

LORRAINE HANSBERRY

PAPERS

The New York Public Library
Schomburg Center for Research
in Black Culture
515 Malcolm X Boulevard
New York, New York 10037

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LORRAINE HANSBERRY (1930-1965) PAPERS, (1940-1998)

49.8 linear feet, 98 archival boxes; library 13 record cartons

SCOPE AND CONTENT

The Lorraine Hansberry Papers chronicle the life of the award-winning playwright, and documents her legacy which was largely amassed and constructed by her late former husband, Robert Nemiroff, and his third wife, Jewell Gresham-Nemiroff. The papers include virtually all of Hansberry's writings, autobiographical materials, journals, diaries, personal and professional correspondence, and related materials generated by Nemiroff and Gresham-Nemiroff, as the executors of the Lorraine Hansberry Estate. The papers are organized into four series, **PERSONAL PAPERS**, **WRITINGS**, **PROFESSIONAL**, and **LEGACY**.

(A note on the arrangement. The Papers were arranged by archivist Matthew Lyons for the Lorraine Hansberry Estate prior to their transfer to the Center. In most instances, the Schomburg archival team has adhered to this initial arrangement.)

PERSONAL PAPERS , 1949-1989 (1.2 lin. ft.)	
Autobiographical Notes , 1949-1965, n.d. (2 files)	1
Education , 1947-1979, n.d. (2 files)	1
Correspondence , 1944-1964 (.4 lin. ft.)	2
Interviews , 1959-1963, n.d. (.2 lin. ft.)	3
Activism , 1963 (1 file)	4
Illness , 1963-1965, n.d. (.4 lin. ft.)	4
General , c.1930-1965, n.d. (.2 ft. lin.)	5
WRITINGS , 1947-2001 (34.4 lin. ft.)	
Play Scripts , 1947-2001 (17.1 lin. ft.)	
Produced Plays	
<i>A Raisin in the Sun</i> , 1959-2001 (6.2 lin. ft.)	6-20
<i>The Sign in Sidney Brustein's Window</i> , 1960-1989 (bulk 1963-1965) 3.6 lin. ft.	21-31
<i>Les Blancs</i> , 1960-2001 (bulk 1960-1988), (3.8 lin. ft.)	32-41
Amateur, Television and Radio Productions	
<i>Toussaint</i> , 1958-1986 (bulk 1958) (.4 lin. ft.)	42
<i>The Drinking Gourd</i> , ca. 1959-1995 (bulk 1960-1989) (.6 lin. ft.)	43-44
<i>What Use Are Flowers?</i> 1961-1994 (.3 lin. ft.)	45
Unproduced and Incomplete, 1947-1986, n.d. (2.2 lin. ft.)	46-51
Books	52-55
Other Writings , 1951-1965, n.d. (2.6 lin. ft.)	
Lectures and Speeches, 1951-1965, n.d. (.4 lin. ft.)	56

Articles, 1951-1982, n.d. (.4 lin. ft.)	57-59
Short Stories, 1950-1956, n.d. (.4 lin. ft.)	60
Poetry, 1951, 1957, 1960, n.d. (.4 lin. ft.)	61
PROFESSIONAL, 1950s-1965, (1.4 lin. ft.)	
Correspondence , 1952-1967, (1.2 lin. ft.)	63-65
Employment , 1950-1954, (.2 lin. ft.)	66
LEGACY, 1940-1991, n.d. (bulk dates 1965-1980s) (9 lin. ft.)	
Nemiroff, Robert , n.d. (1.6 lin. ft.)	
Biographical Information, 1976, n.d. (.2 lin. ft.)	67
Lorraine Hansberry Estate, 1965-1991, n.d. (1.4 lin. ft.)	68-72
Lorraine Hansberry Legacy and Projects , 1965-1991, n.d. (bulk dates 1970s-1980s) (3.2 lin. ft.)	
<i>To Be Young Gifted and Black</i> , 1966-1988 (.4 lin. ft.)	73-81
<i>Raisin - The Musical</i> , 1973-1995 (bulk 1973-1983)(1.2 lin. ft.)	82-85
"All the Dark and Beautiful Warriors," 1950s-1984, n.d., (1.2 lin. ft.)	86-88
About Lorraine Hansberry, 1967-1995 (1 lin. ft)	
Books	89-91
Biographical Articles, Conference Presentations, et.al.	91
Criticism (.4 lin. ft.)	92
Programs (1.2 lin. ft.)	93-95
Oversize (1 lin. ft.)	96-97
Library (13 lin. ft.)	98-109

The **PERSONAL** series, 1949-1989 (1.8 lin. ft.) contains materials created primarily by Hansberry from 1950 until her death in 1964. Included are diaries, journals and autobiographical notes, information regarding education and employment, subject files, correspondence, and interviews. Information about her extended illness and get-well cards are also filed here.

Hansberry's most intimate thoughts about her life and work in this collection can be found in the **Autobiographical Notes, 1949-1965**, n.d., subseries (2 files). These files contain journals, bound and loose-leaf pages of diary-like entries dated 1958, 1960, and 1962-1963 (some bound journals are missing pages). Entries are episodic and are largely concerned with the day's events, writing projects, and health concerns. One of the files is comprised of several hand and typewritten notes, covering a variety of subjects, before and after Hansberry's success with *A Raisin in the Sun*. Among the reoccurring subjects are her writing habits, illness, depression,

thoughts about herself and her role as a writer and activist. Other topics include her childhood, her family's trip to Mexico in 1949, communism, loneliness, success, and the craft of writing. In "Myself in Notes," she lists her likes and dislikes and commemorates her birthday from age 23 to 33, albeit infrequently. Of particular interest is Hansberry's struggle with depression documented primarily in the bound diaries. In "Notes to Self," a series of diary-like entries and five letters, 1954, 1955, 1962, n.d., the writer reveals her struggle with lesbianism, privately and publicly.

Two stories Hansberry penned about herself can also be found in this subseries, "Notes of a Young Communist" (1951), and an untitled narrative about the day a brick crashed through her family's window, thus inspiring her best-known play, *A Raisin in the Sun*. The files also contain birth, death and marriage certificates, and the Nemiroffs' wedding book.

Diary, 1963-1964. This may be the last diary Hansberry kept after she was diagnosed with cancer. There are extensive notes about *The Sign in Sidney Brustein's Window*, her lesbian lovers (specifically Dorothy Secalus), civil rights, current events (President Kennedy's assassination), work habits, new works in progress (e.g., *Les Blancs*), and her illness. There are pages missing from this diary.

Within a month of her passing, according to most media reports, it was revealed that Hansberry and Nemiroff had filed for divorce in March 1964; there is one folder of clippings from New York papers covering this story.

The **Education** subseries, 1947-1979, n.d (2 files) touches on Hansberry's early years as a student, as well as her move from Chicago to New York in 1959, where she became a professional writer while concurrently deepening her commitment to social justice. There are also documents acquired via the Freedom of Information Act (FOIA) dealing with Hansberry's membership in the Young Progressives of America, a student organization at the University of Wisconsin at Madison. The papers, syllabus and notes from an African history course that Hansberry took with historian W.E.B. DuBois in 1953 are also in the files. Included is an essay and letters written about Hansberry by a former classmate at the University of Wisconsin. This information was requested by Nemiroff in his efforts to pull together a critical mass of documents by and about Hansberry. Although the **LEGACY** series contains the bulk of the results of Nemiroff's "tracing," efforts (as he called it) to trace or track down original documents and memories of people who

knew Hansberry, his overall design for the Hansberry papers is evident throughout the entire collection.

The **Correspondence**, 1944-1964 (.4 lin. ft.) subseries contains letters from family, friends and lovers from Wisconsin and New York, the Freedom newspaper, business associates and well-wishers from Chicago, New York and Wisconsin, as well as copies of outgoing correspondence. Correspondents include her parents Carl and Mamie, brothers Carl, Horace, and Perry, Jr., her uncle William Leo Hansberry, Freedom publisher Louis Burnham and his wife, Dorothy, and Robert Nemiroff. There are also letters from W.E.B. DuBois, his wife, Shirley, Eslanda Robeson, and Daisy Bates. There is also a small number of original and photocopies of outgoing letters written by Hansberry.

The letters from her family concern her father's health (he died in Mexico in 1946); the family business, Hansberry Enterprises; as well as congratulatory letters following her success with *A Raisin in the Sun*. The letters from William Leo Hansberry, African studies scholar, anthropologist and archeologist, to Lorraine were written between 1952 and 1963. Dr. Hansberry sent letters from Washington, D.C., congratulating his niece on the success of *A Raisin in the Sun*, and from Ghana about the Hansberry College of African Studies at the University of Nigeria, which was named in his honor, among other matters.

General correspondence includes inquiries to Hansberry about donating her papers to the University of Wisconsin's Wisconsin Center for Theatre Research; reactions to *A Raisin in the Sun*, and professional business matters. Both Hansberry and Nemiroff annotated a few of the letters.

The file for Seymour Baldash, 1957-1964, the Nemiroff's attorney, contains correspondence, affidavits and an order of dismissal relating to the case, "City of Chicago vs. Nannie L. Hansberry, et al.," to compel repairs to the Hansberry properties in Chicago (Lorraine was subsequently dismissed as a defendant.) There are letters written to and from Hansberry about her business affairs including her partnership in the family's real estate business, Hansberry Enterprises in Chicago, as well as some information on management of her royalties, and other general business activities. Correspondence related to a request from Hansberry's mother, Mamie Hansberry Tubbs in February 1960, for a "statement of assets" from her daughter, together with the statement are filed here. The main body of Hansberry's business correspondence concerning royalties and related matters is filed in the **PROFESSIONAL** series.

Hansberry's development as a playwright and intellectual is well documented, primarily through a number of interviews she gave for print and broadcast media after the success of *A Raisin in the Sun*. The **Interviews** subseries, 1959-1963, n.d. (.2 lin. ft), reveals the writer's thoughts and responses to the success of the play, and quite a few delve into her philosophy on life and the theatre, her creative strategies, and aspirations as a writer. Many interviews were printed in newspapers and magazines such as the New York Times, The Village Voice, Chicago Sun-Times, New York Herald, and The New Yorker. There are also transcriptions of interviews done on radio and television programs. A few of the interviews were annotated by either Hansberry or Nemiroff.

The in-depth interviews, among them "Lorraine Hansberry: Make New Sounds," in 1959 with Studs Terkel, aptly captures the writer's intellectual concerns and insights, as does "Negro Writers in America: Negro in American Culture." The latter was a group interview moderated by Nat Hentoff that included Hansberry, James Baldwin, Langston Hughes, Alfred Kazin, and Macmillan & Co. editor Emile Capouya. Both files contain transcripts and published versions of each interview. Harold Isaac's "Five Writers and Their African Ancestors" (Phylon, 1960) profiles Langston Hughes, Richard Wright, Ralph Ellison, James Baldwin and Hansberry. The section on Hansberry features a critique of *A Raisin in the Sun* with commentary by Hansberry. The transcript of CBS reporter Mike Wallace's 1959 interview with Hansberry for WNTA's "Television Portraits of Colorful People" series is included in this subseries. There are also interviews with the writer for WNYC in 1961; National Education Television and Radio Center in 1961; and an untitled interview for the Canadian Broadcast Corporation (CBC) in 1959.

While Hansberry's activism is recorded throughout the entire collection, the **Activism** subseries, 1963 (2 files), focuses primarily on the historical meeting between Attorney General Robert Kennedy and delegates representing the Civil Rights Movement, including a contingent of artists, among them Hansberry, James Baldwin, Lena Horne, Harry Belafonte, and Rip Torn.

The subseries, **Illness**, 1963-1965, n.d. (.4 lin. ft.) consists of letters and notes written by Hansberry about her cancer-related medical problems (tendonitis, anemia from bleeding ulcers) and hospitalization. Letters and greeting cards sent by well wishers, 1964-1965, are also filed here.

The last subseries, **General**, c.1930-1965, n.d. (.2 lin. ft.), includes files on awards received during her lifetime and

posthumously, artwork she created, personal effects found on her desk and nightstand, and in her briefcase after she passed away, and other items. Books, magazines and journals found in her personal library are listed in Appendix B.

WRITINGS, 1947-2001 (33.9 lin. ft.) is the largest series and is divided into two subseries, **Play Scripts** and **Other Writings**. The series contains the bulk of Hansberry's play scripts, articles, lectures and speeches, short stories, poems and other writings.

