

~~CONFIDENTIAL~~

Re: Forum: "The Black Revolution and the White Backlash", Town Hall, New York City, June 15, 1964, Sponsored by the Association of Artists for Freedom

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The June 6, 1964 issue of the "National Guardian", page 7, contained a narrative type press release concerning the Forum. This article stated that Negro artists had issued a call for immediate and candid talks to avert race riots and bloodshed during the coming summer; they cited recent stabbings, muggings, and vigilante actions which have already taken place in New York City.

"The Worker" issue of June 9, 1964, page 5, column 5, contained an item publicizing the Forum. This item advised that the Forum was sponsored by the AAF, which was formed following the bomb murder of Negro children in Birmingham, Alabama, in 1963.

"The Worker" is an east coast Communist weekly newspaper.

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"Muhammad Speaks", is the official publication of the Nation of Islam, (NOI), published semi-monthly at Chicago, Illinois.

- 2 -

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Re: Forum: "The Black Revolution and the White Backlash", Town Hall, New York City, June 15, 1964, Sponsored by the Association of Artists for Freedom

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The December 6, 1963 issue of "Muhammad Speaks", page 22, column 3, contained a news story which reported that noted American Negro writers and actors had formed an organization to "speak to the conscience of the American people" on freedom and dignity, and that this organization, the AAF, had been founded by James Baldwin, Ossie Davis, Ruby Dee, Louis Lomax, and John Oliver Killens.

The "Muhammad Speaks" issue of December 20, 1963, page 2, column 4, contained a news item which reported that the AAF called for Christmas contributions to civil rights organizations to make the Christmas season a "time of national shame and mourning" rather than a orgy of Christmas shopping.

A characterization of the NOI is contained in the Appendix pages attached hereto.

The June 15, 1964 issue, page 35, of "The New York Times", a daily newspaper published in New York City, reported that Ossie Davis, Negro actor, plus James Baldwin, Louis Lomax, John Killens, Negro writers and others are members of what Mr. Ossie Davis calls "a loosely formed aggregation known as the Association of Artists for Freedom. Mr. Davis stated "we meet from time to time to talk and argue". "It grew out of the Birmingham bombings. We talk of what we as artists can do, how we can express the anguish for the moral situation we find in this country, but not as civil rights pleaders."

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- 3 -

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Re: Forum: "The Black Revolution and the White Backlash", Town Hall, New York City, June 15, 1964, Sponsored by the Association of Artists for Freedom


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 advised that Mrs. Grace Killens representing the AAF, 15 East 40th Street, New York City, had contracted in the name of that organization for a show and rally to be held on the evening of December 11, 1963, at 8:00 PM at Manhattan Center, 311 West 34th Street, New York City, but that the program had been cancelled because the AAF, a new group, had not then been appropriately organized to successfully develop an entertainment program. ~~xx~~

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 advised that the AAF, 15 East 40th Street, New York City, leased Town Hall, 123 West 43rd Street, New York City, for the evening of June 15, 1964, for a fee of \$300.00. This lease was made on May 8, 1964, by Wilbert A. Tatum, Executive Secretary, AAF, 15 East 40th Street, New York City.

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A characterization of Camp Webatuck, formerly known as Camp Calumet, Wingdale Camp Incorporated, Wingdale Lodge, Incorporated, Camp Unity, and Wingdale on the Lake is contained in the Appendix pages attached hereto.

- 4 -

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Re: Forum: "The Black Revolution and the White Backlash", Town Hall, New York City, June 15, 1964, Sponsored by the Association of Artists for Freedom

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[REDACTED]

Clarence B. Jones, Counsel for the AAF, is the General Counsel for the Gandhi Society for Human Rights, 15 East 40th Street, New York City.

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[REDACTED] identified a photograph of Clarence B. Jones as a person whom he knew during late 1953 or early 1954 to be a member of, and in a position of leadership, in the Labor Youth League (LYL).

The LYL has been designated pursuant to Executive Order 10450.

The June 15, 1954 issue of "The New York Times", page 35, identified Leroi Jones as a 29 year old Negro playwright.

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[REDACTED]

A characterization of the FPCC appears in the Appendix pages attached hereto.

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Re: Forum: "The Black Revolution and the White Backlash", Town Hall, New York City, June 15, 1964, Sponsored by the Association of Artists for Freedom

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[REDACTED]

Mrs. Lorraine Nemiroff, also known as Lorraine Hansberry, is described in the June 15, 1964 issue of "The New York Times", page 35, as a Negro playwright who wrote the 1959 hit play "A Raisin in the Sun".

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b7D
On April 21, 1959, [REDACTED] a member of the CP from [REDACTED] advised that Lorraine Hansberry had left the CP prior to its 16th National Convention in February, 1957.

"The New York Times" issue of March 29, 1964, contained a news story which reported that John Oliver Killens, a skilled Negro novelist and head of the Harlem Writers Workshop, resides at Brooklyn, New York.

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[REDACTED]

- 6 -

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Re: Forum: "The Black Revolution and the White Backlash", Town Hall, New York City, June 15, 1964, Sponsored by the Association of Artists for Freedom

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The SWP has been designated pursuant to Executive Order 10450,

Louis Lomax is a nationally known Negro author.

James Baldwin is a nationally known Negro author and playwright.

James Wechsler is the editor of the "New York Post", a New York City daily newspaper.

David Susskind is a New York City television producer who also conducts a discussion type television program based upon current issues.

Paule Marshall is an author whose novel, "Brown Girl, Brownstone", describes her as having been born in 1929 of West Indian parentage. She resides at 407 Central Park West, New York, New York.

The June 16, 1964 issue of the "New York Post", page 10, contained a news story entitled "Racial Debate at Town Hall Gets Nowhere". This news story reported that 6 Negro intellectuals and 3 whites met June 15, 1964, at Town Hall, New York City, in search of a "dialogue" on the tense Negro-white race relations situation, but that they found instead almost total impasse. The article stated that an audience of approximately 1,500 persons, more than half of the audience being white, attended the Forum. The article quoted David Susskind as stating "I have never heard such carefully couched calls for violence in a long time". "I find it dangerous, irresponsible, ineffective talk."

- 7 -

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Re: Forum: "The Black Revolution and the White Backlash", Town Hall, New York City, June 15, 1964, Sponsored by the Association of Artists for Freedom

The article quoted Negro novelist Paule Marshall as stating "what has been going on right here proves eloquently how impossible it is to try to conduct a dialogue with a white man." The article stated that Paule Marshall, backed by loud applause, called for a "nation-wide freedom organization far more militant than any that exists today."

The 3 white panelists according to the article were Charles E. Silberman, "Fortune" Magazine Editor, James A. Wechsler, "New York Post" Editor; and television producer David Susskind.

The article quoted Wechsler as stating "I disagree that the white liberal has the role of water boy in the Freedom Movement." The article stated that Wechsler indicated that separatism in connection with racial problems would be disastrous and that "I find it embarrassing and weird that I am here tonight to argue that the message of Martin Luther King still has some meaning". The article stated that Negro playwright Lorraine Hansberry stated "we have to find some way to persuade the white liberal to stop being a liberal and become an American radical." ||-

Ossie Davis, the Negro playwright actor, according to the article, called upon "our white brothers to show us a way out of the technology of our time. There is supposed to be full employment but I know and you know that if there is no program to solve this problem, white and black will wind up shooting one another."

