

DUDLEY RANDALL AND THE BROADSIDE PRESS

A THESIS

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BY

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PREFACE

In a conversation in the fall of 1972 with Pearl Cleage Lomax, a fellow-student in the Atlanta University Afro-American Studies Program, the observation was made that great difficulty is encountered in locating important data on a growing number of important persons in the historical mainstream of Afro-American Culture. This difficulty had been experienced by both, and the author searched sincerely for a way to make some worthwhile contribution to the Study of Afro-Americans.

In December, 1972 the author approached Mr. Dudley Randall with the idea of using him and the chronicle of his achievements as the subject of a thesis and possibly working in the Broadside Press for experiential insight and economic sustenance. Mr. Randall was agreeable and on Tuesday, June 5, 1973, the author joined the staff of Broadside Press to begin learning all facets of the publishing experience.

Acknowledgment should be given to Mr. Randall for all the support he has extended, thus eliminating potential barriers in the collection and identification of important data for the thesis; and to Mr. William Whitsitt, General Office Manager of the Broadside Press for his patience in

teaching the author the basic business of operational concerns of the Broadside Press and for interpreting and explaining the economic theory on which the business operates.

Frenchy J. Hodges

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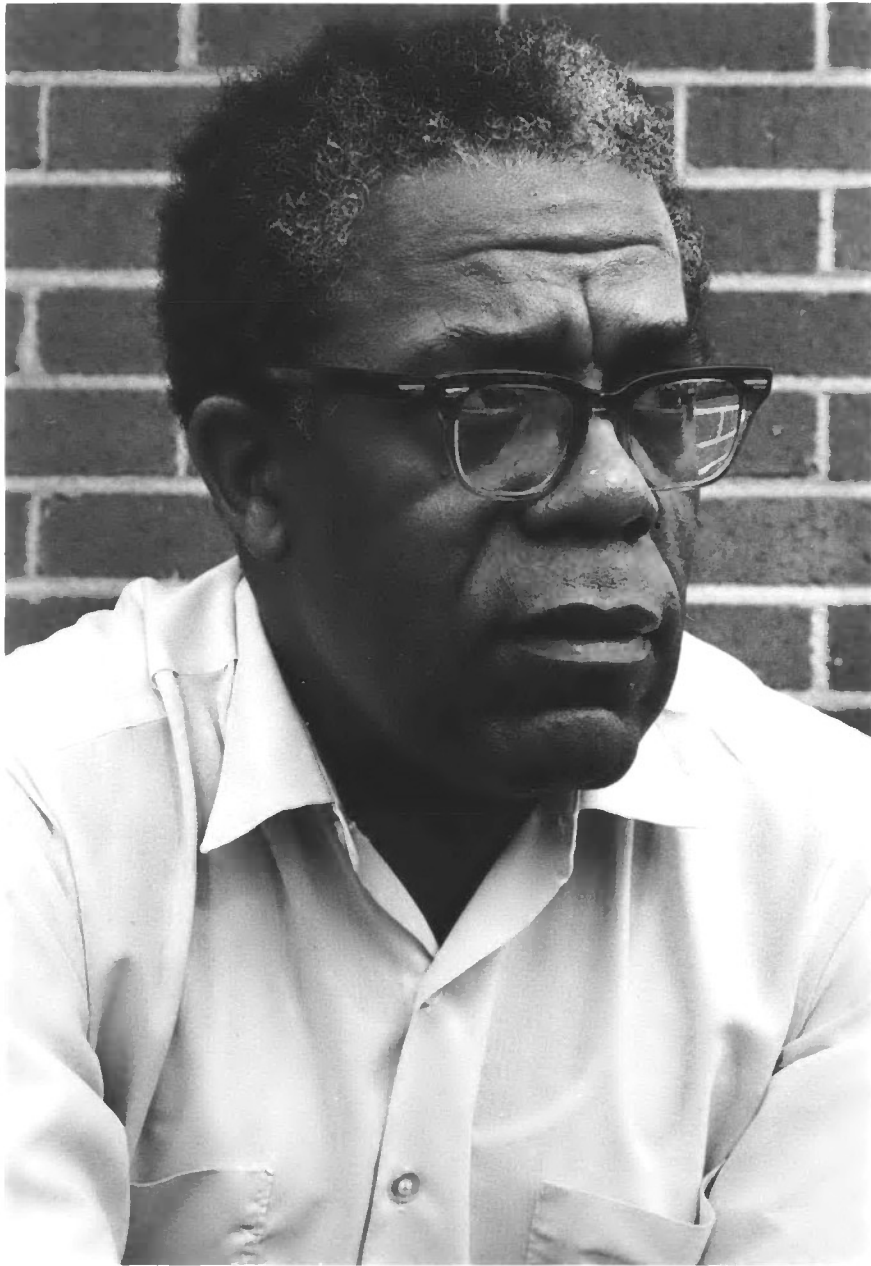


Fig. 1.--Portrait of Dudley Randall
taken in 1972 at the age of 58.

CHAPTER I

INTRODUCTION

Background of Interest

At an early age, my love of poetry was developed to be followed by successful childish writing attempts. This interest was enhanced by peer acclaim and publication in school and college newspapers. In or around 1968, many slim volumes, pamphlets, began to appear presenting new Black poets and their poetry. For the most part, these volumes were published either privately by individuals and organizations or by Broadside Press in Detroit, Michigan.

Being in the market for a publisher, the writer submitted a manuscript of selected poetry, Talisman, to Broadside Press for possible publication. The publisher's receipt of the manuscript was duly acknowledged and some six months passed before the publisher, Mr. Dudley Randall, next communicated expressing publishing interest in the manuscript. Upon agreement, a contract was signed, and an interview with the poet arranged during which time the final title, Black Wisdom, was arrived at and agreed upon. A date was established to make a cassette tape recording of the poet reading the volume. By May, 1971, the thirty paged booklet, Black

Wisdom, was a published reality.

The steps through which the volume traveled from manuscript to publication taught the writer something about the encompassing role of a publisher and the publishing process. Even though there were many questions about Mr. Dudley Randall, Publisher, and about the Broadside Press, the silent queries slipped into the nether world for possible future unearthing through examination and research.

Purpose of the Study

Possibly, the desire to know more about the Broadside Press and Mr. Randall as founder, publisher, and editor led the writer to choose the subject for thesis treatment. Guidance was certainly provided through a fundamental and growing awareness of the importance of chronicling unrecorded and unexplored landmarks and lifestyles of the black community. By choosing to investigate Dudley Randall and the Broadside Press, a growing publishing institution in the national and international Black community, it is believed that the purpose of scholarship and research shall certainly be served.

Review of Related Literature

The most extensive information and ideological statement to be found concerning Mr. Randall and the Broadside Press is his article, "The Poets of Broadside

Press: A Personal Chronicle."¹ Some other articles which present the texts of interviews with Mr. Randall provide additional insights and appear in Black Books Bulletin,² Black World³ and The Speakeasy Culture,⁴ a Central Michigan University college magazine. These articles are lacking in details regarding those phases of the subject with which the present study is concerned. They succeed in informing and educating, to an extent, the person of only casual interest. Using these articles as a partial source will help in developing a rounded and inclusive history showing the growing reality of the world's awareness to Mr. Randall as poet and publisher, and to the institution he founded, Broadside Press.

Rationale

The small publishing company that is both successful and viable must have a person of exceptional insight and vision at the helm; but the small publishing company that is, in addition, both independent and Black must be,

¹Dudley Randall, "The Poets of Broadside Press: A Personal Chronicle," Black Academy Review, I (Spring, 1970), pp. 40-47.

²Black Books Bulletin, "Black Books Bulletin Interviews Dudley Randall," Black Books Bulletin (Winter, 1972), 22-26.

³A. Xavier Nicholas, "A Conversation with Dudley Randall," Black World, XXI (December, 1971), 26-34.

⁴Martha Brown and Sue Shott, "Interview with Dudley Randall," The Speakeasy Culture, III (May, 1973), 25-31.

in the words of Victor Hugo, ". . . an idea whose time has come."⁵ Therefore, an examination of the innovator, Mr. Randall, along these lines should prove worthy in teaching the ambitious and firing the unborn, as it invests the institution under examination and review with its proper credibility.

Procedures and Techniques

Towards this end, it was recognized early that the project under study should be greatly enhanced by the writer being on the scene. Part of the procedural planning hinged upon this concept, and the summer of 1973 found the writer working as a staff member of the Broadside Press. This provided accessibility to needed resources for the project and personal income for the summer months.

Initial work at the Broadside Press was overseen and guided by Mr. William Whitsitt, general office manager. Having examined a number of books on the history, art, and state of the book publishing industry in general, the author was well aware of the importance of such a capable and dedicated individual as Mr. Whitsitt. A considerable amount of information and understanding has been gleaned under his tutelage during the month of June, 1973.

The greatest source of manuscript material has been gathered from Mr. Randall, while working under his direction

⁵"Greater than the tread of mighty armies is an idea whose time has come"--Victor Hugo, The History of a Crime, Volume 1; Boston: Estes and Lauriat, (no date or translator given) p. 81.

for the month of July, 1973, from two taped interviews with him, and from thoughtful articles he believed would be of benefit in assisting the writer in understanding and appreciating more facets of the publishing experience.

