

U J J I M A



Volume 2 Number 4

"Collective Work and Responsibility"

U.C.S.D.

Fredrick Douglass's Fourth of July Speech

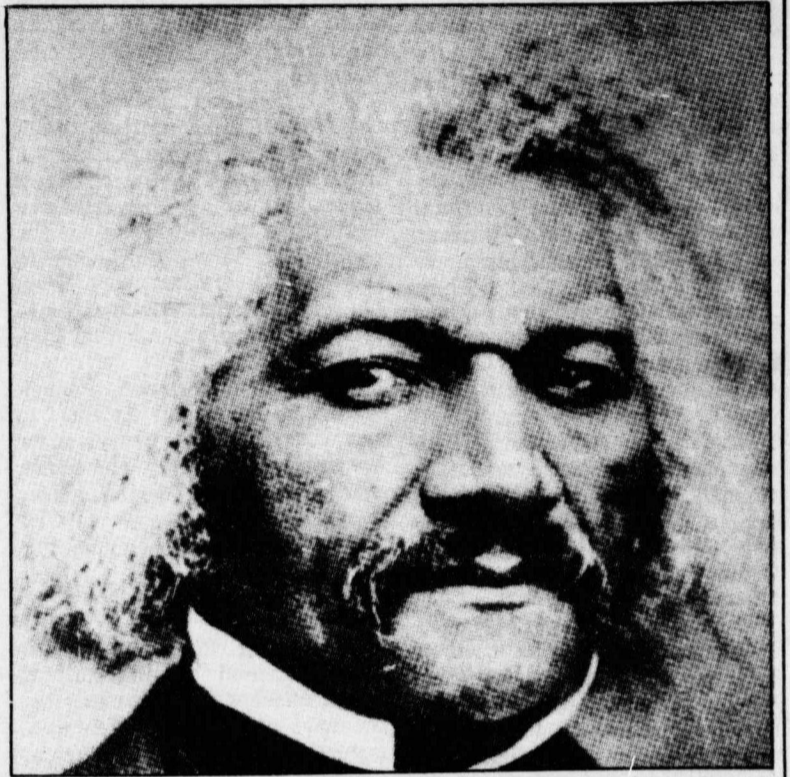
"What to the American slave is your Fourth of July? I answer; a day that reveals to him, more than all other days in the year, the gross injustice and cruelty to which he is the constant victim. To him, your celebration is a sham; your boasted liberty, and unholy license; your national greatness, swelling vanity; your sounds of rejoicing are empty and heartless, your denunciation of tyrants, brass-fronted impudence; your shouts of liberty and equality, hollow mockery; your prayers and hymns, your sermons and thanksgiving, with all your religious parade and solemnity, are to him, more bombast, fraud, deception, impiety, and hypocrisy. A thin veil to cover up

crimes which would disgrace a nation of savages.

You boast of your love of liberty. Your superior civilization and your pure christianity. You hurl anathemas at the crowned headed tyrants of Russia and Austria and pride yourselves on your democratic institutions, while you yourselves consent to be the mere tools and body guards of the tyrants of Virginia and Carolina. You invite to your shores fugitives of oppression from abroad, honor them with banquets, greet them with ovations, cheer them, toast them, salute them, greet them and pour out your money to them like water; but the fugitives from your own land you advertise, hunt, arrest, shoot, and kill. You glory in

your refinement and your universal education; yet you maintain a system as barbarous and dreadful as ever stained the character of a nation- a system begun in avarice, supported in pride, and perpetuated in cruelty. You shed tears over fallen Hungary, and make the sad story of her wrongs the theme of your poets, statesman, and orators till your gallant sons are ready to fly to arms to vindicate her cause against the oppressor; but in regard to the ten thousand wrongs of the American slave, you would enforce strictest silence and would hail him as an enemy of the nation who dares to make these wrongs the subject of public discourse."

1852



British Mercenaries

91 British Mercenaries left Wed (Jan. 28) for Zaire for combat duty in Angola. Many were identified as former British army paratroopers and soldiers. They had signed six-month contracts at \$300 a week, a month's terminal paid leave and an air ticket "anywhere in the world". They were recruited, as stated in a newspaper article at the request of the Zaire government by a Surrey company called Security Advisory Services. In addition to this group, there are the National Front (FNLA), backed by the President of Zaire, Mabuto Sese

Seko, and the National Union (UNITA) presently fighting for Angola against 10,000 Cuban troops and the Russian sponsored MPLA (Popular Movement).

