

OSCAR MICHEAUX SOCIETY

NEWSLETTER

Editors: Charlene Regester, UNC-Chapel Hill • Jane Gaines, Duke University

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THE PULP FICTION OF OSCAR MICHEAUX

By Jayna Brown (Graduate Student in Afro-American Studies • Yale University)

Besides making films, Oscar Micheaux wrote seven novels. Micheaux published his books himself, starting with his fictionalized autobiography The Conquest: The Story of a Negro Pioneer in 1913. This novel is the tale of Oscar Devereaux, a brave black pioneer who stakes a claim on the plains in South Dakota. Founding The Western Book Supply Company, Micheaux sold his books door-to-door to his fellow homesteaders, most of whom were European immigrants. Micheaux would reuse and revise his carefully mediated autobiographical narrative throughout the rest of his novels and films. His novels are obsessively self-referential, offering version upon version of this same *bildungsroman*.

Micheaux published his second novel The Forged Note: A Romance of the Darker Races, in 1915. A sequel to The Conquest, it is the tale of another Micheaux persona, Sydney Wyeth, who has moved from the plains of South Dakota to the southern city of Attalia to sell his autobiography, The Tempest, door-to-door. Due to a massive drought and a disastrous marriage, Sydney Wyeth has failed at his homesteading endeavor. It is now time for him to take a claim in the city. The Forged Note reads as a Washingtonian guide to urban middle-class ethics. Booker T. Washington died in 1915, the same year The Forged Note was published; Micheaux's protagonist is a self-promoting race man, eager to carry forth his own interpretation of what Booker T. Washington represented to the emerging urban black middle-class. The ghostly presence of Booker T. Washington appears throughout Micheaux's text. Micheaux likens himself to the great leader, casting himself as next of kin. Micheaux does so to legitimate his own claims to status as a race leader. Washington published his own autobiography in

1901 (actually authored by white ghost writer). As the omnipresent and fatherly ghost of Booker T. Washington hovers over Micheaux's early novels, Micheaux casts himself in a similar ghostly relation to his novels' central protagonists. In all of his fiction, Micheaux writes through thinly veiled personae.

Micheaux's third novel, The Homesteader, published in 1917, is another version of The Conquest, refitted with a happy resolution. Unlike Devereaux in The Conquest, Jean Baptiste, the hero of The Homesteader, is free to marry his Scottish love Agnes Stewart, as he discovers that her mother was mulatto. Following a twenty-three year break from writing, in which Micheaux focused on making films, he returned to writing with The Wind From Nowhere in 1944, another variation of the tale told in The Conquest.

Micheaux's first four novels, and many of his early films, celebrate a distinctly American ideological fantasy of manhood. Micheaux recasts the central conflict of a European immigrant paradigm, the struggle to shed the traditional ways of the old country and adopt to new ways of life in America. In the early texts of Micheaux, the old or traditional way of life is symbolized by the lecherous and parsitic black preacher, invariably philandering, dishonest, and lazy. The new is symbolized by the rugged, individualistic, hard working black male. The de-crowning of the father and the mantling of the son are key elements in the construction of the American self-made man. Taming the virgin soil of the west, the new black man stakes his right to a national identity, as a founding father, through participation in the national project of capitalist expansion. The central protagonists of his earlier novels and films are aspiring agriculturists, while the heroes of his later works



are writers and stage directors. What links them is an obsession with controlling the means of their own production. Micheaux was obsessed with this process of self-controlled production and the quest to be a 'self-made' man.

In 1945, following The Wind From Nowhere, Micheaux wrote The Case of Mrs. Wingate, a murder mystery complete with Black Nazi spies. In 1946, Micheaux wrote The Story of Dorothy Stanfield, another murder mystery/romance. With his detective mysteries, Micheaux sought to insert his work into mainstream popular culture of the 1940s. But his narratives are a strange combination of crime novel and stuffy, conservative black polemic. In both the latter novels, characters from previous books reappear, including Sydney Wyeth of The Forged Note. The two novels contain long polemical segments which rail against contemporaneous public figures such as W.E.B. DuBois and Richard Wright. As in his later films, such as The Girl From Chicago, (1932) the central male protagonists in The Story of Dorothy Stanfield and