The next chapter of this study, Dudley Randall, presents selected biographical data, and attempts to trace his career. In Chapter III, Needs Which Gave Rise to the Press, the attempt is made to establish and interpret the temper of the pre-Broadside Press days. Chapter IV, The Mechanics of Broadside Press, seeks to promote a thorough appreciation of the complete operational and publishing procedure in a technical and specialized presentation. The Role of the Broadside Press in the Black Consciousness Movement, Chapter V, interprets the influential importance of the Press as a social institution.

Limitations of the Study

Although Mr. Randall is an outstanding and accomplished poet, that phase is not treated except as it relates to Mr. Randall the publisher, or to the study of Broadside Press. The Bibliography seeks to list all books and articles related to Mr. Randall. It does not attempt to catalogue individually published poems.

It should be noted that there are other areas which future scholars may choose to examine such as themes in the poetry of Dudley Randall; the influence of travel experiences on the poetry of Dudley Randall; or why recognition and

acclaim came late in the life of the poet, Dudley Randall. Still another area that should yield an abundance of research is an in-depth examination of the publisher-author relationship between Mr. Randall and the individuals published by Broadside Press. The correspondence files at Broadside Press are a wealth of raw material. A last possibility for an interested researcher might be an in-depth examination of choice of selections for publication.

Appendix A lists all Broadside Press publications and those in preparation, while Appendix B presents an alphabetical, by authors, listing of Broadside Press poets and authors with a biographical sketch of each immediately followed by a physical description of the Broadside publication. It should be noted that in each only books are treated in this instance.

Throughout this study the writer has attempted to draw together the various threads of reality which influence and constitute Dudley Randall, publisher, and Broadside Press, the publishing institution.

CHAPTER II

DUDLEY RANDALL

Between Fullerton Street, south, and Leslie Street, north, and Broadstreet, east, and Old Mill Place, west, there is a community park, Russell Woods. It has big old trees for shade in summer and a sturdy type of grass for children to play on, while dog owners may exercise their dogs there. There are no playground things and no "Keep Dogs Off" signs as there are in some community parks. It is a quiet place and sometimes the gentleman who lives in the northwest corner split-level house, which faces the park and the morning sun, can be seen in the park exercising his giant Collie named Butch. He is a quiet man and he has lived at 12651 Old Mill Place with his quiet wife for nearly ten years. Sometimes the dog Butch is loud in his companionship and lax in his duty of warding off stealthy visitors. A dog for property protection is a wise and thoughtful possession, for just behind this house is a bustling mainstream of the city. Livernois Avenue, the old unofficial border between ghetto Detroit northwest and Bourgeois Detroit northwest. No longer so, the house on the corner of Old Mill Place and Leslie Street was recently visited by a successful thief. Perhaps he charmed the dog Butch or

perhaps Butch considered the booty of the thief as worthless in essence and replaceable. The dog was left unharmed and the essence of the owner's importance was left untouched, for Dudley Randall is a man of letters and his business is books. He is the founder, owner, publisher and editor of Broadside Press which is located just behind his home and faces Livernois Avenue. What thief comes prowling for books of poetry or poems on broadsides?

Dudley Randall was the third of five children (four boys and one girl) born to Ada Viola Bradley Randall and Arthur George Clyde Randall on January 14, 1914 in Washington, D.C. In 1919 or 1920 (Mr. Randall isn't sure which), his father moved the family to East St. Louis, Illinois. Of this event Mr. Randall says:

I think the whole family moved to East St. Louis about 1919 or 1920. I don't know the exact time. That was for my father to work at the YMCA in East St. Louis. To fix the date, I could say we arrived there after the famous East St. Louis race riot, because I remember hearing tales about the riot. Then, we moved to Detroit in 1921. I can fix that date because my mother tells me that when we came to Detroit the bells were ringing in the new year, 1921. So that's an exact date.⁶

Mr. Arthur G. C. Randall moved his family to Detroit hoping to secure work in the personnel department of Ford Motor Company. He was not successful even though years later he did get a job with Ford as a common laborer.

⁶Dudley Randall, private interview taped at his home, Detroit, Michigan, July 1, 1973.

Most of Dudley Randall's formal education took place in and near Detroit. At age sixteen, he graduated from Detroit's Eastern High School, and at age eighteen in 1932 he began working at the Ford Motor Company Foundry where he worked until he was laid off in 1937. There is a bit of dry humor in the way Mr. Randall relates some incidents in a subtle form of understatement:

I got a job in the Ford Motor Company Foundry when I was eighteen. That must have been in 1932 and I worked there until 1937, when I was laid off. Mr. Marshall [black personnel official for the hiring of black employees] said "When we want you, I'll send for you." They haven't sent for me since 1937.⁷

Both of the Randall parents had higher educational training. Mrs. Ada Viola Bradley Randall was born in Boston, Massachusetts and was raised by a grandmother in an undetermined location in the South. She received teacher training at Normal School in Buffalo, New York and later taught at Hampton Institute in Hampton, Virginia.

Arthur George Clyde Randall was a native of Macon, Georgia. His father's death in 1952 took Dudley Randall to the old home site for the first time. Mr. Arthur Randall had strong leadership abilities as supported by this statement from his son:

My father was a theological student at Talledega. He led a student strike before the Spanish-American War and was kicked out of college. He took his class and his brother who was also a student there and they enlisted in the army for the Spanish American War in 1898. After coming

⁷Ibid.

back and getting a job and doing well on his job, he was invited to go back to Talledega and he went back and got his degree.⁸

Sometimes, what a person says in responding to a given question reveals something of what a person would say in terms of another. In an interview conducted by Black Books Bulletin, Dudley Randall was asked "What was it like coming up black and a poet when blackness was not in vogue?"⁹ In answering the question, Mr. Randall mentions his father's involvement in the community which bears testimony of the belief his father had in the strength of self determination, and the later vision that hindsight gave the son:

About growing up black, I don't think we should confuse 'words' with substantive things. We said Negro then instead of black, but it meant the same thing. Instead of 'black pride,' we had 'race pride.' A roomer in my home was the janitor at Marcus Garvey's U.N.I.A. Hall down Russell Street, and he had me help him clean the hall after the meetings, and I heard the men talk and saw the parades. My father took me and my brothers to hear W. E. B. DuBois, Walter White, James Weldon Johnson and others. He always called them 'great men.' Of course, we kids would have preferred to play baseball or see a movie, but as I grew older I was glad my father had taken me to see our giants. My father also managed the campaigns or was active in the campaigns of black office-seekers. None of them were elected, and people said he was butting his head against a stone wall. It wasn't until after his death that Detroit elected its first black official.¹⁰

⁸Ibid.

⁹Black Books Bulletin, op. cit., p. 23.

¹⁰Ibid.

Dreams men have sometimes remain only dreams as people act responsibly in the face of delaying reality. Mr. Arthur Randall and his brother had the hope of attending Yale University. The personal dream was never realized; however, many years later Mr. A. Randall's nephew, Robert Randall, did attend Yale and received a degree there.

Two of Dudley Randall's brothers, James and Arthur Randall, are graduates of the University of Michigan. His sister Esther received the Bachelor's degree from Talledega and the Master's degree in social work from the University of Michigan. Mr. Randall's youngest brother, Philip, died at the age of fifteen while still in Miller High School.

The only surviving sibling is James Randall who lives in Flint, Michigan, where he is an Assistant Commissioner on the Flint Board of Education.

After Mr. Randall was laid off from the Ford Motor Company Foundry in 1937, he became a United States postal carrier, a job he held until he was drafted for service in the U.S. Army in 1943.

The years spent in the army in World War II provided Dudley Randall, aged twenty-nine, with his first international, though involuntary, travel. He was stationed in the South Pacific Islands, i.e. New Caledonia, the Spice Islands, Admiralty Islands, the Bismarck Archipelago and the Philippines. Mr. Randall developed a curiosity about the way other people live and was stimulated to return to school when he received his discharge from the army in 1946.

Mr. Randall resumed work in the post office but transferred from day carrier to evening clerk in order to free himself to attend classes during the day. Within four years Mr. Randall graduated from Wayne [State] University in 1949 receiving the Bachelor of Arts degree in English. He then studied for the Master of Arts degree in Library Science which he was awarded by the University of Michigan in 1951. Thus it was that Mr. Randall and his brothers and sister all received degrees from the University of Michigan. (Upon graduation he permanently severed his work involvement with the post office.)

Dudley Randall spent three years (1951-1954) at Lincoln University in Jefferson City, Missouri, as a reference librarian, catalog librarian, and team teacher in the library science program. In the fall of 1954 he joined the library staff at Morgan State College in Baltimore, Maryland variously involved as Associate Librarian in Charge of Technical Services and later as Associate Librarian in Charge of Public Services.

If one accepts the old adage that "all roads lead to home," then one can reliably assume that a homing desire brought Dudley Randall back to Detroit, Michigan in 1956 at which time he was employed by the Wayne County (Michigan) Public Library, later called the Wayne County Federated Library System. During the next thirteen years, Mr. Randall chronologically served as Assistant Librarian at the Eloise Hospital Library, as Head Librarian of that branch, as Head

of the Reference-Interloan Department, having transferred to their headquarters in the City of Wayne in 1963.

