

Micro
R-7601

CANADA LEE

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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Preface

This inventory was prepared as part of an archival preservation project to arrange, describe and catalog resources essential for the study of the African-American theater history. The necessary staff and supplies for the *Blacks on Stage: African-American Theater Arts Collections Project* were made available through a combination of funding from the National Endowment for the Humanities and the City of New York.

CANADA LEE (1907-1945). PAPERS, 1912-1999, bulk 1941-1952.
9.5 lin. ft.

Biographical Sketch

Canada Lee, renowned as an actor of the stage, screen and radio, was born in 1907 in New York City as Leonard Lionel Cornelius Canegata. His father, James Cornelius Lionel Canegata, born in St. Croix to a prominent family, immigrated to New York as a youth and married Lydia Whaley Gasden. Lee attended Harlem's P.S. 5 for eight years, and at age twelve gave a violin recital at Aeolian Hall, having studied the violin from the age of seven with William H. Butler and J. Rosamond Johnson, and piano with the latter and Thomas "Fats" Waller.

Two years later at age fourteen, Lee ran away from home to Saratoga, New York and within one month became a jockey, finishing second, then first in his first two races. After becoming too heavy to ride, he became a prizefighter. Starting as a lightweight, he won the Amateur Metropolitan championship, the Junior Nationals, and the Inter-City finals. He turned professional as a welterweight and was a New York State title holder engaging in more than 175 fights; he was never knocked out and was floored only three times. He adopted the name Canada Lee after some people nicknamed him Lee, and Joe Humphries in announcing Lee's first fight, mispronounced Canegata, and inverted these names. In 1930 his eye was severely damaged in a championship fight against Willie Garafolo for the welterweight title. He continued barn storming for another year until a detached retina in his damaged eye forced him to retire from boxing, however he spent a brief period as a sparring partner for Joe Louis.

Following his retirement from boxing, Lee turned to the music profession. Utilizing his talents as a violinist and pianist, he headed a fourteen piece band called the Cotton Pickers in the 1930's; he also owned a nightclub called the Jitterbug at this time. In the 1940's he was the proprietor of the Harlem restaurant, the Chicken Coop.

Lee's entrée into the acting world was, as with his other careers somewhat accidental--without a job in 1933, he went to the unemployment bureau of the YMCA. Discouraged by the long wait, he sat in the corner of the Y's little theater during auditioning and was asked to try out for a role and got it. Thus Lee's stage career began with a part in the Federal Theatre Project's production of *Brother Mose* (1934).

His second role was as Blacksnake in the Theatre Union's *Stevedore* (1935) and, the following year he played in the comedy *Sailor Beware* at the Lafayette Theater. He then appeared as Banquo in Orson Welles' and John Housman's all black production of *Macbeth* (1936), and in 1938 he starred as Christophe in *Haiti*, both Federal Theatre productions. Lee worked steadily in

increasingly prominent roles throughout the late 1930's. He appeared in revivals of Eugene O'Neill's *Moon of the Caribbees* and *Bound East*, and George Abbott's production of *Brown Sugar* with Juan Hernandez and Butterfly McQueen. In 1939 he made his first Broadway appearance in *Mamba's Daughters* with Ethel Waters, Fredi Washington and Vincent Price. When the Negro Playwright Company attempted to establish a theater of significance in Harlem, Lee was given his first starring role in its initial offering, Theodore Ward's *Big White Fog* (1940). He quickly rose to stardom, achieving tremendous success on Broadway as Bigger Thomas in Orson Welles' production of *Native Son* and winning Broadway's highest acting honor at the time, the Critic's Award for the best performance of 1941. It was reported that Lee's performance in the role created by Richard Wright epitomized the frustrated and troubled black man driven to kill in an attempt to escape jim crow "justice." Other Broadway roles included a short run in William Saroyan's *Across the Board*, Jim in *South Pacific*, Danny in the Broadway production of *Anna Lucasta*, and Caliban in Shakespeare's *The Tempest*, directed by Margaret Webster. Lee's next play, *On Whitman Avenue* (1946), which he and Mark Marvin co-produced, made Lee the first black producer in the history of Broadway. The play concerns a black family fighting to live in a white neighborhood, with Lee playing the lead character who would not accept less than his full citizenship rights.