The Case of Mrs. Wingate are detectives. They are not producers, as are the agriculturists, writers and stage directors in other of his works. But they serve a purpose within Micheaux's conservative world view, policing the bad business practices and sexual ethics of the other characters. Micheaux's tenacious belief in an increasingly obsolete Washingtonian pragmatism marks his conservatism. Micheaux's last attempt to gain notoriety as a novelist was with The Masquerade: An Historical Novel, in 1947. This novel was a thinly disguised rewrite of Charles Chesnutt's novel The House Behind the Cedars, which he had already revised into in his 1932 film The Veiled Aristocrats. Reuse and revision of narrative was Micheaux's trademark survival strategy in both his film making and writing.

(Both The Conquest and The Homesteader have recently been reprinted by the University of Nebraska Press, and are accompanied by introduction by Learthen Dorsey. See Bibliography in Newsletter.)

EVELYN PREER:



Evelyn Preer (1896-1932) was a dramatic actor who performed during the Harlem Renaissance. Born Evelyn Jarvis in Vicksburg, Mississippi, she moved to Chicago with her family at a very early age. She became a film star of the Black movie producer and theatrical pioneer, Oscar Micheaux, and starred in Micheaux's first Black silent film, The Homesteader, produced in 1918. When Preer joined The Lafayette Players in 1920 she soon became the leading lady and was the star of that popular dramatic stock company for twelve years. Lauded for her talent and beauty by leading directors, such as Micheaux and David Belasco, she remained, until her death, popular with the Black theater critics of the day, and is credited with opening doors and paving the way for Black performers who were to come after her (1931 Helaine Victoria Press, Inc. Written by Sister Francesca Thompson, O.S.F., daughter of Evelyn Preer).

MINUTES FOR OSCAR MICHEAUX SOCIETY MEETING SOCIETY FOR CINEMA STUDIES CONFERENCE • MARCH 5, 1995 • NY, NY

Members in attendance included: Chris Simmons, Jan Loveland, Corey Creekmur, Arthur Knee, Zeinabu Irene Davis, Brian Tavis, Ron Green, Jane Gaines, Pearl Bowser, Charles Musser, Charlene Regester

I. Report on Micheaux and His Circle Touring Package:

Charles Musser provided a review of the Micheaux conference at Yale and the Micheaux films screened at this conference. He commented on the importance of having these silent films restored, preserved, and made available or accessible to both scholars and the community. As for the touring package of black silent films, Musser, stated that Eleven P.M. by Maurice Productions, Scar of Shame, and Flying Ace are among those films likely to be included in this project. To facilitate the restoration effort, Jane Loveland and Corey Creekmur agreed to provide additional information on Richard D. Maurice of Detroit who produced Eleven P.M. since very little is know about this filmmaker. Musser then reported that the Smithsonian is interested in publishing a catalog to accompany this touring package. It was also noted that videos of these films would be produced by the Smithsonian. Jane Gaines discussed the difficulty of compiling the catalog which would include a compilation of essays that would need to be written in a style accessible to a wide audience. Arthur Knee suggested that we examine Thomas Cole's catalog as a model by which to guide this essay collection. Pearl Bowser suggested that contributors be made aware of the need to write their essays in an appropriate manner and style. Arthur Knee recommended that we include a filmography in the catalog. A total of approximately seven films will be included in the touring package.

II. Fundraising for Restoration:

Jane Gaines reiterated the importance of obtaining additional support from granting agencies to finance this venture. Additional monies are still needed to complete the restoration of these films in addition to others.

III. Distribution:

The group noted the importance of distributing this silent touring package widely. There was some discussion as to whether or not the catalog could be both distributed and sold at places where the films are exhibited.

