Guide to the Lloyd Richards Papers

JWJ MSS 176

by Molly Wheeler

April 2010

P. O. Box 208330
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Lloyd Richards papers
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Collection Overview

**REPOSITORY:** Beinecke Rare Book and Manuscript Library
P. O. Box 208330
New Haven, CT 06520-8330
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**CALL NUMBER:** JWJ MSS 176

**CREATOR:** Richards, Lloyd, 1919-2006

**TITLE:** Lloyd Richards papers

**DATES:** 1944–2004

**PHYSICAL DESCRIPTION:** 94.25 linear feet (181 boxes) + 7 broadside folders

**LANGUAGE:** English

**SUMMARY:** The Lloyd Richards Papers document the life and work of the director, educator, and actor Lloyd Richards. The papers consist of production files, professional papers, photographs, correspondence, programs, audiovisual and printed material spanning the years 1944 to 2004. The papers primarily document the professional life of Lloyd Richards through his production files, professional papers, and Eugene O’Neill Memorial Theater Center administrative files. Production files contain materials from all stages of production for theater, television, and radio productions directed by Richards, including those he drafted while Dean of the Yale School of Drama and Artistic Director of the Yale Repertory Theatre, and in a few instances for early plays that Richards acted in. Correspondence in the production files reveals the close professional relationship that Richards had with playwright August Wilson through directing six of Wilson’s plays. Professional papers include files from Richards’s service on various committees, boards, councils, and related activities; his teaching files from positions at universities and colleges; his speeches and lectures; awards and honorary degrees; clippings and printed material; and other papers related to his professional life. The Eugene O’Neill Memorial Theater Center material consists of administrative files and photographs that document his work as Artistic Director of the National Playwright Conference and his involvement in other Center activities. The papers also include correspondence with organizations and individuals, almost entirely regarding his professional affiliation with various theater projects. Photographs in the collection provide images of Richards, productions, award and honorary degree ceremonies, and other places and people. Audiovisual materials include film, video and sound recordings and film footage of productions, interviews, and other recordings of interest to Richards. A small amount of personal papers concern Richards’s service in the U.S. Army Air Corps, his citizenship, financial and medical information, and other personal matters.

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Requesting Instructions

To request items from this collection for use in the Beinecke Library reading room, please use the request links in the HTML version of this finding aid, available at http://hdl.handle.net/10079/fa/beinecke.richardsl.

To order reproductions from this collection, please send an email with the call number, box number(s), and folder number(s) to beinecke.images@yale.edu.

Key to the container abbreviations used in the PDF finding aid:

b. box
f. folder
〓 item barcode

Administrative Information

Immediate Source of Acquisition


Conditions Governing Access

Boxes 149-153 and 161-167 (audiovisual material): ‡a Restricted fragile material. Reference copies may be requested. Consult Access Services for further information.

Conditions Governing Use

The Lloyd Richards Papers is the physical property of the Beinecke Rare Book and Manuscript Library, Yale University. Literary rights, including copyright, belong to the authors or their legal heirs and assigns. For further information, consult the appropriate curator.

Preferred Citation

Lloyd Richards Papers. James Weldon Johnson Collection in the Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library.

Processing Information

This collection was identified as YCAL MSS 366 but was assigned the new call number of JWJ MSS 176.

This collection includes materials previously identified by the following call numbers: Uncat MSS 889, Uncat MSS 889a, and Uncat MSS 973.

Boxes 154-160 are unused. Original videocassettes are housed in boxes 149-153. Restricted fragile.

Existence and Location of Copies

Microfilm service copies are available for Series I. Production Files, A Raisin in the Sun program and prompt book (film number 3307).
Lloyd Richards (1919-2006)

Lloyd George Richards was born on June 29, 1919 in Toronto, to Albert George and Rose Isabella Richards. The family immigrated to the United States after seeing a flyer sent out by Henry Ford that advertised employment in his plant and settled in Detroit in 1923. Albert Richards died of diphtheria in 1928, leaving Rose to raise Lloyd and his four siblings alone. A few years later, Mrs. Richards was struck blind and Lloyd went to work to help support his family. Despite the difficult circumstances, all of the Richards children received an education and were urged to continue on to college. Richards entered Wayne University in Detroit and originally studied pre-law but he quickly shifted his focus to theater and radio drama. After graduating, Richards began volunteer service in the U.S. Army Air Corps, training with the nation’s first unit of black pilots, the Tuskegee Airmen. Richards was never in active duty and returned to Detroit in 1945. There he co-founded the These Twenty People Company and The Actor’s Company Repertory, and worked as a radio disc jockey for one year. He spent his nights and weekends working on productions and his days as a social worker.

In 1947, Richards moved to New York City to pursue an acting career. He waited tables and lived at the Y.M.C.A., focusing on auditions. At an audition for a one-man Equity Library Theater production, Richards met acting coach, actor, and director Paul Mann and studied with him until Mann asked him to become his teaching assistant for his actors’ workshops. While Richards was a good actor and acted in several popular on- and off-Broadway plays, he wasn’t considered a strong character actor and eventually focused solely on his directing. Mann’s acting workshops would play an important role in Richards’s development as a director. Through Mann, Richards met dancer and writer Barbara Davenport; they married in October 1957, and had two sons. He also met actor Sidney Poitier, who urged Richards to read and direct one play in particular, Lorraine Hansberry’s *A Raisin in the Sun.* Richards worked hard to rally support for the production, and in 1959 the play debuted on Broadway in New York City to a standing ovation. The plot concerns an African-American family’s experiences in a Chicago neighborhood and was the first play written by an African-American woman to be produced on Broadway, as well as the first play with an African-American director on Broadway. It is considered a landmark in American theater and social history. Richards went on to have a successful and prolific career directing theater, radio, and television.

In addition to his acting and directing in New York through the 1950s and 1960s, Richards returned to Detroit to direct summer theater at the Northland Playhouse (1955-1958), worked on radio productions, and opened the Lloyd Richards Studio for Actor Training in New York. In 1966, Richards was hired as Master Teacher of Acting at the new actor training program at New York University (1966-1972). From 1972-1979, he held the position of Professor of Theater and Cinema at Hunter College. In 1979, Richards was recruited for the position of Dean of Yale School of Drama and Artistic Director of the Yale Repertory Theatre, which he held until 1991.

When Richards was asked to be Artistic Director of the annual National Playwrights Conference (NPC) in 1968 at the Eugene O’Neill Theater Center in Waterford, CT, he took the opportunity to transform the conference into one of the most prestigious and intensive playwright opportunities in the world. NPC is where Richards met a young poet-turned-playwright, August Wilson. Wilson submitted work to the NPC several times and was rejected until he submitted *Ma Rainey’s Black Bottom* in 1982, which gained him admission. Richards went on to direct five of Wilson’s premieres, often at the Yale Repertory Theatre, and all went on to Broadway ( *Fences, Joe Turner’s Come and Gone, The Piano Lesson, Two Trains Running,* and *Seven Guitars*). Their professional relationship changed when they stopped working on Wilson’s plays together, but the two remained friends.

At NPC, Richards mentored many young playwrights who went on to have successful writing careers, including Lee Blessing and Christopher Durang. In 1999, Richards retired as Artistic Director from NPC.
Yale, Richards directed and oversaw the premiere of plays that went on to tour nationally. Among these were Lee Blessing’s *Cobb*, several of Athol Fugard’s plays, and all but one of August Wilson’s plays.

After retiring from Yale, Richards continued to teach in New York at the Actors Center and at the Actors Studio and occasionally directed. Throughout his teaching career, he was a visiting professor and lecturer at several universities and colleges. In honor of Richards’s retirement, Yale University School of Drama created their its permanently endowed chair, “The Lloyd Richards Professor of Theatre Chair,” and appointed him Professor Emeritus of the School of Drama. In addition to teaching, Richards gave his time and expertise to dozens of community theaters, professional committees, councils, boards, and fellowships. Richards received dozens of awards and honorary degrees throughout his career, including a Tony Award for Best Director for *Fences* in 1987 (he was nominated for a Tony several times) and a National Medal of Arts in 1993. He was admired as an influential director and educator, directing some of the twentieth century’s most acclaimed actors.

While Richards worked and sometimes lived outside of New York City, he and Barbara considered the house on Manhattan’s Upper West Side, where they lived since 1968, to be their home. Richards died in Manhattan on his 87th birthday of a heart attack.

**Scope and Contents**

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**Arrangement**

### Collection Contents

**Series I. Production Files**

27.93 linear feet (53 boxes)

Files for each production listed may include prompt books; scripts; correspondence; contact sheets; contracts; financial and administrative records; casting files including actor resumes (sometimes accompanied by headshots); costume, lighting, and set designs, technical drawings, and related files; notes; research files; rights information; and posters, production programs and other printed material. The series documents the variety of roles Richards played in theater production during his career, including director, artistic director, producer, and actor. A small amount of correspondence concerning audience members’ criticism and programs from various productions are filed at the end of the series.

The bulk of the correspondence is with Richards’s lawyer, Albert I. DaSilva. Correspondence with August Wilson is almost always present in production files for plays written by Wilson.

Production cities, theaters and dates (when known) are listed under production titles. Station names are noted when a production aired on television.

Photographs of productions are found in Series V. Photographs. Audiovisual materials relating to productions are in Series VII. Audiovisual Materials.

Series I. Production Files is arranged alphabetically by production title.