To pinpoint any one moment in an individual's life, when things take a turn that renders them never the same, is virtually an impossibility. One turning point in the steady plodding life of Dudley Randall must certainly have occurred with the steps he took in 1965 to protect the rights to two poems he had written, "Ballad of Birmingham" and "Dressed All in Pink."¹¹ It is safe to say that another chance occurrence may have been the impetus that would make all the difference in the course Mr. Randall's life would eventually take. In May, 1966 Mr. Randall attended the first Negro Writer's Conference at Fisk University where he met Mrs. Margaret Burroughs. In detailing the events which led to the second instance of international travel, Mr. Randall says:

That came about by a lucky accident. . . . and we [Mrs. Burroughs and Mr. Randall] decided to do the anthology For Malcolm together. And of course we wrote and telephoned to each other about the book. She asked me to get in touch with Oliver LaGrone because she was invited to go to Russia with a group of artists. (Oliver, you know, is a sculptor.) I made contact with Oliver but he was not able to go. . . . And then she [Mrs. Burroughs] asked me to go in his place, even though I wasn't an artist, and I took that opportunity to go.¹²

¹¹The significance of these steps is that they were the first steps in Dudley Randall's publishing career. This significance is examined thoroughly in Chapter III of this study.

¹²Dudley Randall, private interview, July 1, 1973.

There were nine persons in the group that went to Russia in August, 1966: Mrs. Margaret Burroughs; her husband, Charles Burroughs, who had lived in Russia from age nine until he joined the United States army during World War II; the Burroughs' son, Paul; Mr. Sylvester Britton, a graphic artist from Chicago; Wesley South, a journalist for the Chicago Defender who also had a radio and a television program there; Mrs. Geraldine McCulloch, a sculptor from Maywood, Illinois, a suburb of Chicago; Mrs. Ruth Waddy, an artist from Los Angeles; Gary A. Rickson, an artist from Boston; and Dudley Randall.

After spending about a week in Paris, where the group joined the Burroughs family, they traveled to Moscow. There they were briefed and joined by an official guide and an interpreter from the House of Friendship, both of whom remained with the group until its homeward departure four weeks later.

With a reminiscent tilt of the head, Mr. Randall enthusiastically recalls the general trip itinerary:

We had a schedule of things to see. From Moscow we went to Leningrad; then from Leningrad we went to Baku in the Republic of Azerbaijan; from Baku we went to Alma Ata in the Republic of Kazakhstan, which is on the eastern border of the Soviet Union; then we went back to Moscow; after Moscow,¹³ we went back to Paris where we all returned to our several destinations. Our itinerary consisted of

¹³Upon reading this manuscript for accuracy, Mr. Randall corrected this sequence to say that from Moscow, the group went to Prague in Czechoslovakia, after which all of the artists returned to Paris.

visiting museums, visiting galleries, visiting artists in their studios, and other places of entertainment like we went to the ballet; and we went to the circus in Leningrad.¹⁴

Mr. Randall feels that this travel experience was particularly enriched by Mr. Charles Burroughs, who spoke fluent Russian and who had friends and acquaintances of long standing in Russia. In these homes Mr. Burroughs was a welcome visitor and generously invited Mr. Randall to accompany him. In this manner, Mr. Randall was able to appreciate the essence of the Russians' lifestyle to a degree not possible to a mere tourist visiting in Russia.

Mr. Randall was very impressed by the sincere and encompassing respect which people in Europe and Russia give creative artists, which is not forthcoming here in the United States. In this connection, he made the following observation:

I think I got a little more self-respect from being a poet, and just from this visit to Russia. I would think that that was one of the great influences that this visit had on me.¹⁵

One wonders if it is not simply the business of polite interest and good manners usually extended to creative artists on foreign soil anywhere in educational and scholarly circles. To this thought, Mr. Randall says:

I can't answer that question exactly; I can give . . . one or two experiences. For instance, in Paris, we met a former student of Mrs. Burroughs, a former high school student

¹⁴Dudley Randall, private interview, July 1, 1973.

¹⁵Ibid.

[Charles Hightower]. He was a black man who was living in Paris, and writing, and working for a Brazilian magazine. He told of how he would go to the restaurant where the waiters knew him and knew that he was a writer.

They would say, "Charles, how is your book coming?"

He would say, "It's coming so-so."

And they would say, "We have some good potato soup. Why don't you have some potato soup?"

And he would say, "Well, I don't think I'll have anything but a cup of coffee today."

And they would say, "We didn't want you to buy it. We waiters are eating breakfast and we want you to share our breakfast."

They did that because they knew he was an artist; they knew he was poor; and they respected him as an artist. I don't think a writer here [United States] would get that kind of respect and help from waiters. And they were not the elite. They were just ordinary working waiters.¹⁶

By 1969, Dudley Randall had become a very busy man in the market for time, for by this time Broadside Press¹⁷ was an established institution with only part-time employees. Mr. Randall was one of these part-time employees, so, when the offer of a full-salaried job as reference librarian at the University of Detroit came, with Mondays and Fridays vacant, Mr. Randall accepted it. He received along with the job the title Poet-in-Residence. In this connection he says:

I don't have any specific duties. When I was talking about the job, I asked what was I supposed to do in my spare time [Mondays and Fridays] . . . and I was told "write poetry." So, I think it's a job where they want to help a poet and I feel that having this particular job has been a big help to me, because my former job was one working five days a week.

¹⁶Ibid.

¹⁷The founding history of the Broadside Press is treated extensively in Chapter III of this study.

On this job I work three days a week, and I do have more time.¹⁸

Dudley Randall is a man who takes few things lightly or pompously. He believes in preparing for the days-to-come, today. In his role as publisher, he proceeds this way.¹⁹ In his role as Poet-in-Residence, he proceeds this way, preparing interested young poets and writers by teaching classes in poetry and encouraging the most promising young writers to continue writing by offering prizes. A non-nonsense man, these are prizes of money donated by Mr. Randall. He says:

I feel that it's my duty to help promote poetry on the campus. So, I teach a course in poetry. (They [the University of Detroit] told me that I didn't have to teach when I went there but that if I felt like teaching, I could just volunteer. However, I was asked to teach, so I've been teaching one course a year.) . . . I have a contest every year for poetry and I think that helps to channel the interest of the students in poetry. I read manuscripts that student-poets give to me to read; I have had poets read there; and generally in my class I have one or two poets come and talk to the class every year.²⁰

Perhaps from experience, Dudley Randall knows the encouragement-value of the "prize." He, too, has received a number of prizes in the form of awards or grants. In 1962, Wayne State University selected Mr. Randall for the

¹⁸Dudley Randall, private interview, July 1, 1973.

¹⁹Mr. Randall plans Broadside Press publications at least two years in advance; planning is being done presently, too, for the tenth-anniversary celebration of the founding of the Press for 1975.

²⁰Dudley Randall, private interview, July 1, 1973.

Tompkins Award of \$60.00 for outstanding accomplishments in Poetry and Fiction, and in 1966, he received the Tompkins Award for Poetry. In 1970, Mr. Randall received for Broadside Press, a grant of \$2,500.00 from the Coordinating Council of Literary Magazines, and another grant of \$1,000.00 from New Detroit, Incorporated.²¹ The most recent award, and possibly a landmark in the history of black consciousness, was The Kuumba Workshop Liberation Award, presented June 17, 1973 in a triple ceremony to Don L. Lee, Lu Palmer and Dudley Randall in recognition of their several accomplishments. A wood-carved likeness of Mr. Randall, this award will enjoy display in his home.

Dudley Randall is a man of tactful understanding and understanding patience. This fact is borne out by the writer's observation of his outward demeanor during the somewhat lengthy program for the presentation of The Kuumba Workshop Liberation Award at the Martin Luther King High School in Chicago. The program was scheduled to begin at 4:00 P.M. and end at 6:00 P.M. However, because of an unidentified delay, it began about forty-five minutes late. It ended at 7:20 P.M. The program as printed and planned was interspersed with at least six lengthy program numbers. Some of the audience, some of the participants, and at least one of the honorees, had occasion to leave their seats during this altered program. No so Mr. Randall! Sitting

²¹Mr. Randall states that he had actually applied for a grant in the amount of \$9,000.00 to enable Broadside Press to pay the salary of one full-time employee.

forward in a straight chair on the elevated platform in semi-darkness facing the stage, he was a classic study of interested concentration. Observing him, one knew that each participant had become a personal gift-bearer whose gift was his talent being offered humbly for Dudley Randall's review. Humbly, Mr. Randall accepted each offering.

In August, 1970, Dudley Randall took a third international trip when he went with The American Forum to Ghana, West Africa in a group of over 100 people. This group was composed of students and teachers from all over the United States and was housed at the University of Ghana. In describing the itinerary of this trip, Mr. Randall says:

In the morning, we attended lectures; in the afternoons we were free; sometimes in the evening[s] there would be cultural events like the National Ballet of Ghana would come to dance for us or dance groups from the villages would come to dance for us; or, we would see plays; we would also go on other side trips, by bus usually; we spent a few days, about a week, at the University of Kumasi, in the City of Kumasi, in the Ashanti country; a group of about nine of us went on a trip to Togo, and Dahomey; and we stayed several days on that trip; another separate group went down to Abidjan in the Ivory Coast. The whole group was scheduled to go to Nigeria and stay for about a week, but we were not able to get visas, I think because of the feeling in Nigeria about the United States, after their [Nigeria's] civil war.²²

²²Dudley Randall, personal interview, July 1, 1973.