IV. Exhibition:

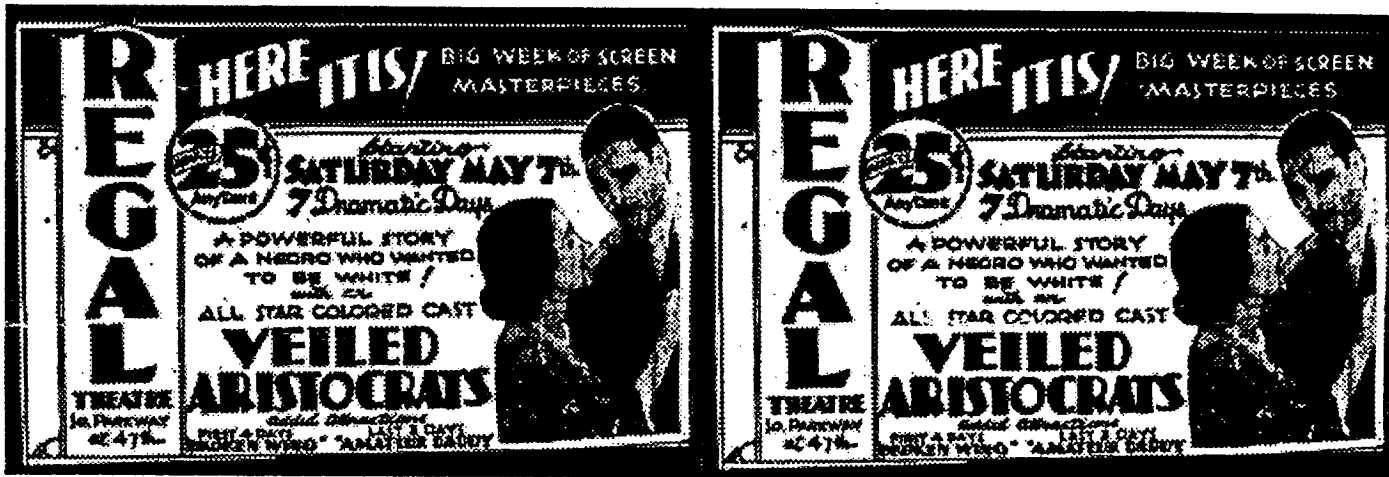
The Symbol of the Unconquered may be screened in New York in 1996 if the restoration has been completed by this time.

V. Newsletter #4:

Participants were encouraged to submit news or write articles for the Oscar Micheaux Society Newsletter.

VI. International Reception of Micheaux:

Screenings of Micheaux's films outside of the U.S. were solicited from members.



UPCOMING CONFERENCES :

