

AIRGRAM

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TO : DEPARTMENT OF STATE

FROM : AmEmbassy, MEXICO, D.F.

DATE: January 3, 1963

SUBJECT: American "Intellectuals" Appeal for Release of Siqueiros

REF : 13
14

The New York Times (Western Edition) of December 31, 1962, carried a story on page 6 from Mexico City by the Times' correspondent here, Paul P. Kennedy, about an advertisement inserted in a local newspaper by a group of American writers, artists, and intellectuals appealing for the release from prison of Mexican artist David Alfaro Siqueiros.

The advertisement mentioned in the Times story was placed fairly prominently in Excelsior, one of Mexico's leading and conservative daily newspapers, on December 29. It was a salute to Siqueiros on his 66th birthday "from the Intellectuals of the United States", and urged his release from prison so that he may continue enriching the art of Mexico and the world". The advertisement was dated from New York on December 29 and "signed" by a number of "intellectuals", whose names are listed below as of possible interest to Washington agencies:

REC-4 105-64853-15

- | | |
|----------------|------------------|
| Arthur Miller | Walter Gropius |
| Rico Lebrun | Peter Blume |
| Chain Gross | Isaac Soyfer |
| Charles White | Louis Untermeyer |
| Samuel Adler | Ruth Angel |
| Milton Avery | Rudolf Baranik |
| Leonard Baskin | Bertram Bassuk |

John I. E. Baur

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FORM 9-62 PS-323

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67 JAN 13 1963

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JAN 9 1963

A-677
Mexico

John I. H. Bauniv
Maurice Becker
Arnold Blanch
Van Wyck Brooks
Stella Buchwald
Marvin Cherney
Eabette Deutsch
W. E. B. DuBois
Tully Filmus
Michael Leon Frellich
Ruth Gilkov
Mordecai Gorelik
Harry Gottlieb
Robert Gwathmey
Lorraine Hansberry
Abraham Harriton
Joseph Hirsch
Mervin Jules
Karl Knaths
Alfred Kreymborg
Jacob Laurence
Claire Leighton
St. Lewn
Michael Loewe
Gwen Lux
Leo Manso
Truman Nelson
Eliot Noyes
Elizabeth Olds
Henry V. Poor
Gregorio Prestopino
Ad Reinhardt
Earl Robinson

Carleton Beals
Jack Bilander
Yuli Blumberg
Bernarda Bryson
Alexander Calder
Robert M. Coates
Alexander Dobkin
Philip Evergood
Waldo Frank
Hugo Gellert
Lloyd Goodrich
Adolph Gottlieb
William Gropper
Sid Hammer
Hananiah Harari
Julius Held
Gerrit Hondius
Frank Kleinholz
Benjamin Kopman
Lev Landau
James Lechay
Jack Levine
Jacob Lipkin
Louis Lozowick
Charles A. Madison
Alex Minewski
Louise Nevelson
Georgia O'Keeffe
Nathaniel Owings
Anne Poor
Anton Refregier
Philip Reisman
Hugo Robus

U.S.

Seldon Rodman

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A-8
M...

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Seldon Rodman
Mark Rothko
Sarah Sherman
Semyon Shimin
Mitchell Siporin
Lawrence Bell Smith
Moses Soyfer
Edward Steichen
Richard G. Stein
May Stevens
Margaret Wentworth
Joseph L. Young

Marcial Rodriguez
Ben Shahn
Thorpe Sherwood
Helena Simkhovitch
David Smith
Joseph Solman
Raphael Soyfer
Philip Stein
Harry Sternberg
Anthony Toney
Nat Werner

U.S.

For the Ambassador:

Robert W. Adams
Robert W. Adams
Counselor of Embassy

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WAR DEPARTMENT
Military Intelligence Service
Washington

SEP 30 1943

Subject: Letter of Transmittal.

To: Honorable J. Edgar Hoover,
Director, Federal Bureau of Investigation,
United States Department of Justice,
Washington, D. C.

The attached communications are forwarded for your information and such action as you consider advisable.

For the Chief, Military Intelligence Service:



L. R. FORNEY
Colonel, General Staff Corps,
Asst. Executive Officer, MIS.

Enclosures:

1-100 (39)

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ON 3/19/91 # 204597

Per Army LTR. dtd. 5-11-83

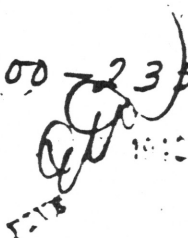
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WAR DEPARTMENT

HEADQUARTERS SIXTH SERVICE COMMAND
ARMY SERVICE FORCES

22/21

OFFICE OF THE DIRECTOR, INTELLIGENCE DIVISION
(Office of Headquarters)

OFFICE OF HEADQUARTERS

Chicago, 6, Illinois

SPJID 080.000 H.H.P.A.

