CELEBRATING 25 YEARS

of building community through art and education



THEATER
THE SOUTH AFRICAN
CONNECTION

TUESDAY, FEBRUARY 3, 2015

Dorothy & Lewis B. Cullman Center • The New York Public Library for the Performing Arts

COMMEMORATIVE JOURNAL







WE PROUDLY SUPPORT

COMMUNITY WORKS

AND ITS 2015 HARLEM IS THEATER EXHIBIT SERIES.



★ WELCOME ★

CELEBRATING 25 YEARS

of building community through art and education



ust for a moment, close your eyes and imagine those conversations back in the 1980s between Bernard Gersten, executive director of Lincoln Center Theater, Gregory Mosher, artistic director of Lincoln Center Theater and Voza Rivers, executive producer of New Heritage Theatre Group

in Harlem. The idea on the table was to bring South African plays with a strong antiapartheid message to New York.

The decision to stage Woza Albert!, Sarafina! and other plays from South Africa was audacious, but it turned out that they brought learning and excitement to New York audiences.

Gersten's and Rivers' willingness to take risks was nothing new for Black Theater in Harlem and New York City. Brave producers, directors and actors have been going out on a limb for nearly 200 years, starting with the African Grove Theatre in 1821 in lower Manhattan.

As we also celebrate Community Works' 25th year, the kind of learning and excitement that the South African plays brought to New York in the 1980s is exactly what this exhibition is all about. Join us in recognizing the creative investment that artistic people have been making to build the sets, cast the actors, write the plays and produce shows that have amused and challenged

audiences in Harlem and beyond. Through multimedia displays, films, posters, archives, original artwork and theater memorabilia, this exhibition will introduce you to Harlem's influence on the rich history of Black Theater. We know that you will learn something by just wandering through the exhibition.

We're offering guided tours, public panels and conversations, special performances for schools, community and families, related symposia—all in an effort to share a sense of struggle and survival, joy and pain in making Black Theater blossom. So walk around the displays, attend the events and share your own theater experiences.

In this anniversary year, we—and, we hope, you as well—feel a special pride in being able to facilitate these kinds of learning experiences involving students, professionals and neighbors and the traditions of art and culture in Harlem and other communities. Our simple thought 25 years ago at Community Works continues today as we draw an amazing and distinguished set of people together devoted to connecting communities.

We hope that you will support this 25th anniversary exhibition, which will continue to grow and change as it moves to other locations citywide, bringing knowledge and understanding. Black Theater is about life and about change. Enjoy!

Barbara Horowitz, Founder and Director of Community Works NYC

Reflecting on 25 years of Community Works



ack in 1990, Barbara Horowitz founded Community Works NYC in one room on the Upper West Side with a single vision—to advance the arts as a bridge among New York City's diverse neighborhoods and cultures. As with all good ideas, that vision grew, took on practical shape, and now produces more than 300 unique workshops, theater performances and public exhibits for more than 100,000 young people and their families every year.

Over the years, Community Works has sponsored eight different exhibitions under the label **harlem is...** to celebrate theater, as in this exhibition, but also music, dance, and the people of Harlem. It is a unique and award-winning combination that has drawn on the talents of professionals and volunteers and has involved public school students in Harlem and beyond. So, too, have exhibitions documenting the history of New Yorkers in the civil rights movement, the history of the Japanese American internment in the 1940s, a multi-part Latin Roots series—more than 25 large-scale exhibitions in all.

"Over 25 years, Community Works' exhibitions and programs have reached over two million people. Simply remarkable."

Then there are the unique commissioned works such as *TriHarLennium*, Craig Harris's large-scale musical exploration of Harlem; **Making a Difference** to introduce young people to positive role models; **Community Connections** to send artists into classrooms; and **Theater Connections** to provide affordable multicultural performances to community and students. All this represents true public service that touches our communities and our students and brings us closer together. Over 25 years, these exhibitions and programs have reached over two million people. Simply remarkable.

It has been my great privilege to be part of Community Works for the past 15 years. In Barbara Horowitz, I found a compatible partner, and New Heritage Theatre has collaborated with Community Works on a wide variety of content for an intergenerational audience that can constantly expand. Together we have produced more than 200 performances that promote common sharing of the arts and creativity in drawing, movement, music and drama. Community Works has encouraged arts professionals to share with a new generation, and to encourage creative learning among students to buttress education curricula.

As we celebrate our 25th anniversary and look to the future, we urge you to support Community Works. Feel free to contact us directly at bh@communityworksnyc.org or by calling (212) 459-1854. Meanwhile, enjoy this **harlem is... THEATER** exhibition.

Voza Rivers, Executive Producer, New Heritage Theatre Group and Community Works board member for 15 years

harlem is... THEATER

1821 to **NOW**

heater is a way to explore and express our humanity with all the unvarnished simplicity and intricate complexity we can devise to try to understand ourselves and the world we inhabit. That is why black theater in Harlem has been so vital, and why the story of black theater in Harlem remains so captivating. It is because the black experience in America has been and remains the touchstone of what it means to be an American and because Harlem, for more than a century, has been the exemplar of what it means to be a black American.

That is not, of course, to deny or denigrate the importance of black Americans' achievements and pride of place in their communities throughout the land. Indeed, that reality underscores the role Harlem took on in the early twentieth century as The Capital of Black America. Harlem became both a physical place and an idea: A place where black Americans could live most freely and fully as Americans; where all who lived within its borders could pursue achievement in whatever field of endeavor they chose. Harlem was the idea, the hope, the determination to bring into being throughout America many other places in which black Americans could find a sense of comfort, joy, inspiration and community.