The **Play Scripts** subseries **1947-2001** (17.1 lin. ft.) includes play scripts, both produced and unproduced, complete and fragments, written by Hansberry. Some of the incomplete plays are treatments, and others were completed by Nemiroff, who was involved in the writing and production of Hansberry's plays prior to, and after, her death. Production material forms part of this subseries. Nemiroff's commitment to every aspect of these plays is evident in the papers, from casting to promotion to publication.

The **Play Scripts** subseries has been arranged into two sub-subseries: Produced Plays, which include Broadway, Off-Broadway, and Amateur productions, as well as plays that have been broadcast on radio, film and television; and Unproduced and Incomplete play scripts. The produced plays have been arranged by date of production or broadcast. The amateur productions have been arranged by the date Hansberry began writing them. The unproduced and incomplete plays are organized alphabetically.

Produced Plays

Broadway	Dates	Box
<i>A Raisin in the Sun</i>	1959-2001	6-20
<i>The Sign in Sidney Brustein's Window</i>	1960-1989	21-31
<i>Les Blancs</i>	1960-2001	32-41

Amateur, Television and Radio Productions

<i>Toussaint</i>	1958-1986	42
<i>The Drinking Gourd</i>	ca. 1960-1995	43-44
<i>What Use Are Flowers?</i>	1961-1994	45

Unproduced and Incomplete Play Scripts

Unproduced		
<i>Laughing Boy</i>	1950-1972	46
<i>Navaho!</i>	1967-1970	47
<i>Masters of the Dew</i>	1947-1986	48-49

Incomplete		
<i>Akhnaton the King</i>	n.d.	50
<i>Andromeda the Thief</i>	June 1961	50
<i>Annie</i>	n.d.	50
<i>Apples of Autumn</i>	September 1955	50
<i>Arrival of Mr. Todog;</i> a bit of whimsy (or) "A Little Camp on a Great Camp"	1966 and n.d.	
<i>The Casita of John Langley</i>	n.d.	50
Early Movie Scenario	n.d.	50
<i>The Faces of Black Women</i>	1950-1952	50
<i>The Final Glory</i>	1955	50
<i>Flowers for the General</i>	1955-1956	50
<i>A History of the Negro Press</i>	1951	50
"Legacy" (Greenwich Village Movie)	n.d.	50
<i>Magnolia</i>	n.d.	50
<i>The Marrow of Tradition</i>	1961-1962	50-51
"Martin Luther King Defense Rally"		
<i>Mary Wollstonecraft</i>	n.d.	51
"May 30 th Memorial on War"	n.d.	51
<i>No Curtains and the No Spread</i> <i>on the Bed</i>	n.d.	51
Notes for a Musical	n.d.	51
<i>Pulse of the Peoples - 1954:</i> <i>A Cultural Salute to</i> <i>Paul Robeson</i>	1954	51
<i>The Sandbird</i>	n.d.	51
<i>Sandy</i>	n.d.	51
<i>Simon's House</i>	1955	51
Tribute to Youth	1949	51

The files in the Broadway Produced Plays sub-subseries consists of material pertaining to Hansberry's three plays that were performed on Broadway: *A Raisin in the Sun*, *The Sign in Sidney Brustein's Window*, and *Les Blancs*, and three amateur, television and radio productions.

A Raisin in the Sun, the play for which Hansberry is best known, has the most substantial body of material in the collection. The files, 1959-2001 (5.6 lin. ft.) document the various media in which the play was produced; stage, movie and television productions, with production material for each venue.

Hansberry began writing *A Raisin in the Sun* in 1956. The title comes from a line in Langston Hughes' 1951 poem "Montage of a Dream Deferred." The story is semi-autobiographical in its portrayal of a

black family living in Chicago and their decision to buy a house in a white neighborhood. After the play's rejection by several producers who believed that "white audiences aren't interested in a Negro play," Hansberry read it to her friends, Burt D'Lugoff and Philip Rose. Impressed, Rose decided to produce the play. The cast included Sidney Poitier, Claudia McNeil, Ruby Dee, Diana Sands, Lou Gossett, and Ivan Dixon; the director was Lloyd Richards. The 1959 tryouts in New Haven, Philadelphia and Chicago were well received and the play opened in Broadway's Ethel Barrymore Theatre on March 11, 1959. *A Raisin in the Sun* proved to be a hit with 530 performances (66 weeks) and went on to a successful tour during the 1960-1961 season. The first play by a black woman to be produced on Broadway with a largely black cast, *A Raisin in the Sun* won the New York Critics Circle Award as the best drama of the year. It was also the first play on Broadway to be directed by a black director in more than fifty years. *A Raisin in the Sun* has been published and produced in about thirty languages abroad and in thousands of productions in the United States, becoming an American classic.

The files for *A Raisin in the Sun* are arranged by type of production, with the appropriate script appearing first, followed by production material. The latter material is arranged chronologically. The material consists of several versions of the play script including the original with Hansberry's annotations, congratulatory telegrams sent on opening night, programs for the Broadway production and reviews for the out-of-town tryouts and the Broadway opening. An immediate success, many professional and amateur companies wanted to produce the play; permissions to perform given by Hansberry and Nemiroff, and to publish the play, granted by Nemiroff, are included in the collection. There are programs and reviews for professional productions including a 1960 tour and a 1975 revival with Claudia McNeil. Correspondence with Samuel French, Inc. regarding stock company and amateur group rights to the play provides information about the wide interest the play garnered across the United States; programs and reviews also represent these productions.

The 25th Broadway anniversary of the production of *A Raisin in the Sun* was celebrated during the 1983-1985 seasons with performances produced by numerous professional and amateur groups across the United States. Notable performances were given at Brooklyn College (New York), Chicago, St. Louis, Salt Lake City, Yale University and London where it ran for two months. Promotional material and plans drawn up by Nemiroff are included. Other material consists of some programs and reviews.

The next major revival was the Roundabout Theatre production (New York.) Nemiroff restored scenes that had been cut from the original production and the critically-acclaimed play toured in 1986-1987 to Baltimore, Washington D.C.'s Kennedy Center, and to Los Angeles. The touring production starred Esther Rolle, Delroy Lindo, Starletta DuPois and Kim Yancey. The material consists of files related to auditions and casting, programs and reviews. The Los Angeles performance is represented by the greatest amount of material which includes promotional events on radio and television, press advertisements, interviews with Nemiroff, group sales, box office receipts, and information regarding an NAACP award given to the play by the Beverly Hills/Hollywood branch.

Additional professional and amateur productions appeared in the United States following the Roundabout production. Correspondence, programs and reviews comprise this material (1989-1999). Foreign productions in the Czech Republic, England, the Soviet Union, among other countries, are represented by correspondence, requests to produce and publish, programs and reviews.

The play has evoked a great amount of interest from the general public and scholars since it was first produced. As such, it has been the subject of criticism by intellectuals of all races and nationalities. Both Nemiroff and Gresham-Nemiroff gathered this criticism and included it in the collection (1959-1988).

Between 1959-1960 Hansberry wrote two screenplays of *A Raisin in the Sun* that more clearly emphasized the racial theme than did the Broadway production. According to Hansberry, Columbia Pictures insisted on a less controversial script more in line with the stage play. The 1961 movie is essentially the stage play with minor variations. Her original screenplay, 40% of which was not included in the movie version, contained new scenes with more powerful and insightful dialogue. The movie version also starred Sidney Poitier, Claudia McNeil, Ruby Dee, Diana Sands and Lou Gossett, Jr., with Daniel Petrie directing. The 1961 film version won an award at the Cannes Film festival and was nominated for the best screenplay of the year by the Screen Actors Writers Guild. The collection contains several versions of the screenplay with some annotations by both Hansberry and Nemiroff (1959-1961), translations in Czech and French, reviews and memoranda. Also included in the collection is one file of Nemiroff's notes pertaining to the recorded version of *A Raisin in the Sun* (1972). A Signet edition of the book annotated by Nemiroff for this production accompanies the file.

In 1989, the American Playhouse produced a television production of *A Raisin in the Sun*, and restored to the play two scenes unknown to

the general public, as well as a number of other key scenes and passages staged for the first time in the twenty-fifth anniversary revivals. The television production starred Danny Glover and Esther Rolle, and was produced by Chiz Schultz. The collection contains Nemiroff's working copy of the script (1988) which he edited for this production as well as schedules and contact sheets. There is also a proposal for funding and material related to the production such as budgets, a letter from Danny Glover, and production plans. A large portion of the files are devoted to nationwide reviews of the production which aired February 1, 1989. Nemiroff's application for an Emmy Award and promotional material for the videocassette demonstrate some of the ways Nemiroff promoted Hansberry's major play and are included in the file. Also in the collection is a copy of Nemiroff's introduction to the 1988 New American Library edition of the play script which discusses and includes the reinstated scenes as originally written by Hansberry.

A total of thirty-seven published books (1959-1992) including original versions of *A Raisin in the Sun*, reprinted alone or in anthologies of plays by other authors, textbooks, school versions and study aids for students, excerpts, critical analyses, "marked copies," and translations in Arabic and German, round out the files for *A Raisin in the Sun*.

Among the Samuel French published versions is the edition with the restored scenes, lines and passages which had been deleted from the original script. This final version of the play script was published in 1992 by Nemiroff's widow, Jewell Gresham-Nemiroff, who wrote the foreword to the edition. This version is actually the unfilmed original screenplay which restored all earlier deletions.

The Sign in Sidney Brustein's Window, 1960-1989 (bulk 1963-1965) 4.2 lin. ft., was Hansberry's second produced play. In this drama, originally titled *The Sign in Jenny Reed's Window*, Hansberry changed the perspective from black to white characters; set in New York's Greenwich Village, where she and Nemiroff initially made their home. Hansberry wrote the play beginning in 1960, with revisions continuing until July 1964. It was produced by Burt D'Lugoff, Robert Nemiroff, and J. I. Jahre. *Brustein* opened at Broadway's Longacre Theatre on October 15, 1964 to mixed reviews, closing on January 12, 1965. The play starred Gabriel Dell, Rita Moreno and Alice Ghostley, and was directed by Peter Kass.

When the play opened in October 1964, Hansberry was already battling cancer, and although she had re-written certain segments of the play, there was no time prior to opening night to incorporate the changes. The play was scheduled to close soon after

opening because the producers could not meet the costs to remain open. Each week that the play was due to close, however, celebrities contributed money and encouraged many others to do so, including members of the audience. Among the celebrities who contributed were Sidney Kingsley, James Baldwin, Shelley Winters and Viveca Lindfors. While Hansberry's health and doctors' predictions concerning the state of her health changed, so too did the life of *Brustein* on Broadway. After moving from the Longacre Theatre in December because another play was scheduled to open there, *Brustein* opened at the Henry Miller Theatre. Finally, on January 12, 1965, after 101 performances, Lorraine Hansberry passed away, and *Brustein*, at last, closed on Broadway. Included in the collection are two of the original drafts--the first and third as typed and revised by Hansberry. (There is a note from Nemiroff in the file stating that he did not know the whereabouts of the second draft). Notes written by Nemiroff on the first page of each version and on the file folders explain the chronology of the various drafts and whether the edits were written by Hansberry or himself. Versions prepared after Hansberry's death include two made-for-road productions; one is the stage manager's script.

The first draft is dated 1960, with revisions continuing until July 1964, the last version in this collection is dated ca.1981-1985. Included is a script for the musical version in which Nemiroff planned to incorporate song lyrics by Ray Errol Fox and music by Gary William Friedman. Correspondence with *Brustein's* first director, Harold Prince, pertains to casting, and the many mailings sent to investors discuss various problems as they unfolded in 1963. Of particular interest are lists of investors with amounts provided prior to the actual performance when financial considerations threatened the play's opening. The play's files also include contracts for the cast members, and documents regarding a legal dispute between Mort Sahl, originally cast as the leading male actor, and Nemiroff and Burt D'Lugoff, the producers. Files include hearing proceedings, summons and complaints, a temporary restraining order, and correspondence.

Other material pertaining to *Brustein* encompasses promotional information, opening night telegrams, programs, reviews and literary criticism. Files relating to the play's financial difficulties and efforts to keep it running on Broadway include correspondence and articles. Additional production material includes files about the road company, Nemiroff's requests to repertory companies nationwide to produce *Brustein*, and reviews, programs and correspondence pertaining to the production at Washington, D.C.'s Arena Stage. The play's brief return to Broadway as a musical in 1972 is documented by a program, reviews,

publicity, and a contact sheet.

