

OSCAR MICHEAUX SOCIETY

NEWSLETTER

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Volume 2

November, 1993

Myth and Reality: How Many Books Did Oscar Micheaux Publish?

By Charlene Regester

"Micheaux understood the mythmaking potential of both novels and of films, and made use of these media in his attempt to create an alternate set of cultural referents of Afro-Americans."¹ Micheaux's mythmaking potential; however, extended beyond the creative use of these media; for researchers and scholars there continues to be uncertainty regarding the total number of novels he wrote.

For example, Donald Bogle contends that Micheaux "manufactured ten melodramatic novels."² This view is similarly confirmed by Earl Calloway of the Chicago Defender.³ Joseph Young and Chester Fontenot, Jr.,⁴ on the other hand, others suggest that Micheaux published only seven novels. The total number of novels written by Micheaux has become the subject of considerable debate and has contributed to the mythical aura surrounding Oscar Micheaux.

Micheaux, who was concerned about the paucity of novels written by black writers as well as the lack of African American characters in literary works once stated, "I'm tired of reading about the Negro in an inferior position in society. I want to see them in dignified roles. . . ." ⁵

This, however, in part, may have been the impetus for Micheaux's own decision to write novels. More importantly, it appears that he pursued writing primarily to convey his own story as a homesteader in the mid-west following a failed marriage and deteriorating land holdings. Finally, Micheaux's pursuit of a writing career may have been launched out of the need to obtain some degree of economic success, and in 1913 he published his first novel, The Conquest: The Story of A Negro Pioneer. This novel was advertised in the Chicago Defender and was described as the "great narrative of the year."⁶ According to the Defender, the novel was favorably reviewed by a variety of publications. The Sioux City

Tribune, for example, reported, "[The Conquest] does not bore you with so much rot about race abuse and the 'Negro problem' but is the problem of each and every individual." ⁷

Two years later in 1915, Micheaux published a second novel, The Forged Note: A Romance of the Darker Races, which was described as the "literary sensation of the decade."⁸ According to the Indianapolis Freeman, the novel was reviewed by the Daily Standard of London (England), which stated:

After the bosh and bathos, the howling sentimentality, the sickening gush, the night dress stupidities so often offered by Americans through the magazines and book publishers as fiction, it is a relief, a joy, and a strengthening to read the full, fine novel Mr. Micheaux has produced. ⁹

Micheaux, aware of book sellers' reluctance to place books written by black authors too conspicuously in book stores, decided to promote his own works. He did so by reporting that as many as 2,500 whites in South Dakota and Nebraska had purchased his novel, The Forged Note. ¹⁰

In 1917, Micheaux published a third novel, The Homesteader, which, according to one newspaper advertisement, took him nearly six years to write and provided the basis for his first motion picture released under the same title. The Half-Century Magazine reviewed this novel and stated, "The Homesteader ranks with the best novels yet written by a Colored author." ¹¹

With the success of his first motion picture, Micheaux abandoned his writing career for nearly thirty years and turned to filmmaking. Micheaux's pursuit of filmmaking was an extension of the same desires that had influenced him to pursue writing. In fact, he once argued that the "fewness of Negro photo - plays" could be

attributed to the fact that "the race [had] written only a small number of novels as well as magazine stories, among many things. . . ." 12

In the 1940's, as Micheaux's filmmaking career declined, he returned to writing novels, publishing as many as four novels in this decade, most of which were published by his own company. These novels included: The Wind From Nowhere (1944); The Case of Mrs. Wingate (1944); The Story of Dorothy Stanfield (1946); and the Masquerade (1947). According to the New York Amsterdam News, of these four novels, The Wind From Nowhere, The Case of Mrs. Wingate and The Story of Dorothy Stanfield became best sellers, defined as those with a circulation over 25,000. In fact, the Case of Mrs. Wingate had a circulation of over 55,000, allowing Micheaux to become one of the first black writers in this time with such a successful circulation. 13 The Masquerade was the least successful of Micheaux's novels and was accused of being a plagiarized version of Charles Waddell Chesnutt's the House Behind the Cedars. 14 Despite the fact that this novel was not as well received as Micheaux's earlier works, an autograph party to promote his book was held in 1947 at the National Memorial and March on Washington Book Stores in New York City. 15