The "New York Post" article stated that Charles E. Silberman kept pressing the rest of the panel to come up with concrete proposals for racial progress and "some concrete definition of what the black radical is." He commented that "the black radical seems to be long on talk and short on specifics".

- 8 -

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Re: Forum: "The Black Revolution and the White Backlash", Town Hall, New York City, June 15, 1964, Sponsored by the Association of Artists for Freedom

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The "New York Times" issue of June 22, 1964, page 26, contained an editorial type column entitled "Social Barrier" written by James A. Wechsler. In this column Wechsler referred to the Forum of June 15, 1964. He wrote that the Forum was conceived as an effort to conduct a dialogue between "white liberals" and Negro "militants" about where men go from here in the civil rights program. The column reports that the Forum was a sad failure, that the evening was dominated by an atmosphere of adversary relationship between the white and Negro participants on the panel. He further reported that the Forum emphasized what appeared to be a dispute emerging between a cult of fire-brand Negro intellectuals and certain nationally recognized Negro leaders. Also that the remarks of the Negroes on the panel indicated that they felt the time had come to refute the spirit and strategy of the Non-Violence Movement and to create, in the words of Paule Marshall "a nationwide organization far more militant than any that exists". In this column Mr. Wechsler wrote that "time and again the thought was advanced that everything that has occurred so far in the freedom struggle has been virtually unimportant, largely because of the corrupt influences of 'white liberals' who stealthily dominate existing Negro groups, pervert their aims, and dilute their deeds." Further "it was time in short, for Negro militants to take matters into their own hands; if any whites choose to ride quietly in the back of the bus they might be accommodated, but let them not try to get near the wheel."

Mr. Wechsler's column continued that "to compound the bewildering aspects of the meeting, more than 3 quarters of the audience was white, and it was from white throats that one heard the most passionate, sometimes semi-hysterical responses to the more feverish assaults on the white liberal corruptors. From the reactions of some

- 9 -

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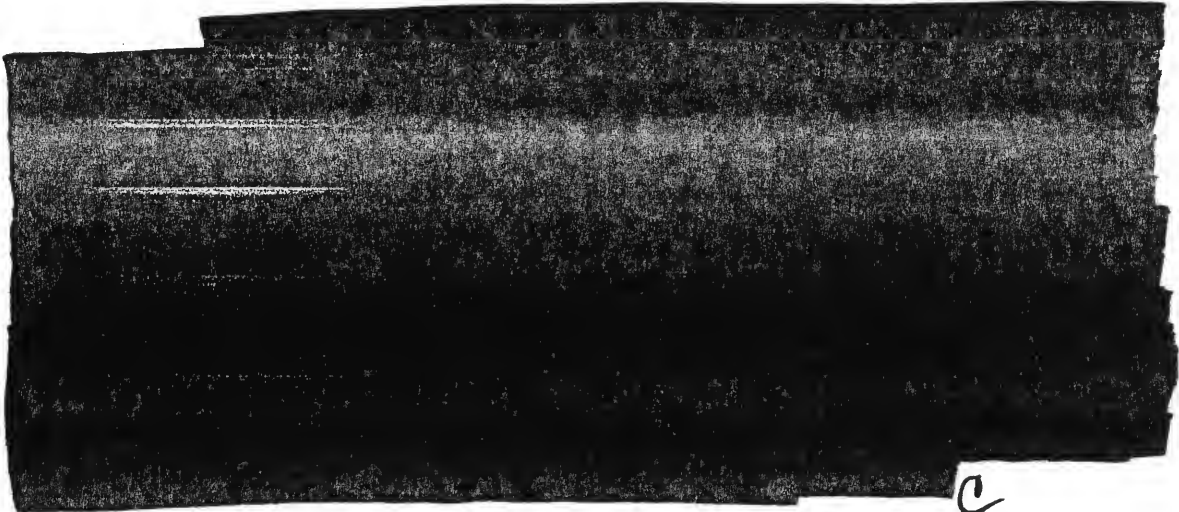
Re: Forum: "The Black Revolution and the White Backlash", Town Hall, New York City, June 15, 1964, Sponsored by the Association of Artists for Freedom

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peripheral foreign-policy exchanges, one gathered that it was a solid segment of readers of the pro-Peking "National Guardian" (in which the meeting had been heavily promoted) on hand."

"The Worker" issue of June 21, 1964, page 12, reported that more than 1,500 person attended the panel forum held at Town Hall, New York City, on the evening of June 15, 1964. The article stated that the dialogue was lively, hot and often heavy, that audience applause and disagreement was loud and frequent; that the discussion centered on the "Black Revolution", but that not much light was shed on the sources of the "White Backlash". "The Worker" article stated that Ruby Dee made the question type statement "what we need is a new program for the country. What system to substitute becomes the problem," and that the audience yelled back "Socialism".

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- 10 -

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Re: Forum: "The Black Revolution and the White Backlash", Town Hall, New York City, June 15, 1964, Sponsored by the Association of Artists for Freedom

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[REDACTED] c

[REDACTED] c

[REDACTED] c

All sources mentioned above, as well as those mentioned in the appendix pages attached hereto, have furnished reliable information in the past.

- 11 -

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APPENDIX

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CAMP WEBATUCK, FORMERLY KNOWN AS
CAMP CALUMET; WINGDALE CAMP, INC.;
WINGDALE LODGE, INC.; CAMP UNITY;
WINGDALE ON THE LAKE, ALSO KNOWN AS

On May 27, 1953, a source advised that Camp Unity has been controlled by the Communist Party (CP) since its inception in 1929 or 1930.

On April 24, 1956, a second source furnished an undated flyer entitled "The Wingdaler" published by Wingdale On The Lake. This flyer reflected that Wingdale On The Lake occupied the same site as was formerly occupied by Camp Unity.

b7c On June 7, 1956, [REDACTED] Office of the Secretary of State, New York State, reviewed his records and advised SA [REDACTED] that Wingdale Camp, Inc. filed a certificate of Incorporation number 6036 with his department on February 9, 1956.

On April 27, 1956, a third source advised that regardless of the name it uses the camp is always referred to as Camp Unity by the CP and that captioned organization was and still is a joint operation of the National Office of the CP and the New York State CP.

On November 13, 1962, the third source above advised that the CP has taken complete control of the camp and the camp will be essentially a youth camp in the future.

The "National Guardian" December 6, 1962, contained an advertisement on page 10 entitled "Announcing Camp Webatuck."

The advertisement reflected that the camp, located at Lake Ellis, Wingdale, New York, is a camp for boys and girls from 7 to 16 plus.

The advertisement indicated that registrations for the camp could be made at its office, 505 Fifth Avenue, Suite 705, New York 17, New York, telephone number MU 7-0586.

On December 7, 1962, a suitable pretext call was placed to telephone number MU 7-0586.

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APPENDIX

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CAMP WEBATUCK, FORMERLY KNOWN AS
CAMP CALUMET; WINGDALE CAMP, INC.;
WINGDALE LODGE, INC.; CAMP UNITY;
WINGDALE ON THE LAKE, ALSO KNOWN AS

It was determined through conversation with an unknown male individual that Camp Webatuck is the new name for Camp Calumet formerly known as Wingdale Camp, Inc.; Wingdale Lodge, Inc.; Camp Unity; Wingdale On The Lake, also known as.

