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Intro to MIAP
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**Final Project: The Accessibility and Preservation of the film *Harlem Theater*
(1968) Documenting the New Lafayette Theatre**

Act One: The Making of *Harlem Theater*

In 1968 German filmmaker Klaus Wildenhahn travelled to America to shoot “teleplays” for West German Television.¹ Largely influenced by documentary maker and mentor Richard Leacock, Wildenhahn aspired to shoot documentaries in the new cinema-vérité style.² At Studio Hamburg however, Wildenhahn found that the only department receptive to this filmmaking technique was the Arts Department. Wildenhahn’s early films therefore predominantly follow performers and artists. For example, NDR funded Wildenhahn to travel to America to make a film about Jimmy Smith the jazz musician. And the following year Wildenhahn made a movie about the Cunningham Dance Company in New York City.³

Politically conscious, Wildenhahn stated that while he was shooting the film about the Dance Company he felt compelled “to find an equivalent” in New York that would highlight the creative work being produced by African American artists.⁴ This feeling was heightened after the assassination of Martin Luther King Jnr. on April 4th

¹ Norddeutscher Rundfunk/Sveriges Radio (NDR)/Studio Hamburg

² When I spoke to him, Wildenhahn repeatedly stated: “I consider Richard Leacock my father.” Telephone interview: 10/28/2014

³ *Smith, James O. - Organist, USA* (1966) and *498 Third Avenue* (1967)

⁴ Wildenhahn, telephone interview: 10/28/2014

1968 and the riots in Harlem that followed. It was at this point that Wildenhahn approached members of the new Lafayette Theatre about making a documentary that showcased their work.

For the project Wildenhahn chose not to shoot with the cameraman that he customarily travelled to the US with, but rather to work with Christian Schwarzwald. Schwarzwald was a German immigrant who had lived in the States for several years. Wildenhahn thought the film required someone who had sensitivity to and a cultural understanding of the United States. Wildenhahn cannot recall how he met or approached the members of the NLT to propose making the documentary. He believes there may have been some connection via Jimmy Smith.⁵ Wildenhahn does remember that before the NLT members agreed to take part in the film, he and Schwarzwald screened for them some of the movies they had worked on. This Wildenhahn believes gained him the member's trust. The film follows the NLT members over the summer of 1968 as they conduct rehearsals and workshops in community spaces.⁶

Actor and director Robert Macbeth founded the New Lafayette Theatre in 1967. He took the name from the original Lafayette Theatre in Harlem famously known for Orson Welles's production *Voodoo Macbeth* (1936) that featured an all-black cast. The New Lafayette Theater was originally located on the former site of the Lafayette Theatre.⁷ The NLT's premise was that it would be theater made by

⁵ Wildenhahn and Macbeth cannot recall how they were introduced to each other.

⁶ I give more details about the film in section two.

⁷ This theater burnt to the ground in 1968, just before filming started. The film therefore takes place in several community buildings that the members used as

black people for black people to reflect the black experience and performed in the vernacular of the community. The theater became a significant part the Black Arts movement, a central element of Black Power. Ed Bullins, the theater's playwright-in-residence, was also Minister of Culture for the Black Panthers and the theater produced by the company was politically charged. After securing funding, the NLT trained, employed and supported a whole host of black artists and musicians in New York City. It also inspired theater companies across the country, producing a Black Theater journal that connected it with theaters in the West and Southern states.⁸

Filming the NLT took place over several weeks.⁹ Schwarzwald shot the film while Wildenhahn recorded the sound. After the production phase of the film was complete Wildenhahn returned to Germany. Schwarzwald went on to start a production company with his brother and the same summer shot *Summer in the City*, another movie made in New York City for West German television.¹⁰ The NLT continued to operate until it lost its funding from the Ford Foundation in 1972.

The film *Harlem Theater* was screened on April 04, 1969. According to NDR records the film aired both long and short form.¹¹ Reviews were mixed. The camerawork and style of film were praised, along with the intent to highlight

rehearsal and workshop spaces while the members await the completion of a newly built theater.

⁸ Members of the NLT would occasionally work for seasons at other theater companies such as the Free Southern Theater, a travelling theater company that performed in Southern states over the summer. Gary Bolling speaks about the dangers of performing in the South at this time in interview 12/06/2014.

⁹ According to Michael Blackwood – telephone interview date: 11/12/2014.

¹⁰ I am hoping to watch this film in the new year either at MoMA or if the library can purchase it.

¹¹ See Appendix for NDR records.