Black theater in Harlem was and remains central to the creation, projection and maintenance of that idea because theater in Harlem has been such a communal enterprise. The people of Harlem have always had so much they want to say about their experience—about the space between the idea of Harlem and the reality of Harlem. Which is to say, between the idea of America and the reality of America. That discussion still permeates Harlem's environment and still gives the neighborhood its distinctive quality, even amid its demographic change. Harlem is grounded in blackness; black theater in Harlem is one of the major forces that made it so. And it will continue to be so as along as there are within its borders institutions and organizations and individuals who mine its past and present black experience and prepare its residents to pursue that old idea: achieving the full measure of their humanity.

Lee A. Daniels

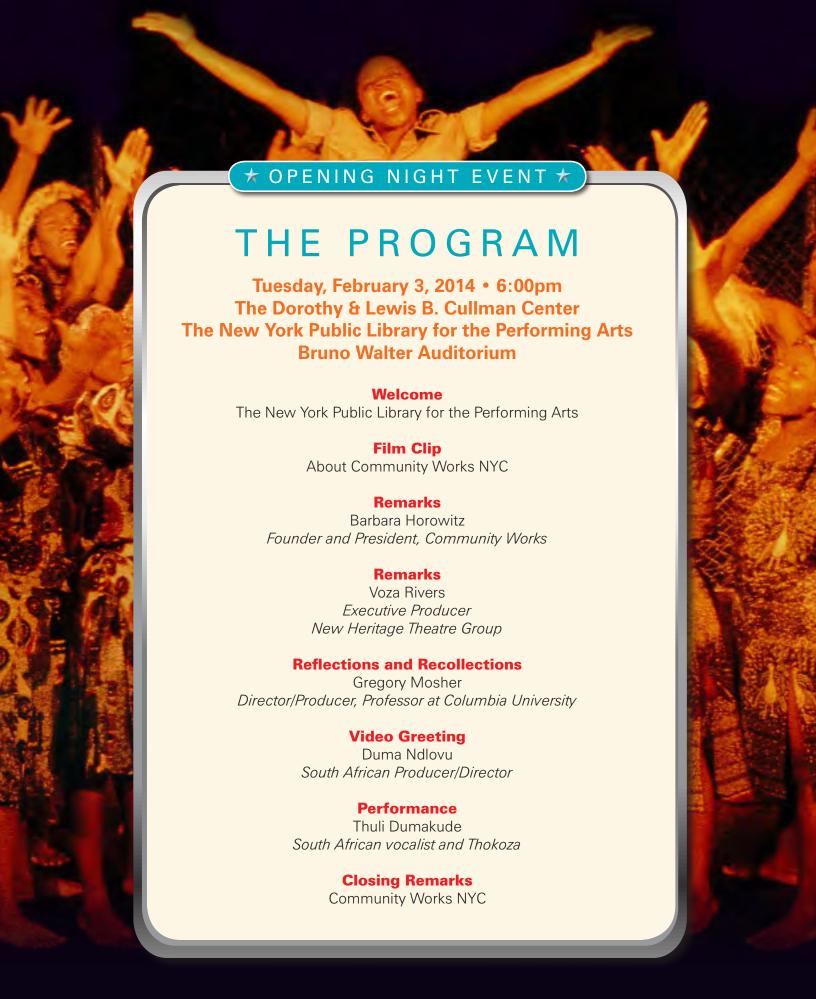
Columnist, blackpressusa.com Community Works Board Member

A Decade Later

The community of Harlem has a distinct and unparalleled history steeped in black arts and culture. As the Harlem community continues to change, it is critically important that the countless contributions and the artistic voices of this community be recognized, honored and preserved, not only in Harlem itself but throughout New York City. A decade after harlem is... THEATER opened in 2005 at the Museum of the City of New York, the exhibition still resonates and is so relevant. How proud we are to expand this exhibition and its public programs, taking it across the city and beyond.

Barbara Horowitz

Founder & President Community Works



Thuli Dumakude and Thokoza

South African-born Thuli Dumakude, actress, singer, and choreographer: A powerful soul-stirring soprano, Dumakude played Rafiki in "Lion King on Broadway" and the lead role in "Poppie Nongena" in New York, London, Toronto, Australia and Chicago, and was a vocal coach for "Sarafina on Broadway". The awardwinning performer is a recipient of Obie Awards in New York for her lead role in Poppie Nongena and the Sir Lawrence Olivier Award in London. She's also the winner of three Audelco Awards in New York for writing, directing and performing her one woman show "Buya Africa." A celebrated singer and activist, she toured the world performing musical concerts during the apartheid era to raise awareness about the plight of her fellow **South Africans.**

Ms. Dumakude appears tonight with renowned female a capella vocal group, THOKOZA, her brainchild. Founded in 1989, the group combines the ingoma'busuku (Zulu night music) vocal style and features a diverse repertoire of older Zulu celebration songs, church influenced songs, fun filled works and original compositions which still speaks of the need for social change.





Starhlem... A Cosmic Theatre by JaSon Auguste

harlem is... THEATER 2015

ppropriately, harlem is... THEATER began as an oral history and research project. Students from ten Community Works schools met and interviewed pioneers in Black Theater. They were able to find factual and visual information about the historic presence of theater in Harlem here and with our colleagues at the Schomburg Center for Research in Black Culture. Both research centers actively document all forms of performance and preserved the programs, flyers, photographs and correspondence for the theater companies, playwrights and performers represented in the exhibition. In the 15 years since the original student project, the two Centers have continued to document recent and current theater, and have acquired, digitized and made available even more opportunities to investigate the past.

The 2015 exhibition here adds a focus on the collaborations among Harlem-based theaters and our neighbors here at Lincoln Center Theater (LCT) to fight Apartheid by bringing South African political theater to New York audiences. The seasons in which LCT presented plays and musical productions from the Market Theatre, in Johannesburg, are documented in program, clipping and photography files. On display here as well are scripts, correspondence and technical drawings from the Lincoln Center Theater Records, 1980-1991, Billy Rose Theatre Division. The archival collection brings to life the back stage history of bringing *Woza Albert, Bopha, Township Fever*, and the hugely popular musical *Sarafina!* to Lincoln Center and Broadway.