CHICAGO, ILLINOIS

22 September 1943 (Place)

(Date)

Subject: **The Mansberry Foundation, 4250 Evans
Avenue, Chicago, Illinois.**

DECLASSIFIED BY *SP4 dwo/may*
ON *3/19/97* ... *204597*
Penning LTR. 5-11-83

Summary of Information:

Carl A. Mansberry and his wife, Mrs. M. Louise Mansberry, established the Mansberry Foundation in 1936 by setting up a \$10,000 trust fund. The income from this fund was to be used to enforce legal action in cases of racial discrimination. It was from this fund that the Chicago branch of the National Association for the Advancement of Colored People obtained financial support to fight certain discrimination cases which were brought into court during 1936-1940. Carl Mansberry used this fund to fight against restrictive real estate covenants in Chicago and in 1940 won a decision in the United States Supreme Court which ruled out existing covenants in certain areas and made additional homes available to the colored people of Chicago.

The following paragraph is taken from the "National Negro Business News" of August 1943 (This publication is published monthly by the National Negro Progress Association, Inc. Carl Mansberry is president of the N.N.P.A.)

"The Mansberry Foundation is under the direction of Carl A. Mansberry and Mrs. M. Louise Mansberry, Greater, 4250 Evans Ave. This foundation is interested in the enforcement of Civil Rights of Colored people. The foundation has recently published a book concerning the Interstate Commerce Act and the Mitchell Case in the United States Supreme Court. The booklet is a valuable guide to those who would acquaint themselves with their rights on railroad travel. The booklet will be mailed anywhere for 15c post paid."

Carl Mansberry was born in Gloster, Mississippi on 30 April 1895. He attended Alcorn College from 1909-1915. In 1917 he was graduated from Chicago Technical College. In 1919 he organized the Douglas National Bank of Chicago, the first Negro national bank ever organized in the United

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(815) 911.818. 095. "Mansberry Foundation (file)" 22 Sept 43

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States. He entered the real estate business in Chicago in 1922 and operates his business at the present time under the name of S. A. Mansberry Enterprises, 4250 South Evans Avenue, Chicago, Illinois. The business owns or controls a number of large apartment buildings in the South Side of Chicago and yields a substantial income to the Mansberry family. His wife's name is Mrs. Maudie L. Mansberry. They have four children, Carl Jr., and Ferry, who manage the Mansberry enterprises, Maudie, a student at Howard University, and Lorraine, a student in elementary school.

Mr. Mansberry has been an ardent supporter of the N.A.A.C.P. and was either secretary or treasurer during the years 1934-1940. He was secretary of the Negro Chamber of Commerce in 1941 and of the Colored Brothers 1940-41. At the present time he is president of the National Negro Progress Association and devotes a great deal of his time in carrying out the activities of that organization. He was one of 12 recipients of the Schomburg award for the most valuable contribution to the cause of the Negro's advancement for the year 1940.

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DOMESTIC INTELLIGENCE REPORT