The "National Guardian" May 2, 1963, contained an advertisement on page 8 concerning Camp Webatuck. This advertisement reflected that the current office address for Camp Webatuck is 156 Fifth Avenue, New York 10, New York, telephone number OR 5-4383.

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~~SECRET~~1.APPENDIXFAIR PLAY FOR CUBA COMMITTEE

The April 6, 1960, edition of "The New York Times" newspaper contained a full-page advertisement captioned "What Is Really Happening In Cuba," placed by the Fair Play for Cuba Committee (FPCC). This advertisement announced the formation of the FPCC in New York City and declared the FPCC intended to promulgate "the truth about revolutionary Cuba" to neutralize the distorted American press.

"The New York Times" edition of January 11, 1961, reported that at a hearing conducted before the United States Senate Internal Security Subcommittee on January 10, 1961, Dr. CHARLES A. SANTOS-BUCH identified himself and ROBERT TABER as organizers of the FPCC. He also testified he and TABER obtained funds from the Cuban Government which were applied toward the cost of the afore-mentioned advertisement.

On May 16, 1963, a source advised that during the first two years of the FPCC's existence there was a struggle between Communist Party (CP) and Socialist Workers Party (SWP) elements to exert their power within the FPCC and thereby influence FPCC policy. However, during the past year this source observed there has been a successful effort by FPCC leadership to minimize the role of these and other organizations in the FPCC so that today their influence is negligible.

On May 20, 1963, a second source advised that the National Headquarters of the FPCC is located in Room 329 at 799 Braodway, New York City. According to this source, the position of National Office Director was created in the Fall of 1962 and was filled by VINCENT "TED" LEE, who now formulates FPCC policy. This source observed LEE has followed a course of entertaining and accepting the cooperation of many other organizations including the CP and the SWP when he has felt it would be to his personal benefit as well as the FPCC's. However, LEE has indicated to this source he has no intention of permitting FPCC policy to be determined by any other organization. LEE feels the FPCC should advocate resumption of diplomatic relations between Cuba and the United States and support the right of Cubans to manage their revolution without interference from other nations, but not support the Cuban revolution per se.

The CP and the SWP have been designated pursuant to Executive Order 10450.

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APPENDIX~~SECRET~~NATION OF ISLAM

In January, 1957, a source advised ELIJAH MUHAMMAD has described his organization on a nationwide basis as the "Nation of Islam" and "Muhammad's Temples of Islam".

On July 10, 1963, a second source advised ELIJAH MUHAMMAD is the national leader of the Nation of Islam (NOI); Muhammad's Temple of Islam No. 2,5335 South Greenwood Avenue, Chicago, Illinois, is the national headquarters of the NOI; and in mid-1960, MUHAMMAD and other NOI officials, when referring to MUHAMMAD's organization on a nationwide basis, commenced using either "Mosque" or "Temple" when mentioning one of "Muhammad's Temples of Islam".

The NOI is an all-Negro organization which was originally organized in 1930 in Detroit, Michigan. MUHAMMAD claims to have been selected by Allah, the Supreme Being, to lead the so-called Negro race out of slavery in the wilderness of North America by establishing an independent black nation in the United States. Members following MUHAMMAD's teachings and his interpretation of the "Koran" believe there is no such thing as a Negro; that the so-called Negroes are slaves of the white race, referred to as "white devils", in the United States; and that the white race, because of its exploitation of the so-called Negroes, must and will be destroyed in the approaching "War of Armageddon".

In the past, officials and members of the NOI, including MUHAMMAD, have refused to register under the provisions of the Selective Service Acts and have declared that members owe no allegiance to the United States.

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APPENDIX

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NATION OF ISLAM

On May 5, 1958, the first source advised MUHAMMAD had, upon advice of legal counsel, tempered his personal statements and instructions to his ministers concerning the principles of his organization in order to avoid possible prosecution by the United States Government; however, he did not indicate any fundamental changes in the teachings of his organization.

On July 10, 1963, a third source advised MUHAMMAD had early in July, 1958, decided to de-emphasize the religious aspects of the teachings of Islam and to stress the economic benefits to be derived by those Negroes who joined the NOI. This policy change, according to MUHAMMAD, would help him acquire additional followers and create more interest in his programs.

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APPENDIX

"NATIONAL GUARDIAN"

The "Guide to Subversive Organizations and Publications," revised and published as of December 1, 1961, prepared and released by the Committee on Un-American Activities, United States House of Representatives, Washington, D.C., contains the following concerning the "National Guardian":

"National Guardian

- "1. 'established by the American Labor Party in 1947 as a "progressive" weekly * * *. Although it denies having any affiliation with the Communist Party, it has manifested itself from the beginning as a virtual official propaganda arm of Soviet Russia.' (Committee on Un-American Activities, Report, Trial by Treason: The National Committee to Secure Justice for the ROSENBERGS and MORTON SOBELL, August 25, 1956, p. 12.)"

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~~CONFIDENTIAL~~

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
EXCEPT WHERE SHOWN
OTHERWISE

UNITED STATES GOVERNMENT
MEMORANDUM

TO : SAC, NEW YORK

FROM : [REDACTED] b1 c (45)

[REDACTED] b1 c

SUBJECT: FORUM: "THE NEGRO REVOLUTION AND THE WHITE
BACKLASH" SPONSORED BY THE ASSOCIATION OF
ARTISTS FOR FREEDOM
RM

b1

[REDACTED] c

b1

[REDACTED] c

[REDACTED]

[REDACTED]

[REDACTED]

SEARCHED... INDEXED...
SERIALIZED... FILED...

48 [REDACTED] b1 c

[REDACTED] b7c

CLASS. BY SP6BJA/omb 10/6/87
DATE OF REVIEW OADR

100-107297-314

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FEDERAL BUREAU OF INVESTIGATION
FOIPA DELETED PAGE INFORMATION SHEET

4 Page(s) withheld entirely at this location in the file. One or more of the following statements, where indicated, explain this deletion.

- Deleted under exemption(s) (b)(1) with no segregable material available for release to you.
- Information pertained only to a third party with no reference to you or the subject of your request.
- Information pertained only to a third party. Your name is listed in the title only.
- Document(s) originating with the following government agency(ies) _____, was/were forwarded to them for direct response to you.

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For your information: Reference made to subject of request on pages 3 and 4

The following number is to be used for reference regarding these pages:

NY 100-107297-314 pages 2-5

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X NO DUPLICATION FEE X
X FOR THIS PAGE X
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VERIFICATION OF INFORMATION ON SECURITY INDEX CARDS

MEMORANDUM RE: LORRAINE V. HANSBERRY NEMIROFF aka
100-107297

Office File

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED

DATE 6/6/87 BY SP-6BJR/edl

The following is the most recent place of employment, employment address, and residence address of the above subject as contained on the subject's Security Index Card.

Residence: 337 Bleecker Street, New York, New York, Summer Residence,
Employment: Quaker Bridge Road, Croton-On-Hudson, New York
Address: Free Lance Writer from Residence

NOTED
SI UNIT

DATE 7/27/64

Labor Union Affiliation:

Defense Facility: Yes No
Key Facility: Yes No
Security Flash: Yes No

Detcom Yes No
Photo Yes No

It is requested that the place of employment, address of employment, residence address of the subject, as well as the accuracy of the priority tabbing, be verified and the proper notations be made below. The absence of a photograph and posting of a Security Flash should be noted and efforts made to secure a photograph and determine the existence of a criminal record.