- **UNIVERSITY FILM AND VIDEO ASSOCIATION CONFERENCE**, Keene State College, Keene, New Hampshire, **August 2 - August 5, 1995**. UFVA invites proposals for panels and papers exploring historical and contemporary issues in film, video, television, and new technologies. Of special interest are findings of current research and inquiry into emerging social cultural issues related to these media, their teaching, and professional practices. For conference forms and information: UFVA Conference, c/o Film Studies, Keene State College, Keene, New Hampshire 03435-1402, (603) 358-2274, FAX 603-358-2257
- **VISIBLE EVIDENCE II: STRATEGIES AND PRACTICES IN DOCUMENTARY FILM AND VIDEO**, Harvard University, Cambridge, MA, **August 17 - August 20, 1995**, Contact: Michael Renov/Patty Zimmermann, School of Cinema-Television, University of Southern California, Los Angeles, CA 90089-2211, FAX (213) 740-9471
- **BRITISH FILM INSTITUTE PRESENTS "AFRICA & THE HISTORY OF CINEMATIC IDEAS,"** London, England, **September 9 - 10, 1995**. This conference will offer the rare opportunity of a forum focused on how conceptual constructions of Africa affect the way in which African Cinema is received and critiqued. The term African Cinema encompasses a multiplicity of cinemas, that are as diverse as the social, political, economic, aesthetic and cultural history of the continent. But how do we see Africa? How do we view its history, its culture, its politics? What concepts inform our thinking about Africa and African cinema and are they valid? The conference will bring together a unique collection of film professionals, film/cultural critics, and writers to debate a range of issues. Conference panelists have been invited from African both North and South of the Sahara, and from the African Diaspora. Conference delegates are invited from the world over. Speakers include: Manthia Diawara, Teshome Gabriel, Clyde Taylor, John Badenhost, Ferid Boughedir, Ousmane Sembene, and T. Mahoso. Contact: Jacintha Cusack, African Film Conference, British Film Institute, 21 Stephen St., London W1P 2LN, England. Ph# 0171-255-1444, FAX 0171-580-8434
- **OHIO UNIVERSITY FILM CONFERENCE**, Athens, Ohio, **November 2-4, 1995**, "Technology, History, Theory: A Centennial Reflection on Cinema," The 17th Ohio University Film Conference will devote its theme to the rethinking of our experience of world cinemas during the past century. Scholars are invited to examine the construction of histories and theories in relation to the production and consumption of films. Papers on previously neglected areas are particularly welcome. Contact: Dr. Jenny Kwok Wah Lau, Conference Director, School of Film, Ohio Univ., 378 Lindley Hall, Athens, Ohio 45701, FAX 614-593-1328
- **SOCIETY FOR CINEMA STUDIES**, Dallas, Texas, **March 7 - 10, 1996**, The special focus for the 1996 conference is "Visual Cultures in the Nineties." This conference is concerned with assessments of visual media's actuality and with prognoses of their possible futures. What is going on in both the mainstreams and alternative cultures of film, video, and television today? What new trends can be foreseen in media conglomerate ownership and to what effect? What role do film, video, and television play in the construction of a "society of the spectacle?" To what extent do various image cultures need to be studied in relation to specificities of national, sexual, racial, gender, class identities and tensions between ethnic and regionalist tendencies on the one hand and globalization on the other? How are the production and meanings of images, both mainstream and alternative, inflected by new technologies, by new notions of Reality, by new constellations of geopolitics, by new or unexpected media convergences and so on? Contact: 1996 Conference Program Chair, Tino Balio, Department of Communication Arts, Vilas Communication Hall, University of Wisconsin-Madison, Madison, WI 53706, Office (608) 262-2605, FAX 608-262-9953, Home (608) 238-2913, Email: tbalio@macc.wisc.edu
- **CONSOLE-ING PASSIONS: TELEVISION, VIDEO, AND FEMINISM FOURTH ANNUAL CONFERENCE**, University of Washington, Seattle, Washington, **April 25-28, 1996**, contact: Julie D'Acci, 1996 Conference Coordinator, Department of Communication Arts, Vilas Communication Hall, University of Wisconsin - Madison, Madison, WI 53706, Email: dacci@macc.wisc.edu. Deadline for submissions: **October 6, 1995**.

BIBLIOGRAPHY:

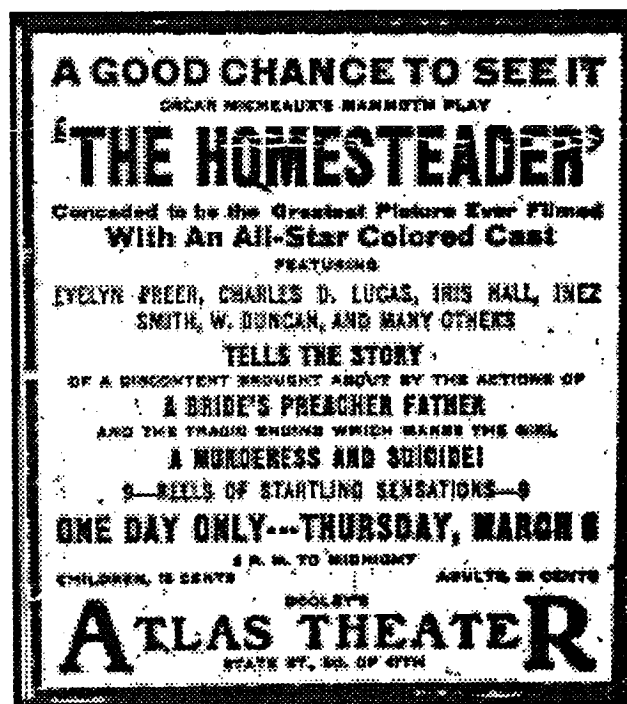
DELILAH: BLACK WOMEN AND CINEMA, is a new journal devoted to voicing Black women's views about motion pictures. *Delilah* is intended to provide a space for African American women to explore and articulate our diverse relationships with the cinema. *Delilah* seeks essays, reviews and artwork by Black women about the movies, past and present. Please send your name and address for inclusion on *Delilah's* mailing list, along with submissions, questions, suggestions and/or comments to: Jacqueline Stewart/*Delilah* • 1507 East 53rd Street, #617 • Chicago, IL 60615; or e-mail: Colin Johnson at cmjohnso@midway.uchicago.edu