Although Micheaux published as many as seven novels, it is further believed that he wrote as many as three or four novels that were never published. The House of Mystery is one novel which, according to Bernard L. Peterson, Jr., was written by Micheaux and never published. Peterson contends that this novel provided the scenario for the film, The Broken Violin, 16 produced by Micheaux around 1927. This view is confirmed by an advertisement for the film that appeared in the George P. Johnson Collection. 17

The Brand of Cain is the second unpublished novel believed to have been written by Micheaux. Evidence that the novel existed is provided by the Chicago Defender which reported, "The Brand of Cain which Micheaux has just completed in book form . . . will be published simultaneously with the release of the picture." 18

The Millionaire is a third "unpublished" novel written by Micheaux. Evidence that this novel existed is provided by a movie poster advertising the similarly titled film version of the novel. The movie poster stated, "Oscar

Micheaux presents the screen version of his own novel, The Millionaire." 19

A fourth "unpublished" novel written by Micheaux was referred to in a letter composed by Micheaux addressed to George P. Johnson. Micheaux wrote: "I am at present as stated, engaged in the scenario of our next release entitled The Lie and at work on a new novel entitled The Ghost . . . which will be released about 30 or 60 days thereafter." 20

How many books did Oscar Micheaux write? Seven? Ten? In our extensive research, we have identified or at least partially identified as many as eleven works written by Micheaux. However, the mystery concerning the number of Micheaux's works -- published and unpublished -- may never be resolved. What is conclusive is that myths such as this are but part of the total atmosphere surrounding the works of Micheaux and further explain why Micheaux has become and remains such a legendary figure in African American film history.

Notes

1. Chester J. Fontenot, Jr., "Oscar Micheaux, Black Novelist and Filmmaker," in Vision and Refuge: Essays on the Literature of the Great Plains, ed. Virginia Faulkner and Frederick C. Luebke, eds. (Lincoln: U of Nebraska, 1982) 109 - 125.
2. Donald Bogle, Toms, Coons, Mammies, Mulattoes, and Bucks. (New York: Continuum, 1989) 110.
3. Earl Calloway, Chicago Defender, 6 August 1988.
4. Joseph A. Young, Black Novelist as White Racist: The Myth of Black Inferiority in the Novels of Oscar Micheaux. (Westport: Greenwood Press, 1989) and Chester J. Fontenot, Jr., "Oscar Micheaux, Black Novelist and Filmmaker," in Vision and Refuge: Essays on the Literature of the Great Plains, ed. Virginia Faulkner and Frederick C. Luebke, eds. (Lincoln: U of Nebraska, 1982) 109 - 125.
5. S. W. Garlington, "Oscar Micheaux, Producer, Dies," New York Amsterdam News, 7 April, 1951, p. 1.
6. Advertisement for The Conquest, Chicago Defender, 16 August 1913.
7. Ibid.
8. Advertisement for The Forged Note, The Freeman - Indianapolis, 8 July 1916, p.4.
9. Ibid.
10. Ibid.
11. Howard A. Phelps, "In the Limelight: Oscar Micheaux," Half - Century Magazine, April 1919, p. 12.
12. Oscar Micheaux, "The Negro and the Photo - Play," Half-Century Magazine, May, 1919, p. 11.
13. S.W. Garlington, "Oscar Micheaux, Producer, Dies," New York Amsterdam News, 7 August 1951, p. 1.
14. Theresa Gunnels Rush, Carol Fairbanks Meyers, & Esther Spring Arata, Black American Writers Past and Present: A Biographical and Bibliographical Dictionary Vol. 11. (Metuchen: Scarecrow Press, 1975), p. 543.
15. Invitation to Autograph Party for Oscar Micheaux's novel, The Masquerade - Provided by Schomburg Center for Research in Black Culture.
16. Bernard L. Peterson, Jr., "The Films of Oscar Micheaux: America's First Fabulous Black Filmmaker," Crisis, April 86.4 (April, 1979): 140.
17. "Daisy Miller Will Present Broken Violin," George P. Johnson Film Collection.
18. "Going Abroad: Noted Motion Picture Producer Soon Sails for Europe," Chicago Defender, 31 January 1929, p. 8.
19. Thomas Cripps, Slow Fade to Black: The Negro in American Film, 1900 - 1942. (New York: Oxford UP, 1977), p. 201.
20. Oscar Micheaux to George P. Johnson, Letter - may 5, 1919, George P. Johnson Film Collection.

