



**“The Diary Of Black Men . . .
How Do You Love A Black Woman?”**

Presented by Paul Williams Theatrical Group, Inc.

Written by Thomas Meloncon

Directed by Danny Hodges

*A theatrical production about male/female relationships
from a Black man's point of view*



PAUL WILLIAMS

Executive Producer

Born and raised in Cape Girardeau, Missouri, Paul raised four children alone as a single father. Today, all of them are enjoying their professional careers in engineering, education, and social work. Paul is a BA graduate of the University of Wisconsin and holds a post-graduate MBA degree from Clark Atlanta University with a dual focus on marketing and finance.

Paul has worked in the theater, television, and motion picture industry for 20 years, starting from his humble beginnings as a television floor director and theater stage hand. He advanced into a television and radio sales executive and later worked as a vice president/sales director with Arbitron and Nielsen Television and Radio Audience Measurement Ratings Company. He then progressed into a career as a television program and motion picture film sales distributor, covering the 32 western United States. He was responsible for placing and selling television programs and movies to television broadcasters and networks. Many of the television programs included: *The Wonder Years*, *Married with Children*, *The Jefferson's*, *All in the Family*, *Three's Company*, and animations such as *Yogi Bear*, *Swat Kats*, *Captain Planet*, *Huckleberry Hound*, and more. Motion pictures included the *Rambo* series, *Terminator*, *Red Heat*, and many more.

While living in Los Angeles, Paul produced several large theatrical plays starring major celebrities such as Torreon Black, Raymond St. Jacques, Marla Gibbs, and more. The theatrical stage plays included *Ceremonies in Dark Old Men*, *Willie and Esther*, and *Diary of Black Men: How Do You Love a Black Woman*, which toured the United States and London, England.

He created the Paul Williams Theatrical Group in 1992 to produce nationally attractive plays for a niche audience. He became very successful with his productions, achieving high patron attendance and selling out 2,500-plus seating capacity theaters city after city due to the subject matter of the stage play and his marketing approach.

His vision and goals were to bring opportunities in the performing arts and business to youth and young adults, getting them more involved in the arts and business, and helping them recognize and develop their natural talents. He wanted to provide an avenue of more choices for success in their future professions while entertaining the niche audience that enjoys performing arts related to their lives. With each city the play performs, he donates \$5,000 of the proceeds to a scholarship fund for students.

He is now a successful insurance agency owner, starting in 2018 with Farmers Insurance in Orlando, Florida, owning offices in two states. He has won numerous insurance industry awards, including the Topper Club for six consecutive years and the Presidents Council awards for three consecutive years, both of which are the highest recognitions for top-achieving agents. This elite group represents the top one percent of 5,000 agents in the United States.

Paul is an extraordinarily inspiring person and a real go-getter. His philosophy in approaching any challenge is: "There is nothing that cannot be accomplished to help yourself and others in reaching goals."

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DANNY R. HODGES

Producer, Playwright & Director

Chicago native Danny Hodges attended Texas Southern University in Houston where he received a Bachelor of Science degree in 1980.

Danny is CEO of Infinite Global Events, Inc. a multi-media theatrical production company committed to enhancing the culture of African-Americans through literary and performing Art Forms. Danny's theatrical experience spans over three decades. In the Entertainment Industry, Hodges is considered skilled and prolific in the art of negotiation. He is an expert in media relations, strategies and media interpretation. Danny is resourceful in systematically promoting live theatrical productions domestically and internationally.

Danny is credited with producing and promoting numerous theatrical, stage and musical productions such as, *“Sound and the Kidnapped African”*, *“Woman Thou Art Loose”*, *“Whatever Happened to Black Love?”*, *“If Beds Could Talk”*, *“A Woman's Choice”* and successful ushering the Legacy of the **longest touring African-American play in Black Theatre History**, *“The Diary of Black Men...How Do You Love A Black Woman?”* Danny has developed a *“Midas Touch”* with live theatre.

The theatrical expertise that is honed by Danny Hodges the Director has been accentuated by adding Playwright and Author to his list of accomplishments. As author of *“King Solomon Lives, a Nubian Love Story”*, he has what promises to be an award winning musical spectacular.