In an interview with the writers for The Speakeasy Culture, Mr. Randall was asked to name some common trends in African and Afro-American culture. After citing some common trends he perceives in the literature of the two cultures, Mr. Randall then gives examples of interchange in somewhat more superficial things that he observed during the trip and visit to Africa in 1970:

I was in Africa in 1970 at the University of Ghana, and some of the Ghanaian students, who were living in a dormitory to help the American visitors, wore naturals. . . . One evening, we saw the Ghanaian National Ballet, and it wasn't what you would call primitive or exotic or anything like that; it was very delicate. It was characterized by delicacy and elegance. These beautiful Ghanaian ballet dancers wore their hair in little braids, and the next morning, when the girls came down for breakfast, a lot of the Afro girls had put up their hair in braids instead of their afros. They were imitating their African cousins. We saw that interchange; we would see in the cities pretty African girls wearing mini-skirts and afro wigs. Then on the other hand, the Afro girls adopted the way of wearing their hair in braids because they saw the Ghanaian ballet dancers wearing their hair like that. . . .²³

In the foregoing statement, one notes Mr. Randall's use of the term "Afro girls." In responding to a remark concerning the usage, Mr. Randall's answer, that he used the phrase to designate American Blacks because he has "heard it used that way and because it's a useful way to distinguish,"²⁴ reveals the facility and utility with which he accepts the new. The observation provides one with an insight that is important

²³Brown and Shott, "Interview with Dudley Randall," op. cit., 27.

²⁴Dudley Randall, personal interview, July 1, 1973.

in understanding the exceptional success Mr. Randall has enjoyed as poet and as a publisher examining over two hundred manuscripts of poetry each year, culling from them the exemplar.

Dudley Randall is a quiet man, a calm man. His wife, the former Vivian Barnett Spencer, and he were married in 1957. She is an understanding person who affords Mr. Randall time to pursue his Broadside Press operations through her understanding nature and encouraging belief in the importance of that ever growing institution. In some instances she is his needed alter-ego, persistently and effectively helping him gradually discontinue the smoking habit, for in October, 1972, Mr. Randall had a mild coronary insufficiency. In addition to taking the dog, Butch, for long walks, Mr. Randall will soon begin riding a bike to work at the University of Detroit, which is about two miles north of his home.

Dudley Randall is a man of vision and insight whose quietness permeates the calm places for there is nothing at all silent about him. Each time a book rolls off the presses for Broadside Press, it is Dudley Randall saying, "Stop and see what I have seen; stay and hear what I have heard; go and teach what I have learned."

CHAPTER III

NEEDS WHICH GAVE RISE TO BROADSIDE PRESS

Broadside Press is like a pregnancy unplanned for, but a baby grows outward just the same, and once born is named, loved and nurtured. The adaptive comparison may be carried farther: The consummative needs supporting the love expression of the parents lead to inspiring the conception which produced the baby. In this connection, love and nationalistic manifestations of growing black awareness in terms of self-determination coupled with the need to consummate the newly arrived beauty, laid the foundation of Broadside Press.

Who knows when the change began? In August, 1963 integration hopes were still high as Dr. Martin Luther King, Jr. led the famed March on Washington for Jobs and Freedom and the "I Have A Dream" refrain of his speech became an overnight password. Further still, people remembered the painful and disillusioning occurrences of the Civil Rights Movement, and many were beginning to dissent loudly and persistently.

Then in November, 1963 the assassination of President John Fitzgerald Kennedy left a considerable number of the black populace feeling loss of a trusted and reliable ally.

Where then could Blacks look for support in the fulfillment of Dr. King's visionary "dream?"

The date February 21, 1965 is possibly the last in a stream of events whose development gave official birth to the Beautiful Black in quest of himself. "'Malcolm X caused many young Negroes to take a new vision of themselves' said Bayard Rustin, a main figure in organizing the March on Washington in 1963."²⁵ Many people said many things as Malcolm X became a new kind of hero for Black people, a pivotal point from which the rays of self love and self determination radiated.

It then becomes of singular importance that the Broadside Press, at this point, was only publishing broadsides. The need to publish two poems for protection of rights led to the act of publication in the first instance. Mr. Randall gives this account.

Our first publication was the Broadside "Ballad of Birmingham." Folk singer Jerry Moore of New York had set it to music, and I wanted to protect the rights to the poem by getting it copyrighted. Learning that a leaflet could be copyrighted, I published it as a Broadside. Jerry Moore also set the ballad "Dressed All in Pink" to music, and in order to copyright it, I printed this poem also as a Broadside. Being a librarian, accustomed to organizing and classifying materials, I grouped the two poems into a Broadside Series, and called them Broadside number one and number two. Since Broad­sides, at that time, were the company's

²⁵Bayard Rustin, quoted in the Epilogue to The Autobiography of Malcolm X by Alex Haley (New York: Grove Press, Inc., 1966), p. 443.

sole product, I gave it the name Broadside Press.²⁶

Upon the death of Malcolm X, many poetic expressions of adoration, praise and acclaim were written. It was as though the birth of a people's voice was activated as the poet, the self-appointed spokesman for the people, sang this new identity. The Poet's voice, a voice rising above the multitudes, soared and soared seeking a permanent medium, seeking a way to be recorded for the people, a way to chronicle itself for the living and for the unborn. This collective need tentatively stirred itself in the bosom of Dudley Randall, in a seeming chance exchange, the fated day that he strolled the Fisk University campus. In chronicling the occurrence, Mr. Randall states:

This first book planned (but not the first published) by Broadside Press was For Malcolm: Poems on the Life and the Death of Malcolm X. This book had its genesis at the first Fisk University Writers Conference. As I was walking to one of the sessions, I saw Margaret Walker, the poet, and Margaret Burroughs, the painter, sitting in front of their dormitory. Mrs. Burroughs was sketching, and Miss Walker was rehearsing her reading, for she was to read her poems that afternoon. I sat down to watch and to listen, and when Miss Walker read a poem on Malcolm X, I said, "Everybody's writing about Malcolm X. I know several people who've written poems about him."

"That's right," Margaret Burroughs said. "Why don't you collect the poems and put out a book about Malcolm?"

²⁶Dudley Randall, "The Poets of Broadside Press: A Personal Chronicle," Black Academy Review, I (Spring, 1970), p. 40.

I thought it over for a few seconds, snapped my fingers, and said, "I'll do it. And you can be my co-editor."

Thus the anthology, For Malcolm was born.²⁷

In review, two needs, (1) the need to protect one's rights to his original work, and (2) the desire to collect the many poems emerging from the instance of Malcolm X, have been established. However, there is yet another need that manifested itself before the anthology was published. The record of this need is described by Mr. Randall in response to a recent interview query that he explain the reasons for the existence of Black presses, especially Broadside Press:

. . . The most obvious reason was because Black authors could not be published by white publications, white magazines, or by white publishers. We had to do it ourselves, and we did it ourselves. The other day I was looking through my files and I found the manuscript of my first book of poetry, Poem Counterpoem which I did with Margaret Danner. Accompanying the manuscript was a rejection slip from Harcourt, Brace and Company. We had sent the book to a number of publishers, among them publishers in Michigan, because we were both Detroit poets and we thought that the book, Poem Counterpoem would have a Michigan interest. And we also sent the book out to National Publishers. By the time I got it rejected by Harcourt Brace, I thought we'd just better go ahead and publish the book ourselves, which we did. That was the first individual book that Broadside put out. . . . We had previously planned the anthology, For Malcolm, but because it takes a long time for an anthology to come out, it didn't come out until after this book, Poem Counterpoem, which was our first book. So I think we have to thank Harcourt Brace for making Broadside Press a publisher of books as well as just Broadside.²⁸

²⁷ Ibid., p. 41.

²⁸ Brown and Shott, "Interview with Dudley Randall," op. cit., 25.