Barbara Cohen-Stratyner

Judy R. and Alfred A. Rosenberg Curator of Exhibitions The New York Public Library for the Performing Arts

harlem is... THEATER

South African Theater'sGift to Lincoln Center Theater

In 1985, what we now call Lincoln Center Theater was in its seventh year of lean, so when newly installed board chair John V. Lindsay and his colleagues hired me to remedy the situation, I was eager to get any help I could get. When Harold Prince called to say I should be on the lookout for a young genius named Mbongeni Ngema, I took note.

A year later, in spring of 1986, I found myself at New Heritage watching a rehearsal for a play called *Asinimali!*, created by Mbongeni and his young company. That afternoon changed my life. After rehearsal, as I spoke with Mbongeni and his actors, New Heritage's leader Voza Rivers and the exiled poet and activist Duma Ndlovu, I sensed—and fervently hoped—that they would be part of the LCT family as long as I was there.

In those early days, when we'd done only a few plays, the press kept asking me what the theater's "mission" was. I kept answering that we were no more nor less than our productions, and not what I said about them. So when the five-play Woza Afrika festival became our fifth event in the first nine months - following plays by David Mamet, John Guare, the Flying Karamazov Brothers and Spalding Gray—South African theater and our Harlem partners became, perforce, central to LCT's identity.

Many people, onstage and off, dedicated themselves to the success of *Woza Afrika*, the first ever festival of South African drama in the United States. The aim, after all, was not just to present good drama and make

connections between theater communities, but also to raise money to return to the townships. There was no guarantee this would work. It was an act of faith. It happened. And it led, of course, to the phenomenon of *Sarafina!*.

Sarafina! crystallized a moment in the world's history, as plays sometimes do—think of *The Cradle Will Rock, Hair* or *Angels in America*. In each case, exuberant artistry aligned with horrific social-political circumstances to make art, and also more. Apartheid, and resistance to it, was a huge thing to capture, but to hear the kids in the show—and they were of course actual kids—sing the rollicking "Bring Back Nelson Mandela" hundreds of times, to hear the

One might imagine that the plays of the Woza Afrika festival and Sarafina! sprang from rage... but their work emerged from courageous hope.

harlem is... THEATER

audience singing along, and then to watch the great man emerge, not long after the Broadway run, smiling and unbowed, from 27 years of brutal incarceration was very, very special. Did the kids cause Mandela's release? Not any more than Beaumarchais' The Marriage of Figaro caused people to storm the Bastille. But they caught the moment. They interacted with the moment, as when the banished singer and civil rights hero Miriam Makeba wept joyful tears of reunion with the company backstage at the Mitzi Newhouse Theater one night, or Bishop Tutu danced a gleeful toyi-toyi with the youngsters in, of all unlikely places, Sardi's restaurant.

Events like this can turn out to be a defining moment for the creators, for the audiences, for the "real life" actors, and for a theater. Sarafina! was a big fat hit in the normal show-biz sense, but it was more, especially for LCT. Beyond it's outward impact, the festival and the musical affirmed to a nascent theater company that we were not crazy to think that new work could be the heart of our effort. It demonstrated that the quality of the event was more important than the fame of the participants. It justified the highly controversial decision not to have a subscription base and to opt instead for \$10 member tickets, which allowed hundreds of thousands of curious people easy access to it, first at the Mitzi and then on Broadway. It encouraged us to gamble, which we never stopped doing. It linked us to the front page of the paper, not just the cultural section. And crucially, the South African plays connected us with the magnificent Harlem theater community, a relationship that would deepen over the next five years, climaxing in the long-delayed world premiere of Langston Hughes' and Zora Neale Hurston's 1930 play Mule Bone at the Barrymore Theatre,

Sarafina! crystallized a moment in the world's history, as plays sometimes do... but they caught the moment.

featuring 29 of America's finest actors. Voza, New Heritage and the Harlem Arts Alliance continue to be an invaluable part of my life, as do colleagues in South Africa such as Duma Ndlovu and Mannie Manim, all veterans of that adventure almost 30 years ago. What a gift this was, and remains.

One might imagine that the plays of the Woza Afrika festival and Sarafina! sprang from rage. But that's not quite it. It's true that Mbongeni, Percy Mtwa, Matsemela Manaka, Barney Simon and Maishe Maphonya used not guns but pens—and their actors' bodies—to fight apartheid. But their work emerged from courageous hope. What I remember about each of them is their intelligence and extraordinary gentleness. (And that I've never laughed so much in my life.) Enraged these artists may have been, but their plays were made with love, and they nudged the world. No easy feat. Let us not forget.

Gregory Mosher was Director of Lincoln Center Theater from 1985 to 1991.

THE HEARTBEAT IS HARLEM

The **harlem is...**THEATER exhibit is an ongoing community conversation about the history of Black Theater in New York City and beyond, but the heartbeat is Harlem...

The purpose of the exhibit is to create a living archive, one that is engaged in collecting history, writing history, correcting history and enlivening history,

To bridge generations and to keep our understanding of this history as a fluid and present understanding, one that we all should carry in our hearts, minds, souls, bodies... embedded in our DNA.

It is a continuous deepening of that living history—

From the classics to the classical, from the groundbreaking to the profound,

From within our communities to Broadway and the world.

Through the lens and experiences of the people who lived to tell the tale, from 1821 to NOW, we can witness the struggles and triumphs of a people, and celebrate the pioneers of this illustrious legacy, phenomenal men and women carrying the torch that *Black Culture Matters*!