A physical description based on personal observation of the subject appears in serial

104

Residence: SAME
Method of Verification: Observation of name on doorbell at 337 Bleecker + inquiry of doorman. He said the Nemiroffs were not home + spend most of the summer at their residence at Croton-On-Hudson.
Neighborhood Source: [redacted]
Date: 7/15/64
Verified by SA: [redacted]

Employment: PLAYWRIGHT, VIVIAN PRODUCTIONS INC 3rd Floor,
Address: 7/15/64 + 7/17/64 137 W. 52nd ST, NYC
Labor Union Affiliation:

Date Checked _____ Geographical Reference Number _____

Key Facility: Yes No
Defense Facility: Yes No
Tab Detcom: Yes No

Method of Verification: Retest (see memo, 7/27/64) + [redacted] b7c

Employment Source:
Date: 7/15/64 + 7/17/64
Verified by SA: [redacted]

FD-122 should be submitted to Bureau: Yes No

File Reviewed 7/64

Done 7/27

Subject Meets SI Criteria
 Does Not Meet SI Criteria

Agent's Initials [redacted]

Date 7/1/64

S.S. - serial 310 & dated 7/27/64

SEARCHED _____ INDEXED _____
SERIALIZED _____ FILED _____
JUL 27 1964
FBI - NEW YORK
45
[redacted]

Memorandum

TO : SAC, New York (100-107297)

DATE: 7-27-64

FROM : SA [REDACTED] (45) b7c

SUBJECT: LORRAINE HANSBERRY, aka.
SM-C

[REDACTED]
[REDACTED]
[REDACTED]

b7D

1 cc to [REDACTED] b7c

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 10/6/82 BY SP-6 BJA/pch

[REDACTED] b7c
(1)

O'Keefe
Done by 7/27/64

100-107297-316

SEARCHED.....	INDEXED.....
SERIALIZED.....	FILED.....
JUL 27 1964	
FBI - NEW YORK	



Memorandum

~~CONFIDENTIAL~~

TO : SAC, NEW YORK (100-107297)

DATE: 7/27/64

b7c
FROM : SA [REDACTED] (45)

JAN 1964

SUBJECT: LORRAINE V. HANSBERRY NEMIROFF, aka
SM - C

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
EXCEPT WHERE SHOWN
OTHERWISE

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[REDACTED] c

It is noted that the Manhattan address telephone directory lists the following at 137 West 52nd Street, all with telephone number LT 1-4320:

Vivian Productions, Incorporated
LORRAINE HANSBERRY
ROBERT NEMIROFF, theatricals
BURTON C. D'LUGOFF

It is noted that subject's middle name is "VIVIAN".

b7c

[REDACTED]

b7c
b7E

On 7/15/64, by means of a pretext call to LT 1-4320, SA [REDACTED] determined that subject is a playwright and is connected with Vivian Productions, Inc., 137 West 52nd St.

[REDACTED]

She was not then in, and the caller was advised to address a communication to her at the above location.

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b7D

On 7/17/64, [REDACTED] furnished IC [REDACTED] the information contained on page two of this memo: u

100-107297-317

b7c

[REDACTED] (1)

CLASS. BY SP16BWA/omb 10/6/82
DATE OF REVIEW BAOR

SEARCHED.....	INDEXED.....
SERIALIZED.....	FILED.....
JUL 27 1964	
FBI - NEW YORK	



Buy U.S. Savings Bonds Regularly on the Payroll Savings Plan

~~CONFIDENTIAL~~

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For your information: No reference made to subject of request on these pages

The following number is to be used for reference regarding these pages:
NY 100-107297-302 pages 2-4

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X FOR THIS PAGE X
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NY 100-109530

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b7D

[REDACTED]

[REDACTED]

[REDACTED] stated that he was a member of the American Labor Party (ALP) in Greenwich Village, NYC, and as a member of the ALP was recruited into the CP in Greenwich Village, NYC, in about 1954, by [REDACTED]. Other persons [REDACTED] knows to have been CP members in Greenwich Village, NYC, during the period between 1954, and January, 1957 are:

b7c

- 1 - [REDACTED]
- 2 - [REDACTED]
- 3 - [REDACTED]
- 4 - [REDACTED]
- 5 - [REDACTED]
- 6 - [REDACTED]
- 7 - LORRAINE NITROFF
- 8 - [REDACTED]

XXXXXX
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For your information: _____

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NY 100-107297-317 page 2

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file 100-393031-NR 7-27-64 (FD-366)

For your information: _____

The following number is to be used for reference regarding these pages:
NY 100-107297-318

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FEDERAL BUREAU OF INVESTIGATION
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SAC, NEW YORK (100-144189) (P)

7-28-64

b7c SA [REDACTED] #42

FREEDOMWAYS ASSOCIATES INC.
IS-C

b7E

On July 17, 1964, there was received from [REDACTED] a memo dated 7/2/64 from the "Staff of Freedomways" addressed to "Friends and Subscribers" announcing the next theatre party for "Freedomways" as Oct. 2, 1964. The theatre party will be of the play "A Sign in SIDNEY ERUSTEIN'S Window" by LORRAINE HANSEERRY and the memo further notes NORMA ROGERS should be contacted at GR 7-3985 or GR 7-3986 (Freedomways Office) for further ticket information. The bottom of this memo contains a perforated section with lines designated for a person's name, address, and phone number to be returned to Freedomways Associates, Inc., 799 Broadway NYC. This section contains the notation "I would like to help sell tickets for the coming Freedomways benefit." This memo is filed as an exhibit in NY 100-144189-1B.

b7c

1- [REDACTED] (45)
①-100-107297 (LORRAINE HANSEERRY) (45)
1-100-144189 (42)

b7c

[REDACTED]
(3)

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DATE 10/6/82 BY SP6 BJA/omh

100-107297-320

SEARCHED	INDEXED
SERIALIZED	FILED
AUG 28 1964	
FBI - NEW YORK	

b7c

UNITED STATES GOVERNMENT

Memorandum

J

TO : Director, FBI (Bufile- **100-393031**)

DATE: **7/27/64**

FROM : *✓* SAC, **NEW YORK (100-107297)**

Corrected Security Index cards attached. Substitute for cards in file and destroy old cards. Place photograph and description on reverse side of geographical card.

SUBJECT: **LORRAINE V. HANSBERRY NEMIROFF aka SM-C (OO: NEW YORK)**

It is recommended that a Security Index Card be prepared on the above-captioned individual.