“political and social oppression.”¹² One reviewer took issue with the fact that the people of Harlem were not asked what they thought of the performances.¹³ The film has aired three times since 1968. The last two screenings were truncated. In 1995 it was aired on the occasion of Wildenhahn’s 65th birthday.¹⁴ NDR’s representative informed me that to the best of her knowledge the film has not been broadcast outside of central Europe (Germany, Austria, Switzerland).¹⁵

Fig 1. List of the dates that film aired (as supplied by NDR). (See Appendix 2)

Air Date	Air Time	Duration	Channel
22.04.1969		93.04	ARD-1 (national)
22.04.1969		56.44	ARD-1
24.09.1971		93.04	ARD-1
20.06.1995	16:15	56.44	NDR-NDR-RB (regional?)
24.05.1998	12:15	44.01	3sat (central Europe)

¹² Eva Orbanz / Hans Helmut Prinzler in the journal 'film' (Velber) in June 1969. Reviews collated by Kinematik Magazine (2000)

¹³ Sadly there are no interviews with audience members, as the theater company was not holding performances over the summer. It would be useful to know what audiences did think of performances. Angela Sussdorff. *Church and Television*, 26 April 1969. Reviews collated by Kinematik Magazine (2000)

¹⁴ I would like to know whether it was only this film, or a selection of his films that were aired to commemorate his birthday.

¹⁵ Email dated 10/15/2014.

Act Two: Locating *Harlem Theater*

I first learned of *Harlem Theater* in September of this year when I was searching YouTube for 1950s footage of Harlem to help on another project. I entered the search query “Harlem 1950s” and the first hit was a fifteen-minute extract of *Harlem Theater*. Ira Gallen, a private film collector, had uploaded the extract in 2009. Gallen had not supplied any meta-data that would have linked the film *Harlem Theater* to the clip uploaded. The film has a provocative opening and initially contains scenes from various acting workshops in which actors respond to politically inflammatory improvisation scenarios. I wanted to see the rest of the film so I searched for it on Worldcat. Worldcat listed a 59-minute version of the film as available on VHS and digital format, however neither version turned out to be lendable. I tracked down two further copies of the film in Germany (not including those owned by Studio Hamburg).¹⁶ I then contacted Gallen to find out how he had obtained his copy of the movie. Gallen bought the 16mm print as part of a Lot sale several years ago, but he never kept a record of the purchase. He believes he still owns the movie, but his large collection is completely uncatalogued and is stored haphazardly in both his house and a storage unit in New Jersey. He has already thrown out several boxes of his collection as the films inside were suffering from vinegar syndrome. In 2009 he recalls he transferred the film using an Elmo machine and uploaded it with his company logo “TV Days” included in the corner of the frame. He cannot find the digital file.

¹⁶ See Studio Hamburg record in Appendix

I made many attempts to contact the former members of the NLT and Wildenhahn to see if anyone still owned a copy of the film. I thought the Museum of Modern Art might retain some sort of record of the movie. I searched the online collections at MoMA, but couldn't locate anything vaguely related to the film. However, listed among the unprocessed materials appeared the "Christian Blackwood Collection." I had been unsuccessful trying to locate Christian Schwarzwald who seemed to disappear around 1968. After some Internet searching I determined that Schwarzwald and Blackwood were the same person. Schwarzwald changed his name after he set up Blackwood Productions with his brother Michael Blackwood. He continued to make documentaries until his death in 1992. His collection was later donated to MoMA.¹⁷ I contacted Ashley Swinnerton (MIAP alumna!) at MoMA and asked if the Blackwood Collection contained any production records relating to the film *Harlem Theater*. Since there exist twenty boxes of unprocessed records Ashley told me that it was unlikely she would be able to locate the materials I required. She informed me however that Blackwood's film collection included a 16mm print of *Harlem Theater*. I arranged to see the film and contacted Robert Macbeth to ask if any former member of the theater would like to see the film.

To clarify: Studio Hamburg produced two special 16mm prints of the film. These prints contained English language inter-titles and an English voice over recorded by Wildenhahn. One print went to Schwarzwald, the other print to the NLT. It seems that when their theater shut down the NLT members lost track of

¹⁷ I discuss the donor issues in section three.

their copy of the film. This is the print Ira Gallen seems to have acquired and partly uploaded to YouTube.

Fig 2. List of Known Locations for Copies of *Harlem Theater*

Location	Format	Running Length	Language	Notes
Marburg University (Listed on Worldcat)	VHS (also lists digital)	59min	German	A recording of TV broadcast Unavailable for loan
Berlin Film Museum	Digibeta	44min (incorrectly listed as 93 min) ¹⁸	German	Available for loan
Rental Friends of German Film	16mm	93min	English (can't check)	Too degraded to loan ¹⁹
Ira Gallen	16mm YouTube extracts	93min	English	Originally NLT's copy given to them by NDR. LOST
MoMA	16mm	93min	English	Pristine copy found in "Christian Blackwood Collection"

¹⁸ I believe this has been incorrectly listed as the document NDR supplied me with stated that NDR provided the Film Museum with a 44-minute version. A journal article (in *Kinemathek*) confirms the film that the Film Museum holds is the short form. I have asked the Film Museum to clarify because they are willing to loan the film – however it's not ideal as it has German intertitles and voice-over.

¹⁹ As confirmed over email by "Arsenal - Institut für Film und Videokunst e.V." 11/24/2014.