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<th>Container</th>
<th>Description</th>
<th>Date</th>
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<td>Includes correspondence with ATU Productions, Inc and Charles Adams</td>
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<td>b. 1, f. 3</td>
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<td>b. 1, f. 4-10</td>
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<td>b. 2, f. 11-12</td>
<td><em>The Antique Bearers</em> by Ray Aranha</td>
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<td>b. 2, f. 13-17</td>
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<td>b. 3, f. 24-27</td>
<td><em>Christopher Columbus</em> by Nicos Kazantzakis</td>
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| b. 4, f. 30-37 | *Cobb* by Lee Blessing  
See also: Oversize Box 170, Folder 1831-1832 and Broadside folder 1926  
Yale Repertory Theatre, 1989; Alliance Theatre Company, Atlanta, 1990; Old Globe Theatre, San Diego, 1990  
Includes correspondence with Stuart Hyke | 1990–1991   |
| b. 5, f. 38-45 | *Cobb* by Lee Blessing                                                | 1990–1991   |
| b. 6, f. 46 | *The Committeeman* by Joseph Stefano  
CBS General Electric Theater (television) | 1959        |
| b. 6, f. 47-49 | *The Crucible* by Arthur Miller  
Boston University, 1962 | 1962        |
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See also: Oversize Box 170, Folder 1833  
Yale Repertory Theatre, 1982 | 1982        |
| b. 7, f. 55-59 | *The Egghead* by Molly Kazan  
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| b. 8, f. 60 | *An Enchanted Land* by Dale Wasserman  
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| b. 8, f. 61 | National Playwright’s Conference script                              | 1983        |
| b. 8, f. 64-67 | Yale Repertory production                                               | 1985–1986   |
| b. 9, f. 68-71 | Yale Repertory production                                               | 1985–1986   |
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| b. 9, f. 73-74 | Contracts  
Includes correspondence between Richards and August and their respective lawyers regarding subsidiary rights disagreement | 1986–1987   |
<p>| b. 9, f. 75-76 | Seattle production                                                      | 1986        |
| b. 9, f. 77-78 | San Francisco production                                               | 1987        |
| b. 10, f. 79-83 | San Francisco production                                               | 1987        |
| b. 10, f. 84-86 | New York Broadway production                                           | 1987        |</p>
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<td><em>Freeman</em> by Phillip Hayes Dean&lt;br&gt;See also: Oversize Box 168, Folder 1816; Box 170, Folder 1839&lt;br&gt;Alternate title was “The Collapse of the Great I Am”&lt;br&gt;Visions, KCET-TV, 1976 (television)</td>
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**Joe Turner's Come and Gone by August Wilson**

Original title was *Mill Hand’s Lunch Bucket*

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<td>Includes correspondence with Cheryl Crawford</td>
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<td>Eugene O’Neill Memorial Theater, 1982; Yale Repertory Theatre, 1984; Cort Theatre, New York City, 1984-85; Broadway revival 2003</td>
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<td>Eugene O’Neill Memorial Theater, 1966-68</td>
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<td>b. 29, f. 235</td>
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**JWJ MSS 176**

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| b. 43, f. 432-434 | *Richard III* by William Shakespeare  
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| b. 45, f. 444 | National Playwrights Conference | 1994 |
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| b. 47 | *Two Trains Running* by August Wilson  
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Series II. Professional Papers

26.8 linear feet (39 boxes)

Professional Papers includes Richards’s files relating to his professional activity outside of productions and his Eugene O’Neill Memorial Theater Center duties.

General Files contains materials relating to Richards’s service on committees, councils, boards, grant panels and his participation in consulting, artist-in-residencies, and fellowships. These files include correspondence, financial documents, itineraries, review reports, travel documents, conference proceedings, and printed material.

Teaching Files includes correspondence, class lists, notes, grade books, exams, syllabi, and printed materials from the various teaching positions that Richards held throughout his teaching career.

Speeches and Lectures contains transcripts, notes, and printed materials regarding speeches and lectures that Richards delivered as Dean of the Yale School of Drama, at other universities and colleges, at tribute and memorial services, upon receiving awards and honorary degrees, and at other events. Richards’s speeches at Yale were delivered for school openings, commencements, annual reports, addressing the Yale corporation fellows, alumni events, and union disputes.

Awards and Honorary Degrees includes certificates, medals, plaques, trophies, and other commemorative objects received by Richards. Correspondence regarding awards and honorary degrees is in Series IV. Correspondence; photographs of events are in Series V. Photographs, and the drafts and notes for acceptance speeches are in the subseries Lectures and Speeches.

Subject Files contains printed materials and notes collected by Richards on specific topics. Other Papers includes writings by and interviews with Richards, notes and notebooks, agendas, address books, Rolodexes, publicity materials, writings of others, and programs for productions that Richards had no involvement in.

Series II. Professional Papers is organized into six subseries: General Files, Teaching Files, Speeches and Lectures, Awards and Honorary Degrees, Subject Files, and Other Papers.

General Files
This subseries is arranged alphabetically by organization and project name.

Afro/American Theatre Total Arts Foundation
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1977

b. 54, f. 591
Alrose Productions
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1992

b. 54, f. 593
American Council for the Arts (National Arts Policy Center Advisory Committee)
1993

b. 54, f. 594
American Foundation for Negro Affairs
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| b. 55, f. 611 | Canadian Broadcasting Corporation (Lloyd Richards Training Program) | 1975–1976 |
| b. 55, f. 612 | Center for Visual History | 1993–1994 |
| b. 55, f. 613 | Central Park Center Stage | undated |
| b. 55, f. 615 | Cincinnati Playhouse | 1998 |
| b. 55, f. 616 | City of New York, Department of Cultural Affairs | 1991, 1994 |
| b. 55, f. 617 | City University of New York (CUNY-TV) | 2000 |
| b. 55, f. 618 | City University of New York
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| b. 55, f. 621 | Connecticut Commission on the Arts | 1991 |
| b. 55, f. 622 | Connecticut Public Television and Radio | 1999 |
| b. 55, f. 623 | Crossroads Theatre Company | 1993 |
| b. 55, f. 624 | Dartmouth College | 1977–1978 |
| b. 56, f. 625 | Denver Center for the Performing Arts | 2000 |
| b. 56, f. 626 | Detroit Council of the Arts | 1991–1992 |
| b. 56, f. 627 | Directors Guild of America | 1971–1976 |
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Includes photographs | 1981 |
| b. 57, f. 651 | Last Frontier Theatre Conference  
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| b. 57, f. 654 | London 9-11 Theatre and Arts Festival | 2001 |
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<td>William Morrow and Company, Inc.</td>
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**Teaching Files**
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**Writings by Lloyd Richards**

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<td>b. 80, f. 907</td>
<td>With Richards by Michael Bertin</td>
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<td>b. 80, f. 908</td>
<td>With Richards by Chris Haines</td>
<td>1998 March 19</td>
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<td>b. 80, f. 909</td>
<td>With Richards by Hall of Arts</td>
<td>1991 February 15</td>
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<tr>
<td>b. 80, f. 910</td>
<td>“Notes from the Master” by Mikell Pinkney Includes letter from Pinkney to Richards</td>
<td>1997 Spring</td>
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<tr>
<td>b. 80, f. 911</td>
<td>With Richards by Sandra G. Shannon Includes letter from Shannon to Richards</td>
<td>2000 June 1</td>
</tr>
<tr>
<td>b. 80, f. 912</td>
<td>With Richards by Caroline Raymond</td>
<td>2002 March 26 and April 3</td>
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<tr>
<td>b. 80, f. 913</td>
<td>With Woodie King, Jr. by Richards in celebration of New Federal’s 30th Anniversary in Theatre Development Fund Sightlines</td>
<td>2000 June 1</td>
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<tr>
<td>b. 80, f. 914-919</td>
<td>Notes and notebooks</td>
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Illustrations of various people, including Richards
Stored in: Oversize Box 179, Folder 1879-1880

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<tr>
<td>b. 81, f. 922-931</td>
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**Writings of Others**

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<td>“Theatre in Yorubaland” by Michael James Etherton</td>
<td>1997 September</td>
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<td>b. 80, f. 921</td>
<td>Various speeches for Tommy Hollis memorial service</td>
<td>2001 November</td>
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**Agendas**

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<td>Address books</td>
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<td>b. 85</td>
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<td>b. 86</td>
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<td>b. 87, f. 963-1020</td>
<td>Publicity on Richards See also: Oversize Box 180, Folders 1881-1993; Box 181, Folders 1894-1909</td>
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<td>b. 88, f. 1021-1024</td>
<td>Athol Fugard See also: Oversize Box 182, Folders 1910-1911</td>
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<td>b. 88, f. 1025-1029</td>
<td>August Wilson See also: Oversize Box 182, Folders 1912</td>
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<td>b. 88, f. 1030-1049</td>
<td>Various articles See also: Oversize Box 182, Folders 1913</td>
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**Programs**

These programs are for productions that Richards had no involvement in and are arranged alphabetically by title.

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<td>b. 90, f. 1069-1087</td>
<td>H-R</td>
</tr>
<tr>
<td>b. 91, f. 1088-1104</td>
<td>R-Z, unsorted</td>
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<tr>
<td>b. 92, f. 1105-1115</td>
<td>Unsorted</td>
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## Series III. Eugene O'Neill Memorial Theater Center

*16.39 linear feet (38 boxes)*

The National Playwrights Conference subseries includes material compiled by the O’Neill Center administrative staff and contains files regarding planning and executing the annual National Playwrights Conferences. These materials include programs, catalogues, project files, cast lists, selection materials, evaluations, contracts, contact lists, copies of “The Scene” newsletter, financial documents, correspondence, photographs, reports, equipment lists and plans, critique notes, grant information, and publicity material. Materials in this subseries under the headings General Files and Binders are similar to each other.

The subseries General Files contains printed material, correspondence, financial documents, and other papers that relate to proceedings and projects of the Center.

Nearly all photographs in this subseries were taken by A. Vincent Scarano, the National Playwrights Conference photographer.

Additional photographs can be found in Series V. Photographs.

Series III. Eugene O’Neill Memorial Theater Center is organized into two subseries: National Playwrights Conference and General Files.

This series contains material documenting the general activities of the Eugene O’Neill Memorial Theater Center and more specifically its annual National Playwrights Conference, for which Richards was Artistic Director.

<table>
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<tr>
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<tbody>
<tr>
<td>General Files</td>
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<tr>
<td>Apart from files listed by subject at the end of the subseries, these files are arranged chronologically.</td>
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<tr>
<td>b. 93, f. 1116-1133</td>
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<tr>
<td>b. 96, f. 1165</td>
<td>List of black playwrights</td>
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<tr>
<td>b. 96, f. 1166-1167</td>
<td>Harold and Mimi Steinberg Charitable Trust and Prize</td>
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<tr>
<td>b. 96, f. 1168</td>
<td>Czech collaboration</td>
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<tr>
<td>b. 96, f. 1169</td>
<td>Finland collaboration</td>
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<td>b. 96, f. 1170</td>
<td>Jo Henderson memorial</td>
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<td>b. 96, f. 1171</td>
<td>Edith Oliver Fellows Award</td>
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<tr>
<td>b. 96, f. 1172-1173</td>
<td>“Remembering Edith Oliver” memorial tribute Includes Richards’s speech</td>
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<td>b. 96, f. 1174</td>
<td>Wole Soyinka’s visit and production of <em>Madmen and Specialists</em></td>
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Page 30 of 72
### National Playwrights Conference > General files (continued)

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<td>Ink drawings of the O’Neill Center by Carolyn Lee Farmer-Klein Schwartz</td>
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#### Correspondence

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<td>b. 97, f. 1182-1183</td>
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<td>b. 97, f. 1184</td>
<td>General</td>
<td>1980–1994</td>
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<td>b. 97, f. 1185</td>
<td>With and regarding Eugenia and Ira Hauptman</td>
<td>1984</td>
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<tr>
<td>b. 97, f. 1186</td>
<td>Regarding retirement</td>
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#### Binders

All binders were disassembled by library staff during processing.