The Security Index Card on the captioned individual should be changed as follows (specify change only):

Name		ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 4-16-81 BY SP1 RSK/bjy	
Aliases			
<input type="checkbox"/> Native Born		<input type="checkbox"/> Naturalized	
<input type="checkbox"/> Communist		<input type="checkbox"/> Independent Socialist League	
<input type="checkbox"/> Socialist Workers Party		<input type="checkbox"/> Alien	
<input type="checkbox"/> Miscellaneous (specify) _____			
<input type="checkbox"/> Tab for Detcom	Race	Sex	<input type="checkbox"/> Male <input type="checkbox"/> Female
Date of Birth	Place of Birth		
Business Address (show name of employing concern and address) Playwright, Vivian Productions Incorporated 137 West 52nd Street, 3rd Floor, New York, New York			
Key Facility Data			
Geographical Reference Number		Responsibility	
Interested Agencies			
Residence Address			

*S.I. CARDS FILED
DATE: 8/12/64
BY: [signature]*

[Handwritten signature]

ll

100-107297-321

2-Bureau
1-New York
REGISTERED MAIL
45- (3)

UNITED STATES GOVERNMENT
MEMORANDUM

~~CONFIDENTIAL~~

TO: SAC, NEW YORK (100-26603-C2065)

DATE [REDACTED] b1
c

FROM: [REDACTED] b1
c

SUBJECT: CPUSA, NYD, LOWER MANHATTAN AREA,
HENRY FORBES CLUB
IS - C

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
EXCEPT WHERE SHOWN
OTHERWISE

b1 [REDACTED] c

100-107297-322

Searched _____ Indexed _____
Serialized _____ Filed _____
b1 [REDACTED] c

CLASS. BY SP-6 BJA/omb/10/6/82 ✓
DATE OF REVIEW OADR

~~CONFIDENTIAL~~

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For your information: Reference made to subject of request on page 4

The following number is to be used for reference regarding these pages:
NY 100-107297-322 pages 2-4

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SAC, NEW YORK (100-144189)

9/17/64

SA [REDACTED] b7c

FREEDOMWAYS ASSOCIATES, INC.
IS-C

b7E

On September 15, 1964, there was received [REDACTED] a flyer advertising the "Freedomways" theatre party to be held on October 2, 1964, of the play "The Sign In Sidney Brustein's Window" by LORRAINE HANSBERRY. This flyer contains a form for ordering tickets for the play to be presented at the Longacre Theatre 220 West 48th Street.

This flyer is filed in NY 100-144189-13

ALL INFORMATION CONTAINED
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DATE 10/6/82 BY SP.6 BJA/SMW

- 107297
1-100- (LORRAINE HANSBERRY)

b7c

(2)

100-107297-323

SEARCHED.....	INDEXED.....
SERIALIZED.....	FILED.....
SEP 18 1964	
FBI - NEW YORK	

45

UNITED STATES GOVERNMENT

MEMORANDUM

TO : SAC, BOSTON

DATE: 10/21/64

FROM : SAC, NEW YORK (100-147372)

SUBJECT: PROGRESSIVE LABOR
IS - PLM
(OO: NEW YORK)

b7D

[redacted] who has furnished reliable information in the past, furnished the following information on the dates indicated:

If any of this information is used in a report it should be suitably paraphrased to protect the identity of this sensitive source.

b7C

- 1-Boston [redacted] (Info) (RM)
- 1-Norfolk (100-5602) [redacted] (RM)
- 1-Philadelphia [redacted] (Info) (RM)
- 1-New York (100-138651) [redacted] (44)
- 1-New York (100-107973) [redacted] (45)
- 1-New York (100-146999) [redacted] (44)
- 1-New York (100-107297) LORRAINE HANSBERRY
- 1-New York (100-133629) [redacted] (312)
- 1-New York (100-146275) [redacted] (42)
- 1-New York (100-147637) [redacted] (44)
- 1-New York (100-153554) [redacted] (44)
- 1-New York (100-153518) [redacted] (44)
- 1-New York (100-138623) [redacted] (45)
- 1-New York (100-118174) [redacted] (44)
- 1-New York (100-146918) (ECLC) (41)
- 1-New York (157-1223) (CORE) (42)
- 1-New York (100-111165) [redacted] (41)
- 1-New York

(18) [redacted]

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 10/6/82 BY sp-106/10/82

100-107297-324

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For your information: Reference made to subject of request on this page

The following number is to be used for reference regarding these pages:
NY 100-107297-324 page 2

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NY 100-147372

b7c

[REDACTED]

[REDACTED]

Recommendation

Copies of this communication are being directed to the following offices for information inasmuch as these individuals were mentioned in this communication:

[REDACTED]

The names [REDACTED] are being indexed to this communication.

For information of respective files.

N.Y.
DAILY NEWS, WEDNESDAY, OCTOBER 21, 1964 • 78

L. Hansberry
Critically Ill
Lorraine Hansberry, 34, author of "A Raisin in the Sun" and the current play, "The Sign in Sidney Brustein's Window," was placed on the critical list yesterday at University Hospital. Miss Hansberry, who had been ill for the past 18 months, entered the hospital last Saturday.

Judith Slack

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HEREIN IS UNCLASSIFIED
DATE 10/6/82 BY SP-6 BJA/ped

100-107297-325

SEARCHED.....	INDEXED.....
SERIALIZED.....	FILED.....
OCT 21 1964	
FBI - NEW YORK	

ey

UNITED STATES GOVERNMENT

MEMORANDUM

TO: SAC, BOSTON

DATE: 10/23/64

FROM: SAC, NEW YORK (100-147372)

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED

SUBJECT: PROGRESSIVE LABOR
IS - PLM

DATE 10/6/82 BY SP-6 BJA/omh

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[REDACTED] who has furnished reliable information in the past, furnished the following information on the dates indicated.

If any of this information is used in a report, it should be suitably paraphrased to protect the identity of this sensitive source.

8/12/64

b7C

[REDACTED]

- 1-Boston (Info) [REDACTED] (RM)
- 1-New York (100-147637) [REDACTED] (44)
- 1-New York (100-107973) [REDACTED] (46)
- 1-New York (100-118174) [REDACTED] (44)
- 1-New York (100-138651) [REDACTED] (44)
- 1-New York (100-153647) [REDACTED] (44)
- 1-New York (105-46966) [REDACTED] (44)

- 1-New York (100-102397) [REDACTED] (47)
- 1-New York (100-107297) (LORRAINE HANSBERRY) (45)
- 1-New York (100-133629) [REDACTED] (312)
- 1-New York (100-151542) [REDACTED] (44)
- 1-New York (100-153557) Harlem Defense Council) (44)

- 1-New York (100-129278) [REDACTED]
 - 1-New York [REDACTED]
- 100-107297-326

(M) [REDACTED]

[Handwritten signature/initials]

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FEDERAL BUREAU OF INVESTIGATION
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_____ Page(s) withheld for the following reason(s):

For your information: Reference made to subject of request on page 2

The following number is to be used for reference regarding these pages:
NY 100-107297-326 pages 2 and 3

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NY 100-147372

b7c

[REDACTED]

Recommendation

Copies of this communication are being sent to Boston for information. [REDACTED]

[REDACTED] is mentioned.

The names [REDACTED] are being indexed to this communication.

A copy of this memorandum is being directed to the 100-master case file concerning [REDACTED]

For information of respective files.