The number of British mercenaries who left for Zaire Wednesday was smaller than had been expected. One said with a grin that he was "going on a holiday." Another Strapping Briton insisted he was going "to a health conference" in Kinshasa. All were tight lipped about their assignment and who had hired them. One said it was "arranged with the Zaire

government," but they brushed aside questions on what they would be doing in Angola.

Several of the mercenaries stated they were to have been accompanied by another 40 men but the latter had "deserted". The London Evening Standard identified the recruiters as Les Aspin (not to be confused with the Wisconsin congressman with the same name) and Frank Perren, AP said. Another recruiter, named as exparatrooper John Banks, was reported to have taken off with the first contingent.

J.B. Johnson

On July 11, 1975, the Missouri State Supreme court rules that J.B. Johnson did not receive a fair trial when convicted of being an accessory to the murder of a policeman in the St. Louis area.

J.B. had been convicted in 1972, by an all-white suburban jury of the crime, despite the lack of positive identification by the only eyewitness, and despite the fact that the convicted killer had sworn that he had never known or seen J.B. before. There were further irregularities surrounding the case, that influenced the Courts decision.

However, St. Louis County Court Judge George Cloyd has ruled that Johnson must stand trial again,

with the new trial set to begin on February 17, 1976. J.B. who was freed on bail five months ago, after serving three and one half years of his "natural life" sentence, has gathered support from Julian

Bond, Dick Gregory, Angela Davis and many other activists, nationwide. The National Committee to Free J.B. Johnson is currently seeking both financial and moral support from all interested persons. Donations or endorsements may be sent to:

National Committee to Free J.B. Johnson
P.O. Box 4713
St. Louis, Mo. 63108
(725-0319)

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On Angola

The issue of Angola is nothing relatively new, at least not for the Angolans. Black people in Angola have been involved in a national liberation struggle for some twenty years. Just recently, a decisive phase of this struggle was reached when the Portugese were removed from their position of colonial domination. Today the struggle enters into a new phase, the question of government representation. These are three factions involved in this struggle for government legitimacy: The National Front or the Liberation of Angola (FNLA), led by Holden Roberto; The National Union for the Total Liberation of Angola (UNITA) under Jonas Savimba, and the Popular Movement for the Liberation of Angola (MPLA) represented by Agostinho Neto. The latter is supported by the

Soviet Union and Cuba while both the FNLA and UNITA are backed by white South Africa and the West. It seems ironic that at this point in time the United States should take such a vested interest in the affairs of Angola. The underlying reason for this interest seems to be concern for Soviet and Cuban intervention. Yet the truth is that the Soviet support for Angola has been in existence since the National Liberation Movement began whereas the U.S. has never until just recently moved to lend support to the people of Angola. The United States has no business whatever in Angola. If this country is to achieve total liberation it will not be dependent on U.S. policy towards it or even continuous support by the Soviet Union. True Liberation will depend on her ability to mend her own internal problems as she sees fit.

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Research

The Negro Renaissance

Forces Responsible

The need to create a self-awareness among black folk in America manifested itself early in the twentieth century in the writings and art of a handful of Negroes who used New York City as their base.

The movement came about for a number of reasons, a more important one being the convictions of a few dedicated scholars that the Negro was "coming of age."

The intellectual mood of the time was one of discontent with the status quo. Most of the Negro intelligentsia of the 1920's shared the critical attitudes of the "lost generation" rejecting the Victorian moral values and attacking the spiritual corruption of urban and bourgeois civilization.

Thus, the creation of the Negro Renaissance heralded a new era in the history of the Afro-American. Directed and encouraged by Locke, Johnson, and to a lesser degree by Jessie Fauset who was the literary editor of the Crisis at



the time, the young Negro writers and artists embarked upon a literal wave of art and literature that did not break until 1932. The first phase of the movement climaxed at the publication of The New Negro in November of 1925, and the second phase, the time of wild parties, the time when the Negro was in vogue, did not end until the Crash in '29 and the official end was in 1932 on the publication of Wallace Thurman's cynical satire on the whole Renaissance, Infants of the Spring.

Late in 1925, an anthology of Negro literature by Negroes appeared on the scene. Then, it marked a turning point in time as even now it arouses interest and debate. Its editor was Alain Locke, and the volume was called The New Negro. It had its beginnings from the result of a meeting of Locke and Paul Kellogg, then editor of Survey, at a writers guild dinner in May of 1924 honoring Jessie Fauset's first novel There is Confusion.