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<td>b. 99, f. 1193-1199</td>
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<td>b. 100, f. 1200-1206</td>
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<td>b. 101, f. 1207-1213</td>
<td>1982-1985</td>
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<td>b. 102, f. 1214-1219</td>
<td>1985-1986</td>
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<td>b. 103, f. 1220-1225</td>
<td>1986-1987</td>
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<td>b. 105, f. 1232-1237</td>
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<td>b. 106, f. 1238-1243</td>
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### National Playwrights Conference > Binders (continued)

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<td>1997</td>
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<td>b. 116, f. 1298-1301</td>
<td>Playbills and Programs</td>
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#### Photographs

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<td>b. 119, f. 1333-1346</td>
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<td>b. 120, f. 1347-1360</td>
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<td>b. 121, f. 1361-1372</td>
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<td>b. 122, f. 1373-1385</td>
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<td>b. 123, f. 1386-1411</td>
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<td>b. 125, f. 1427-1434</td>
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### National Playwrights Conference > Photographs (continued)

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<td>Of Edith Oliver remembrance service 1998</td>
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<td>b. 128, f. 1451</td>
<td>Of August Wilson and production of <em>Seven Guitars</em> 1995</td>
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<tr>
<td>b. 128, f. 1452</td>
<td>“Mr. Gerald Fraser and Clara Rotter, New York Times” undated</td>
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<td>Various See also: Oversize Box 178, Folder 1872 Includes photographs of August Wilson undated</td>
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<td>Framed photograph undated</td>
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Publicity
Stored in: Oversize Box 178, Folders 1873-1877, Broadside folder 1928 1971–1997

### General Files

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<td>Russian trip and relationship with Russian playwrights Also stored in: Oversize, Broadside folder 1925</td>
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<td>b. 130, f. 1475</td>
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<td>b. 130, f. 1476</td>
<td>Strategic Planning Committee</td>
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### Series IV. Correspondence

**4.17 linear feet (10 boxes)**

Additional correspondence is found in Series I. Production Files; Series II. Professional Papers; and Series III. Eugene O’Neill Memorial Theater Center.

This series is arranged alphabetically by correspondent. A small amount of unidentified correspondence and correspondence regarding a 2004 Actors Center Benefit and Richards’s retirement is filed at the end of the series.

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Correspondence regarding

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<tr>
<td>b. 139, f. 1647a</td>
<td>The Actors Center Benefit</td>
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<td>Contains correspondence compiled by various individuals for presentation to Richards on the occasion of The Actors Center Benefit event</td>
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<tr>
<td>b. 139, f. 1648-1650</td>
<td>Retirement</td>
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Correspondence regarding (continued)

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<td>Retirement</td>
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<td>1999–2001,</td>
<td>Birthday and other cards</td>
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Series V. Photographs

2.5 linear feet (6 boxes)

Additional photographs can be found in Series III. Eugene O’Neill Memorial Theater Center.

Series V. Photographs is organized into four subseries: Photographs of Lloyd Richards, Productions, Awards and Honorary Degrees, and Photographs of Others.

This series contains photographs and negatives of Richards, his family, friends and colleagues, productions, events, places, and a small number of unidentified images. Photographs of Richards include snapshots and formal portraits. All negatives have accompanying prints.

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<td>b. 141, f. 1656</td>
<td>U.S. Army Corps photographs</td>
<td>1945</td>
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<tr>
<td>b. 141, f. 1657</td>
<td>Alpha Phi Alpha House, Wayne University, Detroit Also includes Paul Robeson</td>
<td>undated</td>
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<tr>
<td>b. 141, f. 1658</td>
<td>“Actors Studio Drama School Class 2004”</td>
<td>2004</td>
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<tr>
<td>b. 141, f. 1659</td>
<td>With Barbara Davenport Richards</td>
<td>1987 November</td>
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<tr>
<td>b. 141, f. 1660</td>
<td>“Disc Jockey, Detroit MI”</td>
<td>1947</td>
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<tr>
<td>b. 141, f. 1661-1662</td>
<td>With Athol Fugard Includes photographs of Fugard at Yale Repertory Theatre and slides With James Earl Jones by Ian Calderon Stored in: Oversize Box 183, Folder 1915</td>
<td>1984, 1987</td>
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<tr>
<td>b. 141, f. 1663</td>
<td>“Los Angeles Party”</td>
<td>1991 February 11</td>
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<td>b. 141, f. 1664</td>
<td>With Paul Mann and Patricia Benoit</td>
<td>1950s</td>
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<td>b. 141, f. 1665</td>
<td>With the New Dramatists Includes letter from Jean Passanante</td>
<td>1988, undated</td>
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<tr>
<td>b. 141, f. 1667</td>
<td>“Russia” Includes negatives</td>
<td>undated</td>
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<tr>
<td>b. 141, f. 1668-1672</td>
<td>“A Salute to Lloyd Richards” Includes photos of Mayor Dinkin’s reception</td>
<td>1991 May 13</td>
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<td>b. 142, f. 1673-1675</td>
<td>“A Salute to Lloyd Richards” Includes photos of Mayor Dinkin’s reception</td>
<td>1991 May 13</td>
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<td>b. 142, f. 1676</td>
<td>At Sardi’s</td>
<td>1987 June</td>
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<tr>
<td>b. 142, f. 1677</td>
<td>Third World Festival International Conference, Philippines</td>
<td>1971 November</td>
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<tr>
<td>b. 142, f. 1678</td>
<td>With M. Ulyanov</td>
<td>1989 July</td>
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<td>b. 142, f. 1679</td>
<td>“Worlds Fair, Switching on Midway”</td>
<td>circa 1950</td>
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### Photographs of Lloyd Richards (continued)

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<td>Yale University Commencement  Includes note regarding photographs</td>
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<td>b. 142, f. 1681</td>
<td>Yale University President’s Reception</td>
<td>1991</td>
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<td>b. 142, f. 1682</td>
<td>Yale University School of Drama  Includes negatives; slides by Maggie Steber</td>
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#### Portraits

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<td>By Amrando Atkinson</td>
<td>1989 September 9</td>
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<td>b. 142, f. 1684</td>
<td>By Virginia Blaisdell</td>
<td>1979</td>
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<tr>
<td>b. 142, f. 1685</td>
<td>By Ruth Fremson  Includes note to Richards from Ruth Fremson and note from Richards to “Jo Anna”</td>
<td>1997</td>
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<tr>
<td>b. 142, f. 1686</td>
<td>By Gerry Goodstein</td>
<td>1979</td>
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<td>b. 142, f. 1687</td>
<td>By Mara Lavitt  By Paul Penders  Stored in: Oversize Box 183, Folder 1916</td>
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<td>b. 142, f. 1688</td>
<td>By Sam Wilkins  Includes letter from Wilkins to Richards</td>
<td>1979</td>
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<td>b. 142, f. 1689</td>
<td>“England”</td>
<td>1948</td>
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<td>b. 142, f. 1690</td>
<td>Unidentified portrait  With unidentified friends  Stored in: Oversize Box 183, Folder 1914  Includes 1996 January 29 letter from Fran Bennett</td>
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#### Productions

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<td>b. 143, f. 1698</td>
<td><em>An Attempt at Flying</em></td>
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<td>b. 143, f. 1699-1701</td>
<td><em>Cobb</em>  See also: Oversize Box 183, Folder 1917</td>
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<td>b. 143, f. 1702</td>
<td><em>The Crucible</em></td>
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<td>b. 143, f. 1703-1704</td>
<td><em>Fences</em>  See also: Oversize Box 183, Folders 1918-1919</td>
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<td><em>The Fountain</em>  Includes letter to Richards from Sydney Spade</td>
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<td>Gold Watch</td>
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<td>Hedda Gabler</td>
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<td>Joe Turner’s Come and Gone</td>
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<td>Ma Rainey’s Black Bottom</td>
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<td>No Easy Walk to Freedom</td>
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<td>Roots</td>
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<td>Seven Guitars</td>
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<td>Stevedore: A Play in Three Acts</td>
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<td>Two Trains Running</td>
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| Photographs from Yale Repertory Theatre productions directed by Richards, compiled by Gerry Goodstein Disassembled album | 1991 December 20
### Productions (continued)

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<td>Unidentified (Saginaw)</td>
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| | See also: Oversize Box 183, Folders 1920-1924 |  |
| | Includes slides |  |

### Awards and Honorary Degree Ceremonies

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<td>American Academy of Achievement</td>
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<td>City of New York Mayor’s Award of Honor for Arts and Culture</td>
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<td>City University of New York</td>
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<td>National Council on the Arts</td>
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<td>National Endowment for the Arts</td>
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<td>Nation Medal of Art</td>
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<td>b. 145, f. 1747</td>
<td>New York University</td>
<td>1986</td>
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<td>Northwestern University</td>
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<td>Princeton University</td>
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<td>Rollins College</td>
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<td>Wayne State University</td>
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### Photographs of Others and Places

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<td>“Budapest”</td>
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<td>Includes negatives</td>
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<td>b. 146, f. 1759</td>
<td>Great Lakes Summer Festival</td>
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<td>“NYU” negatives and contact sheets</td>
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<td>Sidney Poitier and Phil Rose</td>
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### Photographs of Others and Places (continued)

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<td>&quot;Jason Robards, Jr. recording&quot;</td>
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<td>&quot;Russia&quot;</td>
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<td>b. 146, f. 1766-1767</td>
<td>&quot;Yale and New Haven&quot;</td>
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<td>Yale dramaturgs</td>
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Includes negatives and slides | undated, 1985 |
| | Unidentified framed portrait
See: Oversize Box 184 | undated |
## Series VI. Personal Papers

1.83 linear feet (5 boxes)