What they have endured and how they have triumphed would fill volumes of testimony and testifying... But this exhibit is expected to be catalytic, not static, something to tantalize, interrogate and instigate.

Reflecting on the past...

Riffing on the present...

And pondering what is to come, what we strive to see and achieve...

That is what harlem is...THEATER is, heartbeat, heartbeat...

—Talvin Wilks, playwright, director & dramaturg

harlem is... THEATER Highlights Six Historic Black Theaters



African Grove Theatre

1821-1823

Prince and Mercer Streets

The African Grove Theatre was the first theater to produce dramatic works by and for blacks.



WPA Federal Theatre

Project Harlem Unit 1935-1939

Performed at Lafayette Theater 132nd St. and Seventh Ave.

The experience obtained in the Federal Theatre Project laid the groundwork for the black theaters in the 1940s and 1950s in Harlem and around the country.



The Rose McClendon Players

1937-1942

124th St. Public Library

"Harlem can possess a theater that reflects all the grace and the beauty and the truth of our daily lives."



The American Negro Theater

1940-1949

The New York Public Library at 135th St. and Lenox Ave.

The American Negro Theater was committed to "breaking down the barriers of black participation in the theater, to portraying Negro life as they honestly saw it, and to filling the gap of a black theater which did not exist."



New Heritage Theatre Group

1964-present

35 East 125th St. 290 Lenox Ave. at 125th St. Now 253 West 138th St.

New Heritage serves as an oasis for black creativity and contributes to the cultural fiber of the black experience.



The New Lafayette Theatre

1967-1973

132nd St. and Seventh Ave. 138th St. and Seventh Ave.

The New Lafayette Theatre was a proponent of Ritual Theater, created to "bind together and strengthen black people so that they can survive the long struggle that is to come.

THEATER Keeping Black Theater Alive



George Faison

Co-Founder/Artistic Director, Faison Firehouse Theatre (2000-)

Tad Schnugg
Executive Director

"In our outreach training program, we listen to the young artists which is something few adults do."



Stephanie Berry and John-Martin Green

Stephanie Berry, Founder/ Co-Artistic Director, Blackberry Productions (1984-)

John-Martin Green Co-Artistic Director

"We at Blackberry Productions have committed ourselves to cultivating new works by black writers..."



Ray Gaspard

President, Frederick Douglass Creative Arts Center (1971-)

"Our afterschool film making programs are designed to enhance the children's interest in learning."



Gertrude Jeannette

Founder/CEO, The H.A.D.L.E.Y. Players (1979-)

"Our mission is to provide Harlem with professional theater at affordable prices."



Woodie King, Jr.

Founder/Producing Director, New Federal Theatre (1970-)

Founder/Producing Director, National Black Touring Circuit (1976-)

"If corporations are going to make money in Harlem, they must provide funding to support the local arts organizations."



James Pringle

Founder, Harlem Theatre Company (1987-2004)

"Our goal was to produce actors who were intelligent, well-trained and professional."



Barbara Ann Teer

Visionary Founder, National Black Theatre, Inc. (1968-)

"Theater is a healing arts form that must be located in an energy center... Harlem has that kind of energy."



Garland Lee Thompson, Sr.

Co-Founder/Executive Director, Frank Silvera Writers' Workshop (1973-)

"...theater people in Harlem have to collaborate more with each other and gain control of the venues in which we present our works."



Vy Higginsen and Ken Wydro

Co-Writers, Co-Producers, Co-Directors, Mama, I Want to Sing (1983-) Mama Foundation for the Arts (1999-)

"Mama's mission is to preserve, present and promote the culture of African American music and dance."



Voza Rivers and Jamal Joseph

Voza Rivers, Founding Member/ Executive Producer, New Heritage Theatre Group (1964-)

Jamal Joseph, Executive
Artistic Director

"New Heritage is continuing Roger Furman's mission of presenting quality productions for the community at affordable prices."



Debra Ann Byrd

Producing Artistic Director, Take Wing and Soar Productions 1999-present

Founder, Harlem Shakespeare Festival

"We can change this conversation, locally, nationally and internationally."



Ty Jones

Producing Artistic Director Classical Theatre of Harlem 1999-present

"We are out to entertain diverse audiences who desire to be highly engaged emotionally and highly satisfied intellectually by productions that are anchored in the context of the African Diaspora."



About **Community Works**

Community Works was founded in 1990 by Barbara Horowitz with the mission of using the arts to build bridges between diverse cultures and neighborhoods. Now, 25 years later, Community Works is a citywide arts organization, partnering each year with more than 200 schools and serving more than 100,000 students and adults in all five boroughs. Its multimedia education programs include in-school artist workshops, performances at venues throughout the city, and traveling exhibitions that highlight community history and heroes. Community Works is a leading arts education organization in the city and has developed wideranging, award-winning, multimedia exhibitions and performances.





Performance Programs provide the broadest array of affordable, multicultural, multidisciplinary performing arts events for students and community members. Over 120 events are offered annually through two presenting programs:

• Theater Connections produces performances throughout the city at notable performance venues, both grand and intimate, many of historical significance. Added Classroom

Connections pre-show workshops with Community Works performing and teaching artists add a deeper level of connections with school curriculum

• Theater To Go, the Performance Programs touring component, takes performances directly into schools, community spaces, and cultural centers for a more intimate, school-specific performance





Arts Workshop Programs provide schools and community centers with customized programs in theater, dance, music, digital media, literary, and visual arts. Our expert teaching artists lead a wide variety of customized programs for Pre-K to 12th-grade students, as well as seniors and general public.

Making a Difference, our unique arts and community-learning program, connects young people with positive role models and celebrates our city's diverse communities through the arts. Students create original artwork inspired by hero interviews, walking tours, and research into the history and culture of their neighborhoods.