BIBLIOGRAPHY UPDATE

- **Edward Mapp & John Kisch** are co-authors of *A Separate Cinema: Fifty Years of Black Cast Posters*, published by Farrar, Strauss, & Giroux, 1992. This work provides a glimpse into how early African -American filmmakers packaged their products to generate viewers. In addition to the cast posters, the text includes brief information on each piece. "Pioneers of Independence" (chapter two) is a tribute to Oscar Micheaux. Includes a preface by Spike Lee and an introduction by Donald Bogle. The *African American Review* is currently offering back issues. Of interest to Micheaux scholars is issue 25.2 **Black Film Issue** which includes bell hooks on Oscar Micheaux and articles by Phyllis Klotman, Manthia Diawara, and Houston Baker.
- The contributors to **Manthia Diawara's** *Black American Cinema* (Routledge, 1993) consider everything from the early black cinema to the nature of Black film aesthetics. Included in the collection are: Diawara, "Black American Cinema: The New Realism" and "Black Spectatorship: Problems of Identification and Resistance;" J. Ronald Green, " 'Twoness' in the Style of Oscar Micheaux;" Jane Gaines, "Fire and Desire: Race Melodrama, and Oscar Micheaux;" Thomas Cripps, "Oscar Micheaux: The Story Continues;" Phyllis Klotman, "The Black Writer in Hollywood, Circa 1930: The Case of Wallace Thurman;" Richard Dyer, "Is *Car Wash* a Black Musical?" Ntongela Masilela, "The Los Angeles School of Black Filmmakers;" Toni Cade Bambara, "Reading the Signs, Empowering the Eye: *Daughters of the Dust* and the Black Independent Cinema Movement;" Amiri Baraka, "Spike Lee at the Movies;" Houston A. Baker, Jr. "Spike Lee and the Commerce of Culture;" Clyde Taylor, "The Ironies of Palace - Subaltern Discourse;" Henry Louis Gates, Jr., "Looking for Modernism;" Dan Streible, "The Harlem Theatre: Black Film Exhibition in Austin, Texas: 1920 - 1973;" Ed Guerrero, "The Black Image in Protective Custody: Hollywood's Biracial Buddy Films of the Eighties;" Jacquie Jones, "The Construction of Black Sexuality: Towards Normalizing the Black Cinematic Experience;" Michelle Wallace, "Race, Gender, and Psychoanalysis in Forties Film: *Lost Boundaries*, *Home of the Brave*, and *The Quiet One*;" Jacqueline Bobo, "Reading Through the Text: The Black Woman as Audience;" bell hooks, "The Oppositional Gaze: Black Female Spectators;" and a bibliography compiled by Stephen Best.
- The second edition of **Henry T. Sampson's** *Blacks in Black and White* (Scarecrow Press), "the first publication to detail all aspects" of the early black cinema, is now available. This issue has significantly more information on Micheaux and other black producers than the first edition, includes titles from both the silent and sound periods, a full index and rare photographs (ISBN 0-8108-2505-4).
- **Thomas Cripps's** *Making Movies Black* (Oxford UP, 1993) is the second edition in his history of African - Americans in Hollywood. Picking up from *Slow Fade to Black* (Oxford UP, 1977) Cripps opens with World War II and explores African American life in films to the Civil Rights Movement.
- **John Gray** is the author of *Blacks in Film and Television* (Greenwood Press, 1990) a comprehensive study of "the black experience both on film and behind the camera." Gray provides a global perspective with over 6000 entries documenting film activity from 1919 to 1990. In addition, the text is a source for bibliographical materials on filmmakers and individual artists. Gray is the Director of the Black Arts Research Center.
- **Further Readings:**
Pearl Bowser and Louise Spence's *In Search of Oscar Micheaux: The Filmmaker's "Biographical Legend" and Race Propaganda*, forthcoming from Rutgers University Press; **Douglas Gomery's** *Shared Pleasures: A History of Movie Presentation in the United States* (University of Wisconsin Press, 1992) which includes a chapter on "Movie Theatres for Black Americans;" **bell hooks's** *Black Looks: Race and Representation* (South End Press, 1992) which includes "Micheaux: Celebrating Blackness;" and **Mark Reid's** *Redefining Black Films* (University of California Press, 1993 which includes a chapter entitled "Early Africa American Film Companies."

A stylized graphic of a city skyline at night. In the foreground, a street sign on a pole is visible. The sign has two parts: a rectangular top section with the word "Separate" and a triangular bottom section with the word "Cinema". The background shows the silhouettes of several buildings of varying heights against a dark, textured sky.