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<td>Training notebooks</td>
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<td>&quot;Maps, Charts and Aerial Photographs&quot; student’s workbook</td>
<td>1945</td>
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<tr>
<td>b. 147, f. 1779-1780</td>
<td>AAF Training Command Provisional Workbooks &quot;Primary Navigation&quot; &quot;Basic Navigation&quot; &quot;Primary Equipment&quot;</td>
<td>1945</td>
</tr>
<tr>
<td>b. 147, f. 1781</td>
<td>Recognition Handbook for the Pacific and Far East</td>
<td>1945</td>
</tr>
<tr>
<td>b. 147, f. 1782</td>
<td>Time distance computer</td>
<td>1945</td>
</tr>
<tr>
<td>b. 147, f. 1783</td>
<td>Honorable discharge documents</td>
<td>1945</td>
</tr>
<tr>
<td>b. 148, f. 1784</td>
<td>Citizenship documents Includes letter from Richards’s mother to Richards</td>
<td>1953</td>
</tr>
<tr>
<td>b. 148, f. 1797</td>
<td>Scott and Betsy’s wedding</td>
<td>1996</td>
</tr>
<tr>
<td>b. 148, f. 1798</td>
<td>Gay Smith Manifold and Philip Bosakowski wedding program and reading</td>
<td>1993 May</td>
</tr>
<tr>
<td>b. 148, f. 1799</td>
<td>Board of Elections in the City of New York documents</td>
<td>1987</td>
</tr>
<tr>
<td>b. 229</td>
<td>Rolodex with index cards bearing individuals’ contact information</td>
<td>undated</td>
</tr>
<tr>
<td>b. 230</td>
<td>G-O</td>
<td>undated</td>
</tr>
<tr>
<td>b. 231</td>
<td>P-Z</td>
<td>undated</td>
</tr>
<tr>
<td>Framed artwork</td>
<td>Stored in: Oversize Box 185</td>
<td></td>
</tr>
</tbody>
</table>
Series VII. Audiovisual Materials

10.44 linear feet (12 boxes)

Series VII. Audiovisual Materials contains film, video and audio recordings of Richards’s productions, interviews with him, and recordings of other programs of interest to Richards.

Boxes 149-153 and 161-167 contain audiovisual material. Restricted fragile material. Reference copies may be requested. Consult Access Services for further information.

This series is arranged into three subseries: Films, Video Recordings and Sound Recordings. The Video Recordings and Sound Recordings subseries is organized under three headings: Productions, Interviews with Lloyd Richards, and Other Recordings. Each folder contains one item.

Film

b. 161, f. 1800-1801

8mm unidentified film (2 reels) [8mm color Kodachrome]
Restricted fragile material. Reference copies may be requested. Consult Access Services for further information.

Video Recordings

All video recordings are VHS and U-matic formats.

Productions

**Fences**

b. 149, 39002102300416

“Dub”
Call Number: JWJMSS176_0001
1 Videocassette (VHS)
duration: 00:01:40
Restricted fragile material.

b. 149, 39002102300424

“Carole Shorenstein Hays Enterprises”
Call Number: JWJMSS176_0002
1 Videocassette (VHS)
duration: 00:51:01
Restricted fragile material.

b. 150, 39002102300895

“Freeman (Visions)” 1 of 2
Call Number: JWJMSS176_0049
1 Videocassette (U-matic)
duration: 00:29:40
Restricted fragile material.

b. 150, 39002102300903

“Freeman (Visions)” 2 of 2
Call Number: JWJMSS176_0050
1 Videocassette (U-matic)
duration: 00:58:19
Restricted fragile material.

b. 150, 39002102300911

“Gold Watch (Visions)” 1 of 2
Call Number: JWJMSS176_0051
1 Videocassette (U-matic)
duration: 01:01:21
Restricted fragile material.
| b. 150, 39002102300929 | "Gold Watch (Visions)" 2 of 2  
Call Number: JWJMSS176_0052  
1 Videocassette (U-matic)  
duration: 00:26:26  
Restricted fragile material. | 1976 |
| b. 150, 39002102300879 | "Medal of Honor Rag," American Playhouse, Public Television  
Playhouse Inc, 1 of 2  
Call Number: JWJMSS176_0047  
1 Videocassette (U-matic)  
duration: 01:15:38  
Restricted fragile material. | 1982 February 10 |
| b. 150, 39002102300887 | "Medal of Honor Rag," American Playhouse, Public Television  
Playhouse Inc, 2 of 2  
Call Number: JWJMSS176_0048  
1 Videocassette (U-matic)  
duration: 00:36:25  
Restricted fragile material. | 1982 February 10 |
| b. 151, 39002102300937 | "Medal Of Honor Rag" 1 of 2  
Call Number: JWJMSS176_0053  
1 Videocassette (U-matic)  
duration: 01:02:56  
Restricted fragile material. | undated |
| b. 151, 39002102300945 | "Medal Of Honor Rag" 2 of 2  
Call Number: JWJMSS176_0054  
1 Videocassette (U-matic)  
duration: 00:36:53  
Restricted fragile material. | undated |
| b. 149, 39002102300440 | "No Easy Walk to Freedom / Holy War Holy Terror – Shi’ite Muslims"  
Call Number: JWJMSS176_0004  
1 Videocassette (VHS)  
duration: 04:53:02  
Restricted fragile material. | 1979 |
| b. 151, 39002102300952 | "Paul Robeson"  
Reel I, Act 1  
Call Number: JWJMSS176_0055  
1 Videocassette (U-matic)  
duration: 00:58:40  
Restricted fragile material. | 1979 September 8 |
| b. 151, 39002102300960 | Reel II, Act 2  
Call Number: JWJMSS176_0056  
1 Videocassette (U-matic)  
duration: 01:01:59  
Restricted fragile material. | 1979 September 8 |
### Series VII. Audiovisual Materials

#### Lloyd Richards papers

**JWJ MSS 176**

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
</table>
| b. 149, LIII 39002102300432 | Thirteen/WNET, Paul Robeson: Here I Stand, 2 hours, first broadcast  
Call Number: JWJMSS176_0003  
1 Videocassette (VHS)  
duration: 01:59:25  
There is a typewritten note with the tape dated 1999-03-19. It reads: Dear Mr. Richards, Thank you for your contribution to “Paul Robeson: Here I Stand”. Here is a copy of the show. With much appreciation - Kristin Lovejoy. | 1999 February 24 |

Restricted fragile material.

**The Piano Lesson**

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
</table>
| b. 149, LIII 39002102300457 | “Signboard Hill Productions (71,4,2) Numbered reels/ Dailies, reel 2”  
Call Number: JWJMSS176_0005  
1 Videocassette (VHS)  
duration: 00:25:35  
Restricted fragile material. | 1994 September 1 |

<table>
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<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
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| b. 149, LIII 39002102300465 | “Signboard Hill Productions (71,4,2) Numbered reels/ Dailies, reel 3”  
Call Number: JWJMSS176_0006  
1 Videocassette (VHS)  
duration: 00:21:24  
Restricted fragile material. | 1994 September 2 |

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<tr>
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<th>Description</th>
<th>Date</th>
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</table>
| b. 149, LIII 39002102300473 | “Signboard Hill Productions (71,4,2) Numbered reels/ Dailies, reel 4”  
Call Number: JWJMSS176_0007  
1 Videocassette (VHS)  
duration: 00:26:09  
Restricted fragile material. | 1994 September 6 |

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<th>Container</th>
<th>Description</th>
<th>Date</th>
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</table>
| b. 149, LIII 39002102300481 | “Signboard Hill Productions (71,4,2) Numbered reels/ Dailies, reel 8”  
Call Number: JWJMSS176_0008  
1 Videocassette (VHS)  
duration: 00:57:37  
The tape was damaged at approximately 29 minutes into the tape. There is a little video break-up at this point for about 30 seconds.  
Restricted fragile material. | 1994 September 12 |

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<tr>
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<th>Description</th>
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</table>
| b. 149, LIII 39002102300499 | “Signboard Hill Productions (71,4,2) Numbered reels/ Dailies, reel 10”  
Call Number: YCALMSS366_0009  
1 Videocassette (VHS)  
duration: 01:00:58  
Restricted fragile material. | 1994 September 14 |