Public Art: Exhibition & Event Series:

Community Works has created 25 multimedia exhibitions drawing more than 2 million visitors that tell the vibrant stories of local and global communities through portraiture and archival photographs, original art as well as poetry and prose by local scholars, artists and students. Prominent among these has been **harlem is...**, an eight-part series celebrating the legendary

people, places and institutions that helped shape the world-famous Harlem community. Other exhibitions include *Latin Roots*, *The Long Walk to Freedom*, celebrating the civil rights movement, and *If They Came to Me Today*, outlining the Japanese internment of World War II. Concurrent performances, symposia, forums, guided tours and workshops at host sites contextualize each exhibit.





harlem is... is part of a dynamic, 8-part exhibition series celebrating the legendary people, places and institutions that helped shape the world-famous Harlem community.

harlem is... Music, Art, Dance

harlem is... People

harlem is...The Gospel Tradition

harlem is... Activism

harlem is... Latin Roots: East Harlem

harlem is... Voices of Youth

Each exhibition in the series illuminates a different aspect of Harlem's character and culture, weaving together research, interviews and creative writing by young people in our *Making a Difference* program with interactive, archival, and community elements.

All together, the award-winning

harlem is... series chronicles

Harlem's evolution over the past 100+

years and has drawn more than two
million people to venues citywide.

The **harlem is...** exhibition series is a banner project of Community Works' signature Making a Difference program, a multifaceted reading, writing, history and creative arts curriculum designed to connect young people to their own neighborhoods. Over the past fifteen years, we have linked more than 10,000 elementary, middle and high school students from the five boroughs to the wealth of cultural resources present in their own communities.

EXHIBITION-RELATED PROGRAMS *

THE NEW YORK PUBLIC LIBRARY FOR THE PERFORMING ARTS:

FEBRUARY 12, 2015, 10:30 AM THE VOICES OF SARAFINA! with Thuli Dumakude

MARCH 9, 2015, 6:00 PM

WOZA! The South African Connection: A Celebration of South African Voices The Untold Story of New Heritage Theatre, Lincoln Center Theater and South Africa.

MARCH 16, 2015, 10:30 AM

PEACE WARRIORS with IMPACT Repertory Theatre

MARCH 21, 2015, 11:00 AM

New York Public Library for the Performing Arts Lincoln Center, Café Space UPTOWN! "Page-to-stage" family program with Daniel Carlton

APRIL 29, 2015, 10:30 AM

FROM HARLEM TO BROADWAY AND BACK: A musical journey with Rosena Hill Jackson

PARTNER SITES:

FEBRUARY 21, 2015, 4:00 PM

The Apollo Theater THEATER AS ACTIVISM: Then and Now Community dialogue and film screening

Spring 2015

Schomburg Center for Research in Black Culture A pop-up exhibition on the American Negro Theatre Community Dialogue and youth programming.

MAY 2015

City College Center for the Arts-Aaron Davis Hall Exhibition, performance and dialogue and special public programs celebrating Black Theater



COMMUNITY WORKS NYC BOARD

his exhibition tickles the senses and makes you think about history in new ways. It proves, again, that learning is a shared experience—in this case the cooperative work of professionals in the field of theater, students and community folks, and organizations like Community Works NYC to seek out opportunities for bridging our understanding of differences.

In these ways, **harlem is... THEATER** is like other Community Works exhibitions about the music, dance, art and people of Harlem, about the city's Latino communities, about the highlights of civil rights history and the heartbreak of the Japanese internment during World War II. We want to create more exhibitions, and with your help we will do so.

For 25 years, we have been connecting community and schools with artistic programming, and we could not have done it without you. You have written checks,

offered auction items, come to events and helped in many less visible ways. So today is our chance to thank you, and to ask for your continued help. Please do consider a donation to support our work of bringing artists into classrooms, of offering special performances to student and community groups, and of helping new generations understand what culture means to communities.

In starting our next 25 years, we want to focus on creating a permanent home and archive for the materials we gather for this and all of our exhibitions. This effort will require substantial support from our community partners and from you.

Please consider a donation to help us to continue programming to connect communities and the arts.

-Kathleen Benson Haskins Board Chair, Community Works NYC

COMMUNITY WORKS NEW YORK CITY CELEBRATING 25 YEARS OF BUILDING COMMUNITY THROUGH ART AND EDUCATION



★ ACKNOWLEDGEMENTS ★

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Special thanks to

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Also...

To the **pioneering theaters** for their participation and the theater **artists** who are the heart and soul of Community Works NYC, and most of all, to the **students and communities** we serve.

★ ACKNOWLEDGEMENTS ★

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This exhibition was organized by Community Works NYC and The New York Public Library for the Performing Arts.

COMMUNITY WORKS NEW YORK CITY CELEBRATING 25 YEARS OF BUILDING COMMUNITY THROUGH ART AND EDUCATION



New York Library

for the Performing Arts

Lead sponsorship is provided by the Joseph S. and Diane H. Steinberg 1992 Charitable Trust and the National Endowment for the Arts.





Major Sponsorship is provided by New York State Council on the Arts, New York City Department of Cultural Affairs, and Con Edison.







The New York Public Library for the Performing Arts gratefully acknowledges the leadership support of Dorothy and Lewis B. Cullman. Additional support for exhibitions has been provided by Judy R. and Alfred A. Rosenberg and the Miriam and Harold Steinberg Foundation.

