AFRICAN ART OPEN HOUSE

The artists were from all over Africa—from Nigeria and Sudan, from Ghana and Uganda, Sierra Leone and South Africa, Ethiopia and Southern Rhodesia, from Liberia and Congo (Leopoldville). Some were internationally known professionals; others, known only to those who had seen their work in a few amateur art exhibits. Some were teachers of art; others, still students. The work displayed was of great variety, not necessarily representative of contemporary African art, but indicative of the variety of subject matter and media which interest contemporary African artists.

There were the two large ebony heads by Nigeria’s best known artist, Ben Enwonwu, as well as the reclining figure of a woman in welded steel which its creator, Ghana’s well-known Vincent Kofi, calls "Awakening Africa." There were the representational paintings and wood sculpture of Mary Frances Musoke, Mrs. Emmanuel Ndawula, whose husband is Counsellor of the Uganda Mission to the U.N. and whose work has been seen before in New York at a United Nations art show and the Modern Painters Gallery; and of seventeen-year-old Gloria Doe, daughter of Ambassador Christie Doe who is currently with the Liberian Mission to the U.N.

There was the bold abstraction—"Dance Masks"—of Jean Luvwezo of the Congo (Leopoldville) whose work was displayed last year in an exhibit which AMSAC helped set up at City College in New York; and three paintings to demonstrate the calligraphic style of Ibrahim El Salahi, who is Head of the Department of Painting at the Khartoum Technical Institute in Sudan; and two of the impressionistic works of Selby Mvusi, originally from South Africa, now on the art faculty of Kwame Nkrumah University.

There were also a watercolor depicting Ghanaian life by Kofi Antubam, Head of the Art Department at the Achimota School in Accra; a series of linoleum and wood cuts of Nigerian scenes by Solomon Wangboje, graphic arts officer in the Nigeria Information Service; a linoleum cut and other paintings by Phoebie Dimasio of Ghana; paintings by Miranda Burney-Nicol, an artist in the Education Department of the Sierra Leone government, Skunder Boghoosian of Ethiopia whose works are in the collection of Emperor Haile Selassie, Andrew Kiwanuka of Uganda, G. Manatsa of Southern Rhodesia, and Nigerians Simon Okeke and Etso Clara U. Ngu who is currently a lecturer at Ibadan University under a Ford Foundation Fellowship. Mamo Tessema of Ethiopia contributed wood cuts.
We mourn the loss of John Fitzgerald Kennedy. He showed his concern with Africa and with the work of AMSAC when he spoke at our Second Annual Conference held in New York City in June 1959. He was the Junior Senator from Massachusetts at that time and Chairman of the newly formed Subcommittee on African Affairs in the Senate Foreign Relations Committee, and he showed then in regard to Africa-before most of the African states were independent - a vision and understanding of the future that was later to characterize his Presidency. He said in part at the AMSAC conference:

"And so, with the help of such organizations as yours, we are beginning to look at Africa with new eyes. In 1835, de Tocqueville said that 'in America I saw more than America; I saw there the image of democracy itself....' Today we can say that in Africa we see more than Africa. We see a continent so long 'behind God's back' coming into its own. We see 200 million human beings awakening from centuries of sleep. We see the ideas of freedom being reborn. We see the birthpangs of independence being suffered anew. We see the problems of national development, of modern civilization, weighing down the shoulders of a new generation. We see, above all, the image of modern man being created in a vast new land under new and difficult conditions.... It is a mistake for the United States to fix its image of Africa in any single mold. We can no longer think of Africa in terms of Europe. We dare not think of Africa in terms of our own self-interests or even our own ideologies. But neither should we shrink from the tremendous problems Africa presents, with an excess of caution, conservatism or pessimism. For they are the problems of the greatest triumph modern man might ever know. They are the problems attendant upon newly won, or nearly won, freedom. They are the problems of a continent with an unlimited future."

