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BALDWIN, JAMES ARTHUR

~~CONFIDENTIAL~~

MF 62-108763

MF ¹⁰⁰⁻⁴⁴¹¹⁹⁰ 62-108763-3 Summary

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BALDWIN, Jim

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BALDWIN, Jimmy

ANAL.

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BALDWIN, J.

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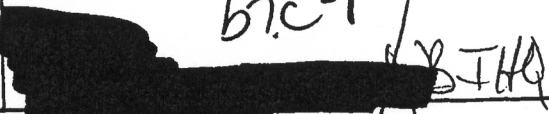
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<input type="checkbox"/> Enclosure (describe)	_____	
<input type="checkbox"/> Laboratory Work Sheet	_____	
<input type="checkbox"/> Personnel Security Questionnaire (PSQ)	_____	
<input type="checkbox"/> Loyalty Form	_____	
<input checked="" type="checkbox"/> Other (describe)	<i>Washington Report 6/30/64</i>	
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<input type="checkbox"/> Mr. <input type="checkbox"/> Mrs. <input type="checkbox"/> Miss <input checked="" type="checkbox"/> Room	<i>NARA</i> 	<i>8/26/92</i>
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Complete File and Serial Number <i>62-108763-A</i>		

UNITED STATES GOVERNMENT

Memorandum

TO : Mr. DeLoach

DATE: 6-22-64

FROM : M. Jones

SUBJECT: JAMES ARTHUR BALDWIN
INFORMATION CONCERNING

Tolson	_____
Belmont	_____
Mohr	_____
Casper	_____
Callahan	_____
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Sullivan	_____
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Tele. Room	_____
Holmes	_____
Gandy	_____

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 5-17-89 BY [redacted]

The book review section of "The Washington Post" for 6-21-64, contained an article concerning captioned individual. It stated he is contemplating at least four future books, among which will be one "about the F. B. I. in the South." These will be published by Dial Press. *Book*

The item goes on to point out that Baldwin's recent books have attracted an enormous response, ringing up best-selling figures all over the Nation. "The Fire Next Time," according to the article, sold 100,000 copies in hard-cover; its paperback version, just out, is likely to sell five to ten times that many. "Another Country" is nearing the two million mark in soft cover. *67C1*

INFORMATION IN BUFILES:

James Arthur Baldwin is a Harlem-born Negro who resides in New York City, and who has become quite well known for his books regarding the relationship of Negroes and whites in our society.

He has been identified as a sponsor for the Fair Play for Cuba Committee and is one of its prominent members.

Baldwin is also listed as one of the sponsors of The Monroe Defense Committee, a group organized as the result of a race riot in Monroe, North Carolina, on 8-27-61. This Committee has received strong support from communist publications such as the "National Guardian."

The "New York Herald Tribune" of 6-17-61, in its "Letters to the Editor" section, contained a communication signed by Baldwin and William Styron which advocated abolishment of capital punishment. This letter said "If there were a shred of proof that the death penalty actually served to inhibit crime, that would be sufficient reason--even from the point of view of 'misguided do-gooders,' as J. Edgar Hoover calls its opponents--to maintain it." It goes on to state Mr. Hoover "is not a lawgiver, nor is there any reason to suppose him to be a particularly

- 1 - Mr. DeLoach
- 1 - Mr. Sullivan

6 JUL 23 1964

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(Continued, page 2)

M. A. Jones to DeLoach memo
Re: JAMES ARTHUR BALDWIN

profound student of human nature. He is a law-enforcement officer. It is appalling that in this capacity he not only opposes the trend of history among civilized nations, but uses his enormous power and prestige to corroborate the blindest and basest instincts of the retaliatory mob."

On the subject of homosexuality, Baldwin states, "American males are the only people I've ever encountered in the world who are willing to go on the needle before they'll go to bed with each other. Because they're afraid of this, they don't know how to go to bed with women either. I've known people who literally died out of this panic. I don't know what homosexual means any more, and Americans don't either... If you fall in love with a boy, you fall in love with a boy. The fact that Americans consider it a disease says more about them than it says about homosexuality"

In connection with a discussion of why he felt both Attorney General Robert Kennedy, the Justice Department and former President John F. Kennedy were ineffective in dealing with discrimination with the Negroes in the South, Baldwin said he was weary of being told desegregation is legal. He went on to say "... because first of all you have to get Eastland out of Congress and get rid of the power that he wields there. You've got to get rid of J. Edgar Hoover and the power that he wields. If one could get rid of just those two men, or modify their power, there would be a great deal more hope..."

RECOMMENDATION:

None. For information.

H.H.A.

ADDENDUM, ECK:amr 6/22/64

In that this book "about the F. B. I. in the South" is one being contemplated by Baldwin, we will follow our sources, and should the book be published, naturally it will be reviewed and you will be advised.

eck *DeLoach* *[Signature]* *[Signature]* *[Signature]* *EAC*

A LITERARY CASEBOOK/BY DICK SCH.