Of course the interpretations of these needs which gave rise to the Broadside Press are all interrelated, and yet there is a fourth and possibly a determining need which made itself felt giving support to reality of black publishing institutions. And that is the readiness of the market for the black publication. For had it not been there ready to participate by buying, the Broadside Press and other black publishing companies would have died little harsh deaths. In acknowledging this phase of the law of supply and demand, Mr. Randall, looking at things from the publisher's perspective, says:

For instance, when Don [L.] Lee published his first book in 1967, that was one of the few books of black poetry on the market. The older poets' books were generally out of print. Margaret Walker's book was out of print; Cane was out of print; Tolson was out of print. You could get those books from the library; I obtained a copy of Cane at the Detroit Public Library, but their books were out of print, although, you could find some of the poems in anthologies. So, if a person wanted to buy a book of black poetry, Don's book would probably be about the only book, maybe three or four [other] books. So he [a person] would buy it. Now Broadside Press alone, in its catalogue, lists about sixty-one books; maybe seventy-one if you count the Heritage Series [published by Paul Breman, Ltd.] which we distribute. And with the books of the other publishers, Third World Press, Jihad Press, and other Presses, the buyer is confronted with at least a hundred books in a rack.²⁹

In addition to the general buying populace, the addition of black studies to the educational framework at all levels created a great demand for black books of all

²⁹Dudley Randall, private interview, July 15, 1973.

kinds, thus providing the small black press with a fairly stable market. In a particular instance, one of the Broadside Press publications came about because of an expressed need on the part of one of the Michigan universities. In recounting the history of that publication, Mr. Randall notes:

We published our second anthology in Black Poetry: A Supplement to Anthologies Which Exclude Black Poets. Robert Hayden and I, both of whom have taught at the University of Michigan, were asked by the chairman of the Department of English to compile a small collection of black poetry, as students had pointed out that the anthologies used in the introduction-to-poetry courses contained no black poets. Because of pressures of time in moving to different teaching posts, Mr. Hayden had to withdraw from the project, but I completed it, and the new anthology can be used both by students and by the general reader.³⁰

So, Broadside Press survives not only because of the needs which gave rise to it, but also because those needs have established themselves as an integral part of an evolving lifestyle and each publication from the Broadside Press brings us ever closer to the identification and recognition of the black aesthetic.

³⁰Randall, "The Poets of Broadside Press," op. cit., p. 41.

CHAPTER IV

THE MECHANICS OF BROADSIDE PRESS

Broadside Press was housed in an upper-floor room of Dudley Randall's home at 12651 Old Mill Place from its beginning in 1965 to January, 1970 when it moved to the smaller quarters of an exterminating business owned by Ole Oja, located at 12652 Livernois. It soon outgrew the smaller quarters there, and in January, 1971 it moved to 15205 Livernois which offered slightly more floor space, fifty feet by twenty feet. By January, 1973 Mr. Ole Oja had retired, closing his business; Broadside Press had again outgrown its housing. It then returned to 12652 Livernois, taking occupancy in the vacated and larger quarters, which are conveniently located just behind the Randall home. Still, every inch of usable space is quickly filling, which presupposes the need of additional space within the next two years. The floor space of the present location is sixty feet by thirty feet.

The nurtured growth of Broadside Press has been a constant learning experience for Mr. Randall and in describing its phenomenal growth, he says:

Broadside Press did not grow from a blueprint.
I did not, like Joe Goncalves when he planned

the Journal of Black Poetry, save money in advance to finance the press. Broadside Press began without capital, from the twelve dollars I took out of my pay check to pay for the first Broadside, and has grown by hunches, intuitions, trial and error.³¹

In the founding days of the Press Mr. Randall performed all of the clerical chores himself as well as the reading of all manuscripts and the preparation of selected manuscripts for the printer. Once when Gwendolyn Brooks asked Mr. Randall what title should she call him by, Mr. Randall recalls:

I replied that since I, in my spare time and in my spare bedroom, do all the work, from sweeping floors, washing windows, licking stamps and envelopes, and packing books, to reading manuscripts, writing ads, and planning and designing books, that she just should say that Dudley Randall equals Broadside Press.³²

Today, however, the operations of Broadside Press have narrowed to a specialization of two departments: (1) clerical and managerial; and (2) editorial. William T. Whitsitt is office manager in charge of clerical and managerial affairs while Mr. Randall devotes his energies to editorial and publishing concerns. Mr. Randall is quick to point out his personal statute of limitations and how he circumvented them:

After we made the first move the work began piling up. And I'm a poet, not a businessman. I read about the services of the Small Business Administration. They have an organization (I forgot the title of it; it's an alphabetical title, B.O. or S.O.); it's a group of retired

³¹Ibid., p. 40.

³²Ibid., p. 45.

businessmen who want to keep active; and for just their transportation, they will come and be consultants on a business. So, I wrote a letter saying I wanted that service; and a man named Mr. Elgot, who was a retired lawyer and accountant, from Royal Oak Michigan I believe, came and talked to me about the business, how to keep books, how to keep records, etc. He advised me that I needed a full-time person to take charge of the office work, and as a result of his advice, I hired Malaika Wangara. . .³³

Mr. Randall had experienced the need for additional help long before the first move and had been using part-time personnel: Janice Robertson, a high school student; Ayuma McClure, a former creative writing student of Mr. Randall's; Ayuma's sister, Cynthia; a young neighbor, Mrs. Vernita Norris; and an older woman on pension, Mrs. Lottie Butler. Broadside Press has survived and has grown to its present expansion proportions with five full-time employees and three part-time employees: the publisher and editor, Mr. Randall, his full-time assistants Melba Boyd and Deidre Honore, the full-time general office manager, William T. Whitsitt, the full-time company secretary, Deborah McAfee, the part-time secretary, a high school work-study student, Janice Kyle, a part-time packer, John Clure, and part-time packer and general office-boy, James "Ricky" Robertson. The official office hours are from 9:00 A.M. to 5:00 P.M. However, in keeping with the lifestyle of which it is a part, the office has been observed to open earlier or later, more often later. Of course, it closes later many times, too.

³³Dudley Randall, private interview, July 15, 1973. The writer believes the organization Mr. Randall may be referring to is SCORE (Service Corps of Retired Employers).

The date-of-arrival of all incoming mail is immediately stamped by the secretary, who then sorts the mail that is identifiable by departments; that which is not is passed on to Mr. Randall. Manuscripts are usually identifiable and are passed to the assistant editor, who records on an index card the sender's name and address and the title and date-of-receipt noting the inclusion, or the failure to include, a self-addressed, stamped envelope. (Many submitters fail to include this item and of course Broadside Press must pay for its eventual return.) The index card bearing this information is then placed in the proper file, noting the present disposition of the submitted work.

If the submitted work is not immediately returned, acknowledgment of its receipt occurs immediately on a mimeographed form. (See Fig. 2.)

BROADSIDE PRESS
 12651 OLD MILL PLACE
 DETROIT, MICHIGAN 48238
 (313) 931-0370

Dear

We have received your and will read your work carefully and report to you as soon as we are able. Because of our limited staff, we cannot predict exactly how long it will take to read your work carefully and make a decision. For the same reason, we cannot make a detailed criticism of your work.

Thank you for letting us see your work, and you will hear from us in the future.

THE EDITORS

Fig. 2.--Form acknowledging receipt of submitted work.

From among the incoming manuscripts, selections will be made for one of three publications: the Broadside Series, the Broadside Annual (begun in 1972), or a book of poetry. The Broadside Series and Annual feature new poets and poets who have not had much exposure.

The ideology of the publisher, Mr. Randall, in nurturing the continued growth of Broadside Press for the cause of poetry dictates the qualities looked for in the submitted work that arrives daily:

I have not locked myself in any rigid ideology in managing Broadside Press, but I suppose certain inclinations or directions appear in my actual activities. As clearly as I can see by looking at myself (which is not very clearly, because of the closeness) I restrict the publications to poetry (which I think I understand and can judge not too badly). . . I try to publish a wide variety of poetry, including all viewpoints and styles. . .³⁴

In this connection, Mr. Randall further states:

It's a great thrill to read one manuscript out of the many and say to yourself, 'This is good.' I think my biggest reason for publishing is not to make money, which I haven't done, but to find new and good poets and have them published. There's a feeling of discovery and pride in publishing those poets whom you think are good.³⁵

More often, it is the case that submitted works are not accepted for publication. The rejection of the manuscript is duly recorded in the file mentioned earlier which chronicles the treatment that each submitted work

³⁴Randall, "The Poets of Broadside Press," op. cit., p. 44.

³⁵Nicholas, "A Conversation with Dudley Randall," op. cit., 32.

receives. It is then packaged for return to the author along with the proper notice, a small mimeographed rejection slip (see Fig. 3).

BROADSIDE PRESS
12651 Old Mill Place, Detroit, Michigan 48238

Dear

Thank you for letting us see your work. We regret that we cannot use it. This does not imply any lack of merit in your work, as there may be other reasons to prevent its use.

Sincerely,

The Editors

Fig. 3.--The rejection slip.

Indeed, there are some very important reasons why a particular submitted work is not accepted. The publication plans are projected over a two-year period and possibly the quota has been filled; the submitted work may be of a category other than poetry; or the reason may well be lack of merit. To go into an explanation in returning the manuscript would be too time consuming, thus time is saved and extended correspondence is eliminated by the politely worded form.

In drawing up the projection plans for a publication schedule, Mr. Randall has a number of concerns which guide him:

The book is listed in bibliographical publications like Books in Print, for instance. That's one of the reasons why we have to plan so far in advance, because to get in Books in Print for 1974. . . we have to have our books listed, we have to send in the list, in May 1973, so that means we have to know in advance up to November 1974 what our books are going to be. But then, since the next Books in Print will not be out until November 1975, we also try to plan what books will be out between November 1974 and November 1975.³⁶

Another concern is ways of improving the quality of the books published, and the after publication treatment they will receive in terms of promotion, review and sales. This limits a manuscript's possibilities of acceptance even further:

I'm both a poet and an editor, and I know both sides of it. I know it's bad for the poet to be rejected. The word itself is a word with connotations, overtones of disappointment. However, ideally, I would like to publish only four books a year. I feel that I could give more time, and could afford to do only four books a year better, however I've never been able to live up to that, and that means that out of the hundreds of manuscripts that we get, most of them must be returned.³⁷

Many manuscripts are submitted that do not fall in the category of poetry. Such manuscripts are returned with the rejection slip. This implies that the submitting writer has not studied the market. In connection with authors' failure to do the necessary research of the market, there is the writer who submits the poorly prepared manuscript, or there is the writer, who along with the submitted work asks

³⁶Dudley Randall, private interview, July 1, 1973.