As an indication of the respect which President Kennedy commanded everywhere, we would like to quote a letter we received from the Society of African Culture (SAC) with which AMSAC is affiliated:

"The terrible tragedy which occurred in Dallas still astounds us! The assassination of President Kennedy is so odious an act it surpasses all understanding.

"John Fitzgerald Kennedy was at once a man of culture, a humanist and a great friend of the Negro. The struggle which he boldly led for the establishment of a true dialogue among continents and among cultures and for the respect of the rights of Man and of all peoples is one of the most noble battles which a man of the twentieth century may proudly undertake.

"We know what AMSAC has lost in losing President Kennedy. The scholars, writers and artists connected with the Society of African Culture, as brothers and as friends, send you their deep condolences."

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The Art Open House was sponsored by AMSAC's Hospitality-Service Committee and was coordinated for AMSAC by Managing Director Yvonne 0. Walker. The Committee, under the co-chairmanship of Ruth Jett and Mrs. Walter Christmas, assembled the exhibit from the collections of African friends of AMSAC in the New York area. Miss Mary B. Brady and Miss Evelyn Brown of the Harmon Foundation were also most generous in loaning works from the Foundation's collection.

AMSAC member Hale Woodruff, Professor of Art Education at New York University, and three of his students performed the miraculous task of turning AMSAC's reception area and library into an art gallery—with a few pieces of peg board, tacks and a large amount of artistic imagination.

The exhibit opened on November 20 with a reception attended by AMSAC members including members of African delegations to the U.N. Among the guests were the Ambassadors to the U.N. from Nigeria, Sudan and Uganda, His Excellencies S. 0. Adebo, Omar Adeel and Apollo Kironde, and H. E. Mercer Cook, U. S. Ambassador to Niger. Also, Mrs. Eugenia Stevenson, Liberian Consul in New York; Emmanuel Ndawula, Counsellor of the Uganda Mission to the U.N.; J. B. Phillips, Third Secretary of the Ghana Mission; Frank Montero, the United States Mission's Special Assistant for Mission Services; Franklin Kayembe, Attaché of the Congo (Leopoldville) Mission; G. S. Olympio, who is with the U.N. Secretariat; Amino Kano, S. Ali Mongono and 0. Eromosele of the Nigerian delegation to this past session of the General Assembly; Emanuel Bruce of the Togo delegation; C. Otema Allimadi of the Uganda delegation; and Nicholas Opobi-Asare, currently serving in Ghana's Foreign Service.

The exhibit remained open during office hours for the next week and was seen by many interested individuals as well as several groups of school children. (See page 3 for other Hospitality-Service Committee activities)

(Top, left) Ruth Jett (c.), co-chairman of the Hospitality-Service Committee, talks with two of the artists, K. P. Ansah and Frances (Musoke) Ndawula. They are standing in front of two of Mrs. Ndawula's paintings, "Split Personality" on the left, and "Girl in Meditation" on the right.

(Top, center) Professor Hale Woodruff, who with three of his New York University Art Students hung the art exhibit, and Mrs. Mercer Cook, wife of the U.S. Ambassador to Niger, look over three of the works exhibited: (top to bot.) "Child Reading" by Miranda Burney-Nicol, a market scene by Kofi Antubam, and "Contemplation" by Andrew Kiwanuka.

(Top, right) C. Otema Allimadi of the Uganda delegation to the U.N. and Miss Uloma Wachuku of the Nigerian delegation look at an elaborate bird cage loaned for the exhibit by the Tunisian Trade and Tourist Office in New York City.

(Left, center) The artists gather: Gloria Doe, Emmanuel Dartey, K. P. Ansah and Frances (Musoke) Ndawula. Mr. Dartey points to Ben Enwonwu's work. Mr. Ansah stands in front of his textile designs (above) and Mr. Dartey's kente cloth designs (below). Mrs. Ndawula's "Lady of Africa" is the painting in the center.
HOSPITALITY-SERVICE
COMMITTEE ACTIVITIES