BEHIND THE LINES

Green for Mr. Jimmy

It reminds one, almost immediately, of an Ingemar Johansson fight camp. A few women scamper around; one of them is his sister. Males wander in and out; one of them is his brother. Telephones jangle constantly, offering deals, praises, pleas. In the middle of it all, the attention and the admiration swirling about him almost unnoticed but accepted, sits the champion, five feet and a few inches tall, maybe 135 pounds, wide-eyed, 39 years old—James Arthur Baldwin.

This is a seven-room apartment on New York's West End Avenue, in the 80s, and it is, at least temporarily, the training camp for Jimmy Baldwin. There are book shelves and modern paintings, posters and phonographs, telephones and sliding doors, and, permeating everything, there is the same weird, unreal, reverse race appeal that hung over a Johansson fight headquarters. Imagine! A white man who knows how to fight!

And then, in the best boxing tradition, there is the entourage, on scene and off scene. Writing is a lonely craft, and Jimmy Baldwin, with his art, is all alone—except for his lawyer, New York City Councilman Theodore Kupferman; his agent, Robert Lantz; his benefactor, Tom Michaelas; his photographer, Frank Dandridge; his song writer, Bobby Sharp; his publisher, Richard Baron; his disk jockey, Frankie (Downbeat) Brown; his minister-friend, the Rev. Sidney Lanier; and a supporting cast, changing every few months, of well-wishers, advisers and hangers-on.

And then there are Gloria Davis and Lucien Happersberger. They handle Jimmy Baldwin's money. That is, they handle most of Jimmy Baldwin's money. A suspicion persists, confirmed by some of his friends, that almost everybody handles some of Jimmy Baldwin's money, everybody but Jimmy Baldwin.

"I am impossible," says Baldwin, discussing his finances. "I am a positive

menace." He gestures toward the room where Gloria Davis struggles to keep his finances straight. "I am locked out of that office," he says.

Money is one point where the personalities of James Baldwin and Ingemar Johansson part company. The strength of Johansson's great right hand was never greater than when he wrapped his fist around a dollar bill. But Baldwin and money are a mismatch; his generosity matches Johansson's thrift. At one stage in Baldwin's career, a literary agent, Bob Mills, set up parallel checking accounts in the same bank, one the agent's, one the author's. Mills, responding to phone calls from the bank, made a habit of switching funds from one account to the other, covering uncovered checks, later explaining the complexities of banking and currency to the author.

Baldwin's own standard of living has barely fluctuated over the years—he spends as much time as he can in Spartan seclusion writing on Fire Island—but he can't help giving money away to people who need it, acquaintances, friends and relatives ("We're not a family, we're a tribe," he says).

Mrs. Davis and Lucien Happersberger understand the problem.

"I ask them for cash from time to time," Baldwin says. "Sometimes they give it to me, and sometimes they don't."

Mrs. Davis is Baldwin's sister. "I can tell I'm solvent when she's smiling," he says.

Happersberger, a 31-year-old Swiss painter, has been Baldwin's friend—probably his closest friend—for some 14 years, since they met in a Left Bank cafe. "We have starved together in two cities," Baldwin says. "Paris and New York."

As recently as four years ago, even with three books in print, Baldwin's financial condition was shaky. He actually

feared, he told friends, that he might have to go back to running an elevator, one of several dozen jobs that have kept him writing since he was 14 ("It's easier to name the jobs I haven't had").

The starving days are past for Jimmy Baldwin, and Mrs. Davis wears a permanent smile. Baldwin is box office now—perhaps not on Broadway, where a \$10,000 gift from two of Nelson Rockefeller's daughters helped keep Baldwin's play, *Blues for Mr. Charlie*, going—but



certainly in bookstores, where such recent Baldwin books as *The Fire Next Time*, *Another Country* and *Nobody Knows My Name* rang up best-selling figures. *The Fire Next Time* has sold 100,000 copies in hardcover; its paperback version, just out, is likely to sell five to ten times that many. All his books but *Blues* are now in paperback, and *Another Country* is nearing the 2-million mark in soft covers.

All this success, coupled with his knack for attracting well-meaning advisors, the departure last fall of Jim Silberman, Baldwin's editor at Dial

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ENCLOSURE
Book Week

"The Washington Post"
6-21-64

Press, for Random House, and the merger of Dial into Dell Publishing Co., prompted talk in publishing circles that Jimmy was shopping around for a new publisher.

In fact, he was. Dial, though, was hardly anxious to let Baldwin go. Furthermore, it had him under a contract that provided for a \$15,000 annual income after advances. But Baldwin's advisors told him, in effect, Jimmy, you're worth a million dollars. This notion was confirmed when a paperback house tried to woo him from Dial by offering Baldwin a million dollars—\$50,000 a year for 20 years. The bid was never taken too seriously. "I knew it wasn't really a million dollars, with taxes and everything, you know," Baldwin says.