In it, Locke sought to provide focus, and direction to all the cultural, social, and intellectual ferment stirrings among Negroes in the 1920's. He sought to build a group spirit and a sense of tradition, to promote race pride and self-expression and to provide a platform from which the new Negro artist and writer could launch himself.

The New Negro contained a broad range of material within its pages; poems, short stories, essays on literature, history, sociology, music and the book was beautifully illustrated by one of the rising young artists of the period, Aaron Douglas. The authors included Locke's proteges as well as some of the older writers such as James Weldon Johnson, W.E.B. Du Bois, and even some white writers had some essays within its pages. In an unpublished Ph.D. dissertation, Claire B. Crane talks about the importance of The New Negro and the effect it had: "The significance of The New Negro lay not only in its contents, but in the debate that the volume precipitated. Reviews and commentary about The New Negro and what it stood for led to a sustained discussion in both the Negro and white press about the nature and function of literature by Negroes...

There were no universally accepted answers to those questions (then), there are (no answers) now..." (4) It is evident that Locke wanted to create a group spirit, a movement. It is also evident why he wanted to create a movement, for Locke was a cultural pluralist. (5) And even though he urged his proteges to take pride in it's roots in the Negro folk tradition, he also encouraged them to draw upon the entire western tradition. (6) In this sense, it is safe to say that Locke was the virtual dean of the movement.

FOOTNOTES

Forces Responsible

1. Claire B. Crane, Alain Locke and the Negro Renaissance, unpublished Ph.D. dissertation, University of California, San Diego, 1971, p. 66-7

by Gary Christopher Nash

- 2. Carl Van Doren, The Younger Generation of Negro Writers, Opportunity, vol. 2, no. 17, May 1924, p. 145
3. Claire B. Crane, op. cit., p. 106
4. Ibid, p. 91
5. This term will be referred to many times in the paper. Cultural Pluralism, as it is used here, refers to Locke's beliefs that the Negro should share fully and participate fully in mainstream American culture and institutions but not at the expense of giving up their racial identity, and he felt that by making contributions to the arts and sciences, the Black race would be demonstrating their cultural capacity - our worthiness.

Philosophy and Goals

The philosophy of the Negro Renaissance was to direct intellectual thought towards channels that would bring about a new race consciousness. These channels would take the form of literature, painting, and the theater and the definition of each was to be the task of the artist or writer. The responsibility of the artist or writer was the main focus for much debate during the Renaissance as the debate rages on today over the question of what the Afro-American writer or artist should portray in his work. Should he write uplift prose, propaganda poetry, or should he write about what he feels is interesting in the culture?

This question was pondered by the Negro literati of the period while the battle raged around them. On one side, W.E.B. Du Bois advocated propaganda to the exception of art if it didn't teach. On the other hand Alain Locke advocated that art is rooted in self-expression; the motive being that being racial is to be so purely for the sake of art. (1) W.E.B. Du Bois, then editor of the Crisis, the organ of the N.A.A.C.P., stated his arguments eloquently, and at length from the many articles that poured from his desk at the Crisis. He felt that Art was for the masses, and that it should teach and prepare them for the struggle ahead and give the masses role models they can look up to. On the other hand, Alain Locke, who was then a regular contributor to Opportunity, the organ of the Urban League, espoused the doctrine of cultural pluralism. He believed that art is essentially a self-expression of the artist, and this self-expression must be directed, cultivated, and encouraged, but not controlled.

Locke felt that the introduction of propaganda into art unnecessarily changed the art and bogged it down in bombast and propagandist paintings. The goals of the Negro Renaissance were to create a self-sustaining literary movement calculated, as Locke saw it, to make a large and lasting literary contribution to American arts and letters, and in doing so, the Negro could completely assimilate into American culture. Alain Locke, one of the pivotal figures on the Renaissance as mentioned before, had far reaching goals for the direction he guided his proteges in. He knew it was a transitional period and wanted the artist to create a bedrock standard of literature for the others to follow. Also bearing in mind his beliefs in cultural pluralism, Claire Crane in her dissertation states that "the goal of the Negro Renaissance is integrationist rather than nationalistic." (8) These goals, however, were not manifested in the Renaissance writings but were more evident in the articles and

criticism of the period. For instance, Sterling Brown felt that the poetry of the Renaissance had five major goals. He explains that (1) the art should reflect a discovery of Africa as a source of race pride, (2) the writers should depict Negro heroes and heroic episodes from American history, (3) make use of propaganda as protest, (4) in their work, the Negro masses should be treated with more respect and understanding and less apology, and (5) the artist and writers should be more frank and honest with themselves. (9) Much of the criticism of the Harlem school was directed in such a way as to encourage a serious realism and a new ethic in the writings and works of the younger Negro writers and artists.