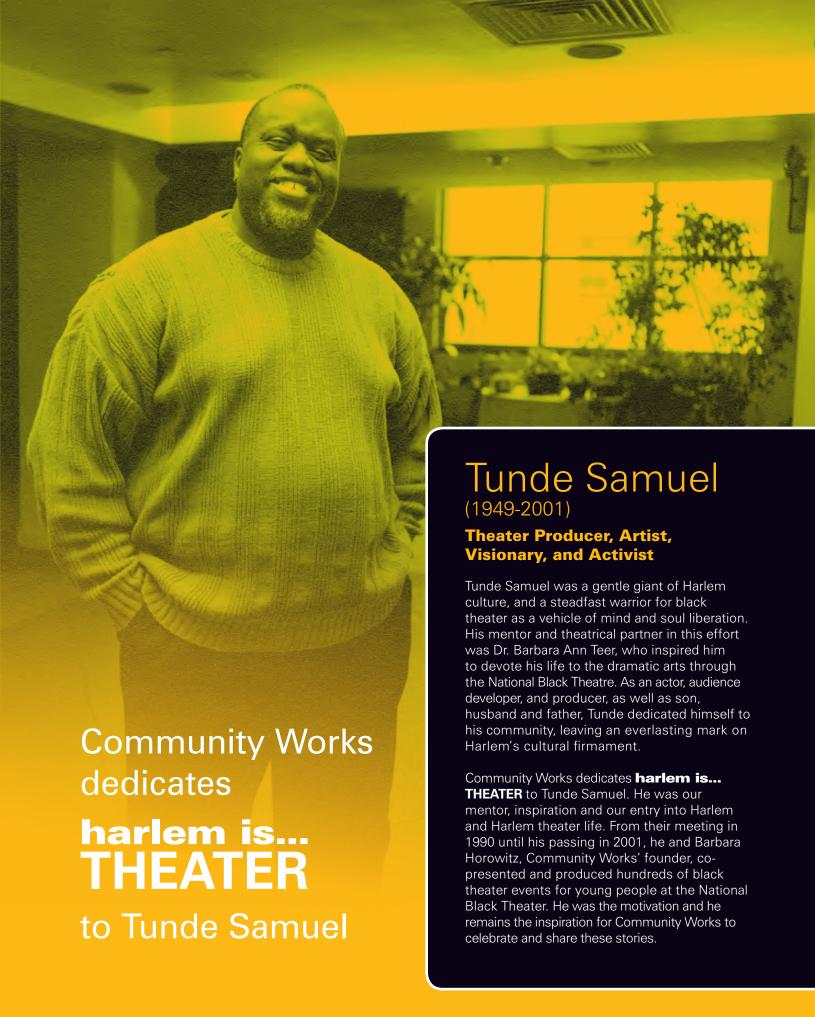
Additional support is provided by the Emilie Davie and Joseph S. Kornfeld Foundation, Lockard & Wechsler Direct, Manhattan Borough President Gale A. Brewer, New York City Council Members Helen Rosenthal and Inez E. Dickens, Harlem Arts Alliance, Northern Manhattan Arts Alliance, The Greater Harlem Chamber of Commerce and individual donors











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CONGRESSMAN CHARLES B. RANGEL SALUTES

COMMUNITY WORKS
NEW YORK CITY
FOUNDER & PRESIDENT
BARBARA HOROWITZ





CONGRESSMAN CHARLES B. RANGE

Barbara Horowitz Founder and President Community Works 55 West End Avenue New York, NY 10023

Dear Barbura.

As the Dean of the New York Congressional Delegation and the Representative of the 13th District, let me extend a very special congressional salute to you and Community Works New York City as you celebrate and commemorate your 25th Anti-Versary of "Building Community Through Art and Education". I am truly grateful for the socred work that you and your staff accomplish everyday to extend the arts to underserved New York City public school students and community members.

For 25 years, Community Works has secured its mission to bridge schools and communities, enrich educational curricula and celebrate neighborhood cultures and histories. Today, Community Works is a city-wide arts organization, partnering each year with more than 200 schools and serving more than 100,000 students and adults in all five boroughs. Its multi-media education programs include in-school artist workshops and performances, performing arts events at venues throughout the city, and traveling exhibitions that highlight community history and heroes.

I commend Community Works as you bonor pioneers of Black theater and pay tribute to the remarkable work of New Heritage Theatre and Lincoln Center Theater in bringing anti-apartheid theater to our Great City. In honor of this 25th year milestone, Community Works NYC, New Heritage Theatre Group and The New York Public Library for the Performing Arts present "Harlem is...THEATER - THE SOUTH AFRICAN CONNECTION," featuring a musical tribute by legendary South African singer Thuli Dumnkude and the Off-Broadway cast of Thokoza. This night is a tribute and celebration of the important collaboration during the 1980s between Harlem's New Heritage Theatre Group and Lincoln Center Theater to bring South African anti-spartheid theatrical performances to New York.

Again, let me congramitate you, the Board of Directors and the staff of Community Works New York City as you celebrate your 25th Anniversary.

Manfiber of Congress

CBRigg

25 OUTSTANDING YEARS

Congratulations Barbara Horowitz & Community Works for providing exemplary programming to students and residents citywide. Our 15 year partnership has produced extraordinary, educational and public events under your leadership and vision. We look forward to the future -working together.

Vosa Rivers

New Heritage Theatre Group Voza Rivers, Executive Producer June Joych

Jamal Joseph Executive Artistic Director



Celebrating 50 Years! New Heritage Theatre Group, the oldest Black nonprofit theater company in New York City, originated in 1964 under the name New Heritage Repertory Theatre by the late Roger Furman, a revered playwright, director, actor and lecturer, who began his career in the 1940s with the American Negro Theatre in Harlem. The mission was to preserve and institutionalize classic works of Black theatre. The nonprofit organization has three major program divisions: Furman Theatre Rep, New Heritage Films, HarlemWood Film Festival and IMPACT Repertory Theatre. For more information go to www.newheritagetheatre.org.