With new lawyers and new advisors intervening for him, Baldwin won a more liberal contract from Dial, signed in April just before the presses started turning out the book version of *Blues for Mister Charlie*. The negotiations, says Dial's Dick Baron, were cordial, and so Dial will publish at least four more Baldwin books, which might include a novel called *Talking at the Gates* (about a Southern plantation the day the news arrived that slavery had ended), a book about the F. B. I. in the South, a collection of short stories or a strictly autobiographical work. Before any of them, there will be one other book, previously committed to Atheneum—a two-man effort, Baldwin's words with Richard Avedon's pictures. The working title is, simply, *An Essay*, due next fall.

Baldwin, happy that the negotiations are over, is pleased with everybody. He doesn't sing any blues for the green. "You know," he says, logically, "the more money you make, the more you need."

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New York File 100-146553

Clipping from "New York Herald Tribune, 7/14/64,
and copy of playbill."

62-15765-28

Alvin
Theatre

PLAYBILL

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DATE 5-17-89 BY *2085101af*



HIGH SPIRITS

AT WORK

WIN, the brilliant burning tiger monarch of the current international ac- writer and as the a nation. perceptive forty

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PLAYBILL: Let's start from the beginning—your birth.

BALDWIN: I was born in Harlem Hospital, and I've lived in New York all my years except for 1948 to 1957. I spent them in Paris. It saved my life.

PLAYBILL: When did you turn from the printed page to the stage?

BALDWIN: I wrote my first version of *The Amen Corner* in 1952 when I came home from France to sell my first novel—*Go Tell It On the Mountain*. I finished the play in 1954, and in 1955 *The Amen Corner* was produced at Howard University.

PLAYBILL: How was it received?

BALDWIN: Very good reviews, but I was told that Negro plays don't succeed in America. I put the script in my trunk, where it stayed until this year. Now I hear that it's a hit in Los Angeles.

PLAYBILL: What happened after *Amen Corner*?

BALDWIN: I decided that I might try to continue to work in theatre—if America had one—but I was not *about* to undergo the drab Shubert Alley scene.

PLAYBILL: Didn't you dramatize your second novel?

BALDWIN: Yes, John C. Wilson optioned *Giovanni's Room*. I wasn't too interested in the script until I saw the dramatization. I knew I couldn't do worse, so I wrote my own version—as a project for the Actors Studio.

PLAYBILL: That was before you were "apprenticed" to Elia Kazan?

BALDWIN: Yes, he'd read my writing and told me that he thought I should work in theatre. I was paid a nominal sum to carry his clip-board and take his notes in the production of *J.B.* and then *Sweet Bird of Youth*. It was very useful training.

PLAYBILL: What did you learn?

BALDWIN: The inner mechanics of how a play works—and other things. One of the most important was how essential it is to get along with the crew and stage-hands. If they don't like you, you've had it.

PLAYBILL: When and where did you write *Blues For Mr. Charlie*?

BALDWIN: I started in Istanbul in April 1963, and then had to fly home for the March on Washington in May. I wrote the play in less than a year, working on it between civil rights meetings and appearances. I was afraid that if I didn't do it I wouldn't be a writer anymore. In the middle of it, Medgar (Evers) was shot and I knew I had to finish it.

PLAYBILL: Literally, how did you write it?

BALDWIN: On pads in planes, trains, gas stations—all sort of places. With a pen or pencil. Walter, this is a *hand-written* play. Then I typed it, editing in the process, and wrote it again—and typed it again. I've been rewriting and rewriting since the end of 1963. In the weeks before the opening, I did a lot more cutting and rewriting. I was buried in the tunnels under the ANTA Theatre so long that it seems as if I'd been born there.

PLAYBILL: Again literally, how did you feel when you were writing this play?

BALDWIN: Scared. I'm always scared when I'm writing. Both end of my digestive tract tense up. I hardly ate a regular meal in months.

PLAYBILL: Is it like that for other playwrights?

BALDWIN: I don't know. I'm not sure that the American theatre has many playwrights. As a result, the vacuum is filled by experts who can't read or write. The eminence of producers and directors in the U.S. theatre is the playwrights' fault.

producers and directors for the state of the

people who make the decisions they know what a play is but they don't. They are not. The only reason they cause there is almost no this country.

do I have any personal philosophy?

with Shakespeare: The key is the key, but it is not the key. A playwright should work in joy—total. You tell me—the thing I don't know.

is something be true or

according to my definition, you don't. If it's worth. There can't be an un-

real play. Our theatre is not real, and when a people get this divorced from reality they can do anything. The state of our theatre is a sign of an unhealthy society.

PLAYBILL: Does our theatre reflect the truth about 1964 America?

BALDWIN: We see in the theatre what most people think Democracy is, but Democracy is not that simple. Unfortunately, the only virtues most Americans seem to respect are youth and ignorance. It is a crime to grow up, and "culture" is a dirty word. Remember that other country where "culture" was a dirty word? They exterminated 6,000,000 people.

PLAYBILL: Is the yawning flaw unreality or lack of proper proportion, Jimmy?

BALDWIN: Both. If we were living in a civilization with any sense of proportion, a non-writer such as Arthur Miller could never achieve any eminence. It's not Arthur Miller's fault that we think he's an

artist. It's ours. He's watered-down Clifford Odets. His "love" is some panic-stricken attempt to hang onto his boyhood.