In addition to sponsoring the Art Open House, the Hospitality-Service Committee has continued to offer home hospitality and other services to African visitors. Members of the Uganda delegation to the 18th General Assembly Session were guests at the home of Mr. and Mrs. Walter Christmas in September to meet with Americans in the field of social welfare. Among the delegates there were C. Otemi Allimadi, a Member of the Uganda Parliament; Z. H. K. Bigirwenkya, Permanent Secretary in the Ministry of Foreign Affairs; Miss Florence Masaba who is with the Ministry of Community Development; Mrs. Pumla Kisosonkole, Vice-President of the International Council of Women; Emmanuel Ndawula and Jonathan Byamugisha, Counsellor and Secretary of Uganda's U.N. Mission. The Society of African Culture's (SAC) President, Alioune Diop, who was in New York in November to discuss the 1965 Dakar Festival of Negro Arts, was the guest of Mr. and Mrs. John Henrik Clarke at whose home he met with several American writers.

In November, at the invitation of Mrs. Lloyd Day, Emanuel Bruce of the Togo delegation to the U.N. spoke before 1,100 students at the Jane Addams Vocational School in Westchester where Mrs. Day teaches. Preceded by a UNESCO film on Tunisia, Mr. Bruce talked about his own country, its people and customs, and then entertained questions from the audience. The students were quite absorbed in the program, Mrs. Day notes. They asked many questions about Togo, particularly pertaining to the vocations in which they were interested. And they were fascinated by Mr. Bruce's fluency in German and French, in which he conversed with two foreign students at the school, as well as English.

Also in the fall, the Committee arranged for a tour of art galleries and of the Schomburg Library collection for Gallandou Fall, Director of Senegal's Office of Arts and Crafts, when he was in New York in connection with an arts and crafts exhibit displayed at the Senegal Mission to the U.N. Mrs. Milton Macaulay entertained Mmes. Honoria Bailor-Caulker and Victor Sumner of Sierra Leone, Mmes. Pumla Kisosonkole and Emmanuel Ndawula of Uganda, and Mme. Régine Gbedey of Togo at her home where they had an informal exchange of views. Members of several African delegations to the U.N. were guests of the Committee at a memorial tribute to Eleanor Roosevelt which was held at Philharmonic Hall.

In September the Committee was happy
Over the last few months AMSAC has sent bookshelves to four African countries. In September a shelf of works on American Negro culture and American political history was sent to Simon Nxumalo of the Swaziland Sebenta Society. Mr. Nxumalo had visited the AMSAC offices last spring and had emphasized the Society's need for reading material for the adult education programs it conducts. Another bookshelf of classic works by and about American Negroes was sent to John Andrew Banda, Parliamentary Secretary in the Northern Rhodesian Ministry of African Education, who visited AMSAC in the fall. In acknowledging receipt of the shelf, Mr. Banda said that the books would be presented to a new Northern Rhodesian College of Further Education where he knew they would "serve those of our men and women who have a zest for knowledge."

Upon the request of Molly M. Mahood, Professor of Literature at The University College in Dar-es-Salaam, Tanganyika, a bookshelf was presented to the library of that school in October. Previous to joining the staff of The University College, Professor Mahood had been at the University of Ibadan where, she said, "we had very friendly and cordial relations with the Lagos branch of AMSAC. I particularly remember the enjoyable visit of Professor Redding, and the advice and help he was able to give us in building up a small collection of American Negro literature in the University Library. You will be glad to know," she continued in a recent letter, "that the collection is now being put to good use, as American Literature is a twopaper option in the Final School of English, and one that is likely to become increasingly popular at Ibadan. I am hoping," she said, "that Literature courses here at The University College will cut across the conventional academic division drawn between areas of writing in English, and that American literature, including American Negro literature, will be an integral part of literary studies." AMSAC was pleased to be able to further that aim with the presentation of the bookshelf.