That same year Lee played the role of a white man in *The Duchess of Malfi*, a 17th century melodrama, after it became necessary to replace the white actor originally chosen for the role of Daniel de Bosola. This was the first time in theatrical history that a producer had selected the man he considered the best actor for a role regardless of color. Lee donned white makeup, a wig and a satin doublet in order to play a swarthy villain. This was followed by Shakespeare's *Othello* which received rave notices for Lee's performance in trial runs in Boston and Saratoga Springs; however plans for a tour in 1949 were postponed.

The last play in which Lee performed, *Set My People Free* (1948) by Dorothy Heyward, retells the story of the abortive slave revolt in 1822 in South Carolina led by Denmark Vesey; Lee played the role of the slave who betrayed the revolt. He also prepared a script for a tour entitled *One Man Show* which he previewed at the Village Vanguard in Manhattan's Greenwich Village in April 1952.

Canada Lee appeared in several major motion pictures. In 1944 he played Joe in *Lifeboat*, a story set during World War II, directed by Alfred Hitchcock. He portrayed a boxer in *Body and Soul*, which starred John Garfield (1947), and took a minor role, which was written especially for him, as a police lieutenant in *Lost Boundaries* (1949). Lee accepted the role because he believed the plot had something important to say about relationships between

blacks and whites. His last production was the major motion picture, *Cry, the Beloved Country* (1952) set in South Africa. In this movie he portrayed Kumalo, a role which summed up in a character many of the things Lee felt particularly deeply: kinship and understanding between peoples. Three months following his death, *Cry, the Beloved Country* was awarded the 1952 David O. Selznick Silver Laurel prize for English motion pictures.

A principled man, Canada Lee never took roles that would denigrate blacks, and is best known for his portrayals of non-stereotypical roles, which was unusual for black actors in the 1940s and early 1950s. He also preferred productions that contained a social commentary on American society. In the mid-1940s he stated, "I want to do things in pictures that will give Negroes a new status," and associated himself with dramas that presented plans for racial tolerance and a better understanding of the thoughts and feelings of blacks. He also fought to win better roles for blacks in the theatrical arts, and through his own example, served as a model for the generation of actors that followed him including Sidney Poitier, Ossie Davis and William Greaves.

In addition to his stage and screen roles, Lee appeared in numerous radio and several television programs, such as *George Washington Carver* on NBC. In 1944 he narrated a weekly radio series *New World A-Coming* written by Roi Ottley and produced by WMCA in cooperation with the Citywide Citizen's Committee on Harlem. The series dramatized the inner meaning of black life. He also had a radio talk show, *The Canada Lee Show* on WNEW in 1948.

Lee formed his own production company, Canada Lee Productions, in 1947 through which he planned to produce the musical play *The Reluctant Virgin*. He invested substantial amounts of time and money in the production, contacted directors and actors, and even made test record albums for the musical score. Unable to secure sufficient interest or backing for the play, he abandoned the project two years later. He incorporated another production company in 1950, Lionel Enterprises, Ltd. primarily as a tax shelter for his earnings from *Cry, the Beloved Country* and to handle the potential tour of a theatrical production of *Othello* in the United States following the completion of the film *Othello*, scheduled in Italy.

During the 1940s and early 1950s, after achieving prominence as an actor, Lee used his name and popularity to garner support for the many causes and issues he believed in, particularly the struggle for equal rights for black people. Widely sought after as a public speaker, he gave his time and talent to a variety of benefits to raise money for political, educational and medical causes. Like many public figures, he expressed his patriotism

and support for the war effort through participation in war bond rallies and armed forces recruiting, for which the Armed Forces Recruiting Station gave him an award. He was particularly active with anti-fascist and civil rights organizations during the war and post-war periods, and took a strong stance against segregation and racist policies including segregation of the United States Armed Forces. Among the numerous causes and organizations he supported were the Committee of Russian War Relief, assistance to refugees from concentration camps in Nazi-controlled Germany, the Negro Labor Victory Committee, and the Council on African Affairs. Two of his last public appearances were his presentation of the main speech for the National Conference of Christians and Jews, and a fund raising benefit for the National Association for the Advancement of Colored People on March 6, 1952. Medical causes he supported included polio, multiple sclerosis, and the prevention of blindness.