I saw *Harlem Theater* at MoMA on October 22nd with George Lee Miles and Gary Bolling - two former members of the NLT. I made an audio recording during the screening because I needed to register all of the information George and Gary were telling me. I find the film to be an extraordinary historical document. For me several scenes from the film stand out.

- A young Ed Bullins reading for the first time to the Company the prologue to one of his most famous plays *In the Wine Time*. The theater would go on to perform it the play that winter.
- Black Panther leader Bobby Seale delivering a speech at a fundraiser held at Fillmore East.
- Robert Macbeth's "method" workshops.
- George Lee Miles, Gary Bolling and Helen Ellis rehearsing for their performance of Bullins's play *How Do You Do*. We see the three in a recording sound studio alongside the theaters musicians as they record an LP of the play.²⁰
- A humorous scene in which Macbeth, Ellis and Roscoe Orman appear on the Sonny Fox show and are interviewed by New York Times theater critic Stewart Klein. The gulf between these square presenters and their supercool guests appears unbridgeable.
- Street interviews with people in Harlem.
- Scenes of street parties and people dancing to the touring Jazzmobile.
- The theater workshops held in the community for children. The improvisation scenarios the theater set the children are politically charged. Two twelve year old boys are asked to act out a scene in which they are political prisoners, one of whom has been sentenced to death by the state.

The impressive camerawork manages to capture subjects very close up, and yet appears unobtrusive whether in the rehearsal spaces or on the streets of Harlem.

Additionally, Wildenhahn captures the sound extraordinarily well. The theater

²⁰ This LP can be found in the Bill Latham Collection at Emerson University Library.

company always rehearsed with music playing in the background and performed with live, improvisational jazz musicians. No music was added in the film's post-production. Wildenhahn told me that it was so hot in the rehearsal spaces that they left the windows open and sometimes he "would just turn the microphone out of the window and towards the street to capture the sensory data that we don't realize we subsume and that changes things. So often taken for granted....Life offers so much that is transient and sound is something we take for granted....So much is transient – and I wanted to capture that."²¹

After viewing the film I conducted telephone interviews with Macbeth, Wildenhahn and Michael Blackwood.²² Although he's not credited on the film, Michael Blackwood told me that he recorded the sound at the Fillmore East event. He said that he and his brother thought it might be a dangerous event, "but as it turned out everybody was more interested in making and listening to speeches and the atmosphere was very relaxed." I have searched for other audiovisual recordings of the fundraiser at Fillmore East, but have not as yet found any the film may be the only record.

Wildenhahn currently lives in Hamburg. After making *Harlem Theater* he went on to shoot over thirty documentary films primarily on labor disputes including one on the miners strike in Yorkshire, England. In 2010 Quinka Stoler, one of Wildenhahn's former protégés made a documentary about Wildenhahn's life and

²¹ Wildenhahn, telephone interview: 10/28/2014.

²² I wish I had recorded our phone-calls, however I think it would have been difficult to make that request and without impeding our conversations. A very important person to contact should have been playwright Ed Bullins however, I discovered from various sources that Bullins has Alzheimer's and therefore I refrained from contacting the family.

work entitled *Klaus Wildenhahn: Direct! Public and Private*.²³ His collection of films is housed at the Berlin Museum. Wildenhahn does not own any of films and is just happy to know they are being screened for audiences. I asked Wildenhahn about Germany's interest in Harlem in 1968 and he referred to the student rebellions in Germany explaining that America was a point of interest. When I enquired why Wildenhahn had chosen to make a film about the NLT he told me: "I thought they were exemplary. All I could do as a foreigner was work via an artistic medium to allow the theater to transmit something, this way I could work on the American situation."²⁴

Macbeth now lives in Florida where he is writing his memoirs. He hopes to publish them next year, but he told me that as the world keeps changing so does what he thought he knew and he has to begin rewriting everything. In 1973 he shot a film himself called *The Streets of Harlem*. He presented this film on a television program entitled "Camera Three." The VHS recording of this film is available for viewing in the Library of Congress. The rights to the film appear to have been bought by a stock footage company. Macbeth sent me a copy of the movie via his brother Toby, the NLT's former lighting director. Along with the movie Toby sent me other materials relating to the NLT. There is another film the company made of their performances called *The Ritual Masters*, and a PowerPoint presentation that

²³ I was able to get in contact with Wildenhahn via Stoler. Stoler is sending me a copy of the film she made and would like to present her work in the German Department at NYU.

²⁴ Wildenhahn, telephone interview: 10/28/2014

contains many of the artifacts the former NLT members have in their possession.²⁵ The PowerPoint was used as part of an exhibition proposal and presented to various museums. The NLT members would like to obtain a copy of *Harlem Theater* to screen alongside a retrospective of their work. Speaking about the NLT's closing Macbeth told me he felt that he and Malcolm Lowry²⁶ were dreamers in believing that they could change the world through theater and that they became enemies of the state during the Nixon era. Macbeth had aspired "to a Brechtian ideal of making political theater for people who lived in the community, and had wanted to make theater inherent in people's lives, but that this sort of theater isn't commercially possible." Wildenhahn and Macbeth spoke very highly of each other and clearly shared a common respect for each other's work. They suggested they might get in contact with one another again.²⁷

Act Three: What Next?