PLAYBILL: I cannot concur, although his latest play is plainly not his finest.

BALDWIN: *After the Fall* is the only play I ever walked out on. Anybody who could read it and not burn it obviously cannot be taken seriously as a theatre person. I'd say the same about anyone who could read *J.B.* and not realize that it was simply not a play.

PLAYBILL: To go back to *Blues For Mr. Charlie*, is it true that the Lincoln Center Repertory wanted to produce it?

BALDWIN: Yes, Kazan asked for it but I had an ethical commitment to the Actors Studio. I know that if I'd written this same play ten years ago nobody would have produced it—certainly not on Broadway. It is now born as a result of a meet-

ing in time, a historical conspiracy or coincidence. The cast is also extraordinary. Take Diana Sands, a great actress. I wrote her part—every word—and she overwhelms me with her performance.

PLAYBILL: Will you write for the stage again?

BALDWIN: I will do more plays. I am now finishing a book with Richard Avedon on the way we now live in America. His pictures, my text—titled *An Essay*. Then I have a long article to do on the F.B.I. and how it treats Negroes. It will be called *The Blood Counters*, which is the Negroes' nickname for the F.B.I. After that, perhaps a play.

PLAYBILL: Thanks for an interesting and provocative interview.

BALDWIN: Do you know why it worked? Because you talked to me as a writer.

PLAYBILL: Doesn't everybody?

BALDWIN: No, Walter, not anymore. □



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*Check with them!
+ T.M.P.*

Books and Authors

James Baldwin is writing a book about the FBI and the South, which Dial Press will publish next Spring. Like "The Fire Next Time," the new work will be featured in the New Yorker before its appearance as a book. . . . Columbia University Press is commemorating 70 years of publishing in a special exhibit at Butler Library this summer. Among the authors represented are four Presidents of the United States: Wilson, Taft, Truman and Eisenhower. . . . The next book by Françoise Sagan, coming from Dutton in October, is a nonfiction work: a diary kept by the author during nine days in a special clinic undergoing disintoxication from the morphine she was given after her auto accident in 1957.

A Russian publishing firm, Detskaya Literatura, plans to publish an American juvenile about school integration in the South, "Mary Jane," by Dorothy Sterling. Mrs. Sterling's book, published here by Doubleday, was a winner of the Nancy Bloch Award for the children's book that best fosters intercultural understanding. . . . On Eugene Field's birthday, Sept. 3, Farrar, Straus and Company will publish a translation into French of his children's poem, "Wynken, Blynken and Nod," by Francis Steegmuller. In this version, the wooden-shoe sailors are named Papillot, Clignot and Dodo. Advance comments include 6½-year-old Lisa Millerand's: "The boys have beetle haircuts and night shirts. . . It is sort of like a dream" and 5-year-old Elizabeth Epler's: "It's in French. . . Let's give the book to Nicole."

Published tomorrow by Dutton will be Anthony Boucher's annual collection (the 19th) of "Best Detective Stories of the Year" (284 pages, \$3.95). As usual, when the game's afoot, Mr. Boucher's questing talents and excellent taste are both in evidence, and the collection has its expected quotient of surprises, including the shortest murder story in history: Fredric Brown's 36-word "Mistake."

MAURICE DOLBIER

T.M.P.

(Indicate page, name of newspaper, city and state.)

21 NY Herald Tribune

Date: 7/14/64
Edition: Late City
Author: Maurice Dolbier
Editor: James G. Bellows
Title: JAMES BALDWIN
PROPOSED BOOK
FBI - SOUTH
Character: INFO CONCERNING

or
Classification:
Submitting Office: NYO

Being Investigated

UNITED STATES GOVERNMENT

Memorandum

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Belmont	✓
Mohr	
Casper	
Callahan	
Conrad	
DeLoach	✓
Evans	✓
Gale	✓
Rosen	✓
Sullivan	
Tavel	
Trotter	
Tele. Room	
Holmes	
Gandy	

TO : Mr. DeLoach

DATE: 7-17-64

FROM : M. A. Jones

SUBJECT: JAMES ARTHUR BALDWIN
INFORMATION CONCERNING

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 5-17-89 BY 208 B7J/ag

In my memorandum to you dated 6-22-64, I advised the book review section of "The Washington Post" for 6-21-64, announced captioned individual was contemplating at least four future books. Among these will be one about "the F. B. I. in the South." Our New York Office was advised and requested to make discreet checks among its publication sources in an attempt to verify this information. New York was also asked to remain alert to any possibility of securing galley proofs for the Bureau for review purposes.

The 7-14-64, edition of the "New York Herald Tribune" contained additional information concerning this matter. According to it, Baldwin's book will be published next spring; however, it will be featured in "The New Yorker" magazine prior to its publication in book form.

On 7-16-64, the New York Office telephonically advised that an interview with Baldwin appears in the current issue of "Playbill," the official program of the legitimate theater in that city. The article quotes Baldwin as telling the unidentified interviewer he will begin work soon on a long article about the manner in which Negroes are treated by the FBI. He referred to Bureau personnel as "The Blood Counters," which he claimed is the Negroes' nickname for them. New York is forwarding a copy of "Playbill" to the Bureau.