In 1949 the State Department labelled Lee a communist and subsequently did not renew his passport in 1951. The accusation was a result, in part, of his membership in and support for many organizations that the State Department had declared subversive. In his defense Lee publicly proclaimed that he was not a communist and issued statements supporting American democracy. He wrote to columnists Walter Winchell and Ed Sullivan, hoping that they would print his letters in which he explained that he was not a communist. Like other blacklisted actors, Lee found his ability to work in radio, television and films seriously handicapped. The denial of his passport prevented him from travelling to Europe to work on a film version of *Othello* as well as other projects he wanted to pursue abroad. It was during this period that he hoped to tour his *One Man Show* in order to earn income. Unfortunately, his health was already failing and he was unable to realize the production.

While filming *Cry, the Beloved Country* on location in South Africa in 1950, extreme hypertension and related medical problems forced Lee to be hospitalized in London for several months. His health problems continued after his return to New York. Many of his supporters concluded that his death on May 9, 1952 at his home of complications of heart disease was attributable to the stress he suffered from the false accusation that he was a communist.

Among other family members, at his death Lee left behind his first wife, Juanita Lee whom he married in 1926 and divorced in 1942 after a lengthy separation, and their son, the actor Carl Lee, and Canada's second wife, Frances Lee, whom he married in 1951.

Scope and Content

The Canada Lee Papers document two of the careers of this multi-talented man: his profession as an actor, for which he is most well known and whose papers comprise most of the collection, as well as his career as a boxer. His stints as a jockey, a bandleader and related entertainment work are mentioned in the collection, but are not significantly documented. The Papers consist principally of personal and professional correspondence; speeches; and contracts, correspondence and other material generated during the production of a play or movie in which he performed. A significant part of the collection is newsclippings and other material housed in a series of scrapbooks. Also included are financial records, and a few artifacts. The Papers are divided into ten series and four subseries. The titles, dates and box numbers are as follows:

Title	Dates	Box Numbers
Personal Papers	1912-1954	1-2
Correspondence		
Alphabetical	1935-1952	2
General	1941-1952	3
Speeches	1941-1952	4
Scripts	1942-1952	4
Production Materials	1938-1952	5
Printed Matter		
Scrapbooks	1928-1952	6-10
Newsclippings	1941-1952	11
Financial Records	1940-1953	11
Artifacts and Books	1928-1948	12
FBI Files	1941-1953	13
Frances Lee Pearson	1981-1999	13

The **PERSONAL PAPERS series, 1912-1953 (bulk 1940-1952)**

(1 lin. ft.) encompasses family documents and letters notably with Lee's mother, Lydia Whaley Canegata, his father, James C. Canegata, his brother, William H. "Lovey" Canegata, and his son, Carl Lee. There is other correspondence with friends, and material relating to Canada Lee's political activity. The majority of family correspondence consists of letters between Lee and his second wife, Frances, written between 1950 and 1952, primarily during the time Lee was in England and South Africa filming *Cry, the Beloved Country*. For the most part, the letters are personal in nature, but they also describe his observations and his own living conditions. There are letters to Lee from girlfriends prior to his marriage to Frances Lee, and from friends he made in South Africa and Europe. Other material in this series pertains to his political activity, including his involvement in civil rights and the 1944 presidential election of Franklin Roosevelt, as well as printed matter on social and

political issues. Articles in this category deal with such topics as Teheran and the United States, the American Committee for Yugoslav Relief, and the U.S. fear of communism. There are also correspondence and newsclippings pertaining to the accusations that Lee was a communist. Included are drafts of a letter he wrote in 1949 to Walter Winchell regarding the latter's newspaper column which accused Lee of communist affiliations. Lee's letters to Ed Sullivan requesting his assistance in dealing with these charges shed additional information on his self-defense. This series closes with awards and certificates, poems dedicated to him, eulogies and obituaries, condolence cards and telegrams.