There is also correspondence with actors and others regarding Nemiroff's planned, but never realized, Off-Broadway revival of *Brustein* for the 1983-1984 season. Programs, reviews, correspondence, and an annotated Samuel French edition of the play represent various amateur and stock productions, 1965-1989. Nemiroff's correspondence with notables such as Alex Haley, Lillian Hellman, Arthur Miller, and Stokely Carmichael asking them to read copies of *Brustein* which he sent them shortly after Hansberry's death are included, 1965-1966. Additional correspondence with many European companies requesting permission to produce the play and related matters, demonstrate Hansberry's popularity overseas, 1963-1974. Literary criticism further attests to the play's lasting appeal, 1965-1988.

Nemiroff's correspondence with Simone Signoret refers to her completing a French translation of the play, 1965-1966.

Several editions of *The Sign in Brustein's Window* were published. Found here is Nemiroff's essay entitled "The 101 'Final' Performances" published in the 1988 New American Library (NAL) edition, which also featured *A Raisin in the Sun*. Files for the production of the aforementioned book contains Nemiroff's cover letters to numerous reviewers, replies from some of them and their published reviews. A copy of Amiri Baraka's re-evaluation of *A Raisin in the Sun* and accompanying correspondence also form part of the NAL edition files. Material for the 1965 Random House edition of *Brustein* includes novelist John Braine's draft for the foreword to this edition and letters to Nemiroff concerning his experience writing the essay. There are also numerous galleys with Nemiroff's corrections. This section concludes with several other published editions of *Brustein*.

Lorraine Hansberry's third and final full-length play was *Les Blancs*, 1960-2001 (bulk 1960-1988), 3.8 lin. ft. Robert Nemiroff stated that Hansberry considered *Les Blancs* to be potentially her most important play, and originally hoped that it might precede *The Sign in Sidney Brustein's Window* to the stage. She began *Les Blancs* (originally titled *The Fungus*) in 1960, reworking it until 1964, and was influenced by Jomo Kenyatta during the writing of this play. Steven Carter, one of her bibliographers, considered it "one of the most scathing and enduring indictments of colonialism." The title was chosen as a pun on Jean Genêt's drama, *Les Nègres* in which blacks were portrayed as exotic and abstract.

More than half of these files consist of numerous versions of the play script. Hansberry and Nemiroff collaborated on the writing, with Hansberry's drafts containing annotations and edits by both. Hansberry's death precluded her completing the script, and in 1966 Nemiroff finished a preliminary draft. Nemiroff enlisted the assistance of many individuals in the preparation of a number of the drafts, among them actor and playwright Ossie Davis, and producers Konrad Matthaei and Alexander H. Cohen. The scripts with revisions by these three collaborators are included in the collection. There are also files pertaining to Nemiroff's attempts to secure producers and directors for the play prior to the involvement of Cohen's planned presentation of the play on Broadway in 1969.

In November 1970 *Les Blancs* was performed on Broadway, opening at the Longacre Theatre. The drama received six critics' nominations for best new play of the season, but closed after the first season. Nemiroff eventually restored the text to its intended form; and in February 1988 the completed play was given its "premiere" at the Arena Stage in Washington, D.C. Many of the scripts in this subseries include Nemiroff's annotations; there are also several rehearsal scripts as well as script revisions of the complete play and of individual scenes. *Les Blancs* was produced by SEW Productions in San Francisco (1986), Arena Stage in Washington, D.C. (1988) and the Huntington Theater Company on the campus of Boston University (1989). The production material for each of these three major productions has been filed with the appropriate production including the stage manager's scripts, programs, reviews, public relations material, and casting and contact information.

Contained within the files is correspondence and related information about other repertory as well as non-repertory American productions (1979-1988.) Also included are souvenir programs for the Oregon Shakespeare Festival, which featured *Les Blancs* in its lineup for 1988. A file discusses foreign performances (1966-1968) and a program represents a Manchester, England staged performance held in 2001. Reviews for other productions can be found here, as well as letters commenting on or critiquing the play. *Les Blancs* was published by Random House and Samuel French, Inc., both in 1972; the typescripts with Nemiroff's corrections appear in the collection.

The Amateur, Television and Radio Productions sub-subseries consists of play scripts and associated material. Hansberry began writing *Toussaint*, 1958-1986 (bulk 1958) (.4 lin. ft.) in 1958 as "a drama with music." She considered *Toussaint* to be her epic

work, writing it alternatively as an opera and as a play about the life of Toussaint L'Overture, the legendary Haitian revolutionary leader. The material consists primarily of Hansberry's play scripts and Nemiroff's revised versions. Hansberry's scripts include the original handwritten scenes with notes, early typescripts with annotations, and a photocopy of the final WNET rehearsal typescript (broadcast in 1961), with annotations. There is also correspondence with several composers, including Clarence Cameron White, discussing the music for the opera as Hansberry planned it (1959), as well as Hansberry's note to readers explaining her feelings about the importance of Toussaint in history. Nemiroff's version of Act I which was published in 9 Plays by Black Women (New American Library, 1986), edited by Margaret B. Wilkerson is included in the collection.

The Drinking Gourd, ca. 1959-1995 (bulk 1960-1989) (.8 lin. ft.) a play about American slavery, was commissioned in 1959 by producer-director Dore Schary to initiate a series of ninety-minute television dramas commemorating the centennial of the Civil War on NBC. According to Nemiroff, a studio official considered it superb, but because of its empathy demonstrating that both blacks and whites were victims of slavery, it was never broadcast on television.

In 1967 radio station WBAI broadcast two scenes as part of the program "Lorraine Hansberry in Her Own Words," to commemorate the second anniversary of the playwright's death. One of these scenes was later used in the biographical play Nemiroff compiled, *To Be Young, Gifted and Black*. *The Drinking Gourd* is the only Hansberry script that was produced in part.

Files include the historical background material Hansberry gathered (copies of nineteenth century Congressional documents), first and second drafts of scripts, and two versions shown to Dore Schary. She completed the script in 1960, and Nemiroff oversaw the publication by Addison Wesley Publishing Co. in 1969. Several versions of the play and the galley for Addison-Wesley form part of the collection, in addition to a photocopy of the Random House version (1972) of the play. There are also notes and drafts for Nemiroff's introduction to the 1972 Random House edition, and a file regarding the publication of reprints of *The Drinking Gourd*, with accompanying correspondence with theatre historian James V. Hatch. Production files include scenes broadcast on WBAI, correspondence pertaining to its staged performances, and casting for a planned television production of the play (1989). Additionally, there is a program and reviews for two amateur performances of the play.

What Use Are Flowers?, written as a television play, was never produced in its entirety, but several scenes were recorded for a WBAI radio broadcast. The play's theme, with its anti-war message, concerns an aging hermit who finds a group of children that are the only survivors of an unnamed holocaust. The material for *What Use Are Flowers?*, 1961-1994 (.4 lin. ft.) consists of several early drafts (first one dated December 19, 1961), the first printed draft (1966), the script with notes by Jewell Gresham-Nemiroff (1972), and a script and programs for the 1994 National Black Arts Festival performance. Documentation regarding various efforts at producing the play as a live performance and on television are included in the collection (1966-1991), as are the scenes used in the WBAI radio broadcast. The play was published in 1969 and 1972 and is included in Les Blancs: The Collected Last Plays of Lorraine Hansberry along with *Les Blancs*, and *The Drinking Gourd*. First published in 1972 by Random House with a foreword by Julius Lester and critical backgrounds by Nemiroff for each play, the 1994 Vintage Books edition features an introduction by Margaret B. Wilkerson and a foreword by Jewell Gresham-Nemiroff. Editions in Arabic, French and German are included in this collection.

Unproduced and Incomplete Play Scripts, 1950-1986, n.d. (bulk dates, 1950s) (2 lin. ft.). Two of Hansberry's plays filed here, *Laughing Boy* and *Masters of the Dew*, were completed but never produced. The others were never completed. *Laughing Boy* was adapted from Oliver La Farge's 1929 novel of the same name which was based on Navajo themes. Hansberry had intended this play to be performed on Broadway as a musical. Correspondence between Hansberry and Nemiroff with the literary agent discusses rights to adapt the novel for the play script, 1960-1972. *Laughing Boy*, 1950-1972 (bulk 1961-1967), (.8 lin. ft.) includes three drafts written by Hansberry, with and without editorial changes for the musical adaptation in three acts, 1961-1963. There are also notes and various drafts by Nemiroff who completed the play script after Hansberry's death, including his final version of the script, 1967. Those drafts were renamed *Navajo!* and he credited himself as co-writer. A copy of the novel is in the collection.

The files for the screenplay *Masters of the Dew*, 1947-1986 (bulk 1961-1963) (.6 lin. ft.) include Nemiroff's outline of the third draft, copies of the first and third drafts (Nemiroff did not retain a copy of the second draft), Hansberry's revisions, and a master scene script with primary shot indications. Hansberry wrote several drafts of the screenplay adapted from the 1947 novel Masters of the Dew by Haitian author Jacques Roumain. Although Nemiroff worked on the third draft as late as 1982, the film did not come to fruition. Hansberry's screenplay was written between

November 1961 and 1963 for a company called MO-PIX, but the company later dropped the project. The third draft as annotated by Nemiroff in 1982 and an undated one is included in the collection. A copy of the novel with Hansberry's notes is also filed here. Materials document a lawsuit initiated by Hansberry against the producers MO-PIX and its president Henry R. Benjamin in 1963, and include records of the pre-trial examination as well as correspondence between Hansberry and Nemiroff and their lawyers and others involved in the case (1961-1963). A 1986 letter written by Nemiroff explains the background of Hansberry's involvement with the screenplay and the lawsuit.

Lorraine Hansberry frequently worked on a number of play scripts simultaneously; many remained unfinished, including by Nemiroff. The Incompleted Play Scripts, 1954-1966 (.6 lin. ft.) encompasses eighteen such scripts, some intended for the stage, others written as screenplays, one a television play, and yet another a musical. Arranged alphabetically each script ranges from one to five folders. *The Final Glory* is based on the case of Harold Ward, a leader in the Harvester International strike, concerning a black union member in Chicago in the early 1950's. *The Marrow of Tradition*, after the 1898 book with the same title by African-American author Charles W. Chesnutt, concerns the 1898 race riot in Wilmington, North Carolina. *Simon's House*, which features two Japanese characters, Hansberry considered to be a "fantastic drama." Hansberry also wrote about Paul Robeson and Mary Wollstonecraft. Nemiroff submitted *The Arrival of Mr. Todog* for publication in 1966, but it was rejected.

There are also numerous copies of published editions of collected works and anthologies featuring Hansberry's plays (1.4 lin. ft.) including *A Raisin in the Sun*, *The Sign in Sidney Brustein's Window*, *What Use Are Flowers?*, among other works. A listing of these books is included in Appendix A.

The **Other Writings** subseries, 1951-1965, n.d. (3 lin. ft.) encompasses Hansberry's nonfiction, fiction, and poetry. Included are lectures, speeches and articles, short stories, poems and other writings.

Nonfiction

The two sub-subseries "Lectures and Speeches," and "Articles," 1951-1965, n.d. (1.4 lin. ft.) include acceptance speeches and lectures at numerous academic institutions and professional organizations, and journalistic articles written or edited by Hansberry for Freedom newspaper, New Challenge, and New Paternalists. Hansberry's articles in the New York Times and

Freedomways, published after the success of *A Raisin in the Sun*, are filed here.

Among the various files in the "Lectures and Speeches" sub-series, there are speeches Hansberry wrote to pay tribute to and raise funds for programs and causes for public figures such as W.E. B. DuBois, Paul Robeson and Martin Luther King, Jr., and organizations such as the Student Non-violent Coordinating Committee (SNCC).

In the "Articles" sub-series, Hansberry's critique, "Simone de Beauvoir and the Second Sex" (1957) reveals her thoughts on feminism and patriarchy as she grappled with the complexity of de Beauvoir's work, and highlights Hansberry's own views on women in America. A photocopy of Beauvoir's The Second Sex, annotated by Hansberry is a part of Hansberry Library (See Appendix B). Noteworthy is Hansberry's original prospectus for the John Brown Memorial Theatre of Harlem developed from a December 14, 1962 entry in her diary. Found here also are her published and unpublished responses to criticisms of her major works, *Raisin in the Sun* and *The Sign in Brustein's Window*, two of which are articles that appeared in the New York Times, along with reviews she wrote of works by others for Freedom and other publications.

There are also files pertaining to her book, The Movement: Documentary of a Struggle for Equality (1964.) Included are drafts of the original text, correspondence with Simon and Schuster, as well as reviews of the book.

Fiction

Hansberry's fiction includes sixteen short stories, 1950-1956, n.d. (.4 lin. ft.) in various stages of completion. There is no evidence in the collection that any of these stories were ever published.