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Minutes of the Oscar Micheaux Society Meeting
February 13, 1993
New Orleans, LA

In attendance: Ben Brewster, Jane Gaines, Richard Grupenhoff, John Hess, Marilyn Jimenez, Phyllis Klotman, Adam Knee, Charles Musser, Kathleen Newman, Charlene Regester, Mark Reid, Jesse A. Rhines, Louise Spence, and Michelle Wallace.

The meeting was called to order by Jane Gaines at 1:30.

The agenda items were rearranged as follows:

1. discussion of touring package
2. translation of *La Negra*
3. restoration of Uncle Tom's Cabin
4. Newsletter
5. report from Richard Grupenhoff
6. status of Eastman conference

1. Touring Package

The discussion focused on which additional films should be included in the "package." Members unfamiliar with the procedures asked for a clarification of the steps in the creation of a touring package. It was explained that a conference would precede the selection of the films to be selected for the package, with a book catalogue possibly issuing from the conference that would accompany or precede the exhibition. A six-part program is being contemplated with one set in 35mm, another in 16mm, and yet another on video. It was noted the libraries, museums, etc. that might choose to exhibit the series may want to exhibit only part of the package. While the project is still at an early stage, it seems a propitious moment for funding. Members noted that certain films, such as *Birth of a Race*, would be problematic unless accompanied by a full contextualization. A further concern was raised about the coherence of the presentation if individuals chose not to attend all six parts.

2. Translation

The translator of *La Negra*, Kathleen Newman, stated that while she was happy to have the translation circulate in the group, she would not agree to have it used for the restoration. She stated that the Spanish appears to be a bad translation from Micheaux's flowery style, which can be glimpsed in a couple of sections of the film. The English has been rendered in modern style, for the translator felt that it would be impossible to recreate Micheaux's style. It was noted that the original script, submitted to obtain copyright, might still be in the archives of the Library of Congress. Questions arose as to how to present the restored version: Spanish intertitles with English subtitles, Spanish and English intertitles splitting the screen, or replacing the Spanish intertitles with the new English intertitles. The latter option called up questions as to the integrity of the text.

3. Restoration of Uncle Tom's Cabin

The Society was asked to lend its support for the restoration of the 1914 version of *Uncle Tom's Cabin*, which features what is deemed to be the first performance by an African - American on film, Sam Lucas. Though no single version is complete, every shot survives somewhere; and it is possible to determine from the script the original sequence of shots. The film is remarkable because it shows the revenge on Legree taken by a black slave. The issue of the "cultural politics" of the film arose. Was this film shown to black audiences? Does it embody the genuinely black perspective?

One member noted that we were begging the question of what is a black film, and asked whether we wanted to broaden that definition to include all films dealing in some form or other with African - Americans, noting that many of these films were racist in intent. It was suggested that we are fighting against the disappearance of films that engaged the racial discourse of the times, and that it would be important to preserve all films but to make our priority those films that had been

marginalized, such as Micheaux's, in their time. Categories were suggested that included 1) films with a significant black content but with a racist intent; 2) films under black control; 3) films in which an African - American actor/actress, script writer or other contributor made a significant, and perhaps subversive, contribution.

The consensus was to support the restoration of *Uncle Tom's Cabin*.

4. Oscar Micheaux Newsletter

Jane Gaines announced that the newsletter would be advertised in the next issue of Black Film Review, which is devoted to early filmmaking. She reiterated that the purpose of the newsletter was to promote dialogue, and invited ideas for inclusions in forthcoming issues. Some items suggested by Charlene Regester and others included: a compilation of the total number of films and novels by Micheaux, dates of release, memorabilia, tracing the travels, duplication of authentic documents, lists of actors, lists of collections, etc.

5. *Veiled Aristocrats*

Richard Grupenhoff reported on the state of restoration and whereabouts of *Veiled Aristocrats*. The 35mm print is finished and was apparently screened at the Miami Film Festival on February 9th. It was suggested we should get a copy of the reviews, if any. The film will tour Japan for 2 to 3 months [see Clips for details], but should be back in the States by April or May for presentation at Harvard University.

6. A list of conference papers presented during 1991 - 1992 was passed around. Additional submissions are requested.

The meeting was adjourned at 3:15.