The **CORRESPONDENCE** series is comprised of two subseries. The **Alphabetical** subseries 1935-1952 bulk (1 lin. ft.) contains letters from well-known individuals and friends, primarily concerning professional matters. A sampling of his correspondents are: Frank Alexander (playwright), Thomas Anderson (announcer for "We Are Men of the U.S. Navy"), Richard and Robert Condon (producers and directors), Noel Coward (writer and actor), Oscar Hammerstein II (lyricist), Philip Huston (actor), Daniel James (Lee's publicity representative), Bertha Klausner (International Literary Agency), Mark Marvin (co-producer of *On Whitman Avenue*), Jack Pomeroy (motion picture artists manager), and L. Arnold Weissberger (Lee's personal manager and attorney). The subject matter of the correspondence includes various productions Lee was considering or those in which he performed, benefit performances and appearances (some of these organizations are represented in this series alphabetically by name), and his blacklisting in the late 1940s and early 1950s. Correspondence with Daniel James concerns Lee's performance in *Othello* and responses to Lee's advertisement for radio scripts by African-American authors, among other topics. There is also correspondence pertaining to his membership in professional organizations.

The **Correspondence: General** subseries, 1941-1952 (1 lin. ft.) pertains to Lee's appearances in support of numerous charitable organizations and causes. There are also letters regarding scripts submitted to him, appearances on television and radio, and congratulatory letters from friends and colleagues for his performances as well as fan mail from listeners of the radio programs "New World A-Coming" and the "Canada Lee Show." This subseries is arranged chronologically with the exception of fan mail which has been placed at the end of the series. Overall the series follows the arrangement scheme imposed by the donor, Mrs. Frances Lee Pearson.

The **SPEECHES series 1941-1952 (.2 lin. ft.)** is comprised principally of speeches Lee prepared for some of the numerous causes Canada Lee supported. Among the organizations he

represented and topics he discussed are women in defense, the importance of education in combatting prejudice, ending segregation in Baltimore theaters, brotherhood, blacks and radio, and the Trenton Six. The series is arranged chronologically.

SCRIPTS 1942-1952 (.8 lin. ft.)

The series is divided into the various types of scripts: film, play, radio, television, and a few whose purpose is unclear. Very few annotations are found on these scripts. Some of the most significant film scripts are those for *Body and Soul* and *Cry, the Beloved Country*. The play scripts include one written by Lee himself, *Blind Spot*. Among the radio scripts are four written by I. J. Alexander, and numerous scripts written for the show "New World A-Coming."* The scripts are arranged by type, then alphabetically.

The series **PRODUCTION MATERIALS, 1938-1952 (.4 lin. ft.)** consists of correspondence, contracts, budgets, playbills, and related material from the plays and films Lee appeared in as well as those he produced via his production company. Included are files for *Cry, the Beloved Country*; *Othello*; *Othello, the Moor of Venice*; and *The Reluctant Virgin*. This series is arranged alphabetically by title of production.

The extensive series **PRINTED MATTER** is divided into **Scrapbooks**, 1928-1952 (13 vols.) and **Newsclippings** and documents the various theatrical productions in which Canada Lee performed. One scrapbook details his boxing career (1928-1930). The scrapbooks are comprised primarily of newsclippings but also include telegrams, some congratulatory letters, and programs about the production. The scrapbooks have been arranged chronologically except when storage conditions do not permit this. Some volumes were entitled miscellaneous prior to the donation of this collection and contain newsclippings about several productions that Lee appeared in during the time period covered by the scrapbooks. All scrapbooks except the one pertaining to boxing were donated already disbound; the processor placed the pages in chronological order when necessary. Photographs that had been incorporated into the scrapbooks were removed and transferred to the Photographs and Prints Division. **Newsclippings, 1941-1952 (.4 lin. ft.)** consist of loose clippings which have been arranged alphabetically by production.

*Additional **New World A-Coming** scripts can be found in Radio Scripts Collection, Manuscripts and Rare Books Division, Schomburg Center.

The **FINANCIAL RECORDS series, 1940-1953 (.6 lin. ft.)** consists of Lee's earnings statements from radio programs, some of his plays, business expenses he incurred, expenses related to his illness while in Europe in 1951, and income tax records. There are also

signed stock certificates for Canada Lee Productions, Inc. and for Lionel Enterprises, Ltd., as well as incorporation papers, minutes of meetings, correspondence and an expense ledger for Lionel Enterprises, and related documents. The series ends with lists of expenses related to Lee's death.