³⁷Ibid.

for criticism and appraisal. Mr. Randall has many words on these areas of concern, because they inevitably affect the amount of necessary work to be done in terms of the time that would be consumed fulfilling these requests:

Some poets expect criticism of their books, but we really don't have time to criticize the book. Because you know that a book is not for your publishing company. You just have a feeling or else you know you have a certain number of books and you cannot have any more, so you have to turn the book back. Well, you save a lot of time if you just use an already prepared rejection slip. But if you had to write an explanation or a criticism of every book that you turn back, that would take more time and more people than we could afford to hire.

I think people that expect criticism of their books confuse the function of an editor with that of a teacher. If a poet wants to learn to write, I think he should: take a correspondence course in writing; take a class in creative writing; go to a writer's conference; go to a summer institute, like Breadloaf; or have a group of friends that meet and criticize each other's works. And in that way he would learn to write. But the only function of an editor is to decide what things he will choose for his company. It's not his function to be a teacher of creative writing. Sometimes, when you do mention a criticism, it only opens the door for angry letters or letters of argument which continue on and on.³⁸

The letter of inquiry, about the Press and its operations, is a common occurrence, which presaged the preparation of a form letter to adequately and efficiently dispense the required information (see Fig. 4).

³⁸Ibid.

BROADSIDE PRESS

12651 Old Mill Place, Detroit, Michigan 48238

Dear

In answer to your letter inquiring about the publication of your material by Broadside Press, I am sending you the following information:

Broadside Press publishes broadsides of single poems; posters; and books which can best be described as small pamphlets. A typical Broadside Press book by a beginning poet would consist of sixteen pages. Selections would be made from a manuscript of about twenty of your best poems submitted to us for consideration.

We are not printers and we are not a vanity press, so the poet pays nothing. Royalties are ten percent of the list price of books sold. We publish poetry by Black people which is of the highest literary merit. Reading our publications (catalog and newsletter are enclosed) will give you a better idea of the type and quality of work that we are seeking.

May I further suggest, that as a beginning writer, you attempt to have single poems published in sources at hand, e.g., local newspapers and periodicals. Publication of single poems in various sources enhances the possibilities of publishing a complete book. Periodicals which offer good possibilities of publication for beginning Black poets are: Tan, Black Dialogues, Crisis, Freedomways, Journal of Black Poetry, Liberator, Negro Digest, Negro History Bulletin, Phylon, Soulbook, and any others which you may know of.

I hope that this will be of some help in enabling you to make a decision about publishing with us, and, further, that we can be of help to each other.

Thank you for considering us and power to you in the future.

Cordially yours,

Dudley Randall, Editor

DR:cm
Enclosure

Fig. 4.--Form letter in response to letters of inquiry about the Press and its operations.

From among the many manuscripts submitted, the assistant editor will choose the more promising for further consideration for publication by the editor. He will, in turn, read these selections, making a decision for the manuscript's return to its author or for the manuscript's publication. If the manuscript is selected for publication, a whole new set of actions takes place. The publisher writes a personal letter to the author, expressing his interest in publishing the selection. In this communication, he states the type of publication he has in mind, describing the projected format of the book, the number of pages, etc., and the possible date of publication. If the manuscript contains more poems than he will publish, he indicates the poems he has liked, but generally leaves it up to the poet to make the final selection of poems to be included. The poet's acceptance of the publisher's offer signals the beginning of the major levels through which the manuscript will travel to publication and distribution.

The contract is a relatively simple document which spells out the terms of agreement between the publisher and the author (see Fig. 5).

BROADSIDE PRESS
12651 OLD MILL PLACE
DETROIT, MICHIGAN 48238
(313) 431-0606

Agreement between Broadside Press, hereafter known as "the Publisher" and _____, hereafter known as "the Author" for the publication of _____ hereafter known as the book.

The conditions of the agreement are as follows:

1. The Author shall deliver the Book to the Publisher before, or no later than _____.

2. The Publisher shall cause to be printed and shall publish _____ copies of the book within twelve (12) months from the date in paragraph 1. The Publisher shall issue additional printings of the book if sales so warrant.

3. The Author shall receive in royalties from the Publisher ten percent (10%) of the list price of all books sold. These royalties shall be computed in January and July, and statements sent and paid in April and October.

4. Fees received for reprints and other copy rights shall be divided equally between Publisher and Author (50% to each). The Author shall refer to the Publisher all requests for permission to reprint or to use any part of the book. The Publisher shall act as the agent of the Author.

5. The Author shall receive ten (10) free copies of the book from the publisher.

6. The Author shall have the right to purchase the book from the Publisher at a forty percent (40%) discount rate.

7. The Publisher shall copyright the book in the name of the Author and has the right to renew the copyright in the Author's name before the expiration of the copyright.

8. If the Publisher has not renewed the copyright 30 days before its expiration date, the Author may notify the Publisher in writing and renew the copyright himself.

Fig. 5.--Continued

9. The Publisher shall have sole control of the physical format (cover design, illustration, layout, etc.) of the book.

10. The Publisher shall receive five (5) free copies of the book.

11. The Publisher may distribute or use free copies of the book for review and publicity purposes.

Publisher's signature _____

Date _____

Author's signature _____

Date _____

The book record is immediately begun and is placed on the bulletin board under the proper year that it is to be published (see Fig. 6). As each preliminary step is completed, the proper information is recorded on the posted form. By the time it goes to the printer, the book will have been assigned a Library of Congress Number (LCN), an International Standard Book Number (ISBN), the final title, a table of contents, and a selling price which will appear on the cover of the book, if it's a paperback.

BOOK RECORD

AUTHOR: _____

TITLE: _____

MS Received _____ Accepted _____

Contract sent _____ Received _____

SBN _____ LCN sent _____ Received _____

PRINTERS ESTIMATE: Date _____

Copies _____ Price _____ Unit Cost _____ Retail _____

MS to Printer: First Printing _____

Galley proofs received _____ Returned _____

Page proofs received _____ Returned _____

Copies _____ Price _____ Unit cost _____ Retail _____

Reels: copies _____ Price _____ Unit cost _____

Cassettes: copies _____ Price _____ Unit cost _____

Flyers: copies _____ Price _____

Advance Publicity: Publisher's Weekly
 Wilson
 Broadside News
 Black World
 Other

Copyright: Applied _____ Received _____

Ads: Bookstore Readings
 Radio
 Television
 Book Review. PW _____ CBI _____ WLB _____ LJ _____
 BIP _____ other: _____

 Fig. 6.--The book record form.

The pricing of the book occurs after Mr. Randall has received the printer's estimate. In this connection, Mr. Randall says:

I started out pricing books at \$1.00. Then I found out that the cost of the book should be at least one-fourth, ideally it should be one-fifth, of the selling price, in order for you to get your money back and to make any kind of profit on the book. In addition to that, prices have gone up, printing prices. A quotation on a certain number of books in 1967 would be much less than a quotation on the same number of books in 1972. So, therefore, you figure your unit cost of the book, and then your retail cost should be five times that, and it'll come out to, according to the number you want printed, it'll come out to \$1.50 or \$1.25. [See Table 1].³⁹

The manuscript then makes its first trip to the printer. In describing the state of affairs at this point, Mr. Randall says:

When [the] time arrives, we prepare the book for the printer. That means, that besides the poems themselves we put in the preliminary matter. . . . And, the poems, together with all the preliminary matter, the cover, the back cover, the poems are sent to the printer. Then we get galley sheets which are corrected and also sent to the poet for correction. We get a second set of galley sheets which are cut up into pages and we paste them in the book, according to the number of pages, 16, 24, 32 pages. Then we get the page proofs from the printer in the form of separate pages. We revise these and send them to the poet for correction. Then, those are sent back to the printer and we wait for the finished book to come.⁴⁰

³⁹Ibid.

⁴⁰Ibid.

TABLE 1

THE PRICING OF FIVE BROADSIDE PRESS PUBLICATIONS IN 1972

Title of Book	No. of Pages	No. of Copies Printed	Printing Cost \$	Unit Cost ¢	Retail Price if 1/4 of unit cost	Retail Price if 1/5 of unit cost	Actual Retail Price \$
We Don't Need No Music (Lomax)	16	2,000	307.00	.15	.60	.75	1.00
The Broadside Annual (Witherspoon)	22	2,000	501.00	.25	1.00	1.25	1.00
Black Words (Boze)	22	3,000	606.00	.20	.80	1.00	1.00
Against the Blues (Aubert)	30	2,000	569.00	.28	1.12	1.40	1.50
Enough to Die For (Wolde)	46	2,000	748.00	.37	1.48	1.85	1.50

Promotion of the book takes place on a number of levels. The usual promotion procedure begins with the book being sent out for book review. Approximately fifty copies of each book are sent out to various book review media. Each poet is asked to submit a list of places to send the book for review, because it is possible that he will know of places to which the book should be sent that the publisher does not, e.g. his hometown newspaper or his college newspaper. The poet also sends a list of people who may be influential in promoting the book. Books are then sent to those people.