UNITED STATES GOVERNMENT
MEMORANDUM

TO : SAC, BALTIMORE

FROM : SAC, NEW YORK (100-144189)

SUBJECT: FREEDOMWAYS ASSOCIATES, INCORPORATED
IS-C
(OO:NY)

APPROPRIATE AGENCIES
AND FIELD OFFICES
ADVISED BY ROUTING
SLIP (S) OF
DATE

~~CONFIDENTIAL~~

b1 [redacted] DATE

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
EXCEPT WHERE SHOWN
OTHERWISE

[redacted]

[redacted]

[redacted]

*as of 6/64
as of 1/64
as of 12/64*

CLASS. BY *SP6BJA/only 10/68* / 100-107297-327
DATE OF REVIEW OADR

SEARCHED _____ INDEXED _____
SERIALIZED _____ FILED _____
FBI - New York

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For your information: Reference made to subject of request on this page

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For your information: _____

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VERIFICATION OF INFORMATION ON SECURITY INDEX CARDS
MEMORANDUM RE: LORRAINE V. HANSBERRY NEMIROFF aka

Office File 100-107297

The following is the most recent place of employment, employment address, and residence address of the above subject as contained on the subject's Security Index Card.

Residence: 337 Bleecker Street, New York, New York, Summer residence
Employment: Quaker Bridge, Road, Croton-on-Hudson, New York

Address:

Labor Union Affiliation:

Defense Facility: Yes No
Key Facility: Yes No
Security Flash: Yes No

Detcom Yes No
Photo Yes No

It is requested that the place of employment, address of employment, residence address of the subject, as well as the accuracy of the priority tabbing, be verified and the proper notations be made below. The absence of a photograph and posting of a Security Flash should be noted and efforts made to secure a photograph and determine the existence of a criminal record.

A physical description based on personal observation of the subject appears in serial

Residence:
Method of Verification:

Subj. deceased 1/12/65
News articles
DATE OF ANNUAL 2/27/65
b7c

Neighborhood Source:
Date:
Verified by SA:

1/13/65
[Redacted]

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 10/6/82 BY SP6 BJA/ozah

Employment:
Address:
Labor Union Affiliation:

Date Checked

Geographical Reference Number

Key Facility: Yes No
Defense Facility: Yes No
Tab Detcom: Yes No

100-107297-329

SEARCHED INDEXED
SERIALIZED FILED

DEC 23 1964
FBI - NEW YORK

Method of Verification:

See above

closed files
b7c

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ST ant
[Redacted]

Employment Source:

Date:
Verified by SA:

FD-122 should be submitted to Bureau: Yes No

A letterhead memorandum should be submitted to the Bureau and Secret Service Yes No

File Reviewed

Subject Meets SI Criteria
 Does not Meet SI Criteria

no longer pertinent

Agent's Initials

Date

[Redacted]
1/13/65

OPEN (OR REOPEN) CASE
ORIGIN *NY*
SM *[Signature]*
28
12/27 A

b7c

Page 4
1/13/65

Lorraine Hansberry — Too Brief a Career

Lorraine Hansberry's dream was not deferred. It did not, in the words of Langston Hughes' poem, dry up like a raisin in the sun. Miss Hansberry reached the pinnacle of theatrical fame in a short life that was ended, at 34, by cancer yesterday.

Miss Hansberry, author of the plays, "A Raisin in the Sun," and "The Sign in Sidney Brustein's Window," died at 8:45 a. m. in University Hospital after a long illness. She had been permitted to leave the hospital to attend the opening of "The Sign" on Oct. 15 but was readmitted three days later and placed on the critical list soon after.

Last night's performance of the play at the Longacre Theater was canceled out of respect for the playwright. A spokesman for the theater said the play may not reopen.

The play has had 100 performances partly because of an unusual effort by the theatrical world. The production was scheduled to end soon after it opened but various theatrical personalities, writers and clergymen formed a committee to support and promote the play. The reason given was to keep alive a production of high quality so that it could find its audience; affection for Miss Hansberry was not mentioned but it was an obvious factor in the effort.

After becoming bedridden, Miss Hansberry continued work on a new play, "Les Blancs," which was to have



Herald Tribune—YKIN

Lorraine Hansberry

been directed by Tony Richardson. She also had begun work on a musical and on a play about the Haitian liberator, Toussaint L'Ouverture.

Miss Hansberry was married in 1953 to Robert Nemiroff, a theatrical producer who produced her current play. They had an apartment in Greenwich Village and a house in Croton-on-Hudson, N. Y.

Surviving, besides her husband, are her mother, Mrs. Carl Hansberry m.; a sister, Mrs. Mamie Tubbs, and two brothers, Perry and Carl Hansberry jr.

Funeral services will be held Saturday at 11 a. m. at the Presbyterian Church of

the Master, 86-Morningside Ave., at 122d St.

Tributes from the theatrical world flowed in last night for the young Negro playwright who had created one of Broadway's modern legends.

How often is a first play a hit? Her "Raisin in the Sun" was not only a hit with the audiences, who kept it on the boards for 536 performances, but with the critics, as well. They topped their opening night salvo by naming the play the best of the 1958-'59 season, giving it the Drama Critics Circle Award.

That award was given in competition with such major names in American playwrighting as Tennessee Williams, Archibald MacLeish and Eugene O'Neill.

The accomplishment acquired added luster from the fact that Miss Hansberry was only the fourth Negro to have a play produced on Broadway in a quarter of a century. Her predecessors were Langston Hughes, Richard Wright and Louis Peterson.

As if all this were not enough to establish "Raisin in the Sun" as a unique occasion in the annals of Broadway, it was to be noted that it was produced by two men, Philip Rose and David J. Cogan, one a music publisher the other an accountant, who had never produced a play before; its director, Lloyd Richards, was the first Negro ever to direct a Broadway play, and it was the first starring role on Broadway for Negro actor Sidney Poitier.

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DATE 10/6/02 BY SP6 amf/m

100-107297-330
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SERIALIZED FILED
JAN 13 1965
FBI - NEW YORK

TOTAL DIFFERENCE

And though she eventually succumbed to insistence from Hollywood and sold the play for a movie along with her services as script writer—the movie rights went for \$300,000 and she drew Hollywood prices for her work—Miss Hansberry did not try to capitalize on her Broadway success by charging in with another offering.

Not until 1964 did another Hansberry play come to Broadway, "The Sign in Sidney Brustein's Window."

Critics and audiences alike were intrigued by the total difference between "Raisin," with its all-Negro cast exploring the doomed struggle of a Chicago Negro family for a better life, and "The Sign," the story of a Jewish intellectual in Greenwich Village and his involvement in a political cause that proves to be a fraud.

What surprise there might have been in Miss Hansberry's ability to deal with the problems and behavior of a white family with such accuracy and insight was discounted by the playwright, who explained to an interviewer that it is much easier for a Negro to write about the whites than for a white person to interpret Negroes realistically.

SHE HAD A BALL

White writers, she explained, "even good ones, like Faulkner," can never observe Negroes as they really are. "The very fact that a white man is observing them constrains Negroes, and they do not talk or act as they would with their own people."

"On the other hand, Negroes—especially servants and intellectuals—can enter into the lives of whites and see them as they really are."

An attractive, lively young woman, Miss Hansberry accepted her sudden fame with a combination of equanimity and good humor, displaying a detachment not too often found in one of her profession. She freely confided to an interviewer that the kid sister, Beneatha, in "Raisin" was modeled after herself.

"She's a mess," Miss Hansberry said. "She's me eight years ago. I had a ball poking fun at myself through her."

Because the prosperous family is not so remote from the poor one in the Negro community as is the case among whites, the playwright had no difficulty in portraying the lives of the Negroes of the "Raisin" alum family.