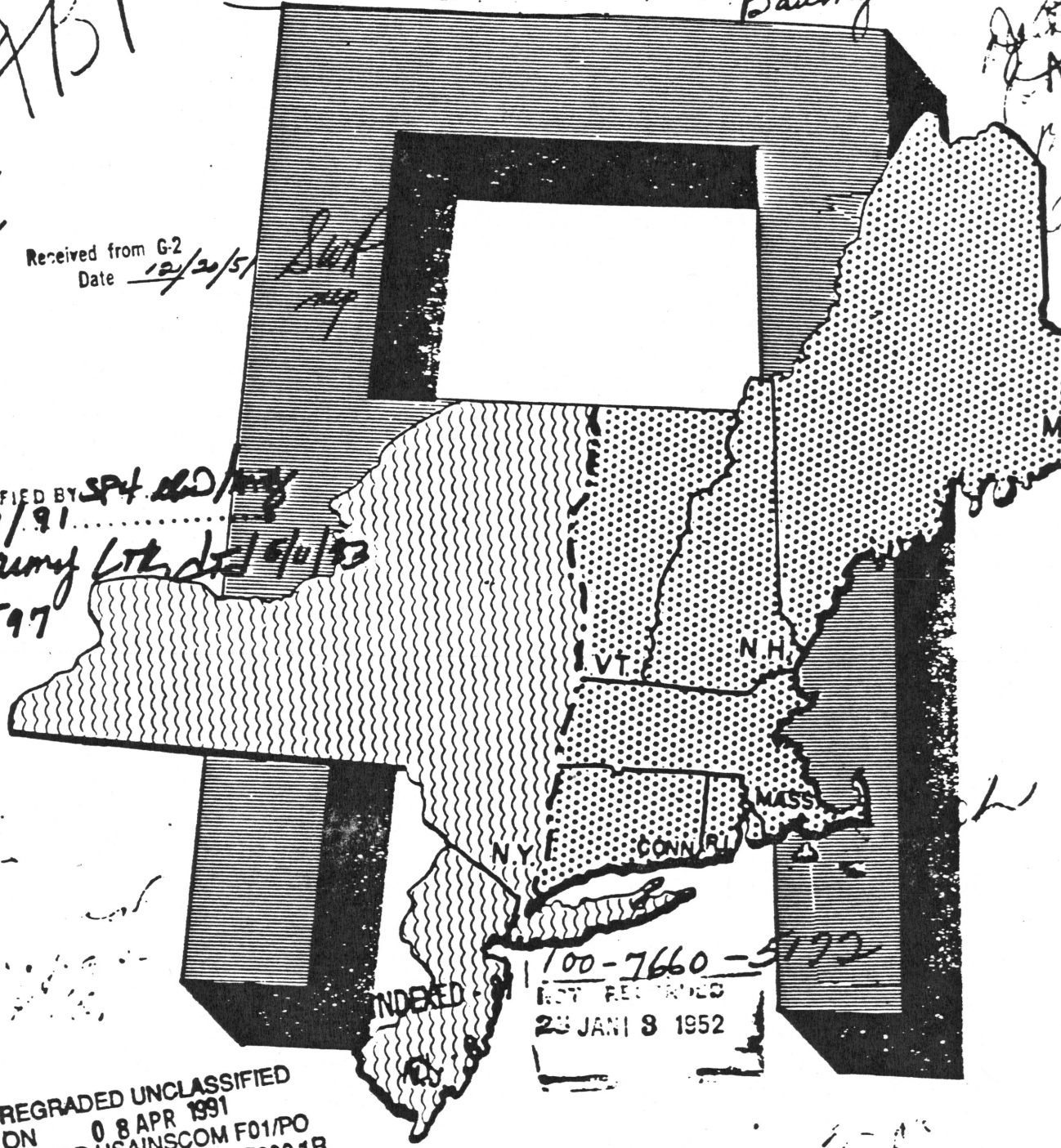
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Office of the Assistant Chief of Staff, G2
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AHFKB-CI-DI 350.09

DOMESTIC INTELLIGENCE)

REPORT NO. 102

Period Covered: 16 - 30 November 1951

"This document contains information affecting the national defense of the United States within the meaning of the Espionage Laws, Act 25 June 1948 (Public Law 772 - 80th Congress; 18 U.S.C. 793 and 794; 62 Stat. 683). The transmission or the revelation of its contents in any manner to an unauthorized person is prohibited by law. (Auth: SR 380-5-10)"

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S U M M A R Y

SECTION I - SUBVERSIVE

New Jersey COMMUNIST PARTY'S Headquarters remains inactive.

Contempt trial of Gus HALL continues in New York City.

District One, COMMUNIST PARTY, USA, preparing leaflets in conjunction with New England Textile Production.

DAILY WORKER continues drive to raise \$25,000, and contemplates initiating subscription drive.

COMMUNIST PARTY desires that all members register.

Funds being raised by the Party's front groups to defeat the Smith Act of 1940.

New York YOUTH PEACE CRUSADE initiating activities for contemplated National Friendship Book Crusade.

AMERICAN PEACE CRUSADE of Essex County, New Jersey, holds Armistice Day breakfast.

AMERICAN PEACE CRUSADE calls for one million signatures in Peace Petition.

Rodney OLIVER, COMMUNIST PARTY personality, appears on radio station at Newark, New Jersey.

NEW YORK VETERANS FOR PEACE held a membership meeting in New York City on 20 November 1951.

MASSACHUSETTS MINUTE WOMEN FOR PEACE holds International Supper at Boston, Massachusetts.

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secretary, Walter WHITE, who said: "Negro's contend for full and equal rights and we accept full and equal responsibilities. In any conflict involving our nation, we will regard ourselves as Americans and meet the responsibilities imposed on all Americans". (B-2)

SECTION IV - SPECIAL STUDY

"NEW CHALLENGE"

673 Broadway, New York 12, N.Y.

Subject, a monthly, eight-page, five-column tabloid newspaper (price \$1.00 per year) published by NEW CHALLENGE PUBLISHERS of the same address, is the voice of the LABOR YOUTH LEAGUE, successor to the AMERICAN YOUTH FOR DEMOCRACY, the youth branch of the COMMUNIST PARTY.