A fourth shelf was recently presented to Abbia Magazine, a Cameroon cultural review which began publication this past year, through Dr. Bernard Fonlon who serves in the Office of the Presidency in the Cameroon. Dr. Fonlon renewed his acquaintance with AMSAC recently when he was in New York with President Ahmadou Ahidjo, who spoke before the U.N. and whose guest AMSAC was at a luncheon before he left the country. Dr. Fonlon talked enthusiastically about Abbia of which he is Director. It is a bilingual (French and English) quarterly containing articles on all aspects of African culture, reviews of books, films and records as well as a section devoted to poetry and other creative writing. The name of the magazine is derived from a game common among peoples in the southern Cameroon. It is played with dice which are seeds with carved designs. The yearly subscription rate for Abbia is $6.00. The journal's address is B.P. 808, Yaoundg, Cameroon.

Teachers for Northern Rhodesia
When John Andrew Banda, Parliamentary Secretary in the Ministry of African Education in Northern Rhodesia, visited the AMSAC offices early this fall, he mentioned the need for as many as 2,000 teachers to staff secondary schools in Northern Rhodesia. Teachers in the primary schools are predominantly Africans who have had at least a two-year teacher training course, Mr. Banda said. Although secondary school teachers are now being trained in Northern Rhodesia and many of the increasing number of university students are expected to teach after graduation, it is clear that the program being undertaken by the government to develop the secondary school system cannot be successful unless teachers from other countries can be recruited. Mr. Banda urged that all those interested in teaching in a secondary school in Northern Rhodesia write to the Permanent Secretary, Ministry of African Education, P.O. Box RW. 93, Ridgeway, Lusaka, Northern Rhodesia. In making initial inquiries applicants should state their age, marital status, qualifications, present employment, details of any previous teaching experience and the date when they would be free to take up an appointment in Northern Rhodesia.

LECTURE BY AMBASSADOR ACHKAR MAROF ON THE LITERATURE OF GUINEA
Taking time out from his busy schedule as Chairman of the U.N.'s Fourth (Trusteeship) Committee, Ambassador ACHKAR Marof of Guinea delivered a lecture on the literature of Guinea at the AMSAC offices in New York on October 23.

The literature of Guinea, as the history of the country, can be divided into three broad periods, Ambassador Achkar said: pre-colonial, colonial and post-colonial. Pre-colonial literature was largely oral (some was written in Arabic) and in the form of epic poetry. The literature of the colonial period, although continuing in the same mode, began to show the influence of the French language and the effect of the colonial experience. Protest writings against the colonialists emerged. Post-colonial writing has been characterized chiefly by the "dedication to the assertion of the African Personality which is a necessary pre-requisite to the development and growth of all the African countries," Mr. Achkar said. "In its pre-colonial form," the Ambassador continued, "Guinea's literature found its expression through the griots, those African troubadours who sang and still sing of the mighty deeds of the sword, great romances, the achievements of ancient empires and kingdoms, the praises of local heroes." The literature of the griots can be described as communal rather than individualistic, Mr. Achkar said. "Indeed, it is not even possible to cite names of individual authors, but only groups of griots who have been the interpreters of this type of literature." He also noted that "in spite of the fact that this literature is oral, it has contributed to a very large degree to the maintenance of one of the most fundamental elements of African culture in Guinea: it has been a constant source of inspiration to the Guinean people in their struggle against depersonalization resulting from colonial domination."
In a lively discussion period which followed the lecture, Ambassador Achkar dealt more fully with the important role played by the griots in disseminating political information and in keeping the populace aware of their Guinean heritage throughout the colonial period:

"The griots were not dependent on the colonial set-up. They were not civil servants, nor workers in industries: they made their living through a specifically African way of life. They could afford, therefore, to criticize the regime. Often women, who were also outside the colonial set-up, would extemporize a song on some current political question in one of the Guinean languages and this would soon spread throughout the country. This is a much more efficient means of communication than an article in the New York Times or the Conakry Times. The griots were also helpful in teaching the history of Guinea to those members of the younger generation such as myself who had accepted French culture, who were on the way to becoming totally assimilated. (Seven years ago I would not have been able to discuss Guinean writers, for they were non-existent for me. I knew only about Corneille, Racine, Moliere, etc.) But when these griots came to your house and sang of Guinean heroes who fought against colonial domination, you began to take pride in your heritage and wanted to follow those leaders who were fighting for independence. The politicians knew this and used the griots for this purpose."