"The New Yorker" over the years has been irresponsible and unreliable with respect to references concerning the Director and the FBI. It has published articles of a satirical nature concerning FBI tours, "The FBI Story" (both the book and the movie) and crime statistics. Baldwin's book, "The Fire Next Time," appeared in the magazine before it was released in book form.

The matter of Baldwin's contemplated book about the Bureau is being closely followed and you will be kept advised of pertinent developments.

RECOMMENDATION:

None. For information.

- 1 - Mr. DeLoach
- 1 - Mr. Sullivan

HHA:cmk

64 JUL 29 1964

COPY SENT TO MR. TOLSON

CRIME RE...

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Books and Authors

James Baldwin is writing a book about the FBI and the South, which Dial Press will publish next Spring. Like "The Fire Next Time," the new work will be featured in the New Yorker before its appearance as a book. . . . Columbia University Press is commemorating 70 years of publishing in a special exhibit at Butler Library this summer. Among the authors represented are four Presidents of the United States: Wilson, Taft, Truman and Eisenhower. . . . The next book by Françoise Sagan, coming from Dutton in October, is a nonfiction work: a diary kept by the author during nine days in a special clinic undergoing disintoxication from the morphine she was given after her auto accident in 1957.

The Washington Post and _____
 Times Herald _____
 The Washington Daily News _____
 The Evening Star _____
 New York Herald Tribune 21
 New York Journal-American _____
 New York Mirror _____
 New York Daily News _____
 New York Post _____
 The New York Times _____
 The Worker _____
 The New Leader _____
 The Wall Street Journal _____
 The National Observer _____
 People's World _____
 Date _____

ALL INFORMATION CONTAINED
 HEREIN IS UNCLASSIFIED
 DATE 5/17/89 BY 2882 BJS/ajp

M. J. DeLoach memo
 NOVA/emb
 5-17-64

62-108763-29
 ENCLOSURE

JUL 14 1964

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 5-17-89 BY 282 BTJ/agp

**RACE WAR FORESEEN
BY JAMES BALDWIN**

HAMBURG, Germany, July 28 (UPI) — James Baldwin, the American Negro writer, warned Sunday that the racial crisis in the United States might explode into a civil war between Negroes and whites.

Mr. Baldwin accused the Federal Bureau of Investigation of collusion with Southern sheriffs and dismissed as unimpressive the civil rights record of Attorney General Robert F. Kennedy.

Mr. Baldwin, in an interview with the West German news magazine Der Spiegel, said Negroes in Harlem and in the South had "hoarded weapons for years and for only one purpose; that's the day of unavoidable bloody conflict."

The author of "The Fire Next Time," whose theme is that the United States must solve its racial crisis or be plunged into civil war, said he thought "the fire has started."

"It will get worse before we can hope it will get better. The turning point may be disaster," he said.

Did Mr. Baldwin mean civil war? the interviewer asked.

"Yes, absolute social and moral chaos," Mr. Baldwin replied.

"The Negro situation in North and South can only be changed by power. And the vote would be this power. The only power we now have is economic power, negative power," he said.

[REDACTED]
[REDACTED] b7c
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]

Feb-5-22W

New York Times

7-28-64

P 13

62-108763-A

NOT RECORDED
191 AUG 14 1964

69 AUG 17 1964

UNITED STATES GOVERNMENT

Memorandum

TO : DIRECTOR, FBI

DATE: 7/28/64

FROM : SAC, LOS ANGELES (80-0) ATTENTION: CRIME RECORDS SECTION

SUBJECT: JAMES BALDWIN
INFORMATION CONCERNING

The Los Angeles Civic Light Opera Edition of Playbill entitled "Curtain Call" Volume 1, No. 7, dated July, 1964 on page 36, published an interview entitled "Playwright At Work: JAMES BALDWIN." A notation by the editor of Playbill noted that JAMES BALDWIN is a "brilliant burning tiger who is probably the monarch of the current literary jungle, (who) has won international acclaim as both a major writer and as the angry conscience of a nation." The notation continues "This blunt, lonely, perceptive forty year old bachelor has created three novels, three books of essays and two plays. His latest work may be seen on Broadway in the Actors Studio's explosive production of 'Blues for Mr. Charlie.'" The notation concluded with the statement that BALDWIN recently discussed his career and views on the American theatre in a two hour interview with WALTER WAGER.

For the information of the Bureau, Playbill is published monthly in Los Angeles, California; San Francisco, California; New York; Philadelphia, Pennsylvania; Washington, D. C. and Boston, Massachusetts. The Los Angeles address for Playbill is 8537 1/2 Melrose Avenue. The publisher is DOUGLAS CRANE whereas the editor is WALTER WAGER.