Respectfully submitted by,

Marilyn Jimenez

Hobart and William Smith Colleges

Note: The meeting of the OMS will be held at the Society for Cinema Studies Conference, March 3 - 6, 1994 at Syracuse University. Exact time, date, etc. will be announced in the conference schedule. See **Conferences** list in this issue.

The Oscar Micheaux Newsletter is a publication of the Film and Video Program, Duke University. We welcome your contributions, questions, and comments at 107 A Art Museum, Program in Film and Video, Duke University, Durham, NC 27708, (919) 684 - 4130 or FAX (919) 684 - 3598.

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**FROM MYTH TO REALITY:
THE LIBRARY OF CONGRESS TO RELEASE SMITHSONIAN VIDEOTAPES**
By Sheila Smith McKoy

The Library of Congress plans to release a new video series, which will include Micheaux's *Within Our Gates* and *Scar of Shame*, by January. According to David Francis, coordinator of the project, the series owes its genesis to the members of the Society for Cinema Studies who collaborated on strategies to increase access to suitable resource materials on the early cinema directed by African Americans and women. According to Francis, the series will have a great affect on the cinema market, "with its appetite for anything unknown." The project, the result of a year-long endeavor, utilizes videotapes to open up the collection, comprised of films which had previously been available only at the Smithsonian.

Of interest to scholars of early black cinema is the inclusion of *Within Our Gates* in the series. The subtitles used reflect a unique strategy developed by the producer, Scott Simmons, to attempt to provide an appropriate text from the translations. Working with the few frames available from Micheaux's original, Simmons used other Micheaux films to approximate the style of captioning. Micheaux's fiction to get a sense of how Micheaux used language, the translation provided by the Society for Cinema Studies (see "Minutes of the Oscar Micheaux Society Meeting") as well as other available clues to create the film's intertitles. Phil Carli, of Eastman House, provides the piano accompaniment.

Other selections available in the series include a 1923 performance by Eubie Blake and the works of Lois Wilbur, Alice Guy - Blache, and others.

CONFERENCES/PAPERS/PANELS - UPCOMING

The American Museum of the Moving Image will host screenings and panels on **Oscar Micheaux: Black Film Pioneer** on Sunday afternoons from February 6 - March 27, 1994. This, the most extensive Micheaux retrospective ever presented, will feature thirteen films, a selection of trailers, and the short film Darktown Review. Participants will include Jane Gaines, Charlene Regester, Jim Hoberman, Ken Jacobs, Clyde Taylor, Manthia Diawara, David Francis, and others. Films to be screened include Within Our Gates, Body and Soul, The Exile, Ten Minutes to Live, Veiled Aristocrats, The Girl from Chicago, Underworld, Swing, Murder in Harlem, Lying Lips, Birthright, The Notorious Elinor Lee and God's Stepchildren.

The Society for Cinema Studies Conference will be held at Syracuse University, Syracuse, New York, from March 3 - 6, 1993. The annual meeting of the Oscar Micheaux Society will be held here. Information on the date, time and place will be published in the conference program bulletin.

The Tisch School of the Arts and the Africana Studies Program, New York University, the W.E. B. DuBois Institute for Research, Harvard University and the Black Filmmaker Foundation will host **Black Cinema: A Celebration of Pan - African Film** from Thursday, March 24 through Wednesday, March 30, 1994 at New York University. Among other topics, the conference will be a forum to discuss the achievements of black filmmakers and to examine the representation of race in film. Contact: Mary Schmidt Campbell, School of the Arts, (212) 998 - 1900.

The University of Arizona, Tucson, will host the **3rd Annual Console - ing Passions Conference**, April 21 - 24, 1994. Panels will consider, among other topics, race, gender, sexuality, class, and cultural and political history. Contact: Mary Beth Haralovich, Department of Media Arts, 265 Modern Languages Building, The University of Arizona, Tucson, AR 85721, (602) 621 - 7352 or fax (602) 621 - 9662.

The Florida State University Comparative Literature and Film Circle and the School of Motion Picture, Television and Recording Arts will host the **19th Annual Conference on Literature and Film** around the theme, "The Voice of the Voiceless: Non - Canonical Literature and Non - Canonical Approaches to the Canon," July 27 - 29, 1994. For additional information, contact: Vicki and Jorge Roman - Lagunas, Co - Directors, Department of Modern Languages, Florida State University, P.O. Box 1020, Tallahassee, FL 32306 - 1020.