Since Guinea is predominantly a Moslem country, there were also in this period poems of a religious nature by local spiritual chiefs in regions such as Fouta Djalon, the high plateau area of Guinea, Mr. Achkar said. Of those writing during the colonial period, Mr. Achkar pointed out particularly Traore Mamadou, Camara Laye and Keita Fodeba, now Guinea's Minister of Defense, and co-founder with Ambassador Achkar of "Les Ballets Africains" which performed in the United States in 1959. Keita Fodeba wrote primarily for the theatre. Two of his better known works are Minuit (Midnight) and Aube Africain (African Dawn), both of which "exalt the resistance of Africa to colonial penetration and the struggle of Africans against colonization," Mr. Achkar said. Minuit is the story of a French District Commissioner who falls in love with the fiancée of a young Guinean and, symbolically, must use an interpreter to declare his love to her. The Commissioner also uses the interpreter to spy on the young Guinean (he represents "young Africa," Mr. Achkar said) who is finally convicted on charges of possessing weapons with which to resist the French colonial administration. He is shot, his fiancée flees to the bush and poisons herself. When the play appeared in New York at the time that the "Ballets Africains" was there, one of the critics called it an African "Romeo and Juliet story," but, Mr. Achkar said, it is much more than that: "It is the expression of African opposition to the way in which colonial rule was established." The music accompanying the play was so popular in French-speaking Africa, Mr. Achkar said, that the record of it was banned. Thousands of copies, however, were sold in (continued on page 5)
Indo-China during the war there to the Africans fighting in the French army: "The music reminded them of their own condition which was not so different from that of the Indo-Chinese."

Auba Africaine is another of Keita Fodeba's plays which protests against colonial rule. It is the story of French West African soldiers who, after fighting in Europe during World War II, are denied their pay. When they return to Africa and are still not paid, a revolt begins on the outskirts of Dakar and the soldiers are massacred for demanding their rights. Being in the form of a play, Mr. Achkar said, the story was accessible to many Guineans and other Africans who could not read. It was because of plays such as these which exalted African resistance to colonialism, he said, that Fodeba and other Guineans (including the Ambassador) were not able to return to their country after completing their studies in France. Mr. Achkar mentioned other works by Fodeba, such as Chanson d'Joliba (Joliba is the Guinean name for the Niger River), which extol the beauty and the heritage of Guinea.

The best known Guinean writer of the colonial period is Camara Laye whose two novels, L'Enfant Noir (The Dark Child) and Le Regard du Roi (The Radiance of the King) have been published in many languages, including English. L'Enfant Noir, Mr. Achkar said, is considered autobiographical; in it the author is able to "capture African sentiments and attitudes so as to make them accessible to the outside world." Mr. Achkar noted that Camara Laye is said to be currently working on another novel which will be his first since Le Regard du Roi was published in 1955.

In the question period, Mercer Cook, former President of the AMSAC Executive Council, who was on leave as the U.S. Ambassador to Niger to serve on the delegation to the U.N. during this past General Assembly session, asked Mr. Achkar about the problem of talented Guinean writers such as Camara Laye who have found that since independence they must give up their literary pursuits to aid in nation-building. (Camara Laye has been serving in the diplomatic corps.) Mr. Achkar answered that this was a decided problem as in the case of Laye and Fodeba who also has not had time to write since he became Minister of Defense. When Guinea was suddenly thrust into independence with many needs and few resources, everybody, however, felt it incumbent upon himself to accept any assignment the country gave him. "It was important to prove that an African country in our state of development was able to govern itself without support from the former colonial power. It was important to prove that African people at any time are prepared to be free, to pay anything to keep that freedom." Now, however, five years after independence, there is more time for cultural endeavors, Mr. Achkar said. Camara Laye is able to leave the diplomatic corps and, although still in government service, can undertake a new novel. Keita Fodeba has had time to pursue his interest in developing Guinean music through the establishment of orchestras. The twenty-six administrative regions in Guinea have set up competitions in music, dance and creative writing in order to develop young
Guinean artists. Writing, in the form of plays, which can explain to the people the problems of nation-building is particularly encouraged, Mr. Achkar said. One of the attendant problems in the area of culture with which independent Guinea is now dealing is that of language, Mr. Achkar said. In answer to one of the questioners who asked how large an audience Guinean literature had in Guinea itself, the Ambassador said that it was, of course, small, because only about 15% of the population reads French at all. About 45% of the people, however, reads and writes Arabic. There is now a study under way to try to develop a lingua franca such as Swahili out of the main Guinean languages. This, he said, will help considerably in the development of literature accessible to the people of the country.