FOOTNOTES

Philosophy and Goals

- 1. Alain Locke, Negro Youth Speaks, The New Negro, Atheneum, New York, 1969 (originally published by Boni and Liveright, New York, 1925) pg. 51
2. Ibid, p. 47
3. Alain Locke, A contribution to American culture, Opportunity, vol. 23, no. 4, Fall 1945, p. 238
4. W. Edward Burghardt Du Bois, book review of The New Negro, Crisis, vol. 31, no. 3, Jan 1926, p. 141
5. W.E.B. Du Bois, Criteria of Negro Art, Crisis, vol. 32, no. 6, Oct 1926, p. 296 (speech made during a Chicago conference of the N.A.A.C.P. in 1926 to a negro audience.)
6. Langston Hughes, The Big Sea, Hill and Wang, New York, 1940, PP. 267-68
7. Countee Cullen, The Negro in Art, Crisis, vol. 32, no. 4, Aug 1926, p. 193
8. Claire B. Crane, Alain Locke and the Negro Renaissance, unpublished Ph.D. dissertation, University of California, San Diego, 1971, p. 58
9. Sterling Brown, Negro Poetry and Drama, Atheneum, New York, 1969, (1937) p. 61

Composition of it's Consumers

Despite the goals and the wide scope of the Negro Renaissance, in reality, the movement was patronized by a small minority of the inhabitants of Harlem and others beyond. The Negro intelligentsia, for example, was the only group that wholeheartedly encouraged and patronized the movement consistently. This spiritual emancipation of which Locke expounded upon did not affect the emerging Negro bourgeoisie because the new Negro middle-class in Boston, New York, Philadelphia, and especially in Washington D.C., were very critical of what they called the "common negroes" in literature. (1) In most cases, they did not want to be associated with the movement at all; moreover, even though very few read the literary products of the Renaissance, or saw the work of the artist and identified with them, they would refer to the achievements of the period as a defense against the implication of their racial inferiority. (2) Furthermore as a matter of course, the Negro masses were not affected by the Renaissance at all either because most were not aware of the renaissance until it became history, most could not afford the price of the publications, or most could not read.

FOOTNOTES

Composition of it's Consumers

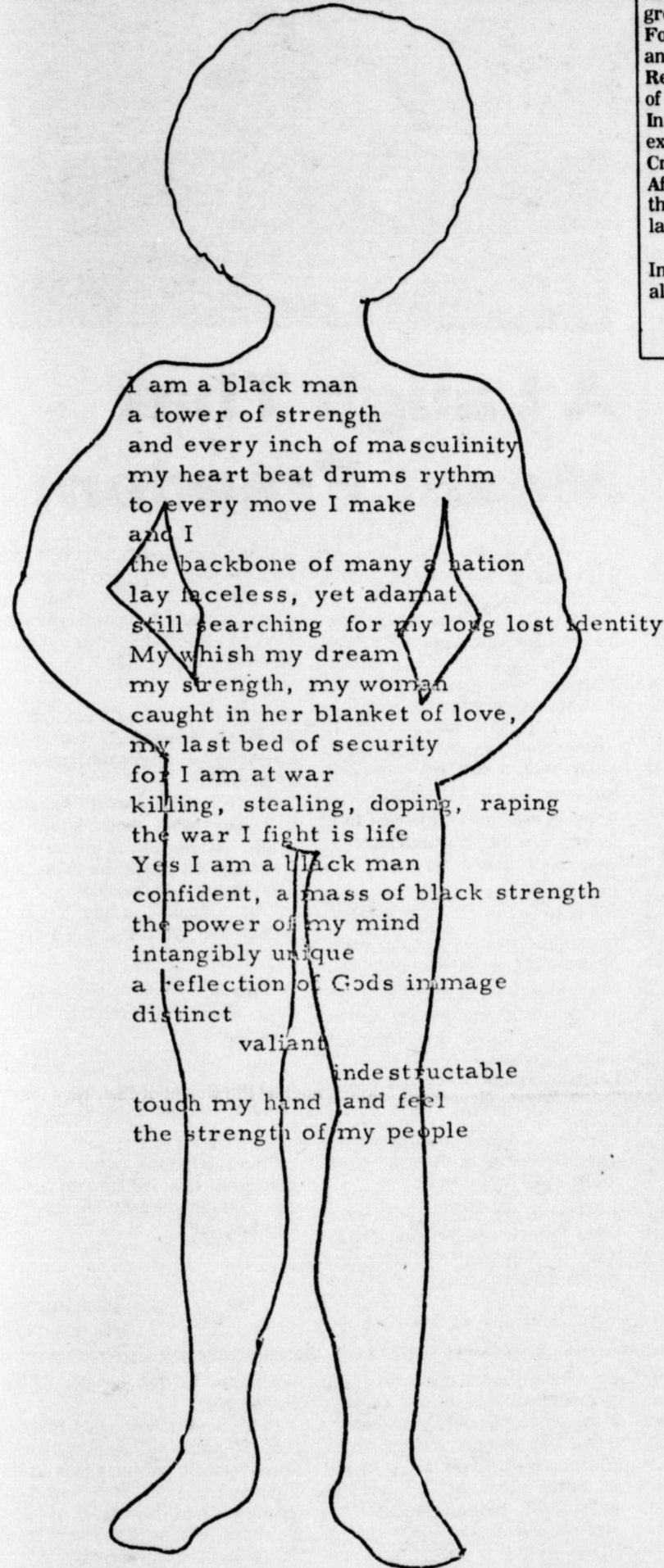
- 1. E. Franklin Frazier, Black Bourgeoisie, Free Press, New York, 1957, pp. 123-24
2. Ibid, p. 124