The **ARTIFACTS AND BOOKS series, 1928-1948 (.5 lin. ft.)** reflects Lee's involvement as a supporter of many varied causes and includes such items as buttons, and an honorary key to the city of Pittsburgh. Documenting his career as an actor are Lee's working book of Shakespeare's *Othello* with markings and cuts, and a book providing a synopsis of *Native Son*. Two books of boxing records provide dates and names of his opponents.

The **series FBI FILES, 1941-1953 (2 folders)** consists of photocopies of documents gathered by the Federal Bureau of Investigation which the agency considered demonstrated Lee's communist leanings. Reports of comments stated during talks he gave and newsclippings about him comprise the bulk of these papers.

The final series **FRANCES LEE PEARSON, 1952-1999 (3 folders)** consists of material gathered by Lee's widow and includes reminiscences about Canada Lee by Alan Paton and Lloyd Gough among others. A letter (1999) to the editor of the *Classic Images* newspaper from Mrs. Lee comments on a rumor in an attached newsclipping from 1997 regarding the FBI's attempt to force Lee to criticize Paul Robeson.

Note:

The Museum of the City of New York owns several artifacts pertaining to Canada Lee, including a bronze cast of a head by Richmond Barthe (the original is owned by the Schomburg Center), a painting of Lee, his violin, death mask, practice boxing gloves, and a drawing of a costume Lee had approved of for the movie *Othello* which was to be filmed in Italy.

Source

Gift of Frances Lee Pearson, September 10, 1987
SCM92-56

A portion of the collection (SCM85-18) was brought to the Center by Clifford Mason in 1985, who received it from Tommy Anderson, a friend and colleague of Canada Lee. Mr. Anderson wanted to write a book about Lee. The materials were lent to him by Mrs. Lee.

Processed by Janice Quinter
January 2000

Container List

Box Folder Reel

1		1	PERSONAL PAPERS
			Family Correspondence
	1		Family History, 1948
	2		Family Legal Documents, 1912-1952
			Juanita E. Canegata
	3-4		Condolence Letters, 1945
	5		Memorial Books and Newsclippings, 1945
	6		1941-1943
	7		1945-1952
	8		1950-1953
	9		1951
	10		Carl Lee, 1940-1952
	11		William H. "Lovey" Canegata, 1945
	12		James C. Canegata - Death, 1951
			Canada Lee to Frances Lee
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	14		August 1950
	15		September-December 3, 1950
	16		May-July, November-December 1951
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	18		June 5-July 31, 1950
	19		August 1950
	20	2	September 1950
	21		October 1950
	22		November-December 5, 1950
	23		December 3, 1951-March 3, 1952
	24		Frances Lee - Marriage Greetings and
			Travel Bills, 1951-1952
			Friends
			Letters to Canada Lee
	25		1946-1949
	26		1950-1951
	27		Letters from Canada Lee, 1951
			Political Activity
	28		Race Relations, 1943-1945
	29		Presidential Election - Roosevelt vs.
			Dewey, 1944
	30		New York City Municipal Elections -
			American Labor Party, 1945
	31		Stokes-Hughes Borough President of
			Manhattan Campaign Committee, 1945
	32		Accusations of Communist Affiliation,
			1949-1952, 1954
	33		Passport Issues, 1952
	34		Social and Political Issues, Printed
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	35		Autobiographical Notes

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	42		A-M
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	44		A-L
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			Alphabetical
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	14		African Academy of Arts and Research, 1945
	15		Alexander, Frank - <i>The Gentle Folks</i> , 1951
	16		American Negro Theater - Leslie Jones
	17		American Negro Spiritual Festival, 1941
	18		Anderson, Thomas C., 1935-1940
	19		"A," 1941-1952
	20		Baker, Josephine, 1949-1950
	21		Bartholomew, Freddie, 1948
	22		Blankfort, Henry, 1944-1945
	23		Bradford, Robert, Script - <i>Toward the Star</i> , 1950
	24		Brown, James Oliver, 1944-1945
	25		Buckles, Harold H., 1949-1950
	26		"B," 1943-1951
	27		Cartwright, Marguerite, 1944
	28		Chudnow, David, 1949-1952
	29		Condon, Richard and Robert, 1945-1951
	30		Coward, Noel, 1949
	31		Cullen, Countee, 1944