The literature which has been written since independence, exemplified by the writings of President Sekou Touré, has been concerned with "expressing the needs of contemporary African society as well as its hopes for the construction of a society free from all forms of bondage of which colonization of the mind is the most insidious and the most persistent one," Mr. Achkar said. Contemporary writers in Guinea as well as in other African countries are attempting to "rehabilitate the culture of the black man," to "safeguard and develop African values," to "search for the true African Personality - 'Negritude,' as President Senghor of Senegal calls it," Mr. Achkar said. This search, he continued, includes being open "to those contributions arriving from outside sources which might adapt themselves to an African state of mind and, therefore, enrich African culture," and has as its goal "the realization of African culture in all its forms." If, at present, Mr. Achkar said, the number of writers engaged in this pursuit is limited, it is due "exclusively to the existing conditions of economic and social development in Guinea-and in other countries. However, with the ever constant acceleration of this development, there is no doubt that Guinean literature will blossom forth and that its contribution to African culture and world culture will be felt in the future. In many fields such as music, dance, sculpture and even architecture, Guinean culture is establishing itself and we 'think the world rejoices in seeing this new' blood being injected into a body long eager for rebirth.'"

MEMBERS

E AMSAC President John A. Davis was recently appointed to serve on the Human Relations Commission for New Rochelle where he lives. We have failed to mention that Dr. Davis also became a member of the Board of Directors of the NAACP Legal Defense and Education Fund in May 1963. The Fund is the main legal arm of the civil rights movement; the majority of the landmark cases in the field, including the 1954 Supreme Court decision, were won by the Fund's attorneys. The Legal Defense Fund is currently defending 10,485 persons involved in more than 140 civil rights actions across the country. These include the 3,000 persons arrested during the Birmingham upheaval. The New York City based legal staff of the Fund is augmented by 100 cooperating lawyers throughout the South in this work.

In December Dr. Davis delivered a paper on "The American Negro and Africa" at a three-day conference on "The Free World and the New Nations" held at Arden House in Harriman, New York. He spoke of the historic interest of Negro leaders
and intellectuals in Africa, of the work of organizations such as AMSAC, and of the various nationalist movements which have succeeded Marcus Garvey's. In concluding he said that "the American Negro has perceived African liberation and the abolishment of caste restrictions in America to be one and the same process, and there has resulted an identity of feeling, a quickening of protest, a feeling of comradeship in the common struggle. This sense more than anything else explains the current identity of the American Negro with Africa and of Africans with the American Negro. The emergence of the African nations and the splendid role which their accomplished diplomats have played at the United Nations have given the American Negro a great sense of pride of origin. He has become aware of the fact that, like other Americans, he, too, has come from areas where there are now nations whose forerunners made cultural contributions and whose presence on the world scene has been beneficial to humanity. He no longer cringes when the southern racist or the Afrikaner says that the wheel was not known south of the Sahara. The American Negro now feels that his protest is in part a universal protest and he feels secure in making it. He copies the direct action of Mr. Nkrumah in his current "Negro Revolt".... On balance, and in conclusion, it can be said that the Negro leaders of the Nineteenth Century and of the early Twentieth Century have proved prophetic beyond all expectations in their development of organizational and intellectual relationships with Africa. Negro leadership in America today has exhibited a high order of statesmanship in a profoundly difficult (continued on page 6)