CHRONICLE OF HIGHER EDUCATION, March 3, 1995, Vol. LXI, No. 25, featured an article on Oscar Micheaux in review of the January 1995 conference of Micheaux held at Yale University. The article was entitled "A Pioneering Black Film Maker." In reference to Micheaux it was reported that "Working within established genres without resorting purely to stereotypes, Micheaux's films offer a wide-ranging look at early-20th century black life. His themes reverberate with contemporary urgency—racial solidarity, assimilation, and the politics of skin color." Scholars such as Clyde Taylor, Jane Gaines, Pearl Bowser, Louise Spence, and Thomas Cripps among others shared their views on Micheaux.

UNIVERSITY OF NEBRASKA, Lincoln, Nebraska is reprinting two of Oscar Micheaux's earliest novels, *The Conquest: The Story of a Negro Pioneer* and *The Homesteader: A Novel*. Rarely reprinted and never before in paperback, *The Conquest* (MICCOX) is introduced by Learthen Dorsey, a professor of history at the University of Nebraska-Lincoln. (322 pages. 5 1/4 x 8 in., introduction, 14 photographs, frontispiece photograph) \$9.95, Paper. Order toll-free, 800-755-1105, FAX orders only, 800-526-2617, Please add \$2.50 for shipping and handling for the first book and 25 cents for each additional book. *The Homesteader* (MICOX) appears for the first time in paperback with an introduction by Learthen Dorsey, a professor of history at the University of Nebraska-Lincoln. (533 pages. 5 1/4 x 8 in., introduction, 6 illustrations) \$12.95, Paper. 1, Please mention code when ordering: XOM5. Paperback editions of this novel are available through: University of Nebraska Press, P.O. Box 880484, Lincoln, NE 68588-0484.

THE AFRICAN AMERICAN MOSAIC: A LIBRARY OF CONGRESS RESOURCE GUIDE FOR THE STUDY OF BLACK HISTORY AND CULTURE, ed. by Debra Newman Ham, Washington, D.C.: Library of Congress, 1993. This resource guide in its broad overview of the historical development of African Americans weaves in the contributions of entertainers in a section entitled "Popular Culture and The Fine Arts." Reference is made to Oscar Micheaux's contributions to the cinema while noting motion pictures produced by other filmmakers attempting to appeal to black film audiences. Of Micheaux it was reported that "Exacerbating his stylistic problems was Micheaux's affinity for melodrama in performance and plot...."

BLACK FILM REVIEW, Vol. 8 No. 2 1995, featured an article written by Gloria J. Gibson-Hudson on Eloyce Gist, an early African American woman filmmaker. Hudson states, "Gist is also one of the 'foremothers' of Black cinema along with Zora Neale Hurston, Eslanda Goode Robeson, and Alice B. Russell [Oscar Micheaux's wife]. These women, during the late twenties, thirties, and forties, recognized the power of a camera to preserve and communicate cultural stories. ... However fragmented these women's unique stories, each must be unearthed and unraveled. ... The Gist films [*Hell Bound Train* and *Verdict Not Guilty*] are indeed a unique record of a lost phenomenon in American social history. Unlike Micheaux and his contemporaries, the Gist films sought advancement of 'Negro' people by teaching and preaching religious values and doctrines. ... From what has been uncovered about Eloyce Gist she qualifies as an early Black feminist - she was multi-talented and she had a vision of how to use the cinema."



TIME-LIFE SERIES: Published several volumes on the contributions of African Americans with one volume focusing on blacks in the field of entertainment. A Chapter entitled: "To Capture The Flickering Image" begins with a detailed discussion of the early black filmmaking efforts of Oscar Micheaux, William Foster, and George and Noble Johnson of the Lincoln Motion Picture Company. This chapter further explores the images of African Americans in silent films such as the *Pickaninnies* Doing a Dance, *Wooing and Wedding of a Coon*, and *Birth of a Nation*. In the sound period of filmmaking, films such as the *Imitation of Life*, *Gone With the Wind*, and *Sanders of the River* are alluded to. More recently, the contributions of a new generation of filmmakers and actors are examined. Rare photographs of black filmmakers, actors, and actresses are the highlight of this volume.

