, I Can't Cope.
- 3.91 Ain't Misbehavin'. April 28-May 1, 1984.

### **Detailed Description of the Collection.**

Collection consists of four boxes: THE RICHARD B. HARRISON COLLECTION, RICHARD B. HARRISON DRAMA COLLECTION BOX #1, RICHARD B. HARRISON DRAMA COLLECTION BOX #2, and RICHARD B. HARRISON PLAYS (PLAYERS) PLAYBILLS, NEWS CLIPS BOX #3.

The Richard B. Harrison Collection consists of copies from 1935 Newsweek magazine and an original 1935 Times magazine with likeness of Richard B. Harrison on cover, numerous news articles of his performances in Green Pastures, obituaries from various sources, two copies of the Green Pastures play, and a black and white picture of Harrison Auditorium.

The Richard B. Harrison Drama Collection Box # 1 consists of a collage of 53 packets (5" x 7") 103 black and white prints of classical and operatic costumes, stage designs and scenes from plays and various operas. The last packet only contains 1 print. Packets have a side one and side two.

The Richard B. Harrison Drama Collection Box #2 consists of a collage of 63 packets (5"x7") 126 black and white prints of classical and operatic costumes, stage designs and scenes from plays and various operas. Packets have a side one and side two.

The Richard B. Harrison Plays (Players) Playbills, News Clips Box #3 consists of newspaper reviews and announcements, playbills, and programs for various productions.