This organ began in March 1950, as a semi-monthly publication known as the "CHALLENGE", and after a short period changed its name to "NEW CHALLENGE" when it changed its publication to a monthly basis.

Inspection of the August, September, and October-November issues of the publication indicates that it is a typical militant Communist publication bearing a marked resemblance in general format to the Negro tabloid, "FREEDOM", discussed in Domestic Intelligence Report #100, this headquarters, dated 16-31 October 1951. Moreover, it is apparent that the prominent writers of "FREEDOM" such as Lorraine BANSBERRY, Roosevelt WARD, and Stan STEINER appear on the pages of "NEW CHALLENGE".

Analysis of the aforementioned issues of the subject show that its space is devoted to following elements of the COMMUNIST PARTY line in the manner indicated below:

	Total No. of Columns		
	<u>Aug '51</u>	<u>Sept '51</u>	<u>Oct-Nov '51</u>
Peace line, including Korean Cease Fire and other proposals	27	22	10½
Negro discrimination and Bill of Rights alleged violations	6½	9	1½
Labor dissatisfaction	3	3	14½
Praise of the Soviet & Satellite Nations	0	2	3½
Sports, miscellaneous	3½	4	10
Total Columns	40	40	40

Considerable publicity is given to the arrest of Roosevelt WARE, LABOR YOUTH LEAGUE official who was picked up by the FBI on 31 May 1951, on charges of draft evasion. The THIRD WORLD YOUTH FESTIVAL OF YOUTH AND STUDENTS FOR PEACE which was held in Berlin 5-19 August 1951, also succeeds in securing a large allotment of space in this publication. In the issues reviewed, it

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DOMESTIC INTELLIGENCE

REPORT

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RTERS FIRST ARMY
Office of the Assistant Chief of Staff,
Governors Island, New York 4, N. Y.

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AFFKB-CI-DI 350.09

18 January 1952
SFD/lry

SUBJECT: Index of Domestic Intelligence Report

TC: See DIR Distribution

Enclosed is the semi-annual Domestic Intelligence Report Index covering the period 1 July 1951 to 31 December 1951.

1 Incl
DIR Index

Wendell G. Johnson
WENDELL G. JOHNSON
Colonel, GS
A C of S, G2

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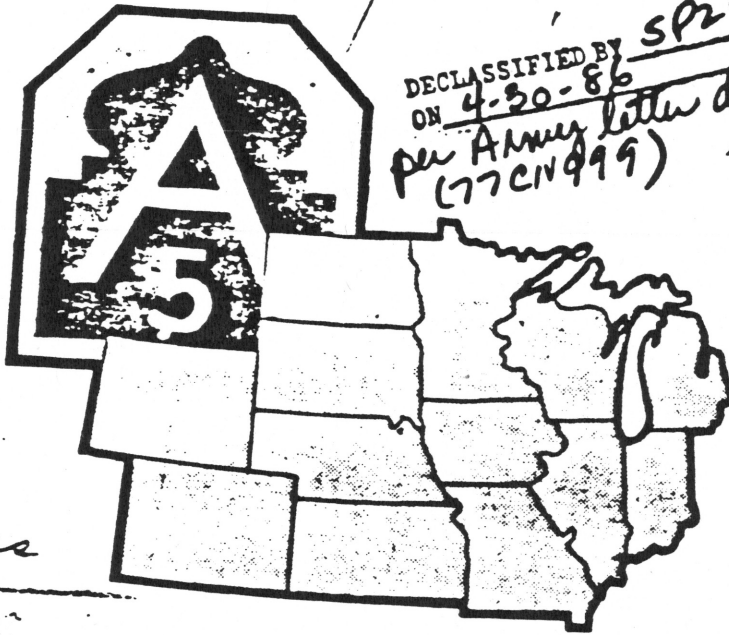
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Weekly Summary of Domestic Intelligence

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HEADQUARTERS FIFTH ARMY

Office of the ACofS, G-2

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WIS 10 April 1952, NO. 15

2. DOMESTIC OPERATIONS DURING PERIOD

a. Subversive

(1) Summary of Subversive Activities - Communist type

All six defendants in the "second-string" Communist conspiracy trial in Federal Court in Baltimore have been convicted. Maximum penalties are five years imprisonment and/or fines of \$10,000. The defendants were George A. MEYERS, head of the COMMUNIST PARTY in the Maryland-District of Columbia area; Philip FRANKENFELD, former head of the Maryland CP, and his wife Regina; Leroy H. WOOD, chairman of the Party in Washington, D.C.; Maurice BRAVERMAN, an attorney for the CP; and Mrs. Dorothy Rose ELULBERG, active in the CP peace movement.