Press releases are sent out on the book. These are in the form of flyers and are mimeographed. These releases or flyers are sent to people who have asked for ads or notification of new publications. Another method of promotion is the publication of a newsletter in which all new books are announced. The book is also listed in bibliographical publications. Copies of the book are sent to Publisher's Weekly and are listed in its Weekly Record. This listing has proved to be the source of a reputable number of sales. Books are sent to Cumulative Book Index, as well as Books in Print. As the book is copyrighted after it has been published, copies of it are sent to the Library of Congress so catalog cards can be made for the book.

The next level of treatment that the newly published book receives is the filling of standing orders to bookstores and individuals who have asked to have this service.

These are the first sales that the book will have.

The filling of consignment orders is of importance here because it demonstrates Mr. Randall's cultural appreciation of the small black business:

We send books on consignment to all the Black bookstores, because we figure they would be interested in the books and a lot of them don't have the time to read the trade publications and to order the new books. So we just take it upon ourselves to send the new books to them. They're on consignment so they either send us the money or they send the books back at the end of thirty days.⁴¹

Before Mr. Randall adopted this method of voluntary consignment, he had tried to establish agreements with the Black bookstores, but received very few replies from them. It is evident here that Mr. Randall's main concern is that the bookstore shall have the book when it is requested.

This area is a major concern of Mr. Randall's and he has voiced his opinions concerning the black book markets both in his interviews as well as in his article on the Press:

Black publishers should try to build a stable base in their own communities. It is the black bookstores which are most genuinely interested in their books. In my own home town, Detroit, neither of the large department stores (in a black neighborhood, incidentally), and almost none of the white bookstores stock Broadside books, but Vaughn's Book Store (black) carries all of them. There is an interdependence between black booksellers and black publishers. One Chicago bookseller, who had just opened a store,

⁴¹Ibid.

told me, "Only Broadside and Free Black Press would give me credit. The white companies wouldn't do it."⁴²

Most of the books are published in a paper edition only. However, some books will be treated with a cloth edition. The first cloth edition of a Broadside Press publication was Don't Cry, Scream by Don L. Lee. This departure came about when the poet, Mr. Lee, requested it. Because many libraries prefer cloth editions, and because for a small added cost, the Press can realize added income, the cloth edition will be offered more. Mr. Randall points out that, as many of the books are so small, 16, 24, and 32 pages, the printer's binder is reluctant to put hard covers on such slim volumes.

Besides books of poetry, the Press has also begun publishing books which study black poetry. These publications are called the Broadside Critics Series. Two other deviations are an auto-biography and a cookbook. In addition to the periodical Broadside Series, 1971 saw the addition of the annual entitled Black Position, and 1972 the annual of poetry, Broadside Annual 1972.

In response to the question of the purpose of the Broadside Critics Series, of which James A. Emanuel is the General Editor, Mr. Randall says:

⁴²Randall, "The Poets of Broadside Press," op. cit., 46.

The purpose of the series is to have black critics study black poets. White critics have ignored and overlooked black poets, or have treated them with arrogance, condescension, and lack of understanding. So, we'll criticize ourselves ourselves. Similar background and experiences should make for empathy and understanding.⁴³

The Broadside Series, the founding motivation of Broadside Press, is published monthly. A description of this publication serves to chronicle the history of this first publication. In this instance, Mr. Randall states:

A broadside is something printed on one sheet of paper, on a single leaflet. The significance of them is that they can be very timely. They can be produced very rapidly since they're only one page and they can be sold very inexpensively because they're only one page. That was what I started publishing in Broadside Press, because I had only twelve dollars and broadsides were all I could afford to publish
⁴⁴

At that time my intention was to publish famous familiar poems in an attractive format so that people could buy their favorite poems in a form worth treasuring. A reviewer in Small Press Review, however, suggested that I could serve contemporary poetry better by publishing previously unpublished poems. Beginning with Broadside twenty-five, that is what I have attempted to do. I try to make the format of the Broadside harmonize with the poem in paper, color, and typography, and often employ artists to design or illustrate the Broadside.⁴⁵

The purpose has changed. . . . This year we've started publishing more than one poet in a Broadside. We'll change as we go along. But it's a convenient format in which to present

⁴³Black Books Bulletin, op. cit., 24.

⁴⁴Brown and Shott, op. cit., 31.

⁴⁵Randall, "The Poets of Broadside Press," op. cit., 40.

a classic, a timely poem, a new poem, a new poet, or a group of poems or poets.⁴⁶

Black Position, edited by Gwendolyn Brooks, is an annual presentation of position papers by black leaders on matters of concern to the black community. These position papers present current black thinking, suggesting alternatives and in this way help in solving problems of the Black community.

The Broadside Annual is a collection of poems by unpublished poets and seldom-published poets and it intends to give them quality exposure.

In the interview with Black Books Bulletin, Mr. Randall indicated that the Press plans, eventually, to extend its category of publications to include other genres. Steps in this direction have already been taken with the publication of the autobiography, Report From Part One by Gwendolyn Brooks, and the cookbook, A Safari of African Cooking, by Bill Odarty.

The Broadside Press also publishes tapes, Broadside Voices, of the poets reading their works. This involvement is described by Mr. Randall:

I thought it would be very good if you could hear the voice of the living poet reading his tape. I got the idea from the Black Sparrow Press of John Martin in Los Angeles, who has a series of tapes. I wrote to him about it. He sent me a couple of his tapes and he advised me to sell them for \$10.00 apiece. However, I put my price at \$5.00 apiece, because our audience

⁴⁶Black Books Bulletin, op. cit., 24.

does not have as much money as the Black Sparrow audience has. We do not publish many of these because we haven't found a large audience of people that have tape recorders and buy tapes.

Our original plan was to publish fifty tapes which would be autographed, and that would be that. But some of the tapes ran over fifty in sales and since we had orders, we continued to make the tapes.

Usually, we make the tapes in small amounts-- ten at a time. That's the way we did it, at first, until we'd used up the original fifty. Then it was necessary to go over the fifty. Now, because of changes in ownership in the tape company that we used, we have to use a company where we make a minimum of 100 tapes. One hundred tapes is plenty for the demand we get for tapes.

We are now dividing these between tapes and cassettes. I think cassettes will be more the medium of the future because they're easier to use. You don't have to go through that trouble of unwinding the tape and trying to thread the tape, which is very hard for me. And then, the cassette-recorders are much smaller and much more handy to carry around than are reel-to-reel recorders.⁴⁷

The tapes are informally recorded at Mr. Randall's home, when possible, or when visiting the city where a poet may be located. Many times, if this procedure is impossible to follow, the poet is instructed to make the recording and send it to Mr. Randall for further processing.

Still another venture has been the addition of the album to the list of Broadside Publications. The initial, and only, album is Don L. Lee's Rappin' and Readin':

That was recorded live at Wayne State University during a reading by Don [L.] Lee. I don't know exactly how the idea came. Lee is a very popular poet, so I thought that it would be a good idea to try another medium, a record. I'd had no experience with records and didn't know how they would sell. But so far, we have a first pressing

⁴⁷Dudley Randall, private interview, July 15, 1973.

of 500 and we're now in the second pressing of 500. . . .We may make other albums, too, since I think phonograph records are more popular with the public than cassettes or reel recorders. . . .That's the only album so far. It was experimental; I recorded it to see how it would sell. It entailed a whole new method of shipping. We had to get special containers for it.⁴⁸

The last special publication by the Press is the Broadside Posters. There have been five of these, and they are mainly published because of the timeliness of the presentation, and because in recent years posters have become very popular with a large segment of the population. Some of these posters have been requested by the publisher and others have been suggested by authors of the posters.

In early autumn, 1966, Paul Breman, a young British publisher of Dutch birth and ancestry, came to the United States to meet poets and novelists whose work he had known--even published--but whom he had never met. Among the many people he met, he met Dudley Randall. Mr. Breman had begun the Heritage Series, which today lists over twenty volumes of poetry by blacks. In 1968, the Broadside Press began United States distribution of the Heritage Series. This service, on the part of Broadside Press, supports its basic ideology of giving the black poet to black people: thus our poets who have arrived so far away from home, find their way home once again.

⁴⁸Ibid.