CONFERENCES IN REVIEW:

Oscar Micheaux And His Circle: The Silent Era

Yale Univ., New Haven, Connecticut, • January 27-29, 1995

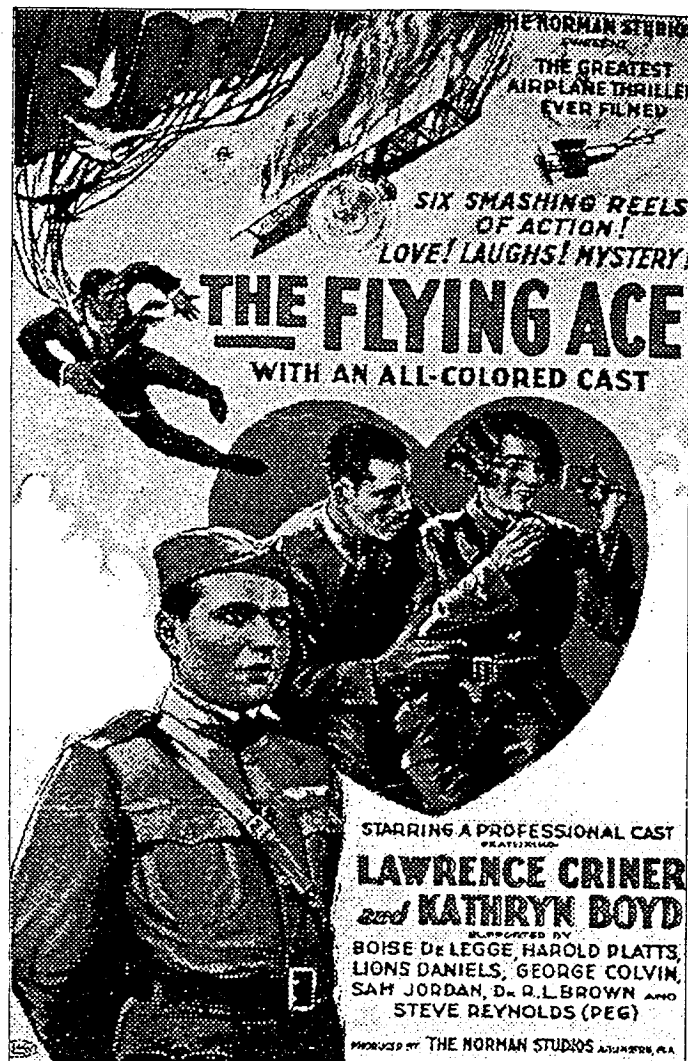
Conference Screenings:

- **Symbol of the Unconquered** (1920-produced and directed by Oscar Micheaux) - January 26, 1995
- **Midnight Ramble: Oscar Micheaux and the Story of Race Films** (Bowser and Cram, 1994) - January 26, 1995
- **Within Our Gates** (1919-produced and directed by Oscar Micheaux) - January 27, 1995
- **Body and Soul** (1924-produced and directed by Oscar Micheaux) - January 27, 1995
- **Ten Nights in a Bar Room** (1926-produced and directed by the Colored Players of Philadelphia) - January 27, 1995
- **Flying Ace** (1926-produced and directed by Richard Norman of the Norman Film Manufacturing Company) and film footage of Bill Pickett and the Bulldoggers - January 28, 1995
- **Scar of Shame** (1926-produced by the Colored Players Philadelphia) - January 28, 1995
- **Eleven P.M.** (1928-produced by Richard D. Maurice of Maurice Productions-Detroit, Michigan) - January 28, 1995
- **Eloyce Gist Film Footage** (date uncertain, directed by Eloyce Gist, Washington, D.C.) - January 29, 1995

Society For Cinema Studies • March 2-5, 1995

Micheaux's *Within Our Gates* Panel - Chaired by Mark Reid (University of California-Davis)

- "The Library of Congress's Restoration of Oscar Micheaux's *Within Our Gates*," - Scott Simmon (San Francisco State University)
- "Oscar Micheaux's Strategic Use of Stereotypes in *Within Our Gates*" - Pearl Bowser (Brooklyn, New York) and Louise Spence (Sacred Heart University)