Reactions to Racism as a Reform Strategy

The Negro Renaissance was not a direct result of a major reaction to racism but instead began as an indigenous movement by a few young writers as an expression of race pride and dissent with bourgeois values. But, this is not to say that the Harlem school did not feel the weight of their race for as Locke said in an article in Forum in 1927, "The high price of prejudice" explains why, with (American Negroes) political freedom temporarily checked and frustrated, with his educational and economic self-emancipation just beginning to gather mass headway and momentum, the Negro's talent and energy are turning with such force to the field of cultural competition." (2) Locke was an integrationist. Moreover he was a cultural pluralist. He sincerely believed that total assimilation into the culture would only be brought about by Negroes cultivating the arts extensively. Crane, however, contends that Locke used "rather nationalistic means to bring about these integrationists' ends." (3) This argument holds water when one realizes that much of the work by the writers and poets that Locke encouraged and approved was racially chauvinistic in nature. The poems of Langston Hughes and Claude McKay, and the works of writers; such as Eric Walrond's "The Palm Porch" and Rudolph Fisher's "The City of Refuge" illustrate a racially chauvinistic theme but the overall effect was one of self-expression, therefore, an art form. West Indian Negroes in America sought a program by which they could realize their goals of autonomy - some of which called for a "return to roots." This theme was best embodied in the program and goals of Marcus Garvey. One must understand the Zeitgeist of the 1920's to fully understand the scope of the Garvey movement and the hope and self-awareness it gave to it's followers. In the years following WWI, when America's promises to us had been betrayed again, we looked once more toward Africa and dreamed of a time and place where our essential manhood and our humanness were not questioned. (4) Many of the Black Proletariat

Creativity-Poetry



I am a black man
a tower of strength
and every inch of masculinity
my heart beat drums rythm
to every move I make
and I
the backbone of many a nation
lay faceless, yet adamant
still searching for my long lost identity
My wish my dream
my strength, my woman
caught in her blanket of love,
my last bed of security
for I am at war
killing, stealing, doping, raping
the war I fight is life
Yes I am a black man
confident, a mass of black strength
the power of my mind
intangibly unique
a reflection of Gods image
distinct
valiant
indestructable
touch my hand and feel
the strength of my people

Table with columns: In The Beginning..., Found Darkness, I am A Black Queen. Includes text like 'Arising from the shadows of a great civilization' and 'I'm a Black Queen Lying in a Black Man's arms'.



Quiet Moments... Quiet Thoughts.

ABORTION!!!
WAKE UP EVERYBODY
The kingdom of God is here on earth today...
When I look at you, my brother, my sister, I see God. When I see your children, I see the manifestation of God in physical or material form.

I am an extension of all my Imagination and my creations
I am the "seed" of all my People which will struggle after me
To negate my ancestors' beings and cancel them from history

Book Review

TIME ON THE CROSS: THE ECONOMICS OF AMERICAN SLAVERY, by Robert W. Fogel and Stanley L. Engerman. Little, Brown & Co. \$8.95.