(B-1)

Delegates to the AMERICAN INTER-CONTINENTAL CONFERENCE FOR PEACE, banned in Chile, Brazil, and Uruguay, held informal meetings in Montevideo despite the ban and decided upon the following course of action:

1. "An Inter-continental campaign for a five-power pact.
2. "Continuing contact by committees of correspondence among peace groups in all the Americas.
3. "An inter-continental conference in defense of American culture in Santiago, Chile, next October.
4. "Inter-continental conferences, as yet without date, on labor, women, youth."

Among representatives from the United States in Montevideo, the NATIONAL GUARDIAN(1), 2 April, named:

Mrs. Mary RUSSAK, head of the American delegation
Lorraine HANSBERRY, associate editor of FREEDOM, Negro Communist paper

(C-3)

In view of the planned investigation by the House Un-American Activities Committee of Communist activities in Chicago area labor unions, the editor of the Illinois-DuSable edition of THE WORKER, has begun a series of articles in the 6 April issue. The first is entitled "Beware the Un-Americans! Why the Witch-Hunters are Chicago-Bound." He says of HUAC:

"It is out to do a job on the struggle for wages in Chicago. It will attempt to smash the growing movement for Negro rights.

(1) Official paper of the PROGRESSIVE PARTY.

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43505

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17 AUG 1952

SEP 24 1952

Office Memorandum • UNITED STATES GOVERNMENT

DATE: 12/7/53

TO : SAC, Chicago (100-26009)

FROM : SAC, New York (100-107297)

SUBJECT: LORRAINE VIVIAN HANSBERRY NEMIROFF, was.
SM-C
OO-New York

[REDACTED] Ethyl Corporation,
100 Park Avenue, NYC, advised that ROBERT NEMIROFF, a former
employee, was married in Chicago, Illinois, on approximately
June 20, 1953. b7C
b7D

The "Daily Worker" for 10/8/53, page 8, column 5,
reflects that LORRAINE HANSBERRY NEMIROFF would be an instructor
at the Jefferson School of Social Science during the fall
term of 1953.

The Chicago office is requested to verify the subject's
marriage to ROBERT NEMIROFF in Chicago on approximately 6/20/53.

[REDACTED] b7C

[REDACTED]

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HEREIN IS UNCLASSIFIED
DATE 9-19-91 BY SP8 BTG/llw

*rec'd
12/11/53*

*Robert
Hansberry*
b7C

W

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LDW:RER

Chicago

/ SAC NEW YORK (100-107297)

December 29, 1953

RWS
SAC CHICAGO (100-26009)

LORRAINE VIVIAN HANSBERRY NEMIROFF, was.

SM-C

(OO-NEW YORK)

Reurlet to Chicago dated 12/7/53.

Records of the Cook County Bureau of Vital Statistics were reviewed by SE [redacted] on December 15, 1953, *b7c* and reflected that an Affidavit for Marriage License was filed on June 19, 1953, by ROBERT NEMIROFF, born October 29, 1929, and LORRAINE HANSBERRY, born May 19, 1930. Also on file at this agency is Marriage License #2275845 indicating that these individuals were married in Chicago on June 20, 1953, by ARCHIBALD J. CAREY, JR., Minister.

RUC

DGM:mlcm *[handwritten signature]*

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DATE 8/19/91 BY SP8 BTJ/mce

*cc
RUC
[handwritten signature]*

100-26009-19

APPROPRIATE AGENCIES
AND FIELD OFFICES
ADVISED BY SLIP(S)
DATE 8/25/81 EXT

X

OFFICE MEMORANDUM

UNITED STATES GOVERNMENT

TO : SAC, CHICAGO (100-22007)

DATE: March 9, 1959

FROM : SA [REDACTED] b7c

SUBJECT: COMMUNIST PARTY OF
ILLINOIS - SOUTH SIDE
SECTION
IS - C

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Ferraine

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protect the identity of the source.

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DATE OF REVIEW 8/19/81

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SAC, CHICAGO (100-22022) APPROPRIATE AGENCIES August 12, 1959

AND FIELD OFFICES
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SLIP(S) *(Handwritten)*
DATE 8/25/91 *(Handwritten)*

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CP of Illinois - 9th Congressional Section
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ACTION: None. Information only.