Katie Trainor at MoMA explained that if the NLT is to obtain a copy of the film to screen at its exhibition two things need to happen. Firstly, a copy of the film needs to be made and since this is a costly process it will be necessary to apply for funding. She told me it would help the application if I could confirm whether the

²⁵ As scholar Karen Ferguson explains, Macbeth in the late sixties employed some of the "leading visual artists of the Black Arts movement, all members of the celebrated Weusi Collective. The NLT worked with and could pay Weusi artists, including the collective's founder Ademola Olugebefola, along with Bill Howell, Abdul Rahman, and Otto Neals to create it's striking logo, gorgeous sets, tickets, and promotional posters, thus demonstrating the potential of distinctive visual aesthetic for black theater. Karen Ferguson, *Top Down the Ford Foundation, black power and the reinvention of racial liberalism*. Philadelphia, PA, USA: University of Pennsylvania Press, 2013.

²⁶ Malcolm Lowry worked at the Ford Foundation and funded the NLT for five years.

²⁷ Macbeth, Telephone interview: 10/24/2014.

copy at MoMA is unique. To the best of my knowledge this is the case.²⁸ Secondly the donor's permission needs to be sought.²⁹

With regards to the grant writing I sent out a survey entitled "Film Preservation and Accessibility Survey: *Harlem Theater*" to scholars who had written about the New Lafayette Theater. I could extend the scope of the survey to include more scholars, as the film would be of interest to researchers in the fields of Performance Studies, Black Studies, Film Studies, and American History. I thought the testimonies or language of scholars might be useful when writing preservation grant applications. I used the survey engine "Survey Monkey." The survey asks the following questions:

1. Please enter your name and title.
2. Please select your area or areas of research.
3. Were you aware of the existence of a 1968 documentary film made about the New Lafayette Theater by German filmmaker Klaus Wildenhahn. If no please skip to question 7.
4. If yes how did you find out about this documentary?
5. Did you try to access a copy of *Harlem Theater* via a library or by other means?
6. If yes, were you successful in viewing the film?

²⁸ Gallen's copy may never materialize from his warehouse and I don't know what sort of condition it is in. It seems from the information sheet that Studio Hamburg supplied they deleted their 93-minute copy of the movie in 1995. I'm waiting for them to verify this. To the best of my current knowledge MoMA holds the only definitive, full-length version of this film in English.

²⁹ It wasn't clear to me from the email whether the donor's permission needs to be sought simply to exhibit the film or whether the donor's permission is also required before a copy of the film can be made. I'm trying to verify.

7. Would access to a copy of *Harlem Theater* prove/have proved useful to your research.
8. Please use this box for further thoughts or comments.

Scholars' responses were entirely positive. The best/most helpful comment came from Dr. Karen Ferguson whose book about the Ford Foundation's funding of the Black Power movement came out last year. She wrote:

The New Lafayette Theatre was an extremely significant institution of the Black Arts era of the 1960s, both in terms of its performances and the institutional role it played in support of black artists nationwide. However, it is a somewhat elusive subject for scholars, with few available archival sources and no visual records beyond a few production stills and magazine photos. To have access to this documentary film would have no doubt deepened, nuanced, and fundamentally shaped my research and writing on the NLT. I wish I'd found it before publishing my book!

Ferguson's book is quite critical of the NLT and the film contains many scenes that go to both support and challenge her position. Dr. John Houchin who published an article last year on the NLT and *Macbeth* in the *New England Journal* was very excited to learn about the film and is going to view it at MoMA in January. Nearly all of the scholars said that if the film became available they would ask their library to purchase it and they would show it in their classes.

With regards to seeking permission from the donor of the Christian Blackwood Collection I erred quite badly. When I interviewed Michael Blackwood he informed me that the donor was Christian's widow Carolyn Blackwood and that I should get in contact with her. I wrote to her and she was happy for the NLT to have a copy of the film for their exhibition. I forwarded her permission to to MoMA. However, Ashley informed me that Carolyn is not the donor of the collection, or the

person claiming rights and that it is in fact Marion Cajori – a former business partner of Blackwood’s from the eighties. Cajori died in 2006 so I’m not sure with whom the donor’s rights now rest. I have contacted Anne Morra the loan curator at MoMA to understand better what the restrictions are and whether I can be of assistance. I am awaiting a response.³⁰

One thing I had hoped might be possible was to find a way for the film to enter university libraries. Currently if you are a scholar writing on the New Lafayette Theatre/Black Power/The Black Arts Movement/Harlem there are very few ways of finding out about the film *Harlem Theater*. MoMA does not list the film anywhere online. I am in contact with NDR who hold the copyright to the film, but I have not proposed to them they consider making the film available to libraries.³¹ Of course the other way to make scholars aware the film exists is by publishing an article about it and I believe John Houchin may write a follow up to the article he wrote last year. However, knowledge of the film’s existence and whereabouts only helps scholars with the means to travel to New York City.