Of possible interest to the Bureau is the statement near the conclusion of the interview, page 40, wherein BALDWIN is asked "Will you write for the stage again?" to which BALDWIN replied "I will do more plays. I am now finishing a book with RICHARD AVEDON on the way we now live in America. His pictures, my text - titled 'An Essay.' Then I have a long article to do on the FBI and

- 2 - Bureau REGISTERED
- 1 - New York (INFO) REGISTERED
- 1 - Los Angeles

JST:bjs

(4)

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 5-17-89 BY 2088/STJ/6p

REC-96

14
11
4 AUG 4 1964
CRIME RESEARCH
62-108763-31
This has been handled. Required.

64 AUG 7 1964

UNITED STATES GOVERNMENT

Memorandum

TO : DIRECTOR, FBI

DATE: 7/28/64

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SUBJECT: JAMES BALDWIN
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- 2 - Bureau REGISTERED
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JST:bjs

(4)

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DATE 5-17-89 BY 2088/STJ/6p

REC-96

14
14
4 AUG 4 1964
CRIME RESEARCH
62-108763-31
This has been handled. Required.

64 AUG 7 1964

LA 62-0

how it treats Negroes. It will be called 'The Blood Counters' which is the Negroes nickname for the FBI. After that, perhaps a play."

The foregoing is being furnished for the information of the Bureau.

XXXXXX
XXXXXX
XXXXXX

FEDERAL BUREAU OF INVESTIGATION
FOIPA
DELETED PAGE INFORMATION SHEET

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

- Deletions were made pursuant to the exemptions indicated below with no segregable material available for release to you.

Section 552

Section 552a

(b)(1)

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(k)(4)

(b)(4)

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(b)(9)

(k)(6)

(b)(6)

(k)(7)

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Page(s) withheld inasmuch as a final release determination has not been made. You will be advised as to the disposition at a later date.

3 Pages were not considered for release as they are duplicative of NY 100-146553-173

Page(s) withheld for the following reason(s): _____

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

HQ 62-108763-NR dtd 7/28/64

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X Deleted Page(s) X
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X for this page X
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1263-1265

ANONYMOUS COMMUNICATIONS
RECORDED - INDEXED

S:
TROTSKYITES ARE BEHIND HARLEM RIOTS.

62 on
y (ear)

SOME ARE FOREIGN, IMMIGRANT TROTSKYITES MARRIED TO U.S. CITIZENS.

A NUMBER OF NEGROID JEWS RESEMBLING CASTRO ARE INVOLVED.

ALSO, JAS. BALDWIN, FEATURED BY "THE MILITANT" IS RESPONSIBLE. HE INTERVIEWED ATTORNEY GENERAL KENNEDY BEFORE THE ASSASSINATION AND STARTED IT ALL.
LOYAL CITIZEN

CIT. (CULTURE) CMT

62-108763-32

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 5/17/89 BY [signature]

REC-88

~~62-108763-30~~

JUL 31 1964

CORRESPONDENCE

SAC, Philadelphia

7/29/64

9 REC-93

~~62-108763-32~~
Director, FBI 62-108763-32

1 - Mr. [redacted] b7c-1

**JAMES BALDWIN
INFORMATION CONCERNING
(INTERNAL SECURITY)**

There are enclosed two copies of a postal card addressed to the Bureau which was postmarked New York, New York, 7/22/64 and signed merely "Loyal Citizen."

It is noted that the postal card contains a return address in Philadelphia, Pennsylvania. The Philadelphia Office is accordingly instructed to make limited inquiries to attempt to determine the identity of the individual who directed this postal card to the Bureau. In the event he can be readily identified, he should be interviewed to determine if he is in possession of any information of interest and/or value to the Bureau.

*reilly 3
H. W. W.*

This matter must be expeditiously handled and the results promptly submitted to the Bureau. It is not contemplated by the Bureau that the Philadelphia Office should expend considerable time and manpower in identifying the writer of this communication but inquiries should be made at the address given.

Enclosures - 2

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 5-18-89 BY SP8 BTJ/sgf

COMM 52

- Tolson _____
- Belmont _____
- Mohr _____
- Casper _____
- Callahan _____
- Conrad _____
- DeLoach _____
- Evans _____
- Gale _____
- Rosen _____
- Sullivan _____
- Tavel _____
- Trotter _____
- Tele. Room _____
- Holmes _____
- ady _____

RDS:rbm
(4)

60 AUG 6 1964

MAIL ROOM TELETYPE UNIT

Memorandum to Mr. Sullivan
RE: JAMES EARL RAY'S O'NEILL

~~CONFIDENTIAL~~

RE: JAMES EARL RAY'S O'NEILL
100-443816
CONFIDENTIAL

Walter White O'Neill has had a lengthy history of Communist Party membership and activity and was associated with Reverend Martin Luther King and the Southern Christian Leadership Conference until his Communist Party background was made public. O'Neill is on the Security Index.

James Campbell is a New York City public school teacher in whose apartment O'Neill resides.

REFERENCE:

The fact that James Arthur Baldwin is writing a book about the NKK in the South has been known to the Bureau, as well as the fact that the book would be featured in the "New Yorker" prior to its publication in book form. The book will be published by Dick Cross.

The "New Yorker" has over the years been irresponsible and unreliable with respect to references concerning the Director and the FBI. New York has previously been instructed to follow the publication of this book and to remain alert to any possibility of receipt of galley proofs for the Bureau.