The Division of Government, Community & Cultural Affairs at The City College of New York



Salutes

Community Works NYC

Celebrating 25 Historic Years



citycollegecenterforthearts



The Board of Directors of COMMUNITY WORKS NEW YORK CITY Building Community Through Art and Education

celebrates and salutes

Barbara Horowitz

Founder and President

for her tireless energy, leadership and passionate commitment

and the dedicated Community Works staff

for 25 remarkable years of connecting communities through art and education and the city-wide tour of

harlem is...THEATER

Community Works NYC Board of Directors:

Kathleen Benson Haskins Chair | Willie Walker Vice Chair Michael Flanigan Treasurer | Michael Davidson Secretary Barbara Horowitz President | Kenneth E. Aldous Stephanie Berry | Lee Daniels | Kendra Mathias Voza Rivers | Stephanie Shaer | Paul Tabor Amanda Wiltshire-Craine | Karen Mackey Witherspoon

THE NAACP MID-MANHATTAN BRANCH







Celebrates The 25th Anniversary of Community Works NYC

Building Community Through Art and Education

THE MID-MANHATTAN BRANCH
OFFICERS, EXECUTIVE COMMITTEE & MEMBERS

CONGRATULATES FOUNDER & PRESIDENT
BARBARA HOROWITZ

GEOFFREY E. EATON, PRESIDENT



THE GREATER HARLEM CHAMBER OF COMMERCE

Congratulates

Barbara Horowitz and Community Works, celebrating a quarter century of presenting extraordinary, educational and significant programming to the students, residents and visitors in Harlem and throughout New York City.

We are proud of our partnership with Barbara Horowitz and her staff and look forward to future collaborations.

Lloyd Williams, President Voza Rivers, First Vice President

The Greater Harlem Chamber of Commerce (GHCC) originally incorporated in 1896 as the Harlem Board of Trade, is now in its third century of continued services to the New York Region in general and the Upper Manhattan area in particular.

Our Chamber has served as an anchor of continued stability bridging the periods of urban neglect to the future of urban prosperity. The Greater Harlem Chamber of Commerce has in the past thirty years particularly focused on the renaissance and revitalization of upper Manhattan.

Today, the mission of our Chamber is to improve the quality of life for all of our residents, as well as to develop and attract quality business and professional services. We are pleased that our Chamber dramatically continues to attract an ever-growing local, regional, national and international support base, ranging form single proprietors to fortune 500 Corporations.

Our members consist of those who wish to contribute to and thrive from Harlem's world-renowned vitality and recognition as a worldwide tourist, entertainment, sports, arts, cultural, educational, historic, religious and health services destination of international diversity.

THE BOARD, STAFF AND TENANTS OF THE INTERCHURCH CENTER CELEBRATING 55 YEARS OF UNITY, MISSION, AND WORSHIP (1960-2015)



COMMUNITY WORKS NYC
ON ITS
25TH ANNIVERSARY AND
HARLEM IS THEATER.



Celebrating Barbara and Community Works

—Larry Horowitz

HARLEM ARTS ALLIANCE

Congratulates Barbara Horowitz and the Community Works Staff for presenting 25 years of cultural programming for students, residents and communities citywide with programs that educate, empower and inspire.

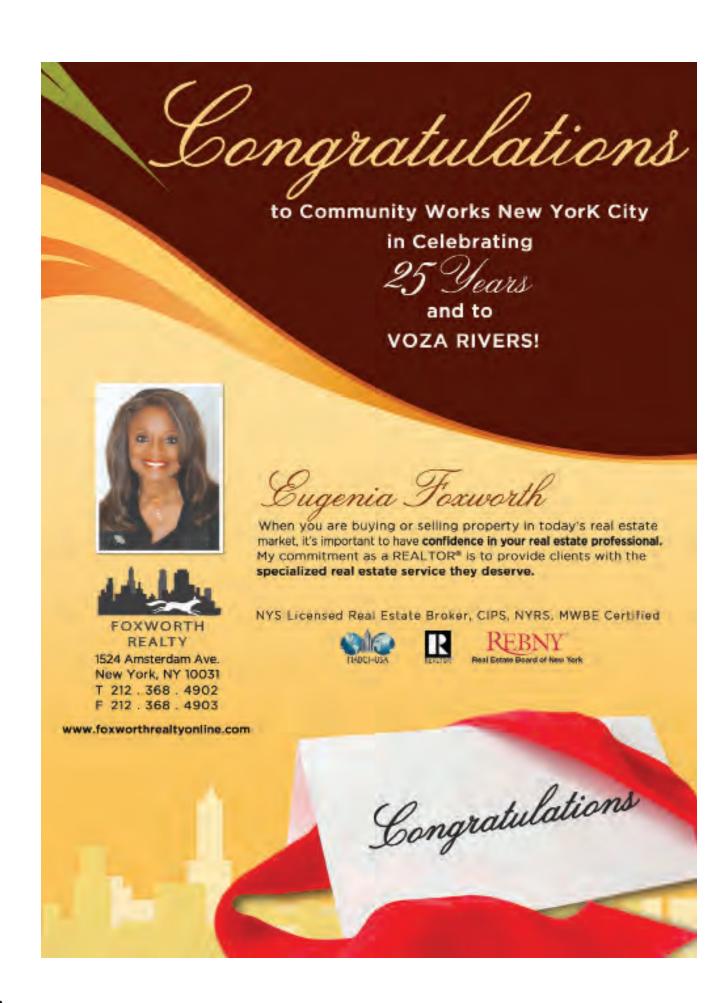


Voza Rivers, Chairman Lloyd Williams, Vice Chairman Linda Walton, Executive Director

Harlem Arts Alliance is a network based arts service organization comprised of established and emerging visual and performing artists, art lovers, businesses and organizations that serve the arts and culture community in Harlem and the Greater New York City area.