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Edition _____	
Date	MAR 19 1960
Chicago, Illinois	
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Editor JOHN H. SEIGSTACKE	
CHICAGO OFFICE	

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TV views

Looking Outward

by Ben Levine

IS THE psychological play on the way out? David Susskind tossed the question to three actors and two playwrights, who nibbled at it all through the night of a Sunday

"Open End." Celeste Holm, Anthony Quinn and Jack Lemmon preference for more outward looking dramas, but Tennessee Williams, at whom the question was obviously directed, covered his thoughts with small talk and a smile. He did say, however, that political prejudice should not have kept Brecht's "Mother Courage" off the Broadway stage.



As for Brendon Behan, the other playwright, he mumbled comments evidently intended only for the ears of his four laughing listeners. He was out of range for us eavesdroppers.

★

TENNESSEE WILLIAMS, however, though he wouldn't generalize about Broadway, thawed out sufficiently, in the sunshine of the actors' flattery, to tell something of his plans. He was proposing, he said, to write a poetic tragedy that would sum up his philosophy. "Your King Lear?" asked Miss Holm, at which I thought I saw Mr. Williams blush as he replied

he had no illusions about himself.

I learned another interesting thing from Mr. Williams. He regards his "Glass Menagerie" with special fondness. This play of 20 years ago was, he said, the one he wrote without Broadway and its restrictions in mind. It was also the play, though he didn't say it, which he wrote before he wandered off to look for pathos in pathology.

★

"THE GLASS MENAGERIE" stirred theatregoers with its sensitive study by the Mississippi-born Williams of an uprooted Southern family. We wept for the hysterical mother and the shy daughter, and for the son, Tom, who, like Williams himself, has a job in a shoe warehouse.

Tom goes off, to be a seaman, and presumably to gain fame, as Williams did, in the field of literature.

The deserted women vanish with the stage props, but we can be comforted, if they are not, with the thought that they will reappear in a penitent play by Tom and live forever after in Broadway's memory.

★

MENTION of "The Glass Menagerie" on "Open End" reminded me of another play about a Southern family. The previous evening I had seen the film version of Lorraine Hansberry's "A Raisin in the Sun."

This family was Negro, and though it had migrated from the South to Chicago it did not feel at all uprooted. The mother was not a villain, but a heroine, a Mother Courage, and the son though restless in a menial job stayed to fight in a family made solid by the battle against jim-crow.



MISS HANSBERRY

I AM NOT saying which is the more moving, the more sensitive, or the truer play. Both playwrights made creative use of the materials life gave them.

But this I can report. I saw "A Raisin in the Sun" in a movie theatre on 42nd street west of Broadway. A large proportion of the audience was Negro. And never, since the noisy 1930's, did I hear such loud laughter and cheers.

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Date..... JUL 9 - 1961
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Re: Cultural activity.

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UNITED STATES GOVERNMENT
MEMORANDUM

TO: SAC, CHICAGO (100-38232)
FROM: SA [REDACTED] b7C
SUBJECT: MUSEUM OF NEGRO HISTORY
IS-C

DATE: 5/4/65

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SOB 02-09-1965

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(LORRAINE HANSBERRY)
C.P. - Cultural Activities

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FEDERAL BUREAU OF INVESTIGATION
FREEDOM OF INFORMATION/PRIVACY ACTS SECTION

SUBJECT: Lorraine Hansberry

FILE NUMBER: CG 100-35808

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FEDERAL BUREAU OF INVESTIGATION
FREEDOM OF INFORMATION/PRIVACY ACTS SECTION

SUBJECT: Lorraine Hansberry

FILE NUMBER: PH 100-44090

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Raisin in the Sun' at Walnut

Poitier in Timely Play On Trials of Negroes

By HENRY T. MURDOCK

If the true functions of drama are to stimulate (perhaps harass) the conscience, mourn defeat, cheer aspiration and sing to courage—and we believe they are—then Lorraine Hansberry's "A Raisin in the Sun" meets these obligations in fuller measure than any play we have seen this season.

This new drama at the Walnut serves up, sometimes in heart-breaking terms, sometimes with fundamental humor, the hopes and defeats of a Negro family of the current period in Chicago.

OVERTONES OF O'CASEY

It is filled with racial idiom and racial murmurs and it has, in its narrowest conception, a specialized story line. But above and below this line there is expression which belongs to an era when idealism, fear and the thought of a quick buck merge in mottled hues and expediency wars on honesty.

In listening to some of Miss Hansberry's poignant and bitter lines, one hears overtones of a Sean O'Casey's "Juno and the Paycock." At other times, one seems to be hearing again John Osborne's "Look Back in Anger," this time with the reason for anger more firmly pronounced.

PHILADELPHIA, PA.