ACTION:

The matter of Baldwin's contemplated book about the NKK in the South is being closely followed and you will be kept advised of pertinent developments.

~~CONFIDENTIAL~~

Memorandum

TO : DIRECTOR, FBI

DATE: 8/10/64

FROM : SAC, PHILADELPHIA (100-47606) (C)

Jdy
Jsh
FROM :
SUBJECT:

JAMES BALDWIN
INFORMATION CONCERNING
(INTERNAL SECURITY)

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 5/18/89 BY SP8 BTJ/af

ReBulet 7/29/64 with enclosures.

A check of the Philadelphia criss-cross telephone directory reflects the address 1520 Spruce Street, Philadelphia, Pa., is listed to the Touraine Apartments with numerous telephone subscribers. None of the subscribers could be readily identified with the initials T. V. which appeared in the return address of postal card directed to the Bureau, copies of which were furnished this office by relet.

b7c-1

On 8/3/64 [redacted] Touraine Apartments, 1520 Spruce Street, Philadelphia, advised SA [redacted] that a check of records that office failed to reveal either a tenant or employee identifiable with the initials T. V. This check included former tenants and employees at this address who left during the past four months. [redacted] stated that the abbreviation R'srvt'n has no significance at the Touraine Apartments inasmuch as no reservation desk, as such, is maintained.

9

b7c6
1

[redacted] stated that there are approximately 450 tenants and employees at the Touraine Apartments.

The JAMES BALDWIN referred to assumed to be the well known Negro author, who is understood to be headquartered at New York City.

- 2 - Bureau
- 1 - Philadelphia (100-47606)

JHN/JLB
(3)

REC-6

62-108763-33

AUG 11 1964

INT. SEC.

b7c-1



AUG 17 1964

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

PH 100-47606

In view of the above information, no further investigation to identify the individual who directed postal card to Bureau will be conducted by this office UACB.

UNITED STATES GOVERNMENT

Memorandum

- Toison _____
- Belmont _____
- Mohr _____
- Casper _____
- Callahan _____
- Conrad _____
- DeLoach _____
- Evans _____
- Gale _____
- Rosen _____
- Sullivan _____
- Tavel _____
- Trotter _____
- Tele. Room _____
- Holmes _____
- Gandy _____

TO : Mr. DeLoach

DATE: 8-5-64

FROM : M. A. Jones

SUBJECT: JAMES ARTHUR BALDWIN
INFORMATION CONCERNING

FD 205 NY 3-26-65
Rec'd 12/135 4-7-65
347

The New York Office has telephonically advised that one of its contacts in the publishing field has expressed the belief it may be possible to secure the galley of captioned individual's "The Blood Counters." As you are aware, this is the book that is to be based on the FBI and the South, and all current information regarding it indicates it will be an attack against the Bureau. New York's source expects to secure the proofs in November or December, 1964, and will make them available immediately.

This matter is being closely followed, and you will be kept advised of pertinent developments.

RECOMMENDATION:

None. For information.

*prob
we pointed to
for Bureau; [unclear]*

[Handwritten initials]

**ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 5/19/89 BY [unclear]**

- 1 - Mr. DeLoach
- 1 - Mr. Sullivan

REC-38

62-108763-34

AUG 11 1964

HHA:cmk
(5)

EX-102

CRIME RESEARCH

70 AUG 17 1964

~~CONFIDENTIAL~~

FEDERAL BUREAU OF INVESTIGATION

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
EXCEPT WHERE SHOWN
OTHERWISE

REPORTING OFFICE NEW YORK	OFFICE OF ORIGIN NEW YORK	DATE APR 6 1965	INVESTIGATIVE PERIOD 1/30 - 3/30/65
TITLE OF CASE JAMES ARTHUR BALDWIN		REPORT MADE BY [REDACTED]	TYPED BY ctd
CHARACTER OF CASE SM - C 670-1			

REFERENCE

Report of SA [REDACTED] dated 3/26/64, at New York.

2/19/99
CLASSIFIED BY AUC-91255 SAH/8
DECLASSIFY ON: 25X (U)
CA97-5269

298/225
Classified by [REDACTED]
Declassify on: OADR
5/18/89 USA

ADMINISTRATIVE

One extra copy of the attached report is being furnished to the Bureau for dissemination to Secret Service. One copy has been disseminated to Secret Service locally under category 3.