Poetry

Most of the 19 poems, 1951, 1957, 1960, n.d. (.2 lin. ft) penned by Hansberry, which appear in this collection, are undated with a few exceptions. The majority of the poems are in draft form.

The **PROFESSIONAL** series, 1950s-1965, (1.4 lin. ft.) is divided into two subseries, Correspondence and Employment. The series is mainly comprised of correspondence Hansberry had with various organizations and individuals, and materials concerning her early employment history. Among the files are records that pertain to her career in journalism in the 1950s.

The **Correspondence** subseries, 1952-1967 (1.2 lin. ft) is divided into two categories: Professional and Organizations. The Professional sub-subseries, 1952-1967, (.8 lin. ft), offers a glimpse of Lorraine Hansberry's professional life as a writer and her march toward fame as documented in the correspondence. The writer's belief that an artist should be actively involved in society, and that art needs to have a political message is well documented in these files. An engaged and proactive citizen, Hansberry regularly wrote the editors of local and national publications on a number of arts and social justice issues, national and international. Publications include The New York Times, Daily Worker and the Village Voice newspapers and Seventeen and Negro Digest magazines. Her correspondents, many of whom were also engaged in art and progressive politics, include James Baldwin, Langston Hughes, Mahalia Jackson, Eartha Kitt, Anne Bancroft, Julian Mayfield and Arna Bontemps. Additionally several of the multiple projects on which she worked are documented here.

The Organizations, 1955-1966, (.4 lin. ft), sub-subseries includes schools, universities and colleges, as well as progressive organizations. The majority of the letters found here are invitations to speak or attend programs or functions, many of which were fund raising events. The 'Movement' folder contains correspondence from civil rights and student movement notables such as William Worthy, James Foreman, Thurgood Marshall, Julian Bond, and journalist Louis Lomax.

Throughout the 1950s, Hansberry worked as a journalist for Freedom newspaper and published pieces in other periodicals. Found in Hansberry's **Employment** files, 1950-1954, (.2 lin. ft.), is a portfolio of clippings of articles she wrote during the early days of her writing career in New York City. One article she penned under the nom de plume, "Paula Jones." Most of the articles were written for Freedom newspaper, and illustrate themes present in Hansberry's later plays. The file, "Communism - Labor Youth Defense," 1950-1954, n.d., contains drafts of an article by Hansberry about the Subversive Activities Control Board Hearings on the Labor Youth League in February 1954, reportedly written for the National Guardian, extensive notes about the trial, sketches by Hansberry of the court proceedings, and various articles about communism gathered by either Nemiroff or Gresham-Nemiroff.

The Camp Unity file contains reports, letters and remembrances from friends during that period. Additionally there is a dramatic piece that Hansberry wrote with Julian Mayfield (1954) which was to be performed on the occasion of a visit by W.E.B. DuBois to Camp Unity, a camp created as "a concept of life that promotes pleasure,

comfort and culture, built for working people." Hansberry, a member of Camp Unity, invited DuBois to be a keynote speaker at the camp. Hansberry was also a representative to the "Montevideo Peace Conference," 1952, held in Uruguay. This file contains a handwritten speech she presented at the "Report Back Rally" in New York City, April 17, 1952. Also found here is a draft of an article about the event, and copies of articles she wrote about the event for Freedom and The Worker.

The final series, **LEGACY**, 1940-1991, n.d. (bulk dates 1965-1980s) (12.8 lin. ft.) is divided into two subseries, **Robert Nemiroff** and **Lorraine Hansberry Legacy and Projects**. The first subseries, **Robert Nemiroff** files, is further subdivided into two sub-subseries, Nemiroff's Biographical Information, and Lorraine Hansberry Estate.

The sub-subseries Robert Nemiroff Biographical Information, 1976, n.d. (.4 lin. ft) includes interviews and sketches. Among the files is a 51-page transcript of an interview with Nemiroff conducted in 1977 by Catherine Scheader, author of the children's book, Lorraine Hansberry (1978). Information about this book can be found in the sub-subseries, "Lorraine Hansberry Estate."

Additionally there are articles from the 1970s and 1980s where Nemiroff was quoted speaking about his late former wife. Also found here are a number of slightly different drafts for a musical, "Kicks and Co.," an interracial musical by Oscar Brown, Jr. It is not known what Nemiroff's role was regarding the play.

Originally an editor, music publisher and award-winning songwriter, Nemiroff produced Hansberry's second play, *The Sign in Sidney Brustein's Window*. He also had his own play, *Postmark Zero*, his adaptation of the book, The Last Letters from Stalingrad, presented on Broadway in 1965, in London and on national television.

The Lorraine Hansberry Estate sub-subseries, 1965-1991, n.d. (1.8 lin. ft.) contains information about Nemiroff's work as Hansberry's literary executor, as well as the architect of her literary legacy. Although this sub-subseries highlights only some of his activities, Nemiroff's role in the perpetuation of Hansberry's legacy was far-reaching, substantive, and complicated.

Nemiroff shared a working relationship with Hansberry from the time of their marriage in 1953 through their divorce in 1964. After her death, Nemiroff focused on preserving Hansberry's legacy. His accomplishments include the productions of *To Be Young Gifted and Black* (TBYGB), *Les Blancs* and *Raisin*. He adapted TBYGB, which included excerpts from Hansberry's plays, speeches and journal

entries. He also produced *Les Blancs* for the stage and television, and was the co-author and producer for *Raisin*, a musical based on *A Raisin in the Sun*, which won a Tony Award ("Best Musical of the Year") in 1974.

The files document Nemiroff's efforts to collect, create and reconstruct the Lorraine Hansberry Papers after her death in 1965. Files found here encompass materials generated for memorials and include programs, obituaries, Hansberry biographical sketches and a chronology of her life and works, special products such as record albums, films, publications, and letters to Hansberry's former associates to recover correspondence and other materials related to the deceased playwright. The files are substantial due in large part to Nemiroff's constructing and arranging Hansberry's archive of personal and professional materials, and his dedication to publishing and producing her works, thus furthering her legacy as a playwright and intellectual.

The Obituaries and Memorials files, 1965-1991, n.d., (.4 lin. ft) include obituaries, condolence letters, copies of eulogies given by Paul Robeson, Ruby Dee, Claudia McNeil, Shelly Winters, and others. The remaining files include remembrances and news clippings about the Hansberry legacy by people who either knew or worked with her. Additionally, there are several biographical and bibliographical sketches of Hansberry's work compiled by Nemiroff, along with a chronology prepared by scholar/biographer Margaret Wilkerson.

Tracing files, 1965-1991, n.d. (.6 lin. ft.). The "tracing" activities Nemiroff undertook as the archivist of Hansberry's legacy involved the task of identifying and seeking out individuals and organizations that had been associated with his late ex-wife as friends, peers, business associates, or fans. His objective was to build an archive that not only featured her writings but also represented her connection to the literary and activist communities writ large. Nemiroff wrote dozens of letters asking for both originals and/or copies of letters written by Hansberry, photographs, records of her childhood and youth, memorabilia, or secondary sources pertaining to the author. This project began about a year after Hansberry's death and continued until the end of Nemiroff's life in 1991. Despite Nemiroff's efforts, it would appear from the files that comparatively few people responded to his call. Only a few original and copies of letters Hansberry wrote were sent to him and are included in this section. The letters he sent, as well as the responses, are arranged by year. Photographs were not found with this set of correspondence. Additionally, Nemiroff corresponded regularly with Hansberry's family, 1977-1985, n.d. (.2 lin. ft.) in an effort to build a set

of files relating to Hansberry's genealogy. There are letters from Mamie Hansberry Mitchell, Lorraine's sister, and Nantille Hansberry Charbonnet, the author's niece, and a file on the Hansberry Family History. These records include articles and information about Hansberry Enterprises, a real estate company, and the Hansberry Foundation, a trust fund set up to "encourage respect for the civil rights of all Americans." Also found here is an article by Allen R. Kamp, "The History Behind Hansberry v. Lee," about the suit Carl Hansberry brought in 1940 challenging the racially restrictive covenant in the Chicago neighborhood where he purchased a house. Other items include letters from Hansberry relatives, a copy of the brochure for Carl Hansberry's campaign as a Republican candidate for Congress, family reunion programs, copies of birth, marriage and death certificates for various Hansberry members, and related information.

The Mamie Hansberry Mitchell file contains a transcript of a 1977 interview Nemiroff conducted with her, and correspondence between Mitchell and Nemiroff, 1977-1983. Hansberry's niece, Nantille Hansberry Charbonnet, corresponded with Nemiroff in 1980, and included in the file is a manuscript she wrote called "The Beauty of Braids: An Artist's Perspective on the Art, History, Hygienic Care," that she sent to Nemiroff for advice.

The FBI files obtained via the Freedom of Information Act (FOIA), 1980s-1990s (bulk date 1980-1984) (.6 lin. ft.) contain several reports on the surveillance of both Hansberry and Nemiroff (c.1952-1965), and target Hansberry as a communist. Found here are photocopies of documents relating to her work with the Youth Labor League at the University of Wisconsin, at Camp Unity, her role as a speaker and performer in "A Salute to Paul Robeson" in 1956, and her work as a journalist for Communist publication Daily Worker and Paul Robeson's Freedom newspaper. The bulk of the reports focus on *A Raisin in the Sun*, suggesting that the play was authorized or controlled by Communists, or had Communist-related themes. The files were culled from FBI headquarters as well as bureaus in Chicago and Philadelphia, and New York City.

Robert Nemiroff explored many avenues to keep Lorraine Hansberry's legacy alive. The Lorraine Hansberry Legacy and Projects subseries, 1965-1991, n.d. (bulk dates 1970s-1980s) (15.8 lin. ft.) deals specifically with projects produced by Nemiroff in the form of dramatic productions, books and films. The subseries contains the files for two of Nemiroff's productions, *To Be Young Gifted and Black*, and *Raisin*, and working files for a book project, "All the Dark and Beautiful Warriors."

Following Hansberry's death in January 1965, Nemiroff devoted a great deal of his life to the task of articulating and affirming the playwright's legacy, according to his third wife, the late Jewell Gresham-Nemiroff. Considering that only two plays had been produced prior to her death, Nemiroff believed that he could present Hansberry's larger creative output by letting her speak for herself. In 1966-1967 he wrote the first draft of *To Be Young Gifted and Black*, which included excerpts from her plays, essays, poetry, fiction, speeches, letters, interviews, and journal entries. The title was taken from the last speech Hansberry made to young winners of a United Negro College Fund writing contest.

The producers for various productions (several of whom formed the YGB Company) were Harry Belafonte, Edgar Lansbury, Burt D'Lugoff and Ray Larsen. The play opened at the off-Broadway Cherry Lane Theatre on January 12, 1969 with Cicely Tyson and John Beal, directed by Gene Frankel. Its successful run lasted for nineteen months and became the longest running off-Broadway drama of 1969. Four touring companies presented road productions between 1970 through 1972 with performances in forty-one states, and at over 270 colleges and other institutions. Other adaptations that further popularized the production include a song (with the same title as the play), first performed by Nina Simone in 1969, and a spoken word record album produced by Caedmon Records which featured James Earl Jones, Barbara Baxley, and Claudia McNeil, in 1970. The audience widened for *To Be Young, Gifted and Black* when the stage production and subsequent book version were adapted for television and film (in 1972) by the producer Robert M. Fresco and directed by Michael A. Schwartz. The book *To Be Young, Gifted and Black: Lorraine Hansberry in Her Own Words* was published by Prentice-Hall with an introduction by James Baldwin. The 1969 volume included photographs and original drawings by Hansberry.

The *To Be Young, Gifted and Black*, 1966-1988 (3.6 lin. ft.) files consist of excerpts for Nemiroff's proposed treatment (1966) and numerous drafts (many annotated). One version was prepared by the actor Alvin Epstein, who was intended to be the first director; other versions were readied by the William Morris Agency. Among the many scripts are the stage manager's scripts for the Cherry Lane production, and an edited version for the road production. Promotional material encompasses news clippings with ads for the production, press releases, and news clippings about the production, and files regarding theater parties (1968-1969). Other production material includes a set miniature design for the Cherry Lane production, and correspondence with Harry Belafonte and Gene Frankel. Financial support from corporations and foundations that enabled a larger and more diverse audience to see the

production is documented in the files. Information regarding the cast includes resumes and lists as well as letters of appreciation the cast wrote to Nemiroff. The Cherry Lane production is represented by opening night telegrams, programs and reviews. Information regarding the national road tour can be found in The YGB Company files, as well as booking correspondence, itineraries, press releases, and news clippings. There are extensive programs and reviews for the 1969 production at Stanford [University] Summer Festival, the New York State and national road tours (1969-1972) in addition to reviews for other productions (1969-1988).