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DAILY NEWS _____

DATE 1/27/59
EDITION Final
PAGE 11
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SUPERB ACTORS

We do not know if Miss Hansberry has written a timeless play, but she certainly has written a timely one. And written it well. Speeches and emotions are tumultuous without getting out of bounds. Characters are firmly drawn in full individual strength, yet so shaded that understanding and, for the most part, sympathy belong to them.

To exhibit such characters she has a group of actors with power and skill whose sense of interplay is superb. This may come from the writing, or from the players' intuitions, but we suspect that some of this frenzied discipline comes from good direction furnished by Lloyd Richards.

OPSESSED WITH POWER

Starred in the cast is Sidney Poitier, who last year made "The Defiant Ones," one of Hollywood's best productions. He is the son and ostensible head of this beleaguered family, whose honest ambitions for his race have become tarnished by his obsession with money and power.

As one who has lost his original dream and hasn't the knowledge to make its substitute successful, he brings a whirling mixture of cruelty, mockery and leavening self-criticism. Sometimes he

The Cast

"A RAISIN IN THE SUN," a new play by Lorraine Hansberry. Produced by Philip Hogg and David J. Cogan, directed by Lloyd Richards, designed and lighted by Ralph Alswang, costumes by Virginia Volland. Presented, prior to Broadway, at the Walnut last night with the following cast:

Ruth Younger	-----	Ruby Dee
Travis Younger	-----	Glynn Turman
Walter Lee Younger (brother)	-----	Sidney Poitier
Beneatha Younger	-----	Diana Sands
Lena Younger (mother)	-----	Claudia McNeil
Joseph Asagai	-----	Ivan Dixon
George Murchison	-----	Louis Gossett
Boo	-----	Lonne Elder
Karl Lindner	-----	John Fielder
Moving Men	-----	Douglas Turner, Ed Hall

performance just scrapes stridency, but it always has vigor and expression.

Despite billing, Poitier is not the only star. In point of performance, "A Raisin in the Sun" becomes almost one of those "all-star" affairs.

Few theater moments of recent issue have matched the anguish expressed by Claudia McNeil when she realizes that her beloved son, filled with his big-time ideas, has lost the insurance money which was to have moved the family into a better (and, for added dramatic fillip, white) neighborhood and to have kept her daughter in the college which is to make her a doctor. And this is but one of the many moments, both dramatic and comic, which Miss McNeil provides.

SPRITE IN DESPAIR

Diana Sands, as the girl with the doctor aspirations—as well as the more mundane interests of someone hardly out of the teens—is at once a sprite and a figure of despair. Ruby Dee, as the daughter-in-law who has almost lost her man to his ambitions, is equally forthright and appealing.

Ivan Dixon, as a college lad from Nigeria who has a practical idealism; Louis Gossett, as another collegian whose ideas are not so lofty; John Fielder, as the embarrassed emissary of the white neighborhood about to repel the invader; Glynn Turman, as the youngster of the family, and Lonne Elder, as our "hero's" financially frustrated pal, complete a cast of impressive stature.

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SAC (100-44090)

2/5/59

SA [REDACTED]

b7c

LORRAINE VIVIAN HANSBERRY JEMIROFF, aka
SM - C

At the request of the New York Office, the play "A Raisin in the Sun" was witnessed by the writer on 2/4/59. The plot is summarized generally in Ph airtel 1/28/59, pages 2 and 3, from a review by JERRY GAGHAN of the Philadelphia Daily News.

The program specifies that the action of the play is laid in Chicago, south side, sometime between World War II and the present. The play is in three acts and seven scenes, all utilizing the same set, a shabby tenement flat housing three generations; the widowed mother, her son, age 35, her daughter, age 20, the son's wife, and their son, age 11.

The play contains no comments of any nature about Communism as such but deals essentially with negro aspirations, the problems inherent in their efforts to advance themselves, and varied attempts at arriving at solutions. The contrasting proposals for solutions are set up through the character delineations of the widowed mother, her son, and her daughter. The specific bone of contention which is the central theme of the plot is the sum of \$10,000 received by the widow as a result of the death of her late husband.

The mother is middle aged, hard working, religious, has a strong sense of right and wrong and what is fitting, is a firm-minded dominating matriarch with very strong feeling for family unity. She represents the fifth generation of her line in the United States and basically believes in negroes advancing themselves through a process of gradualism. She has lived in the same flat since her marriage. She and her late husband always wanted a house with conveniences, adequate room, and sunlight. She planned to use part of the insurance money for a house. She buys the house hastily in a desperate effort to hold the family together and to forestall a proposed abortion by the newly pregnant daughter-in-law. She buys the best house she can get for her money which happens to be in a white neighborhood since comparable houses in a negro development are twice as expensive. The other members of the family are appalled that she bought in a white neighborhood but are willing to accept

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the problems of moving since they are so afflicted with "ghetto-itis" and have so great and so old a hunger for a house with adequate bedrooms, space, and light.