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	52		Kneeland, Paul F. and Lorraine, 1952
	53		Kohn, Arlene, 1950
	54		Korda, Zoltan, 1951
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	59		"Mc," 1950
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	64		American Guild of Variety Artists - Grand Street Boys' Association, 1944-1947
	65		Negro Actors Guild - Screen Actors Guild, 1944-1945
	66		Cards and Correspondence, 1942-1952
	67		Mero, Bruhs, 1950-1951
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	77		"O," 1949-1951
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	79		Pierce, Ted, ca. 1944-1945
	80		Pomeroy, Jack - <i>Othello</i> , 1951
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	100		Weissberger, L. Arnold, 1941-1952
	101		WINS - Radio Station, 1941
	102		Witt, Peter, 1950-1951
	103		WNEW Radio Station - <i>New World A-Coming</i> , Canada Lee Show, 1944-1949
3			General
	1		1941
	2	5	1942
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	4		American Theater Wing, 1944
	5		Afro-American Newspapers, 1944
	6		Loew's State Theater - Appearances, 1944
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	18		Committee to End Jim Crow in Baseball, 1945
	19		Office of Price Administration, 1945
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Container List

Box Folder Reel

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			SCRIPTS
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	6		<i>Black Brothers</i> , 1949
	7		<i>Body and Soul</i>
	8		<i>Cry the Beloved Country</i>
	9		<i>Lost Boundaries</i>
			Plays
	10		<i>Black Glasses and Blind Spot</i> - Summary by Canada Lee and Edward Reveaux, 1949
	11		<i>Golden Boy and Native Son</i> - Scenes, 1945
	12		<i>New Georgia and An Onion Makes Me Cry</i>
	13		<i>Rome an' Julie; The Stork Who Married a Dumb Wife; Shout for Joy; The Tempest</i> - Scenes
			Radio
	14	8	<i>Beyond the Call of Duty</i> - WOR, February 14, 1943
	15		<i>Brothers for Keep `Em Rolling</i> - by Langston Hughes; <i>Dark Strings</i> by Alfred Allegro; <i>Destination Freedom;</i> <i>Do Something - Be Somebody</i> by Richard Durham - NBC, 1949
	16		Canada Lee Show <i>Fifteen Minutes with Canada Lee; James Casway</i> by I. J. Alexander - 4 Scripts, 1941-1947
	17		<i>Emperor Jones</i> - Adapted for Radio by Norman Rosten; <i>Green Valley, U.S.A.</i> - CBS; <i>Hickory</i> by Sarah and Eugene Page; <i>Judgement Day</i> - WJZ, 1944-1945
	18		<i>Meet Your Navy; The Mountain</i> , 1944- 1947
			* <i>New World A-Coming</i>
	19		March 5, 1944
	20		<i>What the Negro Wants and His Attitude Towards the War</i> , March 12, 1944
	21		<i>History of the Negro</i> , March 19, 1944
	22		<i>Problem of Entertainers</i> , March 26, 1944
	23		<i>Ghettos in America</i> , March 31, 1944
	24		<i>T.B. and Medical Help</i> , April 4, 1944
	25		<i>Negro Humour</i> , April 16, 1944

*Additional *New World A-Coming* scripts can be found in Radio Scripts Collection, Manuscripts and Rare Books Division, Schomburg Center.

Container List

<u>Box</u>	<u>Folder</u>	<u>Reel</u>	
4	26	8	<i>Negro Newspapers and Their Influence, April 23, 1944</i>
	27		<i>Development of Negro Churches, April 30, 1944</i>
	28		<i>May 7, 1944</i>
	29		<i>Institutional Care of Orphans, May 14, 1944</i>
	30		<i>Race Discrimination and the Unions, May 21, 1944</i>
	31		<i>Ted Poston, May 28, 1944</i>
	32		<i>Negroes as Human Beings, June 4, 1944</i>
	33		<i>June 11, 1944</i>
	34		<i>Story of Negro Music, June 25, 1944</i>
	35		<i>The Negro and the 1944 Election, October 8, 1944</i>
	36		<i>Story of First Americans - Manuel de Geritt, October 15, 1944</i>
	37		<i>Vermont Experiment, October 22, 1944</i>
	38		<i>President's Executive Order #8802, November 5, 1944</i>
	39		<i>The Parachute Factory, November 26, 1944</i>
	40		<i>Heroes of the Skies, December 3, 1944</i>
	41		<i>Story of American Negro Theatre, December 10, 1944</i>
	42		<i>December 17, 1944</i>
	43		<i>Freedom Road!, 1944</i>
	44		<i>n.d.</i>
	45		<i>Passport for Adams - CBS; The President's Prayer Roosevelt - Tribute - NBC; The Roosevelt Story, 1943-1952</i>
	46		<i>Rubaiyat; Service Unlimited - NBC; Set My People Free; Shooting Gallery Hill - WHN; Story on Page Two; The Treasury Star Parade, 1942-1952</i>
	47	9	<i>300 Mulberry Street; Turning Points; Unofficial Ambassadors - WEA and NET; We Hold These Truths - WMCA, 1944-1949</i>