TIRED OF SCHOOL

Her own surroundings had been most comfortable. Her father was a Chicago real estate man who had been at one time a United States marshal. He was a founder of one of Chicago's first Negro banks, and he had successfully fought a legal battle all the way to the United States Supreme Court on the question of restricted covenants in real estate deeds.

He died when Miss Hansberry was 14 while he was in Mexico, hoping to find a new home for his family away from what he regarded as a hopeless situation for Negroes in this country.

Her family didn't believe

in private schools, and so she went to Jim Crow public schools, and then attended the University of Wisconsin for two years before she "got tired of going to school and came to New York" in the summer of 1938.

Already enamored of the theater by brief glimpses of it, she began "hanging around little acting groups" in New York. In 1953, she was married to Robert Barron Nemiroff, a song writer and publisher who later was to become a producer. His first venture was a musical, "Kicks & Co.," in 1961, and he produced "The Sign in Sidney Brustein's Window."

After the success of "Raisin," Miss Hansberry said she had started writing at the insistence of her husband. The result was four plays, and the last one, "Raisin," almost went the way of the others when she became impatient with the finished product and hurled it at the ceiling. Mr. Nemiroff picked up the sheets of manuscript and put her back to work.

That was in the four-room walkup they occupied in Greenwich Village, and they continued to occupy a four-room Village walkup after the money came rolling in—but this one was on Waverly Place instead of Bleeker St., and they owned the whole four-story building.

ROBERT W. WHITE

Lorraine Hansberry, 34, Dies; Author of 'A Raisin in the Sun'

**Playwright Won Critics Prize
for First Work — Wrote
'Brustein's Window'**

Lorraine Hansberry, one of the most promising young American playwrights, died of cancer yesterday at University Hospital. She was 34 years old.

Miss Hansberry, author of "A Raisin in the Sun" and the current "The Sign in Sidney Brustein's Window," had been in and out of the hospital over the last two years. She was unable to help fashion the last play as it took shape in rehearsals.

She left the hospital occasionally to watch its progress and to attend its opening on Oct. 15 at the Longacre Theater. She returned to the hospital two days later, however, and remained there until her death.

The play drew mixed notices from the critics, but many theatrical people, clergy and others who were impressed with the work rallied to its support. They formed a committee, raised money and have kept the production going on a week-to-week basis.

Last night's performance of the play, which is now at Henry Miller's Theater, was canceled. The play's future is uncertain.

"The Sign in Sidney Brustein's Window" was Miss Hansberry's second venture into "big-time" theater.

On March 11, 1959, the slim, cheery, talkative young woman with a gay, flashing smile took on the Broadway stage with "A Raisin in the Sun" and won an unexpected victory.

For the 28-year-old Miss Hansberry, who had never had a play produced, the premiere at the Ethel Barrymore was more than a personal triumph.

The work was described not as a Negro play but one about people who happen to be Negroes. And its author, too, insisted throughout her short life-time that she was not a Negro



Lorraine Hansberry

CLIPPING FROM THE

NY Times

EDITION late city

DATE 1-13-65

PAGE 25

FORWARDED BY NY DIVISION _____

NOT FORWARDED BY NY DIVISION

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HEREIN IS UNCLASSIFIED**

DATE 10/6/82 BY SP-6BJA/omh

100-107297-331

SEARCHED.....	INDEXED.....
SERIALIZED <u>h</u>	FILED <u>h</u>
JAN 13 1965	
FBI - NEW YORK	

playwright but a writer who happened to be a Negro.

Miss Hansberry's works and her often eloquent statements attested to the energy with which she resisted stereotypes on the stage and in her workaday life.

Her Philosophy

In her most recent work, "The Sign in Sidney Brustin's Window," the leading character, an idealistic Greenwich Village newspaper publisher, makes a comment that a friend of Miss Hansberry's said summed up her philosophy.

The character says:

"Yes, I care. I care about it all. It takes too much energy not to care. Yesterday I counted 28 gray hairs on the top of my head, all from not trying to care. The 'why' of why we are here is an intrigue for adolescents; the 'how' is what must concern the living."

This involvement, coupled with a catholic awareness, reflected itself repeatedly in Miss Hansberry's life and work.

In discussing her last play, which stars Rita Moreno and Gabriel Dell, she wrote:

"The silhouette of the Western intellectual poised in hesitation before the flames of involvement was an accurate symbolism of my closest friends."

Perhaps it was true of her friends, but not of Miss Hansberry. She sided unequivocally with involvement.

She spoke before civil rights groups and peace groups. One friend recalled that she was a shy person who was nervous about facing audiences, "but when it came out it was all articulate."

Grew Up in Chicago

Her commitment to the civil rights fight had its roots in the comfortable middle class, but segregated life she led as a youngster in Chicago.

Once, speaking of her father, Carl A. Hansberry, a wealthy real estate broker and banker, the playwright said:

"He died in 1945 at the age of 51 — of a cerebral hemorrhage, supposedly, but American racism helped kill him."

She then told how her father had fought a civil rights case on restricted real estate covenants all the way to the Supreme Court, where it was won.

"Daddy felt that this country was hopeless in its treatment of Negroes. So he became a refugee from America. He bought a house in Polanco, a suburb of Mexico City and we were planning to move there when he died. I was 14 at the time."

Her literary involvement was illustrated by the wide range of

projects, some of them near completion, that occupied her at her death. There was a musical adaptation of Oliver La Farge's novel "Laughing Boy" and a study of Toussaint L'Ouverture, the despotic liberator of Haiti. And there was also a drama entitled "Les Blancs," which was to deal with the contrasting and conflicting reactions of Negroes and whites living in an African land emerging from colonialism.

Miss Hansberry began by writing plays that were read solely by her husband and intimate friends. She wrote three that she never finished, and some short stories, and then came "A Raisin in the Sun."

"I wrote it between my 26th and 27th birthdays," she said. "One night, after seeing a play I won't mention, I suddenly became disgusted with a whole body of material about Negroes. Cardboard characters. Cute dialect bits. Or hip-swinging musicals from exotic scores."

Her play, dealing with the aspirations, dreams and frustrations of the Younger family, was likened by one critic to Chekhov's "Cherry Orchard" in that "the knowledge of how character is controlled by environment and the alternation of humor and pathos is similar."

Won Critics' Award

The play, which was later adapted for a motion picture, won for Miss Hansberry the New York Drama Critics Circle Award as the best American play of the 1959 season.

"A Raisin in the Sun" ran for 29 months in New York and changed some opinions that had previously considered all plays about Negroes as box-office poison.

"The thing I tried to show," she said, "was the many gradations on even one Negro family, the clash of the old and the new, but most of all, the unbelievable courage of the Negro people."

The title comes from Langston Hughes's poem "Harlem."

What happens to a dream deferred
Does it dry up, like a raisin in the sun,
Does it fester like a sore and then run . . . or
Does it explode?

Lorraine Vivian Hansberry was born in Chicago on May 15, 1930. She attended what she called "Jim Crow schools, on the South Side, which meant half-day schools."

When she was 8 her father bought a house in a white neighborhood.

She was first drawn to the theater while at Chicago's Englewood High School. But it was painting she studied at Chicago's Art Institute, the University of Wisconsin and in Guadalajara, Mexico.