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<table>
<thead>
<tr>
<th>Call Number</th>
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<tbody>
<tr>
<td>JWJ MSS176_0013</td>
<td>&quot;Signboard Hill Productions (71,4,2) Numbered reels/ Dailies, reel Tape 6 Hour 6“</td>
<td>1994 September 8</td>
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<td>JWJ MSS176_0017</td>
<td>&quot;Signboard Hill Productions (71,4,2) Numbered reels/ Dailies, reel 15“</td>
<td>1994 September 18</td>
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<tr>
<td>JWJMSS176_0018</td>
<td>&quot;Signboard Hill Productions (71,4,2) Numbered reels/ Dailies, reel 16&quot;</td>
<td>1994 September 18</td>
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<tr>
<td>JWJMSS176_0019</td>
<td>&quot;Signboard Hill Productions (71,4,2) Numbered reels/ Dailies, reel 18&quot;</td>
<td>1994 September 20</td>
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<tr>
<td>JWJMSS176_0020</td>
<td>&quot;Signboard Hill Productions (71,4,2) Numbered reels/ Dailies, reel 19&quot;</td>
<td>1994 September 21</td>
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<tr>
<td>JWJMSS176_0023</td>
<td>&quot;Signboard Hill Productions (71,4,2) Numbered reels/ Dailies, reel 26&quot;</td>
<td>1994 September 29</td>
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<tr>
<td>JWJMSS176_0025</td>
<td>&quot;Signboard Hill Productions (71,4,2) Numbered reels/ Dailies, reel 1&quot;</td>
<td>1994 August 31</td>
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<td>JWJMSS176_0026</td>
<td>1994 September 7</td>
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<td>JWJMSS176_0027</td>
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<td>JWJMSS176_0028</td>
<td>1994 September 19</td>
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<td>JWJMSS176_0029</td>
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<tr>
<td>JWJMSS176_0030</td>
<td>1994 September 22</td>
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<td>JWJMSS176_0031</td>
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<td>JWJMSS176_0032</td>
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<td>JWJ MSS 176_0033</td>
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<td>b. 149, 39002102300747</td>
<td>&quot;Piano Lesson&quot; Director's Rough Cut #2</td>
<td>1994 October 13</td>
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<tr>
<td>b. 149, 39002102300754</td>
<td>&quot;Editor's Cut&quot;</td>
<td>1994 October 7</td>
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<tr>
<td>b. 150, 39002102300762</td>
<td>&quot;Producer's Cut&quot;</td>
<td>1994 October 21</td>
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<tr>
<td>b. 150, 39002102300788</td>
<td>&quot;Hallmark Hall of Fame Productions, Viewing cassette, parts 1 &amp; 2&quot;</td>
<td>1994</td>
</tr>
<tr>
<td>b. 150, 39002102300796</td>
<td>&quot;Hallmark Hall of Fame Presentation will air Sunday Feb 5 1995 on CBS&quot;</td>
<td>1995 February 5</td>
</tr>
<tr>
<td>b. 150, 39002102300804</td>
<td>&quot;Press coverage reel&quot;</td>
<td>1990 May 14</td>
</tr>
<tr>
<td>b. 150, 39002102300812</td>
<td>&quot;Backstage at the The Goodman Theatre&quot;</td>
<td>1989</td>
</tr>
<tr>
<td>Container</td>
<td>Description</td>
<td>Date</td>
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<tr>
<td>-----------</td>
<td>-------------</td>
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</table>
| b. 150, || 39002102300820 | "August Wilson's The Piano Lesson at the Goodman Theater"  
Call Number: JWJMSS176_0042  
1 Videocassette (VHS)  
duration: 02:42:24  
A typewritten note to Lloyd Richards from Richard Pettengill of The Goodman Theatre dated 1989-04-11. It reads: Dear Lloyd, Here is a copy of the entire performance of *The Piano Lesson*. The reproduction quality is not what I’d like it to be, but I hope it’s useful to you nonetheless. The original is stored here in our archives. I’ve also sent a copy to August. I hope you received my recent letter about my interest in serving as a dramaturg at the O’Neill. I look forward to hearing back from you when you have a chance. Best regards, Richard Pettengill.  
Restricted fragile material. | 1989 January 22 |
| b. 150, || 39002102300838 | "The Piano Lesson"  
Call Number: JWJMSS176_0043  
1 Videocassette (VHS)  
duration: 01:40:53 | undated |
| b. 150, || 39002104618195 | "Backstage at the Goodman"  
1 Videocassette (VHS)  
Audiovisual material. Restricted fragile. Reference copies may be requested. Consult Access Services for further information. | undated |
| b. 150, || 39002104618203 | "The Piano Lesson, 22"  
1 Videocassette (VHS)  
Audiovisual material. Restricted fragile. Reference copies may be requested. Consult Access Services for further information. | undated |
| b. 150, || 39002104618211 | "The Piano Lesson, 23"  
1 Videocassette (VHS)  
Audiovisual material. Restricted fragile. Reference copies may be requested. Consult Access Services for further information. | undated |
| b. 150, || 39002104618229 | "The Piano Lesson", Hallmark Hall of Fame Presentation  
1 Videocassette (VHS)  
Audiovisual material. Restricted fragile. Reference copies may be requested. Consult Access Services for further information. | 1995 |
| b. 151, || 39002102300978 | "The Resurrection of Lady Lester, Act 1, CBS Cable"  
Call Number: JWJMSS176_0057  
1 Videocassette (U-matic)  
duration: 00:45:27  
A note from John Musilli to Lloyd Richards, dated 1982-06-23, reads: Lloyd - Here’s the long overdue cassette of “Lady Lester” - sorry for the delay!  
Restricted fragile material. | 1982 April 26 |
| b. 151, || 39002102300986 | "The Resurrection of Lady Lester, Acts 2 and 3, CBS Cable"  
Call Number: JWJMSS176_0058  
1 Videocassette (U-matic)  
duration: 00:44:11  
Restricted fragile material. | 1982 |
### Video Recordings > Productions (continued)

#### The Roots: The Next Generation

<table>
<thead>
<tr>
<th>Date</th>
<th>Description</th>
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</thead>
</table>
| 1979          | **Roots II, Show 6, Part 1, ABC** Call Number: JWJMSS176_0059  
1 Videocassette (U-matic)  
duration: 00:59:28  
Restricted fragile material. |
| 1979          | **Roots II, Show 6, Part 2, ABC** Call Number: JWJMSS176_0060  
1 Videocassette (U-matic)  
duration: 00:38:30  
Restricted fragile material. |
| undated       | **Roots II, Show 6, Reel 1 (Duplicate)**  
1 Videocassette (U-matic) |
|              | **Roots II, Show 6, Reel 2 (Duplicate)**  
1 Videocassette (U-matic) |

#### Two Trains Running

<table>
<thead>
<tr>
<th>Date</th>
<th>Description</th>
</tr>
</thead>
</table>
| 1993 February | **“Backstage at the Goodman”** Call Number: JWJMSS196_0044  
1 Videocassette (VHS)  
duration: 00:19:06  
Restricted fragile material. |
| circa 1991    | **“Interviews”** Call Number: JWJMSS176_0045  
1 Videocassette (VHS)  
duration: 02:50:56  
The sound is very low and in poor quality.  
A typewritten note, dated 1992-08-31, from Jeff Richards and David LeShay (of Jeffrey Richards Associates) to Lloyd Richards is included. It reads: We thought you would like to have a copy of the enclosed videotape which has most of the television interviews arranged for “Two Trains Running” on Broadway. This tape includes the following: Enjoy!  
1. August Wilson on “The Charlie Rose Show” (WNET)  
2. Larry Fishburne on “Good Morning America” (ABC)  
3. August Wilson on “The Dick Cavett Show” (CNBC)  
4. Larry Fishburne on “Showbiz Today” (CNN)  
5. Roscoe Lee Browne on “The McCreary Report” (FOX)  
6. Lloyd Richards on “The Charlie Rose Show” (WNET)  
7. Larry Fishburne on “The Arsenio Hall Show” (Syndicated)  
8. Lloyd Richards on “Inside Business” (CNN)  
9. Roscoe Lee Browne on “News at Five” (WCBS)  
10. Roscoe Lee Browne on “The Charlie Rose Show” (WNBC)  
11. Larry Fishburne with Pia Lindstrom (WNBC)  
12. Larry Fishburne on “Live with Regis and Kathie Lee” (Syndicated)  
13. Larry Fishburne’s Tony Awards acceptance speech  
14. Roscoe Lee Browne on “Live with Regis and Kathie Lee” (Syndicated) |
### Video Recordings > Productions > Two Trains Running (continued)

<table>
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<tr>
<th>Call Number</th>
<th>Duration</th>
<th>Label Description</th>
</tr>
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<tbody>
<tr>
<td>JWJMSS176_0046</td>
<td>00:43:00</td>
<td>&quot;Audition Tape 1. John Beasley- Mr. West 2. Ernest Perry Jr.- Mr. West&quot;</td>
</tr>
<tr>
<td>JWJMSS176_0107</td>
<td>00:43:00</td>
<td>&quot;Two Trains Running&quot;/Director: Lloyd Richards</td>
</tr>
<tr>
<td>JWJMSS176_0064</td>
<td>00:34:19</td>
<td>&quot;Lloyd Richards interview with Natasha Krimova O'Neill Theater Center&quot;</td>
</tr>
<tr>
<td>JWJMSS176_0106</td>
<td>00:11:13</td>
<td>&quot;Sunday Morning: Lloyd Richards&quot;</td>
</tr>
<tr>
<td>JWJMSS176_0108</td>
<td>00:56:18</td>
<td>&quot;American Theatre Wing’s Guide to Careers in the Theatre: Lloyd Richards, Director&quot;</td>
</tr>
</tbody>
</table>

Restricted fragile material.
| b. 153, || 39002093672823 | "Lloyd Richards interview with Natasha Krimova 7/88 “Horizons Beyond... The O’Neill” Demo rough cut” | 1988 September |
| --- | --- | --- |
| | | Call Number: JWJMSS176_0112 |
| | | 1 Videocassette (VHS) |
| | | duration: 00:39:18 |
| | | There is a typewritten note, dated 1988-10-27, from Kim T. Eveleth of the Eugene O’Neill Theater Center. It reads: Dear Lloyd: Enclosed is a VHS video tape copy of your interview with Natasha Krimova in its entirety for your archives. As per your request, it has not been edited. It was originally shot on two tapes, and I have indicated the point on your copy where the second tape begins. I have also included the first rough cut edited for demonstration purposes from the footage taped over the summer. As I mentioned in our phone conversation, this demo tape is being shown to Potential funders for Horizons Beyond...The O’Neill. Since I had only one day to edit, the tape is focused on some of the people we interviewed this summer and some of the ideas they presented, rather than a medly of images. So far it has been very well received. I trust you’ll be pleased with the results. Thank you for all your help and support on Horizons Beyond... Cordially, Kim |
| | | Restricted fragile material. |
| b. 153, || 39002093672849 | "The History Makers: Lloyd Richards (dub from Beta Original Rolls 1-4)” | 2001-09-13 |
| | | Call Number: JWJMSS176_0113 |
| | | 1 Videocassette (VHS) |
| | | duration: 01:16:37 |
| | | Restricted fragile material. |
| b. 153, || 39002093672831 | "The History Makers: Lloyd Richards (dub from Beta Original Rolls 5-8)” | 2001–09–13 |
| | | Call Number: JWJMSS176_0114 |
| | | 1 Videocassette (VHS) |
| | | duration: 02:02:15 |
| | | Restricted fragile material. |
| b. 153, || 39002093672856 | “Meet the Playwright: Lloyd Richards, DCTC Stage Theatre” | 2000 January 3 |
| | | Call Number: JWJMSS176_0115 |
| | | 1 Videocassette (VHS) |
| | | duration: 01:18:30 |
| | | A handwritten note from Sylvie from the Denver Center for the Performing Arts, dated 2000-03-21, is included with the tape. It reads: Dear Lloyd, As promised, here is your tape. Remember it’s for archival use only. Enclosed too is a photo you might enjoy - Hope your little fella is doing beautifully! Sylive |
| | | Restricted fragile material. |
| b. 153, || 39002093672864 | “WORLDNET 1336t/AFNET 121 Guest: Lloyd Richards” | 1989 August 3 |
| | | Call Number: JWJMSS176_0116 |
| | | 1 Videocassette (VHS) |
| | | duration: 00:59:10 |
| | | Restricted fragile material. |
### Series VII. Audiovisual Materials