Reviewed by Gregory Branch

TIME ON THE CROSS is the most discussed piece of "academic" literature on the American publishing market today. The Wall Street Journal and the New York Times, and the New York Review of Books all praise the book. Some historians have called it the most significant work on slavery since SLAVERY, a book written in 1959 by Stanley Elkins.

TIME ON THE CROSS is centered around ten supposedly new interpretations or as Fogel and Engerman choose to call them, "facts", concerning the history of the antebellum South and the institution of slavery. The truth is however that none of these interpretations are really new. Fogel's and Engerman's new facts are either generally accepted facts of American Southern history or they are older, circa 1900 through 1930, interpretations of life under slavery which were espoused by racist white historians such as Ulrich B. Phillips.

What is new about the work is the method used by the authors to verify their interpretation of Southern and Afro-American history. The method is quantitative analysis, which is the gathering and comparing of data usually through the use of computers. It is from this accumulate data that the historian then bases his view of history. Therefore the scholar's interpretation of history is only as valid as his sources.

TIME ON THE CROSS is based on information collected by the census takers of 1850 and 1860...the papers of the historical societies of various southern states...and yielding prices of tens of thousands of slaves.

Because Fogel's and Engerman's reliance upon the above mentioned data, especially the census of 1850 and 1860, their interpretation of the quality of life for blacks in this period is often lacking and generally suspect.

What makes TIME ON THE CROSS even more suspect is the author's refusal to accept primary source information from the very people who were victims of the 'peculiar institution' - slaves, or as they were called then niggers or darkies.

The unreliability of the census as it pertains to blacks and non-white peoples is common knowledge to any serious student of Afro-American history. Between the years of 1790-1860 slaves were not even counted - the census taker simply asked how many 'nigras' massa had and 'massa' told him. Secondly it was not until the 1850 census that the sex or marital state of blacks was asked. Again the questions were not posed to blacks but to whites. Even after the Civil War the quality of demographic data concerning blacks was inaccurate often to a shameful degree. (Quoted from Francis Walker, Superintendent of the Census of 1870. For more information on the reliability of demographic data for blacks, see 'The Quality of Demographic Data for Non-Whites By Reynolds Farley in DEMOGRAPHY, Vol. 5 No.1, 1968.)

Yet based on these sources Fogel and Engerman profess to offer "The true picture of slavery" a picture that finds black bondsmen well fed, well housed, and victims of only .07 whippings per year. This picture also shows the slaveholder as being interested in a strong family bond between his slaves and massa was also, according to the authors, furthermore interested in preserving the black male's role as head of that family.

The same master very rarely had any sexual relationships with his black slave women. And of course, since slavery wasn't so bad (unless you happened to be a talented slave) most slaves preferred slavery to freedom! (page 244)

None of this is verifiable from the data offered by Fogel and Engerman. This data is especially

erroneous when it has to do with the marriages of blacks and the sexual abuse of black women. These gentlemen would have us believe that the Victorian attitudes of white masters stopped them cohabiting with black slaves. Their proof is based on the "fact" that only 7.7 to 10.4 per cent of the population is cited as being mulatto in the faulty census of 1850 and 1860. Again, we must remember that the only people questioned here were whites.

On the question of slave marriages Fogel and Engerman state that it was (again) the Victorian attitudes of the planting class which helped keep the black's family stable. (p. 128). This view of slave marriages has no statistical base, and it ignores the findings of such documents as the 'Marriages Certificates' of former slaves compiled by the Bureau of Refugees Freedom and Abandoned Lands Record Group 105 National Archives, which shows that 32.4 per cent (a conservative estimate) of the slave unions were involuntarily broken up by the goal of Victorian slave holder himself. While the overwhelming majority of these unions were dissolved before the couple's sixth anniversary, the heartlessness of the planters is better revealed in their separation of slaves who live together for decades. But these statistics were compiled from the words of black folk and therefore do not merit mention in Fogel's and Engerman's 'true history' of slavery.

TIME ON THE CROSS is insidious. It is insidious because Fogel and Engerman use data that they must have known was faulty to paint a picture of slavery that is basically moonlight and mint juleps. TIME ON THE CROSS is insidious because the authors refuse to accept the view of slavery by blacks who were the victims of the institutions. They do this by stating that "we have least con-



A Laugh That Meant Freedom

There were some slaves who had a reputation for keeping out of work because of their wit and humor. These slaves kept their masters laughing most of the time, and were able, if not to keep from working altogether, at least to draw the lighter tasks.