The son lacks the education he wished for and works as a chauffeur with the hope or plan for a better job. He wants to be on an economic par with his employer, wants to make "big deals". He has no qualms about the ethics or honesty of his deals but is willing to sell liquor to other negroes against his mother's wishes. He is also perfectly ready to bribe State officials in order to expedite a liquor license since everyone knows this is the way things are done. When thwarted, he seeks escape by going off by himself and through drink. He is entrusted with the remaining \$6500 of the insurance money with instructions to set aside \$3,000 for his sister's medical education and to put the balance in a checking account which he will manage. Having been given a position of trust, he promptly violates it by attempting to invest the money in a liquor business and it is stolen from him. Thereafter, he loses his self respect to the point where he expresses a willingness to accept an offer to sell the house back to the white neighbors at a profit. In the final scene, he regains his self respect and the love of the family by rejecting the offer.

The daughter is a college girl of 20 who aspires to be a doctor in an effort to fulfill a childhood ambition to help people, to heal them, to put them together again. At this point she seeks a means of self-expression and self-identification. She passes from hobby to hobby, generally expensive, under the amused and tolerant scrutiny of the other women. Her comments and her discussions with other characters produce such propaganda messages as are included in the play:

To her mother she denies her belief in God and the existence of God. God does not pay the tuition. Things are what people make them, not God. Her mother by superior force of will forces her to repeat, "in my mother's house there is still God", but the daughter remains resentful and unconvinced.

When her brother has stolen from him the \$6500 insurance money, including her medical school tuition, she reviles him as an "entrepreneur".

She has two suitors both of college status. One is the son of a rich, successful business man. He is dressed in over narrow, over emphatic ivy league clothes. He views his college work as the

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means of obtaining a few facts, passing the courses, and receiving a degree. He is not interested in hearing of her ideas and her struggle toward identifying herself but is primarily interested in the girl from a physical standpoint.

The other suitor is a Nigerian studying in the United States and Canada. He is highly urbane and wears his ivy league clothing in good taste. He too is interested in the girl physically but is obviously a man with a cause, he knows exactly what he wants and is not inclined to waste time on trivia and side issues. His purpose is to educate himself so that he can return to teach and raise the level of the people of his village. They must overthrow the rule of European nations, find political freedom, improve themselves economically and educationally, and make their own future. He anticipates in the process there will be a period when people of his country will do evil things even to each other, including violence, swindling, and political self-aggrandizement but he is willing to accept these things as an intermediate stage on the path to the ultimate goal. As for himself, he assumes that he will be assassinated in the process and is agreeable to this. If, on the other hand, he should grow old and powerful and at that time tries to hold his own power too long or refuse to give way to new ideas so that young men waiting in the background should slit his throat, that will be as it should be. He is mildly and amusedly critical of negroes who straighten the kinks from their hair and imitate other ways of the whites. These people are "assimilationists". He comments upon, but is willing to accept the girl's light skin since her profile remains negroid. He helps to set up for her self-identification with the independence movement in Africa. (Africa, incidentally, is a matter which is only dimly comprehended by the other members of the family except for her brother who while drunk is carried away and imagines himself a tribal chief). The Nigerian wants the girl to complete her education, marry him, and return to Africa as a doctor. By the end of the play this would appear to have become her goal.

There is one white man in the play who comes to the family as the representative of a neighborhood improvement group. He tries to explain to them plausibly that they are not wanted, that the present residents fear for their investments and fear that the neighborhood may deteriorate as a place in which to raise their

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children. He offers to buy back the house at a substantial profit. The family is disgusted. The negro explanation for the white rejection is that the whites are "afraid we will marry them". Their attitude toward the offer of a deal is that the offer is degrading and the acceptance would make them lower than human, or as the daughter describes her brother when he is considering the offer, a "toothless rat".

From the writer's observations of the plot and the dialogue, nothing specific was found that is peculiar to a CP program. Audience reaction varied considerably to different scenes and lines. The quality of some of the acting was applauded, some of the lines drew applause primarily on a racial basis, others appeared to be applauded not only by negroes in the audience but by a substantial number of whites. The play was well attended. Comments overheard from whites appeared to indicate that they appreciated the drama and the quality of the acting, especially on the part of CLAUDIA Mc NEIL who handled the part of the mother. Relatively few appeared to dwell on the propaganda messages.

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