*Additional *New World A-Coming* scripts can be found in Radio Scripts Collection, Manuscripts and Rare Books Division, Schomburg Center.

Container List

<u>Box</u>	<u>Folder</u>	<u>Reel</u>	
4	48	9	<i>Where Need is Great</i> by Ann Tanneyhill; <i>With Your Wings</i> by Welles; <i>Wrong Target</i> by Sarah Page, 1943-1952
	49		Correspondence, 1944-1948 Television
	50		<i>The Final Bell</i> - NBC - TV, 1950
	51		<i>George Washington Carver</i> - NBC
	52		<i>Stop the Record</i> , January 30, 1950
	53		<i>Abraham Lincoln Collects a Dividend</i> ; <i>Canada Lee's Dude Ranch</i> ; <i>I am Canada Lee</i> ; <i>I was Hank Peters</i> ; <i>A Negro</i> ; <i>A Visit with Louis</i>
	54		Untitled, n.d.
5			PRODUCTION MATERIALS
	1		Plays - Pre- <i>Native Son</i> , 1938
	2		<i>Anna Lucasta</i> - Revival - Correspondence, 1949 <i>Cry, the Beloved Country</i>
	3-4		Contracts and Correspondence - Lionel Enterprises and Jupiter Films (London), 1950-1952
	5		Correspondence, Playbill, 1950-1952
	6		<i>Life Boat</i> Correspondence, 1943-1945
	7		<i>Native Son</i> , 1942-1943
	8		<i>New World A-Coming</i> , 1944
	9		<i>Odyssey</i> , 1948
	10		<i>On Whitman Avenue</i> - Box Office Statements, 1946
	11		<i>Othello</i> , 1948-1950
	12		<i>Othello, the Moor of Venice</i> - Film Made in Italy, 1951-1952 <i>The Reluctant Virgin</i>
	13		Audition Scripts
	14		1947-1949
	15	10	Synopsis, Correspondence, Budget, 1948
	16		1948-1949
	17		<i>Set My People Free</i> - Correspondence, Box Office Statements, 1948
	18		<i>The Tempest</i> , 1944-1945
	19		<i>Widow's Walk</i> - Correspondence, Budget, Revised Third Act, 1947-1950
	20		<i>Without Magnolias</i> by Bucklin Moon, 1949
	21		Radio Program - <i>Flow Gently, Sweet Rhythm</i> , 1940-1941
	22		Playbills, 1934-1951
	23		Contracts/Agreements, 1941-1946
	24		Contracts, 1947-1950