Further production material includes requests and permissions to perform the play by amateur groups and correspondence with Samuel French, Inc. regarding publication of the script. Productions such as those presented at Karamu House in Cleveland and at the Philadelphia Drama Guild are represented by programs, reviews and correspondence. Additional correspondence provides information about performances in Europe and Australia (1969-1973). There are scripts and booking correspondence for the one-woman production show by Tina Sattin, who held the principal role for two years in the road production. This dramatic presentation was created in order to reduce the costs for a full company production. Colleges, Urban Leagues, and community groups were thus able to sponsor a production.

Numerous letters from educators, students and the public as well as producer and director, Fred Coe, comment on the powerful impact of the play. There is also a file for the song, "To Be Young, Gifted and Black," co-written and recorded by Nina Simone, that includes correspondence, news clippings, and production materials for the spoken word record album (1969-1972).

The 1972 television version of *To Be Young, Gifted and Black* is represented by numerous reviews as well as correspondence and promotional material. Nemiroff's continuous promotion of the film through 1983 is seen in the correspondence.

The book form of *To Be Young, Gifted and Black* was first published by Prentice-Hall in 1969, and material for this edition includes Nemiroff's annotated copy, pre-publication correspondence, additional correspondence regarding rights to the material and photographs, advertisements and other forms of publicity. Files discuss reprints and publications for both American and foreign editions (1968-1972), and there are extensive reviews and related correspondence (1969-1970). The clippings of the serialization of the play in The Amsterdam News are also included in the collection (1972). Finally, several published editions of the book complete

this sub-subseries. Three copies of the Samuel French, Inc. 1971 edition, (two labeled "some pages cut out" and annotated by Nemiroff, and one labeled "road cuts") are included, as are the New American Library publication and the 1995 Vintage edition with Jewell Gresham-Nemiroff's preface.

Raisin, the musical adaptation of Hansberry's *A Raisin in the Sun*, was co-authored by Nemiroff and his associate, Charlotte Zaltzberg; the music was written by Judd Woldin, and the lyrics by Robert Brittan. The musical was first presented on June 9, 1973 by the Arena Stage in Washington, D.C. That same year on October 18, the show moved to Broadway's 46th Street Theatre with Donald McKayle as the director and choreographer, starring Virginia Capers, Joe Morton and Ernestine Jackson. In 1974 the musical won a Tony Award for Broadway's Best Musical, with nominations in nine categories. Recognition in 1975 included a Grammy Award for Best Musical for the original cast album with its jazz and blues oriented score. When *Raisin* closed on Broadway in December 1975, it embarked on an 18-month national tour of forty major cities in the United States and Canada which, with Virginia Capers reprising the role of Mama. In 1979 the show went to Paris and Switzerland.

The *Raisin*, 1973-1995 (bulk 1973-1983) (1.2 lin. ft.) files contain many versions of the script (some annotated), including an early version Nemiroff wrote without Zaltzberg entitled *A Long Time Comin'*. There are two scripts prepared for the Arena Stage as well as working scenes and pieces.

Nemiroff's copy of a published edition of *A Raisin in the Sun* play marked with changes for the musical adaptation, and a Samuel French edition of *Raisin* (1978) are also in the collection. Of particular interest are the many handwritten musical scores and lyrics (some unused) in addition to the published songbook.

Opening night telegrams for the Broadway production, programs for New York and the national tour (1973-1982) as well as a souvenir program and reviews for the Broadway show, the road production and a 1982 revival can be found in the collection. Publicity material includes advertising mechanicals and handbills, logistics for promotions and road tours (1975-1977, 1995), and fact sheets. A scrapbook of reviews for the San Francisco production (1976) well represents the United States tour. The 1979 revival produced by Woodie King, Jr. at New York's Henry Street Settlement is represented by a program and a marked up published version of the stage play with loose pages.

Files for "All the Dark and Beautiful Warriors," 1950s-1984, n.d., (1.2 lin. ft.) include writings (poems, short stories and essays) by Hansberry, which Robert Nemiroff compiled and attempted to publish after her death. Much of the material is edited and annotated by both Hansberry and Nemiroff. A sizable part of the files are for "The Children: Part One," for which there are many drafts, including a bound one. There is also a substantial volume of poems, fragments and notes. Excerpts from the manuscript appeared in The Village Voice (1983) and a special "Chicago" issue of Tri-Quarterly Magazine (1984).

Nemiroff undertook other projects to promote Hansberry's legacy, some of which included publication of her writings, as well as helping to create special products such as films and recordings. These efforts are detailed in the correspondence with the William Morris Agency, and resulted in the publication of a number of Hansberry's plays and other writings including *A Raisin in the Sun*, the *Sign in Sidney Brustein's Window*, and Les Blancs: the Collected Last Plays of Lorraine Hansberry, in addition to Nemiroff's works based on Hansberry's work, (e.g., *To Be Young, Gifted and Black* and *Raisin*.)

Both Hansberry's writing and life have been the subject of many articles, books, scholarly papers, dissertations, theses, conference presentations, and even musicals. The About Lorraine Hansberry files, 1967-1995, n.d. (.4 lin. ft), deal with publications and productions some of which feature posthumous tributes to Hansberry including Lorraine Hansberry: The Black Experience in the Creation of Drama (film, 1975) and Lorraine Hansberry Speaks Out (recording, 1972). These files contain correspondence, catalogs, publicity, reviews, a teacher's guide, clippings, notes, and manuscripts penned and edited by Nemiroff for both projects. There are also files of correspondence to and from Nemiroff regarding inquiries about publishing Hansberry's poetry, essays and articles in magazines, and correspondence with educators about the use of her work in the classroom.

Publications and Other Projects, 1969-1992, (1.2 lin. ft.)
Files for the books, They Found A Way: Lorraine Hansberry (1978), a biography for young adult by Catherine Sheader; Lorraine Hansberry, a biography by Anne Cheney; and Hansberry's Drama: Commitment Amid Complexity (1991), a critical treatment of Hansberry's playwriting by scholar Steven R. Carter, and Young, Black, and Determined: a Biography of Lorraine Hansberry (1998), another young adult title by Patricia C. and Fredrick L. McKissack, contain correspondence, reviews, press releases, clippings and notes pertaining primarily to the publication and public reception

of each book. There are no manuscripts for any of the books in the files except for the McKissacks's Young, Black, and Determined: A Biography of Lorraine Hansberry.

There are also a number of biographical articles, conference presentations, dissertations, musicals, musical adaptations, scholarly papers, and theses about Hansberry or her works. Listed alphabetically by the authors' last name, there is a proposed sequel to *A Raisin in the Sun* called *Until the Sun Rises* (1986), by James Wesley Williams; *Lorraine: A Musical Portrait*; and an essay for Scribner's American Writers Supplement IV, "Lorraine Hansberry, 1930-1965," (1995) by Steven R. Carter. The Criticism files include articles by a variety of literary critics including Harold Cruse, and journalists which appear to have been collected by Nemiroff and Gresham-Nemiroff in an attempt to cull all writings about Hansberry from books, magazines, journals and newspapers, illustrating the array of approaches to both Hansberry and her writing. The articles are also filed alphabetically by the author's last name.

Programs about Lorraine Hansberry and commemorative material 1967-1998, n.d. (1.2 lin. ft.) are organized chronologically. Included in the files are scripts for three of these events (annotated by Nemiroff), correspondence, press releases, telegrams, programs, articles, and notes. Additionally there are five folders of general programs for performances, readings, symposia, galas and fundraisers held at a variety of theatres, colleges, high schools and community centers honoring Hansberry's legacy.

Provenance: The Estate of Lorraine Hansberry, 1998
Processed by: Steven G. Fullwood, Janice Quinter, Nurah-Rosalie Jeter, and Diana Lachatanere, with assistance from Lisann Lewin and Artis Q. Wright
May 2006

Container list

<u>Box</u>	<u>Folder</u>	
1		PERSONAL PAPERS
		Autobiographical Notes
	1-2	General, 1956-1963, n.d.
	3	Diary, 1961
		Education
	4	Englewood High School- Yearbook, 1948
	5	Wisconsin, New York, 1948-1979, n.d.
	6	Divorce - Clippings, 1965
2		Correspondence
		Family
	1	Parents, 1944-1961
	2	Carl Hansberry Jr., 1961
	3	Mamie and Vincent Tubbs (Sister and Brother-in-law), 1959-1963
	4	Perry Hansberry, Jr., 1961
	5	Leo Hansberry (Uncle), 1951-1963
	6	Gail Hansberry (1 st Cousin), 1959
	7	Doris Greene (2 nd Cousin), 1961-1964
	8	Matya and Max Nemiroff, 1960-1964
	9	Miscellaneous, n.d.
		Friends
	10	Chicago, 1952-1964
	11	Wisconsin
	12	<u>Freedom</u> , 1952-1964
	13	<u>Freedom</u> , Louis and Dorothy Burnham, 1959- 1961
	14	New York, 1951-1952
	15	New York, 1953-1965
	16	W.E.B. DuBois, Shirley DuBois, Daisy Bates, and Eslanda Robeson, 1950-1960s
	17	Baldash, Seymour - Attorney, 1957-1964
	18	General, 1960-1964
3		Interviews
	1	Terkel, Studs - "Lorraine Hansberry: Make New Sounds," 1959
	2	Wallace, Mike - "Television Portraits of Colorful People," WNTA (Channel 13), n.d.
3	3	Perry, Frank - "Playwright at Work," WNET

Container list

<u>Box</u>	<u>Folder</u>	
		Interview, May 1961
	4	"The Negro Writers in America," WBAI, 1961
	5	"Should Artists Express Political Views?," Drama Desk, October 1960
	6	Mary, Patricia - WNYC, New York, March 1961
	7	Isaacs, Harold R. - "Five Writers and their African Ancestors" from: <i>The New World of Negro Americans</i> , 1963
	8	Fisher, Eleanor - CBC, June 1961
	9	General, 1959-1963, n.d.
4		Activism
	1	Civil Rights Meeting with Attorney General Robert Kennedy, 1963
	2	General, 1963, n.d.
		Illness
	3	General, 1963-1964, n.d. Get Well Letters and Cards
	4	October 1964
	5	November 1964
	6	December 1964
	7	January 1965
	8	n.d.
5		General
	1	Identification Cards, 1930-1965 and n.d.
	2	Wedding Book, 1953
	3-4	Address Book, n.d.
	5	Blue Book of Telephone Numbers, n.d.
	6	Address Cards (Autodex) Calendar (Also see Oversize Box)
	7	1955
	8	1957-1958
	9	1963
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	11	Awards, n.d.
	12	Artwork and Sketches, n.d. (Also see Oversize Box)
	13	Briefcase, 1965
	14	Miscellaneous, n.d.
6		WRITINGS
		Play Scripts