- "Birth of a Nation and *Within Our Gates*: Two Tales of the American South," - Jane Gaines (Duke University)

100 YEARS OF BLACK FILM: IMAGING AFRICAN AMERICAN LIFE, HISTORY, AND CULTURE

National Museum of American History and Smithsonian Institution, Washington, D.C. • February 1-4, 1995

By Matthew Durlington (Temple University)

Following the Oscar Micheaux Conference at Yale, the second half of two of the most comprehensive weeks in Black Cinema Studies took place at the Smithsonian, February 1-4, 1995 at the conference entitled "100 Years of Black Film: Imaging African American Life, History, and Culture." In this, the 100th anniversary of moving images, an attempt was made to explore the past, present, and future of Black Film by a number of scholars and filmmakers. Resolving and researching African American representation in film and involvement in the production of image making in the first half of the century was the initial focus of the conference. Sessions ranged from discussions on "The political and social context of Black Film Images" to "Pioneering Efforts: The First Independents." The highlight of this inquiry combined authors Thomas Cripps and Mark Reid with independent filmmaker William Greaves to address "Shifts in Black Cinematic Representation in the 1940s and 1950s."

Exemplifying the historic and continuing the legacy, independent filmmakers Orlando Bagwell, Michelle Parkerson, and Pam Thomas provided insight into "Eight Decades of Documentary Film" proving that representational dilemmas extend beyond the commercial screen. As Orlando Bagwell stated, there needs to be a "...commitment to voice and interpretation of history..." for documentary efforts. The final day of the conference was devoted to current independent filmmaking and the anticipation of the next 100 years with sessions including Toni Cade Bambara and Greg Tate.

As two very dense weeks ended, Clyde Taylor's proclamation perhaps best summarizes the state of black cinema, that is that the "gee-whizz" period of Black Film Historical study has ended. The next 100 years is off to a running start and with a new focus.

Screenings for the conference included: *Within Our Gates* with musical accompaniment by violinist India Cooke and pianist Mary Watkins; *Higher Learning* (directed by John Singleton); *The KKK Boutique Ain't Just Rednecks*, Spencer Williams Productions.

U.S. & INTERNATIONAL SCREENINGS:

WITHIN OUR GATES - DURHAM, NORTH CAROLINA, January 1995, shown at the African American Film Festival, held at the Carolina Theater with musical accompaniment by Chip Crawford.

WITHIN OUR GATES - WASHINGTON, DC, February 1995, shown at the 100 Years of Black Film: Imaging African American Life, History, and Culture Conference.

SYMBOL OF UNCONQUERED - NEW YORK, NEW YORK, March 1995, Society for Cinema Studies Conference, at the State College of New York.

EARLY BLACK CINEMA FESTIVAL: SWITZERLAND, OCTOBER - NOVEMBER 1994, organized by Peter Hossli: *Harlem Rides the Range* (1939); *The Duke Is Tops* (1938); *Souls of Sin* (1948); *Scar of Shame* (1927); *Boarding House Blues* (1948); *Boogie Woogie Dream* (1942); *Bronze Buckaroo* (1938); *Dark Manhattan* (1937); *Son of Ingagi* (1940); *Broken Strings* (1940); *Miracle in Harlem* (1949); *St. Louis Blues* (1929); *Sugar Chile Robinson* (1947); *Rufus Jones For President* (1939); *Blues and Boogie* (1940).

SWING - PARIS, FRANCE, JANUARY 13, 1995, The Cinematheque of Dance kicked off its three day festival "Black Rhythms and Continents" with a tribute to Oscar Micheaux, including a screening of *Swing*. The festival, which took place in the Cinematheque of Paris's theater in the Palais de Chaillot, was a celebration of black artists and personalities in and on film. Other screenings were devoted to such figures as Cab Calloway, Muhammad Ali, and Josephine Baker as well as to performers and traditions of non-Western black music and dance. *Swing* was included in the festival both as an investigation of one milieu of black artists—the music hall—and as a celebration of the achievements of Oscar Micheaux, the "pioneer of black American filmmaking."