Clips...Clips...Clips...Clips...Clips...Clips...Clips...Clips...Clips...Clips

"AFRICAN - AMERICANS ON THE SILVER SCREEN," an exhibition of film posters from the collection of Edward Mapp and the accompanying film series opened at the Balch Institute for Ethnic Studies in Philadelphia. The exhibition ended August 15, 1993.

SAM GROGG has been appointed to head the new School of Filmmaking at the North Carolina School of the Arts, Winston -Salem, NC.

BRIAN TAVES of the Library of Congress has located a trailer and seven minutes of excerpts which may be the missing portion of *Veiled Aristocrats* (see Oscar Micheaux Newsletter, volume 1). The excerpts include:

1. A number of scenes primarily discussion s wit the mother, daughter and son regarding her marriage and nightclub scenes.
2. In another sequence, John Walden returns, twenty years after leaving home, having achieved his ambition to become a lawyer. He and his mother, Molly, discuss the marital situation of his sister, Rena, and the racial complications it poses. Molly asks John to break up Rena's romance with Frank because she disapproves of him and wants her daughter to marry a man of more refinement. At a nightclub, a woman says she will tell the story of the Waldens, and a waitress sings a song with a piano accompaniment.

⊗ SCREENINGS ⊗

Pearl Bowser included a selection of Micheaux films in a program she designed for the Filmfest Munchen in Germany and the Xenix in Switzerland.

VEILED ARISTOCRATS IN JAPAN . . .

Chris Horak, of the Library of Congress, facilitated the screening of *Veiled Aristocrats* in Japan as a part of a screening of "American Cinema of the Unknown" under direction of the Eastman House International Museum of Photography on April 15, 1993. The screening drew a capacity audience at the National Museum of Art in Tokyo. Horak provided introductory remarks for the piece and, due to Micheaux's use of Black vernacular in the film, synopses were also provided. Horak indicated that members of the audience were intrigued by Micheaux's representation of color consciousness between the Euro-Americans and African Americans in U.S. culture and its parallel to similar racial constructs involving central Islanders and Okinowans in Japan. Other Micheaux films screened were *Body and Soul* and *Ten Minutes to Live*. The screening also included films by Japanese-Americans.

✉ FROM OUR MAILBOX:

Alternative Videos offers all genres of African-American videos. Micheaux pieces included in the collection are *Body & Soul*, *The Girl from Chicago*, *God's Stepchildren*, *Lying Lips*, *Ten Minutes to Live*, *Veiled Aristocrats*, all priced at \$29.95. For more information, write: 837 Expositional Avenue, Dallas, Texas, 75226, or call (214) 823-6030.

On *Midnight Ramble: The Life & Legacy of Oscar Micheaux*

The long-awaited *Midnight Ramble*, a testimony to Micheaux's life, work, and vision, has proven to be well worth the wait. *Midnight Ramble* is more than a biography. At the core of the project is a commitment to portraying the development of an alternative black cinema and its historical context. The project involves the talents of Pam Thomas, Bestor Cram, Pearl Bowser, and Clyde Taylor.

The documentary won second prize in the Historical Documentary category at the Prize Pieces Festival in Columbus, Ohio. Scheduled for the International Film Festival in Hong Kong, *Midnight Ramble* will also air on PBS on *The American Experience* in 1994.

Look out for the *Black Film Bulletin*

The British Film Institute's *Black Film Bulletin* is a quarterly journal dedicated to the study of black British film and video. With June Givanni as editor and Gaylene Gould as assistant editor, the journal is described by Stuart Hall as "Essential for keeping track of the exploding black film and video sector. Informative, critical, comprehensive, readable." The Summer 1993 edition included information on new producers, John Akomfrah on black film aesthetics and audience demands, distribution, and the latest films.

For subscription information, contact BFI at:

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IN OUR NEXT ISSUE . . .

In response to your numerous inquiries about the availability of Micheaux films, our next issue will feature a complete list of Micheaux on video. We will also compile a list of the other types of sources that are available. If you have information that you would like to have included, please send us your information.

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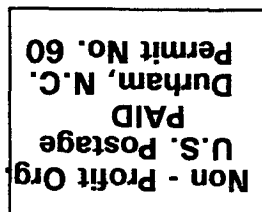
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The Oscar Micheaux Society Newsletter is dedicated to providing a medium through which we can promote discourse, debate, and discovery about filmmaker and novelist, Oscar Micheaux, and others who were active in early African American cinema. Unfortunately,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

**The Oscar Micheaux Society Newsletter
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