Nehemiah was a clever slave, and no master who had owned him had ever been able to keep him at work, or succeed in getting him to do heavy work. He would always have some funny story to tell or some humorous remark to make in response to the master's question or scolding. Because of this faculty for avoiding work, Nehemiah was constantly being transferred from one master to another. As soon as an owner found out that Nehemiah was outwitting him, he sold Nehemiah to some other slaveholder. One day David Wharton, known as the most cruel slave master in Southwest Texas, heard about him.

"I bet I can make that rascal work," said David Wharton, and he went to Nehemiah's master and bargained to buy him.

after his purchase, David Wharton walked over to where Nehemiah was standing and said, "Now you are going to work, you understand. You are going to pick four hundred pounds of cotton today."

"Wal, Massa, dat's aw right," answered Nehemiah, "but ef Ah meks you laff, won't yuh lemme off fo' terday?"

"Well," said David Wharton, who had never been known to laugh, "if you make me laugh, I won't only let you off for today, but I'll give you your freedom."

"Ah decla', Bos," said Nehemiah, "yuh sho' is uh good-lookin' man."

"I am sorry I can't say the same thing about you," retorted David Wharton.

"Oh, yes, Boss, yuh could," Nehemiah laughed out, "yuh could, if yuh tole ez big uh lie ez Ah did."

David Wharton could not help laughing at this; he laughed before he thought. Nehemiah got his freedom.

Langston Hughes, Arna Bontemps

Continued on Page 8

The morning of the first day

Renaissance...

Continued from Page 4

were sympathetic to his cause and pointed to his accomplishments with pride. On the other hand, the Negro intelligentsia of the period roundly denounced Garvey and his nationalistic policies as unrealistic because their goal was to eventually assimilate into the American culture.

Another little known organization of the period was the African Black Brotherhood of which Claude McKay was associated with. The ABB was started by Cyril V. Briggs in 1919. It was a radical left group that was predominantly West Indian and whose goals were basically nationalistic. However, in the early 20's, they changed their definitions of radicalism and became more socialistic in their direction. From ABB came the first black Communists.

Communism in the United States as it relates to the Negro problem had its roots in the Village and later moved to Harlem. They sensed the discontent and disillusionment of the Negro and launched a post WWI membership drive to lure black Americans to the side of socialism. It was a strange time, all these different ideologies contending for the attention of the black proletariat and clashing with each other in their haste to reform twentieth century America; the Negro intellectuals advocating cultural pluralism, the Communists advocating socialism, Garvey exhorting his own brand of

nationalism and the ABB somewhere in between. Moreover, because of its crypto-nationalism, (5) the ABB soon got caught in the middle of the clash between the Garvey movement and the Communist movement. This situation greatly frustrated the Communists in their efforts to capitalize on the current Negro discontent, and as a result, the Communists began to assail Garvey's movement as reactionary, escapist, and utopian. At the same time they tried to infiltrate Garvey's movement. (6)

This last quote from Cruse's book, The Crisis of the Negro Intellectual is appropriate here, I feel, because it sums up Cruse's disillusionment with the Renaissance and points out the basic flaw in the movement. It is by no means my view, for as Claire Crane points out in her dissertation, Cruse builds up straw men only to knock them down.

"The retreat of Claude McKay from his strategic post on the Liberator in 1922 was an indication that the trends of the 1920's had thrown the Negro intelligentsia onto the cultural stage in an intuitive and romantic outpouring of "soul," but without the depth of philosophical insight that would have enabled them to grasp the implications of their movement. It should have been the Hugheses, the Johnsons, and the McKays, who created the critical terms to be laid down on this movement - not the Michael Golds. Gold and company on the Communist left made no great original contribution to either the Harlem Renaissance or

the white movement. All the Michael Golds accomplished was to inject a foreign cultural and political ideology into a basically American cultural phenomenon and engender confusion upon confusion. The essentially original and native creative element of the 1920's was the Negro ingredient - as all the whites who were running up to Harlem actually knew. But the Harlem intellectuals were so overwhelmed at being 'discovered' and courted, that they allowed a bona fide cultural movement, which issued from the social system as naturally as a gushing spring to degenerate into a pampered and paternalized vogue." (Harold Cruse, The Crisis of the Negro Intellectual, William Morrow and Co., New York, 1967, pp. 51-2)