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		Produced Plays - Broadway
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	1	Original Play Script with Annotations, November, 1957
	2	"Almost Final Broadway Script," 1959
	3	Script "#61" - with Revisions - Mimeographed, n.d.
	4	General, n.d.
	5	Fragment, n.d.
	6	Sam Briskin's Notes regarding 2 nd Draft, May 18, 1960
7		Permissions
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	15	Samuel French, Inc. - Correspondence, 1961-1972
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8	1	Correspondence with Hansberry's responses, 1959-1967
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	7	Lloyd Richards and Diana Sands - Biographical Information - Program and Clippings, 1988, 1991, n.d.
9		25 th Anniversary
		Plans
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	3	Publicity - Package Publicity Service, 1983-1985
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	6	Brooklyn College, October 1984
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	12	Philadelphia, 1985
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	9	New York - Programs and Reviews, August 1986
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	3	Wiltshire Theatre - ARIS Fact Sheet, March - April 1987
	4	Box Office, 1987
	5	Awards, 1987
	6	Group Sales Overall, 1987
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	8	Grassroots Peace Directory, n.d.
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	8	Weinstein, Rabbi Jacob - Sabbath Service and Correspondence with Hansberry, March 13, 1959
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11	1970-1979	
13	1	Relevancy of Plot, 1971-1984
	2	King, Curtis Lamar. "A Critical Analysis of Lorraine Hansberry's A Raisin in the Sun from a Black Perspective," M.A. Thesis, 1974
	3	General, 1980-1988
		Screenplay
	4	Original with Annotations, October 1959
	5	Second Draft with Tab Notes, n.d.
6	Final Draft with Revised Pages - Cover Letter From Phil Scott to Lorraine Hansberry (6/20/60), Jun 3, 1960	
14	1-3	Screenplay with Annotations, n.d.
	4-6	Screenplay with Highlights - Copy I, n.d.
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15		Scenes from Earlier Drafts
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	12	Correspondence, 1961
	13	Introduction by Nemiroff, 1988
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	15	Random House - Correspondence, 1959-1964
19		Samuel French, Inc.
	1	Cuts in Original Edition, n.d. 25 th Anniversary Edition, 1984
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	3	Amiri Baraka's "A Critical Re-evaluation," ca. 1984
	4	Nemiroff's Working Copy with no Annotations, 1984
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21		<i>The Sign in Sidney Brustein's Window</i> <i>The Sign in Jenny Reed's Window</i> Script
	1	"Notes for a Three Act Play," n.d.
	2	First Draft, November 1960
	3	Third Draft - "Typist's Carbon Copy of 1 st Draft A, But with Insertions and Changes," November 1960
	4	Later Version than November 1960 Draft, September 1961
	5	Latest Version, 1961
	6	Hansberry Notes on File Folders, n.d.
		<i>The Sign in Sidney Brustein's Window</i> Script
	7	"Old Script Plus Pulled Pages from First Typist Version" - Annotated, n.d.
	8	Note regarding Novelist Horack, [n.d.]
	9	Notes regarding Gloria and Other Characters, n.d.
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	8	Final Revisions (Revisions made on Mimeographed Version I), November 9, 1963
	9	Nemiroff's and Hansberry's (?) Revisions, n.d.
	10	Nemiroff's Notes regarding Various Drafts, 1963 and n.d.
23	1	Revised Version, December 1963
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24	1	Road Production Copy (Feldman Tour) Cuts Made on Road After Chicago (Not Approved by Nemiroff), - Production Copy #1 - n.d.
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25	1	Musical Version, Mimeographed, n.d.
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	3	Song Lyrics, n.d.
	4	Script for Amateur Production, 1979
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	2	"DeKoven-Scene II 5" - with Nemiroff's Annotations, n.d.
	3	"Rehearsal Drafts II 8 and 9 - Tsnembe Absioseh - Madame - Last Scene" - with Nemiroff's Annotations, n.d.
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		Published Editions
		Random House - <u>Les Blancs: The Last Collected Plays of Lorraine Hansberry</u> Typescript with Nemiroff's Corrections
	6	pp. 1-37, n.d.
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	4	'Samuel French vs. Arena Stage Script' Notes, n.d.
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	1	Originals, n.d.
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	6	General, 1986
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	8	Drafts and Revisions with Annotations, n.d.
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	3	Title Page and Isolated Page, September 1959
	4	Second Draft - Hansberry Script, n.d.
	5	Copy of Mimeographed Version for Dore Schary, Producer - Director NBC, n.d.
	6	Final Revised and Cut Draft for Dore Schary, Director - Producer NBC, n.d.
	7	Script, n.d. Productions
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	1	Possible Final Version, n.d.
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	3	Robert Nemiroff - Edited Inserts for Final Edition, n.d.
	4	Galleys, 1968 Random House
		<u>Lorraine Hansberry: The Last Collected Plays,</u>
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	1	Notes, n.d.
	2	Opera Libretto - <u>The Consul</u> by Gian-Carlo Menotti-Sample Musical Drama, 1950
		Script
	3	First Rough Draft, January 1961
	4	Second Draft - Hansberry's Annotations, January 1961
	5	Third Draft - Carbon (Unedited), January 1963
	6	Third Draft - (Edited by Hansberry), January - February 1963
	7	Nemiroff - Notes for Future, n.d.
	8-10	Nemiroff Adaptation - Drafts - Annotated, n.d.
	11	Nemiroff Adaptation - Preliminary

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		Draft, n.d.
	12	Nemiroff Adaptation - Final
		Typescript - Annotated, n.d.
	13	Nemiroff Adaption - Annotated, n.d.
47		<i>Navajo! A Musical</i> - Nemiroff's Adaptation
	1	Annotated Script, 1967
	2-3	General Script, 1967
	4	<u>La Forge</u> - Musical Stage Rights, 1961-1970
	5	Rights - Screenplay, 1972
	6	Hansberry Correspondence, 1960-1961
	7	Nemiroff Correspondence, 1967-1968
	8	Novel, [1929]
48		<i>Masters of the Dew</i>
	1	Novel by Jacques Roumain with Hansberry's Notes, 1947 pp. 1-60
48	2	Nemiroff's Notes - Outline from Original Text (Romaine), Ideas, Outline of Draft III, 1961 Proposed Screenplay Revision with Hansberry's Revisions, pp. 1-60
	3	pp. 1-60
	4	pp. 61-116
		Screenplay
		First Draft
	5	Original, November 1961
	6	Photocopy, November 1961
	7	Master Scene Script with Primary Shot Indications, November 1961
		Third Draft - Original with Annotations, n.d.
	8	pp. 1-79
	9	Photocopy with Nemiroff's Annotations, pp. 1-79
	10	pp. 80-138
	11	Third Draft - pp. 80-138 - Photocopy with Nemiroff's Annotations, n.d. Third Draft - Nemiroff's Working

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		Copy with Annotations, 1982
	12	pp. 1-60
	13	pp. 61-121
49		Lawsuit - Lorraine Hansberry vs. Mo-Pix, Inc. and Henry R. Benjamin
	1	Correspondence, 1961-1963 and 1986
	2	Pre-Trial Examination, 1963
	3	Search for Producer - Letter from Frank Perry, 1964
	4	Robert Nemiroff's Notes, Revision Scripts, History of Scripts, and Novel, 1982
50		Incomplete
	1	<i>Akhnaton the King</i> - Notes, n.d.
	2	<i>Andromedia the Thief</i> - Script, June 1961
	3	<i>Annie</i> - Script - Holograph - Incomplete, n.d.
50	4	<i>Apples of Autumn</i> - Script - Annotated, September 1955
	5	<i>Arrival of Mr. Todog: A Bit of Whimsy or "A Little Camp on a Great Camp"</i> - Scripts, 1966 and n.d.
	6	<i>The Casita of John Langley</i> - Script - Holograph Fragment, n.d.
	7	Early Movie Scenario - Script - Annotated, n.d.
	8	<i>The Faces of Black Women, 1950-1952</i> <i>The Final Glory</i>
	9	Notes, Incomplete Script, n.d.
	10	Script - Annotated, 1955 <i>Flowers for the General</i> Script
	11	First Draft - Annotated, 1955
	12	Second Draft - Annotated, n.d.
	13	Annotated, 1956
	14	<i>History of the Negro Press, 1951</i>
	15	<i>Legacy (Greenwich Village Movie)</i> - Screenplay - Fragment, n.d.
	16	<i>Magnolia</i> - Teleplay, n.d. <i>The Marrow of Tradition</i>

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51	1	Drafts - Annotated, n.d.
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	3	<i>Martin Luther King Defense Rally</i> , (1960?)
	4	<i>Mary Wollstonecraft</i> - Notes, Scene Fragment, n.d.
	5	<i>May 30th Memorial on War</i> , n.d.
	6	<i>No Curtains and No Spread on the Bed</i> - Script - Act III Scene I Only, n.d.
	7	<i>Notes for a Musical</i> - Prologue and Outline For Eight Scenes, n.d.
	8	<i>Pulse of the Peoples - 1954: A Cultural Salute to Paul Robeson</i> - Script - Annotated, 1954
51	9	<i>The Sandbird</i> - Script - Incomplete Annotated, n.d.
	10	<i>Simon's House</i> - Script - Two Drafts - Annotated, 1955
	11	<i>Sandy</i> - Scene, n.d.
	12	<i>Tribute to Youth</i> , 1949

Books

52	Collected Plays
	<u>Les Blancs: The Collected Last Plays</u> , Vintage/Random House, 1994
	<u>Les Blancs: The Collected Last Plays of Lorraine Hansberry</u> , Random House, 1972
	<u>Lorraine Hansberry's A Raisin in the Sun and The Sign in Sidney Brustein's Window</u> , Signet/New American Library, 1964
	<u>Lorraine Hansberry's The Collected Last Plays</u> , Plume/New American Library, 1983
	<u>A Raisin in the Sun and The Sign in Sidney Brustein's Window</u> - Plume/New American Library, 1987
	<u>A Raisin in the Sun, The Sign in Sidney Brustein's Window</u> , Vintage/Random

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	8	"On Raisin: Roosevelt" - Lecture Drafts, 1959
	9	"On the Lack of a Sense of History," n.d.
	10	"On the Relative Progress of the American Negro," 1963
	11	"One Might Weep" - <u>Jewish Current</u> , 1964
	12	Original Prospectus for the John Brown - Theatre ("Toward a Harlem Community Theatre"), 1962-1979
	13	"Play-Writing: Creative Constructiveness" - Draft and Notes for Address to American Academy of Psychotherapists, 1963
	14	"Poetry of the Negro," n.d.
	15	"The Present Adventure of the 'Social Dramatist'" Swathmore College, 1961
56	16	"Rally to Support the Southern Freedom Movement," Croton, New York, June 1963
	17	"Scars of the Ghetto, 1965
	18	"Some Rather Indecisive Thoughts on M. Gide and his <u>Corydon</u> ," 1955
	19	"The Statue of Nathan Hale," 1950
	20	"Tribute to Paul Robeson," 1954-1965
	21	W.E.B. DuBois Memorial - Hansberry's Comments, 1964
57		Articles
	1	"And Bird Blown Back: I Am!," n.d.
	2	Award Acceptance (North Shore Community Center), n.d.
	3	"A Challenge to Artists" - Drafts, 1963
	4	"A Challenge to Artists" - Correspondence and Clippings, 1962-1982
	5	Dialogue with an Uncolored Egghead, n.d. Early Articles
	6	"Charles White" - Interview, n.d.
	7	"Geraldine Overstreet," n.d.
	8	"Tomorrow Morning", by Eve Merriam - Review, n.d.
		<u>Freedom</u> (newspaper)
	9	General, n.d.
	10	Articles, 1951

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	15	Articles - Juvenile Delinquency, n.d.
	16	Articles - History of <u>Freedom</u> newspaper, n.d.
	17	"God's Trombones," - Epilogue, 1959
	18	"In Defence of the Equality of Men" - Article and Correspondence, 1961
	19	"The Legacy of W.E.B. Dubois" - <u>Freedomways</u> , 1965
	20	"Letter to Kenneth N. Merryman, a White H.S. Student" on the Mason-Dixon Line, 1962
58	1	"Me Tink Me Hear Sounds in de Night," 1960
	2	<i>A Medal for Willie</i> - Review, 1951
	3	"The Negro in Hollywood Films," 'The Mystery Of The Invisible Force'," <u>New Foundations</u> , 1952
		"The Negro Writer and His Roots" - Presentation at the American Society of African Culture, First Conference of Negro Writers, 1959
	4	Drafts, with Edits by R. Nemiroff, n.d.,
	5	"Selected Papers Presented" - Publication and Correspondence, 1959
	6-7	<u>New Challenge</u> Articles, 1954-1956
		"New Paternalists," n.d.
	8	Edited, n.d. Original
	9	Multiple Drafts, n.d.
	10	<u>Village Voice</u> Exchange, n.d.
	11	Notes for Introduction (R.N), n.d.
	12	Progress, n.d.
	13	"On Arthur Miller's <i>After the Fall</i> ," n.d.
	14	"On <i>Brustein</i> : Village Intellect Revealed" - <u>New York Times</u> , 1964
	15	"On Contemporary Art: Charles White," n.d.
	16	"On <i>Raisin</i> : The Making and the Meaning of a Play," n.d.
	17	"On Summer," - Playbill, June 27, 1960