#### Lloyd Richards papers

**JWJ MSS 176**

<table>
<thead>
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<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 153, 39002093672872</td>
<td>“CT Originals #7, 25, 26, 27, 29” Call Number: JWJMSS176_0117 1 Videocassette (VHS) duration: 00:06:11 A typewritten note, dated 1987-02-27, is included with the tape. It reads: Dear Mr. Richards: Enclosed is a videocassette of the Connecticut Originals profiles you narrated. On behalf of SNET I’d like to thank you again for your participation in the program. I hope you enjoy viewing the tape. Sincerely, Marilyn Elperin/Account Executive Restricted fragile material.</td>
<td>1987 January 9</td>
</tr>
<tr>
<td>b. 153, 39002093672880</td>
<td>“Lloyd Richards Project” Call Number: JWJMSS176_0118 1 Videocassette (VHS) duration: 00:12:52 There is noise in the audio. Restricted fragile material.</td>
<td>undated</td>
</tr>
<tr>
<td>b. 153, 39002093672898</td>
<td>“Playwrights Conference Evening” Call Number: JWJMSS176_0119 1 Videocassette (VHS) duration: 02:10:43 There is noise in the audio. This tape includes a note by “Mary”. It reads: Lloyd, This is the tape of the LA party - Roger Christianson’s students did it and he (Roger) did the editing. Hope you enjoy it. Mary Restricted fragile material.</td>
<td>1999 May</td>
</tr>
<tr>
<td>b. 152, 39002102301083</td>
<td>“Stephen Holt interviewing Athol Fugard and Yvonne Bryceland and Lloyd Richards” Call Number: JWJMSS176_0068 1 Videocassette (VHS) duration: 00:45:07 Restricted fragile material.</td>
<td>1988 June</td>
</tr>
<tr>
<td>b. 152, 39002102301109</td>
<td>“Kennedy Center American Theater Festival: Lloyd Richards” Call Number: JWJMSS176_0070 1 Videocassette (VHS) duration: 01:59:32 Restricted fragile material.</td>
<td>undated</td>
</tr>
<tr>
<td>b. 151, 39002102301018</td>
<td>“Emerging Playwrights, Negro Ensemble, #10” Call Number: JWJMSS176_0061 1 Videocassette (U-matic) duration: 00:29:54 Restricted fragile material.</td>
<td>1979 November 29</td>
</tr>
<tr>
<td>b. 151, 39002102301026</td>
<td>“Emerging Playwrights #11” Call Number: JWJMSS176_0062 1 Videocassette (U-matic) duration: 00:33:34 Restricted fragile material.</td>
<td>undated</td>
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### Video Recordings > Interviews with Lloyd Richards (continued)

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<th>Call Number</th>
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<th>Duration</th>
<th>Notes</th>
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<tr>
<td>JWJMSS176_0063</td>
<td>“Emerging Playwrights (Jacker/Lloyd Richards) #12”</td>
<td>JWJMSS176_0065</td>
<td>Videocassette (U-matic)</td>
<td>00:31:43</td>
<td>Restricted fragile material.</td>
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<tr>
<td>JWJMSS176_0065</td>
<td>“Video shown by Russians at 1983 NPC, Running time: 55 minutes”</td>
<td>JWJMSS176_0066</td>
<td>Videocassette (U-matic)</td>
<td>01:00:04</td>
<td>Restricted fragile material.</td>
</tr>
<tr>
<td>JWJMSS176_0066</td>
<td>“Russian Dub” [Maybe dup of Video shown by Russians at 1983 NPC, Running time: 55 minutes]</td>
<td>JWJMSS176_0067</td>
<td>Videocassette (U-matic)</td>
<td>01:00:44</td>
<td>Restricted fragile material.</td>
</tr>
<tr>
<td>JWJMSS176_0067</td>
<td>“African Americans in Connecticut: The Civil War to Civil Rights,” The Connecticut Experience</td>
<td>JWJMSS176_0069</td>
<td>Videocassette (VHS)</td>
<td>00:59:31</td>
<td>A handwritten letter on CPTV letterhead, dated 2000-08-08, from filmmaker Karyl Evans to Lloyd Richards reads: Dear Mr. Richards, I hope this letter finds you well. As promised enclosed is a copy of the final show I produced and directed on the history of African Americans in CT. Thank you so very much for your participation. Kindest Regards, Karyl Evans. I’d love to know what you think of it. Restricted fragile material.</td>
</tr>
<tr>
<td>JWJMSS176_0069</td>
<td>“The Africans”</td>
<td>JWJMSS176_0071</td>
<td>Videocassette (VHS)</td>
<td>05:43:40</td>
<td>Restricted fragile material.</td>
</tr>
<tr>
<td>JWJMSS176_0071</td>
<td>“American Theatre Wing: Guide to Careers in the Theatre, Susan Stroman, The Choreographer”</td>
<td>JWJMSS176_0072</td>
<td>Videocassette (VHS)</td>
<td>00:55:10</td>
<td>A memorandum, dated 2002-01-17, from Roy A. Somlyo of American Theatre Wing, Inc. to board members makes reference to the theatre’s career guide series. This tape was sent to board members for viewing. Also included is a list of participants and the subjects covered in the series. Lloyd Richards is listed as an interviewee in the category of Director. Restricted fragile material.</td>
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</table>
### Video Recordings > Other Recordings (continued)

<table>
<thead>
<tr>
<th>Call Number</th>
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<tbody>
<tr>
<td>JWJMSS176_0072</td>
<td>“American Theatre Wing Seminars Performance #298”</td>
<td>01:28:31</td>
<td>2001 Fall</td>
</tr>
<tr>
<td>JWJMSS176_0073</td>
<td>“American Theatre Wing Seminars #300 The Playwright”/ Director Seminar, April 2002</td>
<td>01:26:56</td>
<td>2002 April 23</td>
</tr>
<tr>
<td>JWJMSS176_0075</td>
<td>“Brideshead Revisited, Episodes I-VI”</td>
<td>05:58:50</td>
<td>undated</td>
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<tr>
<td>JWJMSS176_0076</td>
<td>“The Chickens”</td>
<td>02:07:08</td>
<td>undated</td>
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<tr>
<td>JWJMSS176_0077</td>
<td>“1990 Connecticut Public Television Panel on the Arts”</td>
<td>00:32:09</td>
<td>1990</td>
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Restricted fragile material.
b. 152, 39002102301182

“Connecticut Arts Award 1982 Hayes intros White Richards Awards”
CPTV
Call Number: JWJMSS176_0078
1 Videocassette (VHS)
duration: 00:14:00
There is a handwritten note from John Ostrout dated November 24th that reads: Dear Lloyd, I’m glad to enclose a copy of your CT. Arts Awards presentation - your acceptance was a highlight of the event. Hope all is well at the Rep and I hope to get to a performance in the near future. Best Wishes.
Restricted fragile material.

b. 152, 39002102301190

“State of the Art, Connecticut Public Television”
Call Number: JWJMSS176_0079
1 Videocassette (VHS)
duration: 00:29:39
The video is overexposed.
Restricted fragile material.

b. 152, 39002102301208

“MK CNN Interview”
Call Number: JWJMSS176_0080
1 Videocassette (VHS)
duration: 00:55:08
Restricted fragile material.

b. 152, 39002102301216

“MetroView: Center for Jewish History October 2000”
Call Number: JWJMSS176_0081
1 Videocassette (VHS)
duration: 00:30:40
Restricted fragile material.

b. 152, 39002102301224

“Maretha Auditions: 1) Stefana Sneed 2) Maria Martinez 3) Caristina Mitchell 4) Talia Carter”
Call Number: JWJMSS176_0082
1 Videocassette (VHS)
duration: 00:22:11
Part of an unidentified movie runs about 7 1/2 minutes at the beginning of the tape. The Maretha auditions begin at 00:07:32
Restricted fragile material.

b. 152, 39002102301232

“The Lions of Etosha / Gandhi”
Call Number: JWJMSS176_0083
1 Videocassette (VHS)
duration: 03:54:56
Restricted fragile material.

b. 152, 39002102301240

“Lifetime Intimate Portrait: Jane Kaczmarek”
Call Number: JWJMSS176_0084
1 Videocassette (VHS)
duration: 00:44:18
Lloyd Richards is featured in the program. He was the former dean of the Yale School of Drama where Jane Kaczmarek attended.
Restricted fragile material.
<table>
<thead>
<tr>
<th>Code</th>
<th>Date</th>
<th>Description</th>
<th>Call Number</th>
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<th>Notes</th>
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<tbody>
<tr>
<td>b. 152, 39002102301257</td>
<td>undated</td>
<td>&quot;Journey to the Last Frontier by Ethan Gussow&quot;</td>
<td>JWJMSS176_0085</td>
<td>00:22:35</td>
<td>Restricted fragile material.</td>
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<tr>
<td>b. 152, 39002102301265</td>
<td>1996 May 30</td>
<td>&quot;Informed Sources #530 Master #BC998AML 'New York Theater'&quot;</td>
<td>JWJMSS176_0086</td>
<td>00:32:19</td>
<td>Restricted fragile material.</td>
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<tr>
<td>b. 152, 39002102301281</td>
<td>1998 December 23</td>
<td>&quot;In the Moment Productions: Inside the Actors Studio, Laurence Fishburne&quot;</td>
<td>JWJMSS176_0087</td>
<td>00:58:19</td>
<td>A handwritten note from Valerie [?] from The Actors Studio MFA School of Dramatic Arts at New School University is included with the tape. It is dated 1999-02-26 and reads: Dear Mr. Richards, I have enclosed a copy of the Laurence Fishburne episode of &quot;Inside the Actors Studio&quot;, which as you know was taped on September 22, 1998. Please do call our office directly at (212) 229-5612 if you would like to ask Jim Lipton or me any questions about the show or about our MFA program. Have a lovely weekend. Valerie [?] Restricted fragile material.</td>
</tr>
<tr>
<td>b. 152, 39002102301299</td>
<td>2003 May 12</td>
<td>&quot;Democracy Now! Arundhati Roy in the DN studio&quot;</td>
<td>JWJMSS176_0088</td>
<td>00:59:44</td>
<td>Restricted fragile material.</td>
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<tr>
<td>b. 152, 39002102301307</td>
<td>undated</td>
<td>&quot;Enchanted April / Belasco Theatre Press Footage Montage&quot;</td>
<td>JWJMSS176_0089</td>
<td>00:01:53</td>
<td>Restricted fragile material.</td>
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<tr>
<td>b. 152, 39002102301315</td>
<td>1990 November 6</td>
<td>&quot;CSUN Summer Arts 1986 – 1990 California State University&quot;</td>
<td>JWJMSS176_0090</td>
<td>00:09:11</td>
<td>Restricted fragile material.</td>
</tr>
<tr>
<td>b. 152, 39002102301323</td>
<td>1988 May 16</td>
<td>&quot;Bob Hope Special, 85 years 50 NBC Lloyd Richards receives grant for Yale, 000 to to 1107&quot;</td>
<td>JWJMSS176_0091</td>
<td>03:00:20</td>
<td>Restricted fragile material.</td>
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b. 153, 39002102301331

“Renaissance Revival: The First Black Theatre in America Conference 1992 NYU”

Call Number: JWJMSS176_0092

1 Videocassette (VHS)

duration: 01:33:03

Parts: I, II, and III; 90 minutes

Restricted fragile material.

b. 153, 39002102301349

“Tommy Hollis/A Memorial Celebration/Friday November 9, 2001”

Call Number: JWJMSS176_0093

1 Videocassette (VHS)

duration: 02:12:14

A note regarding actor Tommy Hollis dated January 23, 2002 is included with the tape. It is included, along with two bookmarks, in a folder in Box 153.