CONCLUSION

The Negroes need for self-awareness was evidenced in the two million who joined the Garvey movement, and was manifested in the writings of the younger Negro poets and writers; it was not satisfied by all the conflicting ideologies of the time. For as noted, the Communists, the Garveyites, and the ABB were squabbling over whose would be the dominant ideology. The ramifications this held were evidenced by the alienation and rejection of the movement by the Negro bourgeoisie. This, coupled by the fact that the negro masses were virtually untouched by the Renaissance gives rise to the question: what good did it all do? It

did a lot of good, if one looks at the movement in a historical context. It created a standard for others to follow like Richard Wright, Ralph Ellison, et. al. It was the first point in history that Black literature burst forth; and, as evident in the writing, was a tour de force for many young black writers and painters. Many of our best and respected writers began their careers in that period. Writers such as E. Franklin Frazier, Arna Bontemps, and one of our best poets, Langston Hughes bear

testimony to the success of the movement.

But it is all now so much history. And as stated before, if we are to learn from it, we must look at the Renaissance in its historical context; from their point of view, not ours. For as Cruse builds his straw men in his writings just to knock them down, so we will continue to use our analytical rhetoric until it becomes redundant. And as we continue to procrastinate, our own problems will be solved for us but not by us.

Info...

Continued from Page 2

Surgical specialists from Cornell University were asked by two large unions to doublecheck on members who had submitted to operations in recent years. They found that a full 25 percent of the operations could not be justified.

An immediate ban on the sale of non-prescription bronchial inhalers used by asthma and bronchitis sufferers has been called for by the executive board of the American Association for Clinical Immunology and Allergy. The board said the sprays and inhalers are "psychologically addictive, resulting in immoderate and unreasonable use, harming the patient and occasionally (resulting) in death."

Harvard's Jean Meyer has issued a call for the women of the world to

"restore breast-feeding to its place," pointing out that "cows' milk is for cows."

Scientists at the University of Connecticut have warned that people who eat pet foods are exposing themselves to possible lead poisoning.

At the same time, a University of Idaho chemist, Dr. Chien Wai, warns that you could also get lead poisoning from wines that are topped with soft metal seals.

Prof. Pat Wall, head of the cerebral functions unit of London's University College, returned from China recently and reports that the use of acupuncture is becoming "surprisingly rare" and that the "number of cases is decreasing."



Photos by: Gary Nash Lanard Cullins Conley Major

BE AT THE . . .

BSU MEETING

Thursday MARCH 11
8:00 P.M. APM 2113

IT'S ALL ABOUT US!

BOA

Want to help run this university that you attend? IF SO, apply for a position on the Board of Authority [BOA] for the Student Center. The Board will be made up of STUDENTS--and will have major decision-making power for the Student Center. If you are interested in applying for a position on BOA, there will be applications available through each appointing body, i.e., Muir College Council, Revelle Committee on College Affairs, Third College Council, 4th Forum [contact the Provost offices of each college], Graduate Student Council, and the Student Cooperative. Deadline to turn in applications will be the last day of classes of this quarter, March 12, 1976. The appointment will be for the rest of this year and the next academic year ['76-'77]. APPLY!!!!!!



Robert Allen

Editor, Black Scholar

Speaks His Mind

Tuesday March 9th

7:30 PM 4th Cafe

sponsored by

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P.S. If this strikes your
interest contact Doug
or Phil via
Sandy Sterling,
Student Organizations
Secretary

Ujima GROUP MEETINGS

Friday's 4:00 pm

STUDENT ORGANIZATIONS
CONF. ROOM

LETTERS, Ads

MAY BE SENT TO

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MCAT

ATTENTION PRE-MEDS!

MCAT Preparation Course will meet every Wednesday, from 5-6 p.m., in the Basic Science Building, Room 2100. Anyone planning to take this course is invited to participate. For more information call 452-4253.

MCAT

Volunteers are needed for the MCAT Course. Students who took the course last year and can volunteer their time, please contact Shirley Cunningham, extension 4253.



Review. .

Continued from Page 6

vidence in fragmentary evidence base in unverifiable impressions of individuals whose primary aim was the defense of ideological position." Yet they use data compiled by racists for the defense of an ideological position. i.e., slavery, and rarely quote such sources as slave testimonies in the WPA Federal Writers Project 1936-1938.

In closing I would like to leave the reader with two thoughts taken from the mouths of the victims of the peculiar institution. The first was spoken by an anonymous ex-slave when asked how was slavery by the son of the ex-master. "Boss, slavery was rougher than you'll ever know." The second statement is taken from John Little a fugitive slave who had escaped to Canada in an attempt to convey the realities of the existence he had fled: "Tisn't he who stood and looked on, that can tell you what slavery is - tis he who endured."

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