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	19	"Quo Vadis?" <u>Mademoiselle</u> <u>Magazine</u> , January 1960
	20	Review - <u>Raisin in the Sun</u> Film by Lorraine Hansberry, 1961
	21	"Reflections During a Season of Murder: A Memorial in Three Parts" - The Rosenbergs, 1952
	22	"Strange Flower," 1959-1988
	23	"Stanley Gleason and the Lights Will Not Die," <u>New York Times - Urban League</u> <u>Supplement</u> , January 17, 1960
59	1	"Simone de Beauvoir and the Second Sex - An American Commentary," 1957
	2	"This Complex of Womanhood," 1963-1981
	3	"To Be Young Gifted and Black" - Remarks to Prize Winners of United Negro College Fund - <u>Readers Digest</u> Creative Writing Contest, 1964
	4	"The Trial of Adolf Eichman" - Notes, n.d.
	5	"Walter Lee Younger, Willy Lowman and He Who Must Live" - Address to Women's Scholarship Association Luncheon, 1959
	6	"Willie Loman, Walter Younger and He Who Must Live," <u>Village Voice</u> , 1959 <u>The Movement</u>
	7	Drafts, Notes, Correspondence, 1963-1965
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60		Short Stories
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	3	"Buena Suerte, Luis!," n.d.
	4	"Children's Stones" - Progress, n.d.
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	15	"Three Songs of the New World," n.d.
	16	"General," 1950
	17	"Martaslund" by Emily Jones, n.d.
61		Poetry
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61	2	"Do Not Come, Death of Love," n.d.
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	4	"For a Young Negro I Have Met, A Love Song," n.d.
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	9	"Ocomogosiay," n.d.
	10	"Ode to Edna St. Vincent Millay," 1960
	11	"Out of the Legions of Despairing Nights," n.d.
	12	"Simply Africa," n.d.
	13	"Three Hundred Years Later, A Hymn for Unity," n.d.
	14	"Three Songs for the New World," n.d.
	15	"To Ghana off the Top of my Head," 1957
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	19	"Poetry of the Negro," n.d.
	20	"Miscellaneous," n.d.
62		Fragments and Notes
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	8	Ideas for Projects, n.d.
	9	Hansberry Notes in Her Books, n.d.
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	17	<u>Daily Worker</u> - "On Academy Awards Actresses," 1954
	18	<u>Ladies Home Journal</u> - "Defense of Lillian Hellman," 1963
	19	<u>Negro Digest</u> - "Our Young (Black)"

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		<u>The New York Times</u>
21		"Lumumba, Bunche, Baldwin," 1961
22		"Negroes in a Film," 1954
23		"Mailbag: O'Casey - Hansberry," 1959
24		"The Stall-in," 1964
25		"What's New About the 'New Negro'?", 1956
63	26	<u>The Reporter</u> - "The Trial of Jomo Kenyatta," 1954
	27	<u>Seventeen</u> - "Negro in Magazine Story," 1957
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	29	<u>Village Voice</u> - "Trumpets of the Lord," 1964
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		Brown, Jr., Oscar - "Kicks and Co."
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	4	Nantille Hansberry Charbonnet, 1980 Federal Bureau of Investigation 100-393031
	5	Volume 1, n.d.
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	5	Correspondence and Nemiroff's Proposed Treatment, Pre New York, 1966-1968
	6	Script - Alvin Epstein's Version, 1967
	7	First Rehearsal Working Draft with Nemiroff's Annotations, 1967
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	6	Yarbrough, Camille - <u>New York Times</u> Article, 1971
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	2	"A Long Time Comin" - A Musical Based on <i>A Raisin in the Sun</i> - Robert Nemiroff's Copy - Annotated, n.d.
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	7	Music - Unused Songs, n.d. (See Oversize Box)
85	1	Telegrams - Opening, October 1973
		Programs
	2	1973-1975
	3	1976-1982
	4	Souvenir, 1974

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<u>Box</u>	<u>Folder</u>	
		Promotion
	5	Group Sales, 1974
85	6	Advertisements, Miscellaneous, 1974, 1989 and n.d. (See Oversize Box)
	7	Logistics, 1975-1977 and 1995
	8	Facts for Interviews, 1976
		Reviews
	9	1973
	10	1973-1977, 1995
	11	New Jersey, 1982
	12	San Francisco - Scrapbook, 1976 (See Oversize Box)
	13	Literary Criticism, 1976
	14	Contact Sheets, List of Theaters, 1975 and n.d.
		European Tour
	15	Charles Axton - Stage and Musical Director, 1977-1981
	16	Paris, 1979
	17	Switzerland, 1979
	18	Woodie King, Jr. Revival Henry Street Settlement, N.Y.C., 1979
	19	Equity Library Theatre, N.Y.C., 1981
		Correspondence
	20	Carrington, Paul (Actor), 1982-1983
	21	Nemiroff, Robert, 1973, 1977
	22	Response to <i>Raisin</i> - Letter from Sam Rosen(Director) to Judd Wolden (Musical Writer), March 27, 1983
86		<u>All the Dark and Beautiful Warriors</u>
	1	Outline and Notes, 1966? "Part One: The Children"
	2	Original Manuscript, n.d.
	3-6	Typescripts with Nemiroff's Annotations, n.d.
	7	Typescript, n.d.
	8	"Chicago: The Children"
	9	"Chicago: Miscellaneous Additional Material," n.d.
87	1	Typescript - <u>Village Voice</u> , n.d.

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<u>Box</u>	<u>Folder</u>	
87	2	Typescript - <u>Village Voice</u> , August 1983
	3	<u>Village Voice</u> - Clipping, 1983
		"Part Two: The Universities"
	4	Chapter Drafts
	5-6	Typescripts with Hansberry and Nemiroff's Annotations, n.d.
	7	Nemiroff Draft Material, n.d.
	8	Nemiroff's Editing Notes, n.d.
	9	Notes and Revisions, n.d.
		Project N
	10	New York
	11	Wisconsin
88		"Warriors"
	1	Mexico - A-E, n.d.
	2	Post-Success, n.d.
	3	New York, 1950s
	4	"Buck Williams" - Early Notes #2
	5	"The Buck Williams Tennessee Memorial Association," n.d.
	6	"The Composition," n.d.
	7	"Funeral of a Great Man," n.d.
	8	"Lena's Memory of Lynching," n.d.
	9	"New York: Susan Miscellaneous," n.d.
	10	"The Psi Sigs," n.d.
	11	"Sidney," n.d.
	12	"Son in New York," n.d.
	13	"Zina," n.d.
	14	Tri-Quarterly - Correspondence, 1983-1984
15	Hansberry Notebooks (3), n.d.	
89		About Lorraine Hansberry
	1-2	"Lorraine Hansberry: The Black Experience in The Creation of Drama," n.d.
	3	"Like It Is" Premier - WABC TV, December 1978
	4	Teacher's Guide - Pat Johnson, 1979
	5-7	"Lorraine Hansberry Speaks Out," n.d.
	8	William Morris Agency, n.d.
	9	Submission: Poems, n.d.
	10	Submissions: Essays to Magazines, n.d.
	11	Publishers - Textbooks, n.d.

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<u>Box</u>	<u>Folder</u>	
89	12	Lorraine Hansberry Development - Educators, n.d.
	13	Notes on Hansberry's Works, n.d.
	14	Lorraine Hansberry Projects, 1979-1980
90		Books About Lorraine Hanberry
	1	Carter, Steven - <u>Hansberry's Drama: Commitment Amid Complexity</u> - Correspondence, Press Releases, Promotional Materials, 1991
	2	Cheney, Anne - <u>Lorraine Hansberry</u> - Reviews, 1985
	3	McKissack, Patricia and Frederick McKissack Young, <u>Black and Determined: A Biography Of Lorraine Hansberry</u> - Manuscript, n.d.
		Scheader, Catherine- <u>They Found a Way: Lorraine Hansberry</u>
	4	Nemiroff Correspondence with Scheader and Publisher, 1975-1978
	5	Educational Promotion, 1978
	6	Address Lists, n.d.
	7	Reviews, 1978
		Biographical Articles, Conference Presentations, Dissertations, Musicals, Musical Adaptations, Scholarly Papers, and Theses
	8	Basey, Jill Anne. "Lorraine Hansberry's Concept of Responsibility" - Thesis, 1967
	9	Bulkin, Ellen. "Racism and Writing: Some Implications for White Lesbian Critics" - Scholarly Paper, n.d.
	10	Carter, Steven R. "Lorraine Hansberry 1930-1965" - Essay, 1995
	11	Dedmond, Francis Bereil. "The Maturation Theme in Contemporary American Drama" - Excerpt from Dissertation, 1969
90	12	Dershin, Susan and Jeffrey Dershin. <i>The</i>

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<u>Box</u>	<u>Folder</u>	
		<i>Sign in Sidney Brustein's Window</i> - Musical Adaptation, 1981-1982
13		Dodge, Margaret Reynolds. "The Theme of Commitment in the Works of Lorraine Hansberry" - Thesis, 1974
14		Friedman, Sharon. "Feminist Concerns in the Works of Four 20 th Century American Women Dramatists," - Dissertation, 1977
91		Humphries, Eugenia.
	1	"Lorraine Hansberry: The Visionary American Playwright" - Dissertation Chapter (?), n.d.
	2	" <i>The Sign in Sidney Bruistein's Window</i> : From Abstract Intellectualism to Committed Action" - Fragment, n.d.
	3	Lyons, Jeremy. "Langston Hughes's 'Harlem' and Lorraine Hansberry's <i>Raisin in The Sun</i> " - Essay, 1988
	4	Miller, Kahterine Lois. "Lorraine Hansberry and the Drama of Human Affirmation" - Thesis, 1973
	5	Ness, David E. "Lorraine Hansberry: Dramatist of Struggle" - Thesis, 1970
	6	Pyskacek, June. "Lorraine Hansberry: A Musical Portrait" - Play Script, 1979
	7	Washington, J. Charles. "Course Design for Teaching Black Drama" - Dissertation, 1981
	8	Williams, James Wesley. "Until the Sun Rises" Proposed Sequel to "A Raisin in the Sun" - Play Script, 1986
	9	Williams, Ora. "A Bibliography of Works Written by American Black Women" - 1972
	10	"Black Stage" featuring Lorraine Hansberry Reader, 1972
	11	Gale Reference Books, n.d.
91	12	National Council of Negro Women - <u>Freedomways</u> Special Issue, 1979-1980

Container list

<u>Box</u>	<u>Folder</u>	
	13	Studies of Lorraine Hansberry - Anthologies, n.d.
92		Criticism
	1	Harold Cruse, n.d.
	2	A-I, n.d.
	3	J-Z, n.d.
	4-6	Articles, 1970s-1990s
93		Programs
		"Lorraine Hansberry: In Her Own Words" - WBAI, January-February 1967
	1	Artists Who Participated
	2	General Correspondence
	3	After Broadcast
	4	Promotion and Publicity
	5	"In a Women's Soul" - Calendar, 1972
		"The Beauty of Things Black: A Birthday Celebration for Lorraine Hansberry" - Black Theatre Festival, U.S.A. May-June 1979
	6	1979
	7	
	8	National Black Network - Broadcast, 1980
	9	CEBA Exhibit Journal - "The Beauty of Things Black," 1980
94	1	"Lorraine Hansberry: To Reclaim Her Legacy To Women" - Panel at National Women's Studies Association Conference," May-June, 1981
	2	Lorraine Hansberry Playwriting Award McDonald's American College Theatre Festival, 1983 and 1986
	3	"Horizons" NPR, February 1990
	4	On Writers: Writing Desk Diary, 1992
	5-6	Schomburg Heritage Weekend Tribute to Lorraine Hansberry, February 3-4, 1996
94	7	The New York Black 100, 1998
	8	General 1960s

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<u>Box</u>	<u>Folder</u>	
	9	1970s
	10-12	1980s
95	1	1990
	2	n.d.
	3	"In Praise of Women in the Arts," n.d.
	4	Lincoln University Bulletin - Lorraine Hansberry Hall - Page 42, n.d.
	5	Miscellaneous Commemorative Materials, n.d.
	6	College Courses, Seminars, n.d.
	7	Exhibition Material featuring Freedom Articles on Poster Board , n.d.
	8	List of Materials Loaned to Ralph Tangney, n.d.
	9	Research, n.d.
	10	Miscellaneous, n.d.
96- 97		Oversized
98-		Library (see Appendix B)

Appendix A - Books featuring Hansberry's works

Appendix B - List of selected books from Hansberry's library

Appendix A

Box 54

Books featuring Hansberry's plays

Adams, William, Peter Conn and Barry Slepian, eds. Afro-American Literature: Drama. New York: Houghton Mifflin Company, 1970.

Cerf, Bennett, ed. Six American Plays for Today. New York: Modern Library, 1961.

Cerf, Bennett, ed. Four Contemporary American Plays. New York, NY: Vintage Books, 1960.

Childress, Alice, ed. Black Scenes. Garden City, New York: Doubleday and Company, 1971.

Dietrich, R.F., William E. Carpenter and Kevin Kerrane, eds. The Art of Drama and the Art of Modern Drama. New York: Holt, Rinehart and Winston, Inc., 1969

Dietrich, R.F., William E. Carpenter and Kevin Kerrane, eds. The Art of Drama and the Art of Modern Drama (Instructor's Manual). New York: Holt, Rinehart and Winston, Inc., 1969

Elkind, Samuel. Ed. 28 Scenes for Acting Practice. . Glenview, IL: Scott, Foresman and Company, 1971.