In the meantime I am conducting interviews on camera with former members of the NLT. And we are planning to cut these films together to make a short film for the crowdsourcing site Kickstarter, to help raise money for an exhibition.

³⁰ If I don’t make any progress with MoMA I will try approaching Jacqui Stewart who advocates for African American film preservation. Pushing the project through may require more clout than I have.

³¹ NDR insists that if the NLT screen the film at an exhibition that it seeks permission and provides further information concerning venue, time...etc.. There are several underlying Rights issues that exist. I’m not sure if NDR are aware of this.

Appendix 1. Information on Broadcasting and Holdings of *Harlem Theater*



Vollinformation



93'04"	Harlem-Theater (Langfassung) The New Lafayette Theater	22.04.1969 Di	0001024698 0001024698	HH
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Titel

Sende-/Haupttitel	Harlem-Theater (Langfassung)
Untertitel	The New Lafayette Theater
Arbeitstitel	Lafayette / Harlem

Plan- und Sendedaten

Sendungsart	Btr. Datum	Uhrzeit (Btr.-)	Dauer	gesendet in	Kst.Stelle	Prod.Nr.	RFA
ESD	22.04.1969		93'04"	ARD-1			NDR
WSD	24.09.1971		93'04"	ARD-1			NDR

Urheber/Produktion/Mitwirkung

Programmbereich	Fernsehspiel
Redaktion	Fernsehspiel
Redakteur/in	Meichsner, Dieter
Produktionsleiter/in	Rosthof, Rudolf
Realisator/in	Wildenhahn, Klaus
Regisseur/in	MacBeth, Robert
Kamera	Blackwood, Michael Schwarzwald, Christian

Sachinhalt

Das New Lafayette Theatre ist ein Negertheater, das sich speziell in Harlem etabliert hat, um dort im Getto für die Afro-Amerikaner Stücke aufzuführen. Das Stück eines jungen Negerautors wird in seiner Entstehung gefilmt. Die Auswirkungen der politischen Unruhen im Getto werden sich im Leben der Theatergruppe widerspiegeln. Die Kamera beobachtet die Schauspieler während der Proben. Der Film zeigt dann aber hauptsächlich die Problematik der gesellschaftlichen Bewusstseinsänderung der amerikanischen Neger auf. Die Dreharbeiten für den Film wurden wenige Tage nach der Ermordung von Dr. Martin Luther King begonnen.

Schlagworte

IND > Standard	USA; Bürgerrechte; Theater; Politisches Theater; Agitation; Harlem-Theater; Black Panther
IND > Sache	Theater; Politisches Theater

Kategorie/Sparte

Inhalt	Kultur > Theater
Präsentationsform	Theater

Anmerkungen

 **Anmerkungen**

Anmerkungen	Rückwärtsdokumentation nach Kartei, z.T. ORIQ; engl. Kurzfsq. siehe ANR: 24981
MAZ-Karte	00.03.1995 NV - (BH 03,04); 25.10.1998 Lenz (05,06,07)
	Rückwärtsdokumentation über Karteikarte und Sekundärquellen ABMRO
Anmerkungen	Ergänzt durch Redaktionsmaterial.

 **Aufzeichnung/Produktion**

	Sendung
Programmstehung	Co-Eigenproduktion mit anderen Partnern
Herkunft	Blackwood Productions, New York.
Aufnahme/Prod.-ort	New York
Realisation	sendefertig
Prod.-verfahren	PV:5 sw

 **Sonstige Angaben**

	Sendung
ID/Produktionsnummer	0001024698
Dokumentierende RFA	NDR
Bestand	HH - Hamburg NDR (HH)
Dokum.-Vermerk	9
Kostenträger:	130574

 **Bild- und Tonträger**

AN-Kreis/Archiv-Nr./B/R	System/F.ton	Herst.Bez	Prod.stufe	TV-Sys./Farbe	Ges.Dauer
Lagerort/Medientyp	Fabr./Kap./Sp.vol.	Red.Verf./Container	Prod.teile	Bildproport.	TC [Práz.]
Barcode	Eing.datum	V Abt./Quant./Farbr.	Her.verm.	Zusatzdienst	Dauer
Beitrag	Aufz.datum	A Abt./Quant.	Reprostufe	COMPass	Dateigr./Dat.rate
<input checked="" type="checkbox"/> FSAHH / 1024698 - 3/1 <input checked="" type="checkbox"/> HH / -- 102469803100	BETAS / -- -- / 060 / -- 22.03.1995		SG	-- / SW	44'06"
DE-bez. Anmerkung:	ST/-; Großformat 18mm DUP-NEGATIV u. TON-NEG. als Dauerausleihe an: Film-Museum Deutsche Kinethek/Berlin gem. Depositatvertrag				
<input checked="" type="checkbox"/> FSAHH / 1024698 - 4/1 <input checked="" type="checkbox"/> HH / -- 102469804100	BETAS / -- -- / 060 / -- 22.03.1995		SG	-- / SW	49'10"
DE-bez. Anmerkung:	ST/-; Großformat				
<input checked="" type="checkbox"/> FSAHH / 1024698 - 5/1 <input checked="" type="checkbox"/> HH / -- 102469805100	BETAS / -- -- / 060 / -- 28.10.1998		KOP	-- / SW	44'06"
DE-bez. Anmerkung:	ST/ST; Kass. 1 v. 2 >>107607 WDR<<				
<input checked="" type="checkbox"/> FSAHH / 1024698 - 6/1 <input checked="" type="checkbox"/> HH / -- 102469806100	BETAS / -- -- / 060 / -- 28.10.1998		KOP	-- / SW	49'10"
DE-bez. Anmerkung:	ST/ST; Kass. 2 v. 2 >>107607 WDR<<				