PHOTOGRAPHS, POSTERS, AND MICHEAUX MEMORABILIA:

- **Lawrence Richards** (Collector, Exhibitor, Lecturer) • Race Films 1915-1950 • 630 West Kingsley St. Philadelphia, PA, 19144-3708 • Phone (215) 843-4413 • FAX 215-843-7743
- **Schomburg Center for Research in Black Culture** • New York Public Library • 515 Malcolm X Blvd. • New York, N.Y. 10037
- **The George P. Johnson Collection** • Research Library • Department of Special Collections • 405 Hilgard Ave. • University of California-Los Angeles • Los Angeles, CA 90024-1575 • Phone (310) 825-6060 • FAX (310) 206-3421
- **Pearl Bowser** • African Diaspora Images • P.O. Box 3517 • Brooklyn, N.Y. 11202 • Phone & FAX (718) 852-8353
- **Edward Mapp** • Speech, Theater Arts Department • CUNY • 155 W. 68th St. • New York, N.Y. 10023 • Phone (212) 362-9060
- **Charles Blockson** • Afro-American Collection • Temple University • Philadelphia, PA • Phone (215) 787-6632
- **Museum of Modern Art** • Circulating Film & Video Library • 11 West 53 Street • New York, NY 10019-5486 • Phone (212) 708-9530 • FAX (212) 708-9531
- **Smithsonian Institution** • Attention: Curator of Archives • National Museum of African Art • 950 Independence Ave. SW Washington, D.C. 20560 • (202) 357-4600 • FAX (202) 357-4879
- **John Kisch** • Separate Cinema • Box 114 • Hyde Park, N.Y. 12538-0144 • Phone (914) 452-1998 • FAX (914) 454-7131

A/V RESOURCES

New Releases from: Museum of Modern Art • Circulating Film and Video Library • 11 West 53 Street, New York, N.Y. 10019-5486 • (212) 708-9530 • FAX (212) 708-9531

- **SCAR OF SHAME** (1927) U.S.A. 75 mins. Available in 35 mm only. Rental: \$175 + shipping.
- **WITHIN OUR GATES** (1919) U.S.A. 79 mins. Available in 35 mm only. Rental: \$175 + shipping.
- **TEN NIGHTS IN A BARROOM** (1926) U.S.A. 79 mins. Produced by the Colored Players Film Corporation of Philadelphia and featuring Charles Gilpin. Available in 16mm only. Rental: \$110 + shipping.
- **BORDERLINE** (1928) U.S.A. 80 mins.
Directed by Kenneth MacPherson and featuring Paul Robeson with his wife, Eslanda Goode Robeson. Available in 16mm only. Rental: \$125 plus shipping.

Other Releases and Distributors:

- **MIDNIGHT RAMBLE:** WGHB • P.O. BOX 2284 • South Burlington, VT 05407 • Phone 1-800-255-9424 • (1hr. video can be purchased for \$19.95 plus \$3.95 shipping & handling, can order by phone with credit card)

New Talent Films • 8959 So. Western Ave. • Los Angeles, CA 90047 • Phone (213) 753-4720 • FAX (800) 297-5364

L'Amour Noir-Afrocentric Mailorder • P.O. Box 55772 • Portland, OR 97238-5772 • Phone (503) 287-0319

LETTER TO THE EDITOR:

Dear [Editor]:

I just read in The Chronicle of Higher Education of your work on the black novelist and filmmaker Oscar Micheaux. We share your enthusiasm for his work, and have been developing a collection of his novels, films, and related memorabilia for several years now. When I read that you have been publishing a newsletter, I knew we had to get on the mailing list.

Submitted 3/9/95 by:

Robert E. Skinner • University Librarian • Xavier University Library • 7325 Palmetto Street • New Orleans, Louisiana 70125

The Oscar Micheaux Society Newsletter is dedicated to providing a medium through which we can promote discourse, debate, and discovery about filmmaker and novelist Oscar Micheaux and others who were active in early African American cinema. Unfortunately, much of their work remains inaccessible. It is through this medium that we hope to provide an avenue for rigorous inquiry into Micheaux and others who were active in early African American cinema.

The Oscar Micheaux Newsletter is a publication of the Film and Video Program, Duke University. We welcome your contributions, questions and comments. Information and articles for editorial review should be sent to:

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Durham, N.C. 27708-0671

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- Jane Gaines, Duke University

Editorial Assistant: Delicia J. Dunham



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