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situation which his American fellow citizens and the nations of the West have created." N Three lectures by St. Clair Drake, a member of the AMSAC Executive Council, have been published under the title "The American Dream and the Negro: 100 Years of Freedom?" by Roosevelt University where Dr. Drake is Professor of Sociology. The lectures were delivered in January and February of 1963 in connection with the Emancipation Proclamation Centennial. The publication is available from Roosevelt University, 430 S. Michigan Avenue, Chicago, Ill., at $1.00. N On December 5th Joseph C. Kennedy of the AMSAC staff was a guest on The Alma John Show on New York Radio Station WWRL together with Mungai Mbayah of Kenya whom Dr. Kennedy had asked to join him in a discussion of what is being done to assist African students in the United States. Mr. Mbayah, who is currently with the U.N., received his B.A. degree in the United States. Executive Director James K. Baker had appeared on an earlier program to discuss AMSAC's activities. AMSAC had also arranged for Joseph Adededgi of Nigeria, a linguistics student at New York University, to appear on a third Alma John Show to discuss African literature. N James E. Allen, New York City Board of Education Community Coordinator and former President of the New York NAACP chapter, delivered a talk on "The Origins of the Freedom Movement in the Experience of the Negro People" at a civil rights conference called in December by the United Civil Rights Organizing Committee which operates in lower Manhattan. On November 19th Dr. Allen was awarded a Man-
of-the-Year plaque by the YMCA of Greater New York for his outstanding service to the Harlem YMCA Branch.

Members of the Manhattan Central Medical Society gather for coffee after a meeting at which Dr. Emmanuel Gagli of Togo (4th from r.) spoke. Dr. Gagli, who was with the Togo delegation to the recent session of the General Assembly, was formerly Director of Public Health Services in Togo. AMSAC Executive Director Jame K. Baker (4th from l.) asked Dr. Gagli to speak at this meeting which was called for December 10th by Dr Charles Brown (l.), President of the Medical Society, to initiate a project of sending medical journals to African doctors, clinics and medical libraries. In the fall of 1961, the Medical Society, which is the local branch of the National Medical Association, aided AMSAC in fulfilling an emergency request for penicillin for the Republic of Niger. Mr. Aminu Kano, who was with the Nigerian delegation to the U.N., was also asked to speak, but because he had to return to the U.N. for an evening meeting, he was able to stay only long enough to greet the doctors and encourage their undertaking the project. M. John Abalo (2nd from r.), First Secretary and Charge d'Affaires of the Togo Mission, was also present to act as interpreter for Dr. Gagli.

* Scenes from the satirical "The Trials of Brother Jero" by Nigerian playwright, Wole Soyinka, were presented on New York's educational television Channel 13 in December as the last program of its series, "The Image of Africa." Herbert L. Shore of Brandeis University's Theatre Arts Department directed the play and also acted as narrator, giving the audience helpful hints on the meaning of the Soyinka play and insights into African drama in general. Jazz composer and pianist Randy Weston has made several appearances in the last few months in the New York area. In October his appearances included one as solo pianist at a United Nations Day celebration at the Afro-Arts Cultural Center in Manhattan. In November he gave concerts for the Hunter College Modern Jazz Society, for the Rensselaer Polytechnic Institute's Arts Festival in Troy, New York, and for a school in New Jersey where Mr. Weston's Quartet appeared with jazz dancers Al Minns and Leon James to give a history of jazz in music and dance. The Quartet and Messrs. Minns and James (who also performed at the celebration opening AMSAC's West African Cultural Center in 1961) repeated this concert for the Kodak Company in Rochester, New York.

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The American Society of African Culture is devoted to the dissemination of information on the culture of the peoples of Africa and of African descent. It is affiliated with the Société Africaine de Culture, 42 rue Descartes, Paris V, France, and also has a West African Cultural Center at 4/6 Oil Mill Street, Lagos, Nigeria. John A. Davis

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