Harlem Arts Alliance, your connection to arts and culture, features its signature **Artz, Rootz and Rhythm Series** and annual **Festival.** These highly acclaimed events present more than 300 of our established and emerging visual and performing members, at more than 50 indoor and outdoor venues throughout Harlem.

Our professional development series is designed to strengthen and grow the skills and capacity of the individual artists and arts organizations in our network of over 1,000 members. By popular demand, our HAA monthly meetings provide the optimum setting for artist networking, member presentations and community building. For more information visit



25 years ago, Community Works began in the mind of Barbara Horowitz

Today, it is a greatly admired arts and civic organization in New York City.

CONGRATULATIONS to Barbara and to everyone who has been part of this amazing journey!

The Emily Davie and Joseph S. Kornfeld Foundation



Our congratulations to COMMUNITY WORKS NYC

on celebrating their



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Faith Hope Consolo

Congratulates



Celebrating 25 Outstanding Years
Of Connecting Communities Through The Arts

Chairman
The Retail Group



We proudly salute...

Barbara Horowitz, Founder & President (and amazing mother AND grandmother)

Her remarkable staff

On their 25th anniversary

Growing Community Works from a small grassroots organization serving one community to a Cultural Institution that makes a difference in the lives of tens of thousands youth and communities across the city each year

And to the city wide tour of their landmark harlem is...THEATER exhibition

Julie, Ian, Jemma, Mikka, Adam, Erin, Sadie, Sienna, Dylan, Josh, Jenny

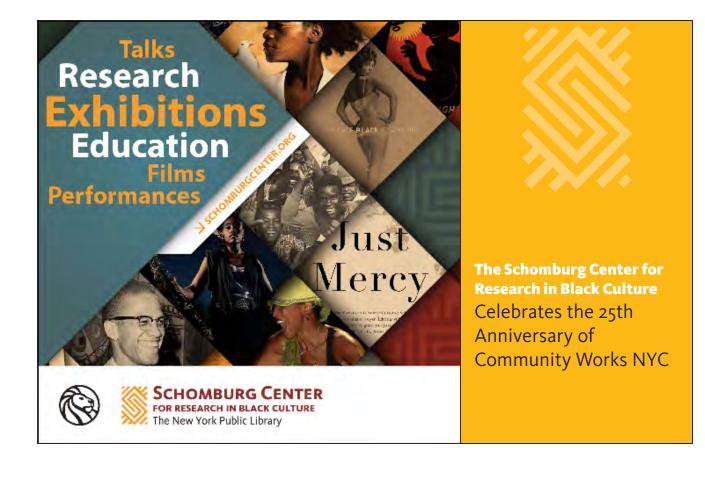
Congratulations

Barbara Horowitz and Community Works NYC for twenty-five years of art, education, and inspiration

Wishing you many more years of shaping lives and building community!



tel 917.656.2087 **email** mre1@optonline.net



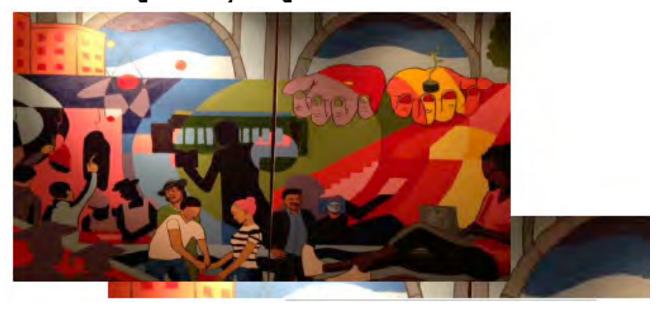




COLUMBIA UNIVERSITY SCHOOL OF THE ARTS

Office of Community Outreach & Education

Salutes Harlem is...THEATER and Congratulates Community Works on its 25th Anniversary "Building Community Through Art & Education"





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Happy 25th Anniversary to

Barbara Horowitz & The Board and Staff of Community Works



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4502 DITMARS BLVD, SUITE 1016 ASTORIA, NEW YORK 11105



Congratulates Community Works NYC on 25 years of enriching our community.

316 West 118th Street New York, NY 10026 212-996-5100



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CONGRATULATIONS ON YOUR 25TH ANNIVERSARY!

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Black Hawk Imports, the primary U.S. importer of Canei Wines, congratulates Community Works on 25 Years of art & education. Wishing you continued success.

BLACK HAWK IMPORTS WINE & SPIRITS IMPORTER FARMINGDALE, NY 11753 www.blackhawkimports.com







FREE EVENT | SAT FEB 21 FROM 12PM - 5PM

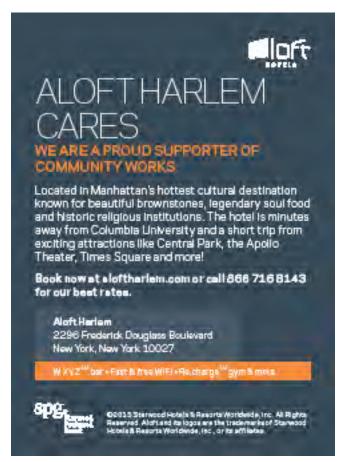
Hosted by Billy "Mr. Apollo" Mitchell, this day is filled with family workshops, discussions, and multi-media presentations that celebrate family, community and the ties that bind. Presenters include Harlem historian John Beddick, the Storytelling Center of New York, Malika Loe Whitney, the Pickney Players, and Community Works, with performances from Apollo Amaleur Night's Coes Chris, "The Professor," Michalle Brooks-Thompson, and Sung Loe.



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Congratulations to Barbara Horowitz on 25 fantastic years.

—Joe and Diane Steinberg

We proudly support

Community Works NYC

Congratulations on 25 years. Here's to 25 more!

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for more information call 914-591-5500 or find us online at hydract.com