 **Bild- und Tonträger**

AN-Kreis/Archiv-Nr./B/R	System/F.ton	Herst.Bez	Prod.stufe	TV-Sys./Farbe	Ges.Dauer
Lagerort/Medientyp	Fabr./Kap./Sp.vol.	Red.Verf./Container	Prod.teile	Bildproport.	TC [Präz.]
Barcode	Eing.datum	V Abt./Quant./Farbr.	Her.verm.	Zusatzdienst	Dauer
Beitrag	Aufz.datum	A Abt./Quant.	Reprostufe	COMPass	Dateigr./Dat.rate
FSAHH / 1024698 - 7/1 HH / - 102469807100	BETAS / -- - / 090 / - 03.02.1999		KOP	-- / SW	93'17"
DE-bez. Anmerkung: ST/ST >>107607 WDR<< >>Akt 1 u. 2<<					
FSAHH / 1024698 - 1/1 HH / - 0120000038329604	PF16 / - 26.03.1969		SG	-- / SW	94'40"
Tonspuren: 0:Stumm Löschung: gelöscht DE-bez. Anmerkung: Pos. A gelöscht 11.04.1995					
FSAHH / 1024698 - 1/1 HH / - 0120000038329704	MF16 / SM				
Tonspuren: 0:Sendeton Löschung: gelöscht DE-bez. Anmerkung: Pos. A gelöscht 11.04.1995					
FSAHH / 1024698 - 2/1 HH / - 0120000038329804	PF16 / -		SG	- / SW	
Tonspuren: 0:Stumm Löschung: gelöscht DE-bez. Anmerkung: Pos. A					
FSAHH / 1024698 - 2/1 HH / - 0120000038329904	MF16 / SM				
Tonspuren: 0:Sendeton Löschung: gelöscht DE-bez. Anmerkung: Pos. A					

56'44"	Harlem-Theater (Kurzfassung) The New Lafayette Theater	22.04.1969 Di	0001024981 0001024981	HH
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Titel

Sende-/Haupttitel	Harlem-Theater (Kurzfassung)
Untertitel	The New Lafayette Theater
Arbeitstitel	Lafayette
Sonstiger Titel	Zum 65. Geburtstag von Klaus Wildenhahn (WDH)
Sonstiger Titel	N3 Auslese (WDH)

Plan- und Sendedaten

Sendungsart	Btr. Datum	Uhrzeit (Btr.-)	Dauer	gesendet in	Kst.Stelle	Prod.Nr.	RFA
ESD	22.04.1969		56'44"	ARD-1			NDR
WSD	20.06.1995	16:15	44'04"	NDR-NDR-RB			NDR
Anmerkung:		anlässlich des 65. Geburtstages von Klaus Wildenhahn SRTI bei WDH: N3 Auslese (Fernsehmuseum) Rückwärtsdokumentation über Karteikarte und Sekundärquellen ABMRO					
WSD	24.05.1998	12:15	44'01"	3sat			NDR

Urheber/Produktion/Mitwirkung

Programmbereich	Fernsehspiel
Redaktion	Fernsehspiel
Redakteur/in	Schröder, Ulle (WDH)
Produktionsleiter/in	Rosthof, Rudolf
Autor/in	Wildenhahn, Klaus
Regisseur/in	Schwarzwald, Christian Wildenhahn, Klaus

Sachinhalt

Die Spielszenen sind Improvisationen einer schwarzen Schauspieltruppe, "New **Lafayette** Theatre", im Sommer 1968 in New York.

Schlagworte

IND > Standard	USA; Bürgerrechte; Schwarze; Theater; New Lafayette Theatre
IND > Sache	Theater

Kategorie/Sparte

Inhalt	Kultur > Theater GESELLSCHAFT UND SOZIALES
Präsentationsform	Dokumentarbericht

Anmerkungen

Anmerkungen	Rückwärtsdokumentation nach Kartei, dtsh. Langfassung siehe ANR:1024698
MAZ-Karte	nv - 22.03.1995 PSZ/Steiner (BH 02); 02.04.1998 AK (04)

 **Aufzeichnung/Produktion**

Programmentstehung	Sendung
Herkunft	Co-Eigenproduktion mit anderen
Aufnahme/Prod.-ort	Partnern
Realisation	Blackwood Productions, New York.
Prod.-verfahren	New York
	sendefertig
	PV:5 sw/engl.