Photo
CC TO: [REDACTED]
REQ. REC'D 7-22-68
JUL 29 1968
AND
BY: B. V. [REDACTED]

APPROVED

SPECIAL AGENT IN CHARGE

COPY MADE:

- 5 - Bureau (62-108763) (RM)
- 1 - Secret Service, NYC (RM)
- 1 - New York (100-146553)

DO NOT WRITE IN SPACES BELOW

62-108763-35

REC-109

11 APR 8 1965

DISSEMINATION RECORD OF ATTACHED REPORT

RAO	SS 13	2 12	USA
421/65	3 2 50 b	SAH/D	
RLS			
TWK/10			

NOTATIONS
~~CONFIDENTIAL~~
SUBV. CONTROL

XXXXXX
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FEDERAL BUREAU OF INVESTIGATION
FOIPA
DELETED PAGE INFORMATION SHEET

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Section 552

Section 552a

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20 Pages were not considered for release as they are duplicative of NY 100-146553-185

Page(s) withheld for the following reason(s): _____

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

HQ 62-108763-35

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X Deleted Page(s) X
X No Duplication Fee X
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1276-1295

The following documents appearing in FBI files have been reviewed under the provisions of The Freedom of Information Act (FOIA) (Title 5, United States Code, Section 552); The Privacy Act of 1974 (PA) (Title 5, United States Code, Section 552a)

FOIA/PA Litigation Executive Order Applied

Requester: Ted Agres
Subject: James Baldwin
Computer or Case Identification Number: 292325

Title of Case:
*File 62-108763 Section 1

Serials Reviewed: NR 12.16.63
Due to numerous prior releases, para 2, para 3 & 4 were not classified, please use appropriate FOIA Exemptions.

Release Location: *File 190-1344-3X11 and FOIA Reading Room - Co Intel Program Section _____

FOIA/PA Litigation Executive Order Applied

Requester: _____
Subject: _____
Computer or Case Identification Number: _____

Title of Case: _____
*File _____ Section _____

Serials Reviewed: _____

Release Location: *File _____ Section _____

FOIA/PA Litigation Executive Order Applied

Requester: _____
Subject: _____
Computer or Case Identification Number: _____

Title of Case: _____
*File _____ Section _____

Serials Reviewed: _____

Release Location: *File _____ Section _____

*INDICATE IF FBIHQ OR FIELD OFFICE FILE NUMBER.

(THIS FORM IS TO BE MAINTAINED AS THE TOP SERIAL OF THE FILE, BUT NOT SERIALIZED.)

8. 30

Olive Branch, Miss.

Apr. 22, 1965

The Hon. J. Edgar Hoover
Chief of Federal Bureau of Investigation
Washington, D.C.

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 5-17-89 BY DP-3 BTJ/ab
292325

Sir:

I am sending to you one copy
each of two books by the writer,
James Baldwin. They are entitled "Blues
for Mr. Charlie" and "Another Country".
Also included are two copies of
"Hi Way" dated November 1964 and
February 1965.

The "Hi Way" magazine is
supplimentary material for the
Senior High Young People's Sunday
School Literature in the United
Presbyterian Church U.S.A. as I
understand it, this denomination
is a member of the National
Council of Churches.

ENCLOSURE

I am a member of the United
Presbyterian Denomination and so
are all the members of my family.
I am more than concerned
to get it out

COLLECTOR

BROWN
1297

when I read in these "Hi Way" magazines (I have a son in this Sunday School Class) and found these books by James Baldwin advertised, and which I was able to buy right from the book rack in the store.

When I bought these books and read them I was speechless. I was numb. I could not believe that any Christian denomination would allow such writings to be advertised through their church materials. But it was true. It was there before me.

I don't know how far the FBI can go in church organization investigation but I see this as a matter of obscene literature and poor church organization. My faith in the Presbyterian Church has been thoroughly shaken, to say the least.

Mr. Hoover, will you please examine these books and advise me. Due to previous references

some of the pages have been turned down or marked in ink. you might use that for quick check. Tell me, for the sake of Our God and Humanity, how and where these writings fit into Christianity. I find no connection whatsoever. One would not need to read the entire book to see the filth contained in its pages.

I do not know whether church materials can advertise such books as "Another Country" and "Blues for Mr. Charlie" and escape investigation or not, so that's why I need advice.

I will greatly appreciate any information you can give me about this matter. I feel that it is serious.

I will help in any way I can if I know what to do. Some other church members feel as I do. We want this stuff out, if possible.

Thank you so very much for taking the time to read my letter. I will be very grateful for any advice and information.

Respectfully,

brc-5

[REDACTED]
Olive Branch, Miss.

TRUE COPY

Olive Branch, Miss.
Apr. 22, 1965

The Hon. J. Edgar Hoover
Chief of Federal Bureau of Investigation
Washington, D. C.

ALL INFORMATION CONTAINED
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DATE 5-18-89 BY SP8 BTJ/af

Sir:

I am sending to you one copy each of two books by the
Writer, James Baldwin. They are entitled "Blues for Mr. Charlie" and
"Another Country." Also included are two copies of "Hi Way" dated
November 1964 and February 1965.

The "Hi Way" Magazine is supplementary material for
the Senior High Young People's Sunday School Literature in the
United Presbyterian Church U. S. A. As I understand it, this denomination
is a member of The National Council of Churches.

I am a Member of the United Presbyterian Denomination and
so are all the Members of My family.

I was More than concerned when I read in these "Hi Way"
Magazines (I have a son in this Sunday School class) and found these
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b7c-5

EX 110

62-108763-36

21 MAY 4 1965

[Redacted]

Olive Branch, Miss.

1-TC/4-29-65/ all
ack/4-30-65
Kls/despatched for RTP