The Diary of Black Men

HOW DO YOU LOVE A BLACK WOMAN?

The phenomenon known as “*The Diary of Black Men*” is an exciting and tantalizing theatrical production that has played to sold-out audiences in the U. S. and United Kingdom for nearly a quarter of a century. Written by Houstonian Thomas Meloncon, this choreopoem has stood the test of time and is the longest touring and most successful stage play in Black theatre history.

“They were spellbound in New York. emotions ran high in Chicago, the audience begged for more in Philadelphia, Los Angeles and Washington D.C. The acting is raw and powerful! There will be tears, laughter, anger, and joy. – KMJQ radio Houston

The play’s subtitle “**How Do You Love A Black Woman?**” provokes thoughts of a historical nature and magnitude. Originally penned in the late 70’s, this newly updated version addresses the issues of love, trust and black family values that have long been discussed by economists, politicians, theologians, social scientists, etc., thus making the black man, in the words of Mr. Meloncon, “**...the most talked about animal in America.**” This observation could very well be the catalyst that has consistently packed venues in every corner of this country and abroad. The play attempts to address that statement and the aforementioned question of *black love* through a series of vignettes and scenarios examining the relationships between Black men and women using six male stereotypes: The Player, The Blue Collar Worker, The Militant, The Intellectual, The Black Muslim, and The Pimp.

“I’m the most talked about animal in America...the black man. Haunted and backed up against the wall by researchers and writers...” - Excerpts from “The Diary of Black Men”

The show is a remarkable presentation that passionately combines prose, poetry and dance that complements each other in a highly dramatic style. It has always been a revolutionary piece that delivers art and social commentary creating an emotional response from its audience. It opens with the men perched upon pedestals in tableau. Being true to their stereotype and character, each male offer their pitch to impress the lone female character in the play. The Muslim for instance, offers protection, but with it goes submission. “Come my sister; learn your place as my wife.” The Player, a glib smooth operator claims, “I am all man, from head to toe.” The Working Man boasts that he “always supports his family.” The Militant says he’s “not the problem but he is the solution.” The Intellectual claims to possess “The three main ingredients any Black woman seeks in a Black man: education, intelligence, and a solid bank account.”

Slick, a new-age pimp, promises a better way of life brimmed with excitement and romance. The play's one female character is an exceptional dancer, represents Black women but has no speaking part in the production.

"The Diary of Black Men" is a justly redeeming morality play laced with comedy and drama, revealing, tantalizing and provocative talk about Black men and their voice in the Human conversation.

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A FEW LEGENDARY REVIEWS

Los Angeles / Chicago / Oakland

LOS ANGELES TIMES

Stage Review: Black Men Asking For 2nd Chance

November 26, 1986 | Ray Loynd

You are reminded of “For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf.” Curiously, “The Diary of Black Men” is saying much the same thing, but with self-parody and much more dialectic. Indirectly it even suggests a certain justification for black male bluster. Implicit is the unspoken fact that the black feminist movement (and the subsequent desirability of black women in the job market) has left black men confused and angry.... But this is not an angry production. If anything, it's black men asking for another chance.

CHICAGO TRIBUNE

Black Women Need Love, Too

September 01, 1985 | Clarence Page

After they have seen the light, the men in “Diary” agree that “the love between a black man and black woman is a revolutionary act.” I think Meloncon wants us to know that black men hold the key to family stability, which, in turn, is the key to civilization. In program notes, he writes, “the dismantling of any civilization begins with the destruction and separation of its basic survivor cells--the family.”

OAKLAND POST

Long-running 'Diary of Black Men' returns to Paramount / Fans appreciate show's message about relationships

June 29, 2001 | Rona Marech, Chronicle Staff Writer

How to account for the enduring popularity of a show that has had a mixed critical response and is often ignored by the mainstream press? Those involved in the production, many for a decade or more, say it's the play's universal message about honesty, relationships and love. It's also clear, however, that the success of the show here and in every large city in the country, has to do with smart marketing and a cultural current in which African Americans feel alienated from traditional theater.

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