The note reads: Dear Lloyd and Barbara -- Enclosed is a videotape of Tommy's Memorial, along with bookmarks - one of them is especially made for Lloyd, with a pair of PEARS, walking side-by-side, as equals. It made Tommy feel so happy that you enjoyed the pears he sent. When I was packing up things in Tommy's apartment, I came across something that I am sure he intended to send to you. I know this was written recently, because I’m the one who gave him the computer and the printer, which had all the different typeface fonts - I had just taught him how to play around with different letterings. There is no doubt among all who knew him that Tommy reserved a special place in his heart for you. Tommy tried all of his father's life to prove that he was a good son, a worthy son. But Bob Hollis never understood his eldest son's sensibilities or artistry. Instead, Tommy was always punished for not going hunting with him. And every time Tommy was sent to his room, his little brother was the appointed "snitch," instructed to report all the times that Tommy would start writing: "Daddy, Tommy's writing again!" It’s not that Bob Hollis didn’t love his son. But as long as Tommy continued with artistic endeavors, he would never measure up as the man that his father demanded him to be, to walk alongside him, to carry on his name. Then, when his father died suddenly, those hopes of ever winning his respect died with him. “Thank you, Lloyd,” he has said in our conversation many a time. To be able to be appreciated, loved, cared for nurtured, and finally, honored - all the things a child yearns for - you have given him. And now, perhaps a pre-destined plan from several lifetimes past, a soul pact with the strongest friend of one’s lifetime: Tommy’s best friend, Reggie Montgomery, has passed. As with Tommy, a friend went to his apartment when Reggie failed to return calls in a few days. The cops had to climb the fire escape, break a window, and enter, where they found him, in almost the same position, same area that Tommy was also discovered. Tommy did not have an autopsy. The Medical Examiner deduced, after having seen all the medication, that Tommy died of a heart attack. Reggie had an autopsy. The official cause of death has not been determined, but it is leaning toward heart attack, due to all the medication. Again, I was the designated key keeper. And, again, I plan for Reggie’s Memorial, after I help pack up his things. His close friends aren’t painfully grieving Reggie’s passing. Spiritually poetic, almost like a married couple when one goes, it’s not uncommon that the other shortly dies, simply of a broken heart, for Tommy was found on September 13th, and Reggie was found on January 13th, exactly 4 months to the day. Love to you always, Lloyd and Barbara, [?]
### Video Recordings > Other Recordings (continued)

A list of contents is included on the label of the tape.

- Tommy Hollis "A Memorial Celebration" (1 hr 37 mins)
- Roc's Film Compilation (20 mins)
- Christmas 1986
- "Africanus Instructus: Black Max" (5 mins)
- Tribute to Lyn Rustin - 2001-03-19 (last footage of Tommy singing)
- One of Tommy's voiceover gigs - 2002-01-20 ([2] mins)

Restricted fragile material.

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 153, 39002102301356</td>
<td>&quot;George White Scandals 1989&quot; Call Number: JWJMS176_0094 1 Videocassette (VHS) duration: 00:05:03</td>
<td>undated</td>
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<td>b. 153, 39002102301364</td>
<td>&quot;The Third Praemium Imperiale&quot; Call Number: JWJMS176_0095 1 Videocassette (VHS) duration: 00:25:13</td>
<td>1995</td>
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<td>b. 153, 39002102301372</td>
<td>&quot;Seven Devils National Playwright’s Conference&quot; Call Number: JWJMS176_0096 1 Videocassette (VHS) duration: 00:04:51</td>
<td>undated</td>
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<td>b. 153, 39002102301380</td>
<td>&quot;Lawrence Olivier #1 000-585 / 585-1003 #2/ 1003-1685 &quot;King Lear&quot; Call Number: JWJMS176_0097 1 Videocassette (VHS) duration: 05:45:29</td>
<td>undated</td>
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<td>b. 153, 39002102301398</td>
<td>&quot;National Visionary Leadership Project/Highlights of 2003 Summit &amp; Awards Gala&quot; Call Number: JWJMS176_0098 1 Videocassette (VHS) duration: 00:19:18</td>
<td>2003</td>
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<td>b. 153, 39002102301406</td>
<td>&quot;National Visionary Leadership Project/NVLP Promotional Tape&quot; Call Number: JWJMS176_0099 1 Videocassette (VHS) duration: 00:04:11</td>
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<td>b. 153, 39002102301414</td>
<td>&quot;TCG: Preserving the Legacy: The First Forty Years&quot; Call Number: JWJMS176_0100 1 Videocassette (VHS) duration: 01:39:47</td>
<td>2001</td>
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<td>Call Number: JWJMSS176_0101</td>
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<td>-----------------------------</td>
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<tr>
<td><strong>“Soviet Ambassador Dobrynin all ONU 1984 Satellite Feed”</strong></td>
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<tr>
<td>1 Videocassette (U-matic) (U-matic S)</td>
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<td>This does not contain content on the Soviet ambassador. This tape includes a spot titled “Invisible Man”. The 30-second spot, dated 1985-08-14, is an American Savings Bank commercial. This tape has not been digitized.</td>
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<td>Restricted fragile material.</td>
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<td>1984</td>
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<tr>
<td><strong>“Shaka-Zulu miniseries, 1-3, each segment 2 hours”</strong></td>
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<td>1 Videocassette (VHS) duration: 04:53:55</td>
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<tr>
<td><strong>“Shaka-Zulu miniseries, 4-5, each segment 2 hours”</strong></td>
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<td><strong>“Wilson Tape #2, duplicate”</strong></td>
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<td><strong>Eugene O’Neill: A Documentary Film, part 1</strong></td>
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<td>1 Videocassette (VHS) duration: 01:01:14</td>
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<td>There is a timecode that runs on the bottom of the video through the entire tape. The end of Part 1 is at 00:59:30, then repeats the last minute of Part 1 at 00:59:44.</td>
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<td><strong>Eugene O’Neill: A Documentary Film, part 2</strong></td>
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<td>1 Videocassette (VHS) duration: 00:55:30</td>
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<th>Call Number: JWJMSS176_0111</th>
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<tr>
<td><strong>Eugene O’Neill: A Documentary Film, interviews from</strong></td>
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<tr>
<td>1 Videocassette (VHS) duration: 00:26:34</td>
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<tr>
<td>The audio has a “sync buzz” through the entire video. This tape may be a duplicate.</td>
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<tr>
<td>Restricted fragile material.</td>
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<td>2001</td>
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Sound Recordings
All sound recordings are cassette and 1/4” reel to reel tape formats.

<table>
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<tr>
<th>Sound Recordings</th>
<th>Description</th>
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<td>b. 162</td>
<td>“Antique Bearers” (1 cassette) [cassette]</td>
<td>1978</td>
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<tr>
<td>b. 162</td>
<td>“An Attempt at Flying” (1 cassette) [cassette]</td>
<td>undated</td>
</tr>
<tr>
<td>b. 162</td>
<td>“Christopher Columbus, Madonna and Jesus #3 Christ last speech #1” (3 cassettes) [cassette]</td>
<td>1998</td>
</tr>
<tr>
<td>b. 162</td>
<td>“Cobb” (2 cassettes) [cassette]</td>
<td>1990</td>
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<td></td>
<td><strong>Fences</strong></td>
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<tr>
<td>b. 161, f. 1802</td>
<td>“Showtapes 1 &amp; 2 duplicate” (1 reel) [reel to reel]</td>
<td>undated</td>
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<tr>
<td>b. 162</td>
<td>(9 cassettes) [cassette]</td>
<td>1985, undated</td>
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<tr>
<td>b. 162</td>
<td>“Joe Turner’s Come and Gone” (2 cassettes) [cassette]</td>
<td>circa 1985</td>
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<tr>
<td>b. 163</td>
<td>“Joe Turner’s Come and Gone” (5 cassettes) [cassette]</td>
<td>circa 1985</td>
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<td>b. 163</td>
<td>“A Lion and the Jewel” (1 cassette) [cassette]</td>
<td>1977</td>
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<td>b. 163</td>
<td>“Ma Rainey’s Black Bottom” (10 cassettes) [cassette]</td>
<td>circa 1985</td>
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<td>b. 163</td>
<td>“Major Barbara” (2 cassettes) [cassette]</td>
<td>1983</td>
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<tr>
<td>b. 164</td>
<td>“Major Barbara” (2 cassettes) [cassette]</td>
<td>1983</td>
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<tr>
<td>b. 161, f. 1803</td>
<td>“Me Candido, preliminary themes” (1 reel) [reel to reel]</td>
<td>1964</td>
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<td>b. 164</td>
<td>“Medal of Honor Rag” (1 cassette) [cassette]</td>
<td>1982</td>
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<tr>
<td>b. 161, f. 1804</td>
<td>“The Moon Besieged” (1 reel) [reel to reel]</td>
<td>1962</td>
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<tr>
<td>b. 164</td>
<td>“Oh Babylon” (1 cassette) [cassette]</td>
<td>1989</td>
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<tr>
<td>b. 164</td>
<td>“Paul Robeson” (1 cassette) [cassette]</td>
<td>1978</td>
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<td></td>
<td>Includes letter from Christopher Bond to Richards</td>
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<tr>
<td>b. 161, f. 1805</td>
<td>“A Raisin in the Sun, audition” (1 reel) [reel to reel]</td>
<td>undated</td>
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<td>b. 161, f. 1806</td>
<td>“Redemption Center” [reel to reel]</td>
<td>undated</td>
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<td></td>
<td>Includes note from “Ron” to Richards</td>
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<tr>
<td></td>
<td><strong>Richard III</strong></td>
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<tr>
<td>b. 164</td>
<td>(3 cassettes) [cassette]</td>
<td>undated</td>
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<td>b. 161, f. 1807</td>
<td>“Incidental music by Malloy Miller” (1 reel) [reel to reel]</td>
<td>1967</td>
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<tr>
<td>b. 161, f. 1808</td>
<td>“Three show tapes” (1 reel) [reel to reel]</td>
<td>1967</td>
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### Sound Recordings > Productions (continued)