 **Sonstige Angaben**

ID/Produktionsnummer	Sendung
Dokumentierende RFA	0001024981
Bestand	NDR
Dokum.-Vermerk	HH - Hamburg NDR (HH)
Kostenträger:	9
	130574

 **Bild- und Tonträger**

AN-Krele/Archiv-Nr./B/R Lagerort/Medientyp Barcode Beitrag	System/F.ton Fabr./Kap./Sp.vol. Eing.datum Aufz.datum	Herst.Bez Red.Verf./Container V Abt./Quant./Farbr. A Abt./Quant.	Prod.stufe Prod.teile Her.verm. Reprostufe	TV-Sys./Farbe Bildproport. Zusatzdienst COMPass	Ges.Dauer TC [Práz.] Dauer Dateigr./Dat.rate
FSAHH / 1024981 - 1/1 HH / -- 102498101111	PF16 / -- 10.07.1969		SG	-- / SW	56'59"
Tonspuren: 0:Stumm DE-bez. Anmerkung: Pos.A					
FSAHH / 1024981 - 1/1 HH / -- 102498101171	MF16 / SM				
Tonspuren: 0:Sendeton DE-bez. Anmerkung: Pos.A ; ST/engl. enigl.					
FSAHH / 1024981 - 2/1 HH / -- 102498102100	BETAS / -- -- / 060 / -- 21.06.1995		SG	-- / SW	44'04"
DE-bez. Anmerkung: ST/nb, Großformat 16mm POSITIV als Dauerausleihe an: Film-Museum Deutsche Kinemathek/Berlin gem. Depositavertrag WDH;					
FSAHH / 1024981 - 3/1 HH / -- 102498103100	VHS / -- -- / 060 / -- 21.06.1995		SEMI ORG	-- / SW	44'04"
DE-bez. Anmerkung: Archivaufzeichnung WDH;					
FSAHH / 1024981 - 4/1 HH / -- 102498104100	BETAS / -- -- / 060 / -- 27.05.1998		KOP	-- / SW	44'01"
DE-bez. Anmerkung: ST/IT >>Kopie f. 3sat<< WDH;					

Appendix 2. List of Archives, and Materials Relating to New Lafayette Theatre

As far as I can ascertain there are four major archives that hold materials pertaining to the New Lafayette Theatre:

- The New York Council of the Arts
- The Rockefeller Archive Center
- Emory University (includes audiovisual materials)
- The New Lafayette Theatre Project (includes audiovisual materials)

New York Council for the Arts at Albany sent me a list of the following:

Series 14064-98A

Grant application files, 1967-2011

One file: New Lafayette Theatre. The file covers a grant application made in 1968-69 which includes:

- a statement of purpose by the theatre and three-year forward plan,
- budget,
- testimonials and newspaper cuttings,
- a report on architectural needs made by Hardy Holzman Pfeiffer Associates,
- a memorandum of agreement between The Council on the Arts and the New Lafayette Theatre laying out in general terms how the money should be spent.

There are no programs, descriptions of performances or a/v recordings.

In total there are 57 pages.

Rockefeller Archive Center itemized the following:

We have materials for the New Lafayette Theatre in the records of the **Rockefeller Foundation** (RF), the **Rockefeller Brothers Fund** (RBF), and the **Ford Foundation**, and in the papers of **the Rockefeller Family**.

In the RF archives, RG 1.4, Series 200 R, Box 195, folders 1224-1228, there are records pertaining to the NLT from 1966-1974. The RF awarded an initial grant of \$17,500 to the NLT in 1967 to be applied for a period of six months toward the costs of establishing a permanent theatre company. In June 1968, the RF granted the NLT \$150,000 for operating costs. The grant was made for a two-year period, but with the explicit understanding that the amount might be fully expended before then. In June 1969, the RF made an additional grant of \$150,000, again on a two-year basis.

These grant records amount to almost a full box of files, containing grant records, correspondence, excerpts from RF officers' diaries and interview notes (often very interesting), various proposals and reports on NLT operations, as well as NLT publications, brochures, and publicity materials.

The RBF grant files for the NLT (in RG 3.1, boxes 711-712, folders 4252-4254), cover a similar date span, 1967-1974. There are basically two folders of material (the third contains just a few tax documents), consisting of correspondence, financial statements, press releases and packets, reviews, and clippings.