Container List

<u>Box</u>	<u>Folder</u>	<u>Reel</u>	
6		10	PRINTED MATTER
	1		Scrapbooks Certificates (9), 1944-1949
	<u>Volume</u>		
	2		Boxing Scrapbook, 1928-1930
	3		<i>The Duchess of Malfi</i> , 1946-1947
	4-5		<i>Native Son</i> , 1941-1942
7	1		<i>Native Son</i> , 1941
8	1	11	<i>Lifeboat</i> , 1943-1944; <i>Body and Soul</i> , 1944; <i>Set My People Free</i> , 1948; Miscellaneous, 1931, 1941-1952
	2		<i>The Tempest</i> , 1945; <i>On Whitman Avenue</i> , 1946; <i>The Duchess of Malfi</i> , 1946; Miscellaneous, 1944-1946
	3		<i>Set My People Free</i> , October 1948
9	1		<i>The Tempest</i> , 1944-1945
	2		<i>On Whitman Avenue</i> , 1945-1947
10	1-2		<i>One Man Show</i> , 1952
	3		<i>Reluctant Virgin</i> , 1948
	4		Miscellaneous I, 1941-1944
	5		Miscellaneous II, 1944-1952
	<u>Folder</u>		
11		12	News Clippings
			<i>Anna Lucasta</i>
	1		1944-1945
	2		Revival, 1949
	3		<i>Body and Soul</i> , 1947
			<i>Cry, the Beloved Country</i>
	4		1950-1952
	5		1952-1953
	6		Obituaries - British Publications, 1950-1952
	7		<i>Haiti</i> , 1938
	8		<i>Lifeboat</i> , 1943-1944
	9		<i>Lost Boundaries</i> , 1949
	10		<i>Long Voyage Home</i> , 1930's
	11		<i>Macbeth</i> , 1936
	12		<i>Native Son</i> , 1941-1951
	13		<i>Othello</i> , 1949-1950

Container List

<u>Box</u>	<u>Folder</u>	<u>Reel</u>	
11	14	12	William Saroyen <i>Across the Board on Tomorrow Morning, Talking to You, We're All in It, Jim Dandy</i> , 1942, 1948
	15		<i>Set My People Free</i> , 1948
	16		<i>South Pacific</i> , 1943
	17		<i>The Tempest</i> , 1945
	18		Television Appearances including <i>The Final Bell</i> , 1949-1950
	19		Stereotyping of Blacks in Theater and Other Subjects, 1949
	20		Quotes From Newspapers, Credits
	21		Political Activity, 1944 Miscellaneous
	22		1944-1945
	23		1948-1952
			FINANCIAL RECORDS
	24		Canada Lee, Inc., 1940
	25		Earnings Statements, 1940-1947
	26		Income Tax Returns, 1943-1947
	27		Expenses, Bank Statements, 1943-1945
	28		Expenses, 1944-1947
	29		Earnings Statements, 1948
	30		Expenses, 1948
	31		Personal Debts and Bills, 1949-1952
	32		Expenses and Bank Books, 1950
	33		<i>Othello</i> , 1950
	34		Young People's Records - Royalty Statements, 1950-1951
35-36			Expenses, 1951
	37	13	Expenses re Illness, 1951-1952
	38		Expenses, 1952
	39		Death of Canada Lee, 1952-1953
	40		Canada Lee Productions, Inc. - Stock Certificates, 1947 Lionel Enterprises, Ltd.
	41		Incorporation Papers, Minutes of Meetings, Correspondence, 1950-1951
	42		Incorporation Papers, 1950
	43		Stock Certificates, 1950
	44		Expenses, 1949-1950
	45		Loans, 1950
46-47			Bills Paid by Check, 1950
	48		Expenses for <i>Cry, the Beloved Country</i> and Personal Bills, 1950
	49		Bills Payable, 1950-1952
	50		Cash Receipts, Cash Disbursements, and General Journal, 1950-1953

Gough, Lloyd, November 28, 1981
Houseman, John, August 1984
Marshall, William, November 6, 1981
Mosley, John, M.D., May 31, 1990
Nash, Leslie, Jr., 1981 & 1988
Randolph, John and Hilda Hayes,
November 10, 1981
Williams, Frances, November 24, 1981
Frances Lee Pearson's Remembrances of Beulah
Bullock, November 23, 2003

* Not Filmed

@ Selected pages have been filmed

SEPARATION RECORD

The following items were removed from:

Name of Collection/Papers Canada Lee Papers

Accession Number MG 471, SCM85-18 & SCM92-56

Donor: Frances Lee Pearson

Gift X **Purchase**

Date received: 1985, 1992

Date transferred: Sept. 7, 1999

The item(s) listed below have been sent to the division indicated, either to be retained or disposed of there. Any items that should receive special disposition are clearly marked.

Schomburg Library:

The Saga of Sock: A Complete Story of Boxing by John V. Grombach, 1949, autographed to Canada Lee.

Schomburg Moving Image and Recorded Sound Division:

4 record albums of music for, *The Reluctant Virgin*.
28 test albums.

Schomburg Photographs and Print Division:

1 record carton containing black and white photographs and snapshots.