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
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<tbody>
<tr>
<td>b. 164</td>
<td>&quot;Seven Guitars&quot; (2 cassettes) [cassette]</td>
<td>1995, undated</td>
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<tr>
<td>b. 165</td>
<td>&quot;Seven Guitars&quot; (7 cassettes) [cassette]</td>
<td>1995, undated</td>
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<tr>
<td>b. 165</td>
<td>&quot;Timon of Athens&quot; (1 cassette) [cassette]</td>
<td>1978</td>
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<tr>
<td>b. 165</td>
<td>&quot;Two Trains Running&quot; (3 cassettes) [cassette]</td>
<td>circa 1990, 1993</td>
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<tr>
<td>b. 165</td>
<td>&quot;Uncle Vanya&quot; (2 cassettes) [cassette]</td>
<td>1981</td>
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<tr>
<td>b. 161, f. 1809</td>
<td>&quot;The Yearling&quot; (1 reel) [reel to reel]</td>
<td>undated</td>
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### Interviews with Lloyd Richards

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<tr>
<td>b. 165</td>
<td>&quot;Lloyd Richards interviewed by N.G. Nesmith&quot; (4 cassettes) [cassette]</td>
<td>2002</td>
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<td></td>
<td>Includes a note from Nathaniel Nesmith to Richards</td>
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<tr>
<td>b. 165</td>
<td>&quot;Lloyd Richards Copy Part 1/Interviewed by Caroline Raymond&quot; (1 cassette) [cassette]</td>
<td>undated</td>
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<tr>
<td>b. 166</td>
<td>&quot;W. King/L. Richards&quot; (3 cassettes) [cassette]</td>
<td>2002 February 12</td>
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<tr>
<td>b. 166</td>
<td>Untitled interviews (16 cassettes) [cassettes]</td>
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### Other Recordings

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<tr>
<td>b. 161, f. 1810</td>
<td>&quot;H and H play&quot; (1 reel) [reel to reel]</td>
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<tr>
<td>b. 161, f. 1811</td>
<td>&quot;Kenya, Africa&quot; (1 reel) [reel to reel]</td>
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<tr>
<td>b. 161, f. 1812</td>
<td>&quot;Liberian music&quot; (1 reel) [reel to reel]</td>
<td>undated</td>
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<tr>
<td>b. 161, f. 1813</td>
<td>&quot;Music from Uganda&quot; (1 reel) [reel to reel]</td>
<td>undated</td>
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<tr>
<td>b. 161, f. 1814</td>
<td>&quot;Uganda, Zambia, Kenya, Africa&quot; (1 reel) [reel to reel]</td>
<td>1968</td>
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<tr>
<td>b. 167</td>
<td>Various unidentified incidental music, music for research, and unidentified material (8 cassettes) [cassette]</td>
<td>1976–1995</td>
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### Lloyd Richards papers

**JWJ MSS 176**

**Oversize**

*3.66 linear feet (18 boxes) + 11 broadside folders*

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<td>168</td>
<td>f. 1815</td>
<td><em>Blood Knot</em> by Athol Fugard (Series I, Production Files)</td>
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<td>168</td>
<td>f. 1816</td>
<td><em>Freeman</em> by Phillip Hayes Dean (Series I, Production Files)</td>
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<td>168</td>
<td>f. 1817</td>
<td><em>I Had A Ball</em> by Jerome Chodorov (Series I, Production Files)</td>
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<td>168</td>
<td>f. 1818</td>
<td><em>Joe Turner’s Come and Gone</em> by August Wilson (Series I, Production Files)</td>
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<td>168</td>
<td>f. 1819</td>
<td><em>A Lesson From Aloes</em> by Athol Fugard (Series I, Production Files)</td>
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<td>168</td>
<td>f. 1820</td>
<td><em>A Man Around the House</em> by Joseph Julian (Series I, Production Files)</td>
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<td>168</td>
<td>f. 1821</td>
<td><em>Master Harold... and the Boys</em> by Athol Fugard (Series I, Production Files)</td>
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<td>168</td>
<td>f. 1822</td>
<td><em>The Piano Lesson</em> by August Wilson (Series I, Production Files)</td>
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<td>168</td>
<td>f. 1823</td>
<td><em>The Piano Lesson</em> by August Wilson (Series I, Production Files)</td>
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<td>168</td>
<td>f. 1824</td>
<td><em>A Raisin in the Sun</em> by Lorraine Hansberry (Series I, Production Files)</td>
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<td>168</td>
<td>f. 1825</td>
<td><em>Two Trains Running</em> by August Wilson (Series I, Production Files)</td>
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<td>168</td>
<td>f. 1826-1827</td>
<td><em>The Yearling</em> by Paul Osborn (Series I, Production Files)</td>
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<td>168</td>
<td>f. 1828</td>
<td>“Saginaw” (Series I, Production Files)</td>
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<td>168</td>
<td>f. 1829</td>
<td>“Northland Playhouse” (Series I, Production Files)</td>
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<td>169</td>
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<td>Production posters (Series I, Production Files)</td>
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<td>170</td>
<td>f. 1830</td>
<td><em>Amen Corner</em> by James Baldwin (Series I, Production Files)</td>
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<td>170</td>
<td>f. 1830a</td>
<td><em>The Book of Murder</em> by Ron Cowen (Series I, Production Files)</td>
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<td>170</td>
<td>f. 1831-1832</td>
<td><em>Cobb</em> by Lee Blessing (Series I, Production Files)</td>
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<td>170</td>
<td>f. 1833</td>
<td><em>A Doll’s House</em> by Henrik Ibsen (Series I, Production Files)</td>
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<td>170</td>
<td>f. 1834</td>
<td><em>The Egghead</em> by Molly Kazan (Series I, Production Files)</td>
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<td>f. 1835-1838</td>
<td><em>Fences</em> by August Wilson (Series I, Production Files)</td>
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<td><em>Freeman</em> by Phillip Hayes Dean (Series I, Production Files)</td>
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<td><em>Ghost</em> by Henrik Ibsen (Series I, Production Files)</td>
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<td>170</td>
<td>f. 1841</td>
<td><em>Gold Watch</em> by Momoko Iko (Series I, Production Files)</td>
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<td>f. 1842</td>
<td><em>The Long Dream</em> by Ketti Frings (Series I, Production Files)</td>
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<td>170</td>
<td>f. 1843</td>
<td><em>Ma Rainey’s Black Bottom</em> by August Wilson (Series I, Production Files)</td>
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<td>170</td>
<td>f. 1844</td>
<td><em>Othello</em> by William Shakespeare (Series I, Production Files)</td>
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<td><em>Paul Robeson</em> by Phillip Hayes Dean (Series I, Production Files)</td>
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<td><em>A Raisin in the Sun</em> by Lorraine Hansberry (Series I, Production Files)</td>
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<td><em>Seven Guitars</em> by August Wilson (Series I, Production Files)</td>
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<td>b. 170, f. 1847b</td>
<td><em>The Sign in Sidney Brunstein’s Window</em> by Lorraine Hansberry (Series I, Production Files)</td>
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<td>b. 170, f. 1848</td>
<td><em>The Suicide</em> by Nikolai Erdman (Series I, Production Files)</td>
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<td>b. 170, f. 1849</td>
<td><em>Timon of Athens</em> by William Shakespeare (Series I, Production Files)</td>
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<td>b. 170, f. 1850</td>
<td><em>Uncle Vanya</em> by Anton Chekhov (Series I, Production Files)</td>
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<td>b. 170, f. 1851-1852</td>
<td><em>You Are There</em> (Series I, Production Files)</td>
<td>1971</td>
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<td>b. 170, f. 1853</td>
<td>“Northland Playhouse” clippings (Series I, Production Files)</td>
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<td><em>Medal of Honor Rag</em> by Tom Cole (Series I, Production Files)</td>
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<td>b. 171, f. 1856</td>
<td><em>The Moon Besieged</em> by Seyril Schochen (Series I, Production Files)</td>
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<td>Plaques and objects (Series II, Professional Files)</td>
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<td>1962–1998</td>
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<td>b. 176, f. 1867-1869</td>
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<td>“Tribute to Lloyd Richards: The Man and his Work” at Yale University on October 20, 1998 (Series II, Professional Files)</td>
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<td>Dyson College Lectures in the Humanities (Series II, Professional Files)</td>
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<td>b. 180, f. 1881-1893</td>
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<td>Publicity on Richards and August Wilson (Series II, Professional Files)</td>
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<td>Publicity on Richards and others (Series II, Professional Files)</td>
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<td>b. 183, f. 1915</td>
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Selected Search Terms

The following terms have been used to index the description of this collection in the Library’s online catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically therein.

Subjects
Acting teachers -- United States
Actors
Actors -- United States
African Americans -- 20th Century -- Archives
Drama -- 20th Century
Dramatists
Dramatists, American
Theater -- Production and direction -- United States
Theater -- United States

Genres / Formats
Audiovisual materials
Motion pictures (visual works)
Photographic prints
Sound recordings
Theater programs
Theater scripts
Theatrical posters

Occupations
Directors

Names
Fugard, Athol, 1932-
Richards, Lloyd, 1919-2006
Wilson, August

Corporate Bodies
Eugene O’Neill Memorial Theater Center
National Playwrights Conference
Yale Repertory Theatre
Yale School of Drama
Yale University -- Faculty