In the **Ford Foundation** records, there is one grant file relating to the New Lafayette Theatre:

Grant number	Reel number	Grantee name	Grant purpose	Grant date	Grant amount	Program name	Program officer
06700 472	1866	The New Lafayette Theatre & Works hop, Inc.	SUPPORT OF A COMMUNITY THEATER AND WORKSHOP DEMONSTRATION IN THE HARLEM AREA	08/09/1967-05/31/1973	\$1,571,026.00;\$1,571,026.00	Office of VP - Finance & Administration; Office Of The Arts	Thompson, Marcia T.

There should also be a small amount of general correspondence pertaining to the theatre for 1967 and 1968; while there are some references to general correspondence items for 1971 and 1973, we have no Ford general correspondence files past 1970. I am attaching the Ford Foundation index cards for the New Lafayette and Robert Macbeth for your reference.

Finally, in the **Rockefeller Family papers**, RG 3 (Rockefeller Family and Associates), box 53, there is one file on the New Lafayette, for 1966-1971. The file includes some NLT reports and brochures.

In addition to the NLT materials, there are also various project files in the RF archives for the playwright Ed Bullins, who received both individual support from the RF and playwright in residence fellowships, with materials dating from 1966-1984. Depending on your particular research focus, other materials in our collections may also be of interest. Finally, RF officers' diaries may also be interesting. While specific discussions are usually excerpted in the project files, the diaries can help fill in context.

Emory University

Houses the **Ed. Bullins** and **Dr. Bill Lathan** (former NLT member) Collections. Paper archive items too numerous to list: <http://findingaids.library.emory.edu/>

Audio materials in Ed. Bullins Collection:

- *How Do You Do*, by Ed Bullins, directed by Roscoe Orman, music arranged by Gordon Watkins; piano by Junior Mance, circa 1965.³²
- Wesley, Richard, interviewed by Ed Bullins, July 17, 1972.
- Gaines, J.E. (Sonny Jim), interview by Ed Bullins, August 24, 1972.

Video Recordings:

- *Evolutionary Voices*, promotional tape, 2nd generation, starring Roscoe Orman, written by Ed Bullins, undated?
- *Miss Marie*, Part 1 & 2, circa 1971.

New Lafayette Theatre Project

Started by Professor Karen Allen Baxter at Brown University and George Lee Miles. The project lists items owned by former members of the NLT available for exhibition.

- PowerPoint Presentation containing photographs of available artifacts for exhibition.
- Complete set of *Black Theater Magazine: A Periodical of the Black Theatre Movement*. Published by the New Lafayette Theatre.
- Macbeth, Robert. *The Ritual Masters*. 1972. DVD.
- Macbeth, Robert. *The Streets of Harlem*. 1973. DVD.
- Audio recording made at the screening of *Harlem Theater* at MoMA featuring Gary Bolling, George Lee Miles, and Myself. 10/22/2014
- Extract from interview with Gary Bolling 12/06/2014
<https://www.youtube.com/watch?v=dAi6ojQzvxc&list=UUfcG1oFuI2yRVwe8JMCbEsQ&index=1>

³² This is actually 1968. We see the actors make the recording in the film.

**Appendix 3. Filmography of Documentaries Made in New York City in 1968
that may Relate to, or Contextualize *Harlem Theater***

Who is Sonny Rollins (1968) (BBC)³³

Still a Brother (New York Council for the Arts)

The Queen (1968)

Symbiopsychotaxiplasm: Take One

A City Stumbles (World in Action, BBC.)

Mingus: Charles Mingus 1968 (1968) – Thomas Reichman

Personal Choice - Patrick Moynihan

Omnibus (1969) BBC.

Alyn Pryce Jones – this month in New York

³³ Worth further research: European public funded television's interest in New York City in the sixties and seventies and in particular "race relations."

Appendix 4. List of Black Theater Companies Connected to the New Lafayette Theatre and the Black Arts Movement.

The Negro Ensemble Company

Afro American Studio for Acting and Speech

Free Southern Theatre

Concept-East (Detroit)

Spirit House (Newark)

Watts Happening (Chicago)

The Aldridge Players (West Coast)

Black Arts/West (San Francisco)

Works Consulted

- Als, Hilton. "The Timely Resurgence of Ed Bullins," *New Yorker*. 21/04/2014.
<http://www.newyorker.com/magazine/2014/04/21/party-people>
- Bullins, Ed. ed. *Black Theater Magazine: A Periodical of the Black Theatre Movement*.
NYC: New Lafayette Theatre. Vol. 1- 6 (1968-72)
- Ferguson, Karen. *Top Down the Ford Foundation, Black Power and the Reinvention of Racial Liberalism*. Philadelphia, PA, USA: University of Pennsylvania Press, 2013.
- "Harlem Theater." *Kinemathek* , Vol. 37 Issue 92 (September 2000): 54 -56.
- Houchin, John. "Robert Macbeth, The New Lafayette Theatre, and the Politics of Art in the 1960s." *New England Theatre Journal* 24, (August 2013): 57-78
- Johnson, Sybil. "Robert Macbeth and the New Lafayette Theatre." Diss. Florida State U., School of Theatre, 1996.
- "On Film," *Black World*. (January 1972): 74