Groves, Cy. Plays on a Human Theme. Toronto: The Ryerson Press, 1967.

Heisch, Elisabeth, eds. Discovery and Recollection: An Anthology of Literary Types. New York: Holt, Rinehart and Winston, Inc., 1970.

Kernodle, George, Portia Kernodle, and Edward Pixley. Eds. Invitation to Theatre, 3rd Edition. New York: Harcourt Brace Jovanovich, 1985.

Kinnick, Jo and Jesse Perry, eds. The Voices of Man Literature Series: Let Us Be Men. Menlo Park, California: Addition-Wesley Publishing Company, 1969.

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Lockerbie, D. Bruce, ed. Major American Authors. New York: Holt, Rinehart and Winston, Inc., 1970.

Montague, Gene, Marjorie Henshaw and Nicholas A. Salerno, eds. The Experience of Literature. 2nd edition. Englewood Cliffs, New

Remnant, Mary, ed. Plays By Women Vol. 5. London: Methuen London Ltd., 1986.

Richter, Glenda and Clarence Irving, eds. New Words of Ideas. New York: Harcourt, Brace and World, Inc., 1969

Russell, Bertrand. Sceptical Essays. 2nd Edition. New York, NY; London: Unwin Books, 1962.

Schadlich, Krista Maria, ed. Amerikanische Protestdramen. Berlin: Henschelverlag, 1972.

Spiegler, Charles G., ed. Courage Under Fire. Columbus, OH: Charles E. Merrill Publishing Company, 1967.

Stevens, Louise G., ed. Introduction to Drama. Florence, Kentucky: McCormick-Mathers Publishing Company, 1977.

TriQuarterly Magazine, "Chicago" Issue. Spring/Summer 1984.

White, Melvin R. and Frank M. Whiting, eds. Playreader's

Repertory: Drama on Stage. Glenview, IL: Scott, Foresman and Company, 1970.

Winterowd, W. Ross, and Patricia Y. Murray, eds. English Writing and Language Skills, Fifth Course. New York: Harcourt Brace Jovanovich, 1983.

Library

Box 98

Anderson, George K. and Walton, Eda Lou. *This Generation*. Scott, Foresman and Company, 1949.

Anderson, Sherwood, *Winesburg, Ohio: A Group of Tales of Ohio Small-Town Life*. The Modern Library, 1919

Aptheker, Herbert. *The Negro in the Civil War*. International Publishers, 1938.

Bentley, Eric, ed. *The Modern Theatre*, Vol. II. Doubleday & Company, Inc. 1955.

Bone, Edith, trans. *Not by Bread Alone*. E.P. Dutton & Co., Inc. 1957.

Boyer, Richard O., and Herbert M. Morais. *Labor's Untold Story: The Adventure Story of the Battles, Betrayals and Victories of American Working Men and Women*. Cameron Associates. No date.

(Central Committee) Edited by a Commission of the Central Committee of the C.P.S.U. (B.), Authorized by the Central Committee of the C.P.S.U. (B.). *History of the Communist Party of the Soviet Union (Bolsheviks): Short Course*. International Publishers, 1939.

The Constitution of Our United States; Also the Declaration of Independence and Lincoln's Gettysburg Address. Rand McNally & Company, 1936.

Corwin, Norman. *On a Note of Triumph*. Simon and Schuster, 1945.

Cowley, Malcolm. *The Literary Situation*. Viking Press, 1954.

Dunham, Barrows. *Man Against Myth*. International Publishers, 1938.

Dutt, R. Palme. *The Problem of India*. International Publishers, 1943.

Eckel, Paul E. *The Far East Since 1500*. Harcourt, Brace and

- Company, 1940.
- Ferguson, Wallace K. *The Renaissance*. Henry Holt and Company, 1940.
- Foner, Philip S., ed. *Abraham Lincoln: Selections From His Writings*. International Publishers, 1944.
- Foster, William Z. *The Twilight of World Capitalism*. International Publishers, 1949.
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- Golden, Harry. *Only in America*. The World Publishing Company, 1958.
- Hansberry, Lorraine. *A Raisin in the Sun*. New American Library, 1961.
- Howells, William Dean. *The Rise of Silas Lapham*. Rinehart & Co., Inc., 1949.
- Havemeyer, Louis. *The Drama of Savage Peoples*. Yale University Press, 1916.
- Selected by Langston Hughes. *An African Treasury: Articles/Essays/Stories/Poems by Black Africans*. Crown Publishers, Inc., 1960.
- James, Henry. *The Ambassadors*. Harper & Brothers Publishers, 1930.
- Johnson, The Very Reverend Hewlett, the Dean of Canterbury. *The Soviet Power: The Socialist Sixth of the World*. International Publishers, 1940.
- Jones, LeRoi. *Blues People: Negro Music in White America*. William Morrow and Company, 1963.
Contains postcard with various names on it.
- Kahn, Albert E. *The Game of Death: Effects of the Cold War on*

Our Children. Cameron & Kahn, 1953.

Inside front cover: To Sam - with very best regards -
Albert[?]

Kazin, Alfred. *On Native Grounds: An Interpretation of Modern
American Prose Literature*. Doubleday & Company, Inc. 1965.

Kerouac, Jack. *On the Road*. The Viking Press, 1957.

Lawrence, D.H. *Lady Chatterley's Lover*. Grove Press Inc., 1959.

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Lenin, V.I. *The Young Generation*. International Publishers,
1940.

Lenin, V.I., *What Is to Be Done? Burning Questions of Our
Movement*. International Publishers, 1929.

Lewis, Sinclair. *Main Street*. The World Publishing Company,
1946.

Lomax, Louis E. *The Reluctant African*. Harper & Brothers, 1960.
***Brief but significant comments and questions re: Lomax's
ideas.***

London, Jack. *Jack London: American Rebel, a Collection of His
Social Writings together with an Extensive Study of the Man
and His Times*. Edited by Philip S. Foner. The Citadel
Press, 1947.

Malraux, Andre. *Man's Fate (La Condition Humaine)*. The Modern
Library, 1936.

Marion, George. *Bases & Empire: A Chart of American Expansion*.
Fairplay Publishers, 1948.

Masses and Mainstream: Aug 1950; Oct 1950, Nov 1950; Jan
1951, May 1951, Jun 1951.

Mayer, August L. *Velazquez*. French Library of Fine Arts, 1940.
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Inc., 1950.

Monopoly in the United States: Facts Revealed by the TNEC Investigation, Prepared by Labor Research Association, International Publishers, 1941.

Morgan, Claire. *The Price of Salt*. Bantam Books, 1958.

O'Casey, Sean. *Within the Gates: A Play of Four Scenes in a London Park*. The MacMillan Company, 1953.

Owsley, Frank Lawrence, Chitwood, Oliver Perry, Nixon, H.C. A *Short History of the American People*, Vol. II (1865-1947). D. Nostrand Company, Inc., 1948.

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Political Affairs, June 1948.

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- Selsam, Howard. *What Is Philosophy: A Marxist Introduction*. International Publishers, 1938.
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- Sorokin, Pitirim A. *The American Sex Revolution*. Porter Sargent Publisher, 1956.

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- Steuben, John. *Labor in Wartime*. International Publishers, 1940.
- Studies on the Left*, Vol. II, No. 1, 1961.
- Includes articles on HUAC, the Caribbean, the New Left.
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- Thackeray, William Makepeace, and Walter J. Black. *The History of Henry Esmond*. No date.
- Tolstoy, Leo. *Tales of Sevastopol*. Foreign Languages Publishing House, 1950.
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- Andreyev, Leonid. *He Who Gets Slapped*. New York: Brentano's, 1922.
- Aristotle's Politics and Poetics*. Translated by Benjamin Jowett and Thomas Twining. Viking Press, 1957. Front cover torn.
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Djilas, Milovan. *Conversations with Stalin*. New York: Harcourt, 1962.

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1949:

Jan (underlinings, annotations at 22-30); Feb (cover damaged, repaired with tape; underlinings at 22-24, 46, 51-52); March; April (annotations, underlinings at 5, 13-31); June; Sept (underlinings at 13-20); Oct (underlinings at 10-15, 23-34, 53, 56); Nov; Dec (underlinings, annotations at 40-60).

1950:

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1951:

January, March (underlinings, annotations at 53-59, 73-77, 80-87, 93-96); April (annotations, underlinings at 50, 54-57); May; June.

MAINSTREAM

Vol. 12, No. 10 (October 1959), Vol. 14, No. 9 (September 1961), Vol. 14, No. 11 (November 1961)

EBONY

March 1962 - includes "Purlie Davis," on Broadway hit with Ossie Davis, Ruby Dee (55-61).

NEWSWEEK, 17 February 1964 - underlinings at cover section on "Poverty, USA" (pp. 31-38).

TIME

- Vol. 83, No. 8, 21 Feb 1964 - underlinings at p. 23 "A Mother Who Wants to Write" (on Marguerite Oswald, mother of Lee Harvey Oswald)
- Vol. 83, No. 10, 6 Mar 1964 - underlinings at 48, 50, 55, 56, annotation at 50.
- Vol. 83, No. 1, 3 Jan 1964 - underlinings at 14, 17.
- Vol. 83, No. 6, 7 Feb 1964 - underlinings, annotation at 25.

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STUDIES ON THE LEFT, 1960, Vol 1, No. 3

NEW CHALLENGE

1954: August; September; November; December.

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1956: February; March; April; May; Summer.

SPOTLIGHT ON AFRICA

XIV, 1, January, 1955

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THE GRECOURT REVIEW

- Vol. 1, No. 4, May 1958
- Vol. 2, No. 4, May 1959 - Handwritten note enclosed to LH from Rosalie S. Warren (editor), 11/22/[59]

VENTURE: A WRITERS' WORKSHOP QUARTERLY

- Vol. 1, No. 1 (Winter-Spring 1954)
- Vol. 1, No. 3 (Winter 1954-55) - "Clarence Jones KI-9-7864" in pencil on cover; Table of Contents (p. 1) annotated with letter grades next to each article title.
- Vol. 1, No. 4 (Summer 1955)
- Vol. 2, Nos. 2 (Summer 1956), 3 (Winter 1957), and 4 (1957-1958)

NEGRO DIGEST, Vol. 11, No. 8, June 1962 - includes loose page from JET, n.d., with Hoyt W. Fuller review of James Baldwin, ANOTHER COUNTRY

PHYLON: THE ATLANTA UNIVERSITY REVIEW OF RACE AND CULTURE, Vol. 12, No. 3, Winter 1960 [2 copies] - Harold R. Isaacs, "Five Writers and Their African Ancestors, Part II" (pp. 317-36), includes section on LH (pp. 329-36).

THE NEW YORKER, Nov. 17, 1962 - includes James Baldwin, "Letter from a Region in My Mind," pp. 59-144.

SHOW: THE MAGAZINE OF THE ARTS, Vol. 2, No. 7, July 1962 - Ilya Ehrenburg, "Modigliani: How Many Vertabrae to a Neck" (pp. 34-36) is circled in Table of Contents

MONTHLY REVIEW

- Vol. 11, No. 9, January 1960 (underlinings at 312-16)
- Vol. 11, No. 10, February 1960
- Vol. 11, No. 12, April 1960
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- Vol. 13, No. 9, January 1962 (underlinings at 423)
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- Vol. 14, No. 2, June 1962
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- Vol. 14, No. 5, September 1962
- Vol. 14, No. 8, December 1962
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- Vol. 15, No. 11, March 1964 (underlinings at 599-600)
- Vol. 16, No. 2, June 1964
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JEWISH CURRENTS

- Vol. 15, No. 8, September 1961 - Milton A. Galamison, "The Unfinished Business of the Civil War" (pp. 12-15) has pen mark next to listing on cover
- Vol. 16, No. 8, September 1962 - Paul H. Levenson, "The Image of the Jew in the Negro Community" (pp. 7-12) has pen mark next to listing on cover
- Vol. 17, No. 5, May 1963 - Dialogue on "New Tensions in Negro-Jewish Relations" has pen mark next to listing on cover
- Vol. 17, No. 8, September 1963 - Robert E. Goldberg, "Ersatz Judaism" (pp. 4-9) has pen mark next to listing on cover
- Vol. 17, No. 11, December 1963 - "see pp 3-4" written on cover: refers to "Privileges for Whites or Equality for Negroes?" (editorial)
- Vol. 18, No. 2, February 1964 - "see p. 3" written on cover and underlinings at p. 3 editorial, "Civil Rights Month"

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MANUSCRIPTS, ARCHIVES AND RARE BOOKS DIVISION

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