In 1950 she moved to New York, where for a while she studied at the New School for Social Research. She worked intermittently as a department store clerk and as a producer's helper. She also was a waitress in a Greenwich Village restaurant operated by the family of Robert Nemiroff, a music publisher, to whom she was married in 1953.

Miss Hansberry divided her time between an apartment on Bleecker Street above a laundry and a home in Croton, N. Y., where she enjoyed walking in the woods.

Besides her husband, she is survived by her mother, who lives in Los Angeles; two brothers, Perry of Los Angeles and Carl of Chicago, and her sister, Mrs. Mamie Tubbs of Los Angeles.

A funeral service will be held on Saturday at 11 A.M. at the Presbyterian Church of the Master, 86 Morningside Avenue, at 122d Street.

Lorraine Hansberry

She Wrote Her Way

Into the Sun

By NORMAN NADEL
World-Telegram Drama Critic

"The ghettoization of any people, black or white, is lousy and sickening and I tried to say it the best way I could."

Lorraine Vivian Hansberry, who died today, said it so well in her 1959 play, "A Raisin in the Sun," that she became, at 29, the youngest native American playwright ever to win the New York Critics Circle Award for the Best Play of the Year.

Her drama of an impoverished Negro family on Chicago's teeming South Side won her the accolade over competition furnished by such established names as Eugene O'Neill, Tennessee Williams and Archibald MacLeish.

At Opening Night

The Broadway hit was translated, produced abroad, and the film adaptation won

the 1961 Special Award at the Cannes Film Festival.

Two days after she attended the opening night of her second Broadway production, "The Sign in Sidney Brustein's Window," a play that received a mixed reception from the critics, she entered University Hospital. That was in October.

Miss Hansberry had been hospitalized before the play went into rehearsal, but she managed to attend some rehearsals, a few previews, and opening night.

Born in Chicago

A slim, petite woman with a pretty face and dark, deep eyes, Miss Hansberry had another production, "Les Blancs," scheduled for presentation later this season. At the time of her death, she was also at work on a musical and her favorite long-time project, a work based on the life of the



Lorraine Hansberry

Haitian liberator, Toussaint L'Ouverture.

Miss Hansberry was born May 19, 1930, in Chicago, last of four children of a former

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United States marshal who became a successful realtor, fought segregation, and grew so bitter over the lot of Negroes in America that he was planning to move to Mexico when he died.

Although her family was well-to-do, Miss Hansberry was educated in the public school system of Chicago, and in 1948 enrolled in the University of Wisconsin, where she studied for two years before quitting. Later she studied briefly at Roosevelt College, Chicago's Art Institute and in Guadalajara, Mexico.

Vague Dreams

She arrived in New York in the summer of 1950 with vague dreams of writing. To support herself, she worked at a series of jobs, including marking tags in the fur industry and waiting on tables.

In 1956, she married an NYU graduate student, Robert Nemiroff, who urged her to continue her writing efforts.

One night, she recalled, she was watching a play when, "I suddenly became disgusted

with the whole body of material about Negroes." She vowed to write "a social drama about Negroes that will be good art."

Title From Poem

In 1958, she finished the play and read it to some friends. Next morning, one of them, Phil Rose, called to say he wanted to produce it.

The title of the play was taken from the lines of Langston Hughes' poem, "Harlem": "What happens to a dream deferred?"

"Does it dry up like a raisin in the sun?"

The poem concludes:

"... Or does it explode?"

The playwright, director, and all but one of the cast were Negroes. The setting was a Negro section of Chicago's South Side. Some of the play's problems, and much of its humor and humanity, pertained directly to Negro family life in a predominantly white society.

Fixy Affected Air

This made identification easy for Negroes in the audience.

But what helped to make "A Raisin in the Sun" one of the most fondly recalled Broadway hits was the degree to which it involved the whole audience, regardless of race, and possibly regardless of attitudes toward racial matters.

In retrospect, it is surprising that Miss Hansberry had been able to include the indignation of some Negroes against a hostile world and still not have written an angry play. Five years after the Supreme Court's decision on integration of schools, and a scant five years before the most tumultuous modern year in American race relations, it could well have been a preachment. Such was the emotional climate of the time.

She chose instead to evolve out of series of family crises, a statement of pride in the Negro heritage, and of hope for the future of human integrity. There is much love in "A Raisin in the Sun," and much dignity. And much, one suspects, of Lorraine Hansberry.

NEW YORK WORLD-TELEGRAM
and
THE SUN
Final Edition - January 17, 1965, page 1

Lorraine Hansberry Dies; Playwright, 34, Cancer Victim

Playwright Lorraine Hansberry, 34, author of "Raisin in the Sun" and "The Sign in Sidney Brustein's Window," died today of cancer in University Hospital.

Miss Hansberry in private life the wife of producer Robert Nemiroff, entered the hospital Oct. 17, only two days after "Sidney Brustein" opened on Broadway.

Hospital spokesman refused to divulge the cause of her death, but it was known for some time that the playwright was waging a hopeless battle

She wrote her way into the sun.—See Page 7.

against cancer of the intestine even as her latest play was struggling to survive despite a mixed critical reception.

"Raisin in the Sun" won the New York Critics Circle Award for the best play of 1959. Miss Hansberry was the youngest native American playwright to receive the honor.

The title for her prizewinning

play was taken from a Langston Hughes poem that asks: "What happens to a dream deferred? / Does it dry up / Like a raisin in the Sun?" And concludes: "Or does it explode?"

Tonight's performance of "The Sign in Sidney Brustein's Window" was canceled.

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Lorraine Hansberry, 34, Aim: Good Negro Drama

Her one thought was to save the play. That was her determination even as prize-winning playwright Lorraine Hansberry was edging even closer to death.

Her play "The Sign in Sidney Brustein's Window" has had a successful run since last October at Henry Miller's Theatre.

But Miss Hansberry today lost a more important battle to cancer. She died in University Hospital at the age of 34. She had been on the critical list for three months.

At one point the play was in danger of closing, but she bravely left the hospital long enough to rally the support of a group of Broadway producers to keep it going.

A NEW PLAY

A spokesman for the Negro playwright said she continued to write although bedridden engaged on a play to be called much of the time. She was "Les Blancs."

Miss Hansberry was born in Chicago on May 19, 1930, the daughter of a successful realtor. She attended the University of Wisconsin for two years and briefly tried her hand at painting.

She then moved to New York where she toyed half-heartedly at writing and took a few courses in drama.

The turning point in her career came when she became disgusted with the plays and other literature dealing with Negroes. She decided to write a play as they really were—a social drama about Negroes that will be good art.

SEVERAL AWARDS

The result was "Raisin in the Sun." She also wrote the film adaption of the play and won the 1959 Drama Critics



L. HANSBERRY
'Raisin' Author

Award as the best play of the season. She also won the Screen Writers Guild Award and the movie later received a special award at the Cannes Film Festival in 1961.

She explained her philosophy about life this way on one occasion: "People can get pretty messed up and they can also be pretty nice. I think the human race is obviously worth saving, ridiculous as it can be."

In 1953 Miss Hansberry married Robert Nemiroff, an attorney and writer who produced her last play. They maintained an apartment in Greenwich Village and a home in Croton-on-the-Hudson.

Her main hobbies, she once said, consisted of walking in the woods "and really a great deal of talking."

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