The major problems that this small black press faces have been identified by the publisher as being: (1) financing, and (2) collecting what is owed. In the Black Books Bulletin interview, Mr. Randall spoke to this problem:

The books sell, and if the publishers were promptly paid, they could afford to issue larger printings and larger books at lower unit cost and thus publish more books and larger printings. Banks are averse to lend, and anyway independent publishers don't bother to borrow or to beg grants. My own method is to finance out of what comes in. I still haven't solved the problem of collection. If half of what is owed me were paid, I could pay off the printer and still have enough to finance more books. . . .⁴⁹

Since that statement, two things have happened that are definitely improving the financial picture: (1) Broadside Press acquired the enthusiastic, full-time services of William Whitsitt as general office manager, and (2) Dunn and Bradstreet, a commercial collection agency. With the acquisition of the general office manager, who could solely devote his competent energies to the financial records, stock control inventories, posting of payments and credits, interpreting pay records of customers, systematic billing and meeting payroll schedules, the financial picture took an upward swing. The employment of Dunn and Bradstreet was a last resort measure, and extreme care which borders on scrupulousness is used in compiling their lists. Only as a last resort will a black business be referred to them, in

⁴⁹Black Books Bulletin, Op. cit., 25.

recognition of the difficulties that the small black business experiences in trying to become established.

The picture of the financing of Broadside Press would be incomplete without the recognition that much of the support comes from the sales of the best-selling poets. Compare the 1972 record of sales for ten books in existence from January, 1972 to ten books which enjoyed the lesser sales volume (see Table 2).

Each day the volume of sales increases as the public becomes increasingly aware of Broadside Press and its publications. On its part, the Press has adopted a more systematic procedure of announcing its publications by supplying customers with flyers and posters. It especially supplies the black bookstores with the posters and other services, a priori.

William Whitsitt estimates the business to be worth about \$250,000 in book stock at list price and about another \$250,000 to \$500,000 in over-all worth value. Each day, outstanding bill payments are coming in, helping assure the business of a continued sound financial footing.

Other estimates are that the intrinsic values of Broadside Press can never be realized in round figures, and that this value increases with each manuscript accepted for publication.

TABLE 2

COMPARISON OF TOP AND BOTTOM NUMBER OF BOOKS SOLD IN 1972

TOP SELLING BOOKS			BOTTOM SELLING BOOKS		
No.	Title	Copies Sold	No.	Title	Copies Sold
1.	Re:Creation (Giovanni)	3,432	1.	The Treehouse and Other Poems (Emanuel)	134
2.	Don't Cry, Scream (Lee)	3,078	2.	Song For Nia (Long)	173
3.	Black Feeling, Black Talk (Giovanni)	2,872	3.	The Rocks Cry Out (Murphy and Arnez)	189
4.	Black Judgement (Giovanni)	2,656	4.	Don't Ask Me Who I Am (Randall)	190
5.	Black Poetry: A Supplement. . . (Randall)	2,553	5.	Black Velvet (Hoagland)	191
6.	Dynamite Voices (Lee)	2,201	6.	Panther Man (Emanuel)	204
7.	We A BadddD People (Sanchez)	1,944	7.	Cities Burning (Randall)	207
8.	A Broadside Treasury (Brooks)	1,924	8.	Blues For Momma (Raven)	210
9.	Aloneness (Brooks)	1,674	9.	Impressions of African Art Forms (Danner)	230
10.	We Walk The Way of The New World (Lee)	1,409	10.	Spirits Unchained (Kgositgile)	243

CHAPTER V

THE ROLE OF BROADSIDE PRESS IN BLACK CONSCIOUSNESS

Whether he realizes it or not, the Black publisher as he has emerged in the Sixties and as he exists in the present Seventies, is a clearing house for the Black writer, providing the writer with the necessary link in reaching the Black audience to which he is solely, or should be, accountable. The pitfall of posturing and writing for an alien audience has been filled, and if the particular writer has but recently arrived, he may not, or never ever, realize the historical importance of the Black publisher. For it is the dedicated publisher of the best in Black writing who will return the writer to his correct destination.

The instance of poetry has always been recognized as one of the most lasting of all art forms and ranks with other art in its limitless transcendancy of time and experience. How many of our Black poets have been lost somewhere within the age that produced them, because of the lack of the proper distillation medium? Possibly, none have been lost, but it's impossible to be sure. Now, with the singular and collective efforts of established and emerging Black publishing

institutions, there is promise and assurance that our singers of verse, as well as other types of writers, will find the proper dissemination. There is a void to be filled; Dudley Randall is concerned, and suggests ways the void might be filled:

We need more small publishers who will specialize in other genres besides poetry. We have always had good actors, but we have not had black playwrights to furnish them material. Today, however, we have a flowering of dramatists in LeRoi Jones [Imamu Amiri Baraka], James Baldwin, Ed Bullins, Douglas Turner Ward, Owen Dodson, Sonia Sanchez, Marvin X, and others. Black publishers [could], like the French and Baker Companies, publish their plays in inexpensive pamphlets like poetry, and could supply mimeographed copies of parts to the many schools, colleges, churches, and grass-roots theatres springing up over the country which are clamoring for meaningful material.

We have produced many fine essayists, of eloquence and moral urgency, from Frederick Douglass through Du Bois, Wright, Ellison, Baldwin and Jones to Addison Gayle [Jr.] and Larry Neal. Essays, like poetry and drama, are another genre which could be published in inexpensive pamphlets, singly or in collections.

Reference librarians, like myself, have often been frustrated by the gaps in reference materials on the Negro. Ir [a] Aldridge, for instance, one of the greatest Shakespearian actors, has only in the last few years been included in biographical or theatrical reference works. Teachers, librarians, professors, and scholars could compile bibliographies, handbooks, directories, indexes, and biographical works to supplement inadequate reference works like Who's Who in America, Encyclopedia Americana, Contemporary Authors, and others. These would find a ready market in libraries, schools, colleges, businesses and homes. A forthcoming example of such a work is Charles Evans' Index to Black Anthologies, which will index anthologies likely to be left out of Granger's Index to Poetry. Larger works, such as novels, biographies, and non-fiction books, which are more expensive to produce and market, will have

to be left to more affluent publishers, like Johnson Publishing Company, which has already published several novels and non-fiction books.⁵⁰

Mr. Randall has been quoted here extensively, because his assessment of the needs aptly becomes a classic example of self-determination in the face of reality. It also suggests the importance of collective effort. One man simply cannot do it all. Broadside Press has reserved itself for black poetry. In declining partnerships, mergers, and incorporations, it protects that reservation, insuring that it shall retain its freedom and flexibility of action. Since its ideology will not be guided by the margin-of-profit philosophy, it rises to the level of an art museum whose purpose is the housing and preservation of man's highest artistic achievements.

Another purpose that Broadside Press has served, and is serving, is the reinforcement of black pride that it provides through its presentation of black poetry:

. . . I don't think it's necessary to belabor the importance of poetry. Poetry has always been with us. It has always been a sustenance, a teacher, an inspiration, and a joy. In the present circumstances it helps in the search for black identity, reinforces black pride and black unity, and is helping to create the soul, the consciousness, and the conscience of black folks.⁵¹

Important support of the stance that Mr. Randall has taken in his basic ideology has been the attitudes and

⁵⁰Randall, "The Poets of Broadside Press," op. cit., 46-47.

⁵¹Ibid.

actions of some of the poets of his publishing house. There is a loyalty there that is aesthetic in its properties. A recent interviewer sought Mr. Randall's reaction to what he (the interviewer) perceived as an inherent contradiction:

You've been the first publisher to give young writers national exposure. Keeping this in mind, why after the initial aid do some of the better known leave and go to the larger white publishing companies, especially when people like Gwendolyn Brooks are leaving white houses and coming to the Black companies. There seems to be an inherent contradiction here.⁵²

Mr. Randall's comprehensive response is classic in its gentleness, and instructive in its positive and constructive insight:

I could compose a book on this question. Perhaps they have an inferiority complex that makes them believe that nothing black is good unless whites put the stamp of approval on it. So they run to big publishers at the first opportunity, to show they're accepted by the Establishment. But I'll dwell on the positive, not the negative. All writers are human, and human beings have a tremendous range of values. Writers like Don [L.] Lee, Gwendolyn Brooks, [and] Sonia Sanchez are committed to liberation, nation-building, not ego-tripping and getting rich. . . . Power doesn't always confront you with machine guns and tear gas. Sometimes it seduces with free lunches and dinners, flattery, fat advances, promises of beautifully printed books, fame and fortune. Who said that liberation is easy? Malcolm X and Martin Luther King [Jr.] were shot to death. Sekou Toure said, "We'd rather be poor and free than rich and slaves."

When I pointed out to Gwen Brooks that Broadside Press couldn't give her the advertising and distribution that big publishers could, it only irritated her. Don Lee would brush aside such considerations. When a critic asked Sonia Sanchez why she didn't switch to a big publisher, she said, "She don't know Broadside Press is the

⁵²Black Books Bulletin, op. cit., 26.

baddest. press today." With stalwarts like these, I can let the others go. They'll just leave more room for the truly committed.

The committed writers don't have to give us all their books. John Oliver Killens is doing a biography of Alexander Puskin, which I can't afford to publish, but he promised me a children's book on Puskin, which I can afford. In this way, writers can help us build publishing institutions for the black community.

Still, I don't think writers should come to us just because we're black. I think we should develop such expertise and efficiency that we can speak to the others in terms they can relate to, . . . that is, fame and money.⁵³

More and more, then, the role of the black publisher and his accountability becomes increasingly clear, as he enjoys the basic and indicative support of the collective black community which he serves. But the publisher's charge does not end here. If the art, for which he has become first appraiser by his act of publication, is of any intrinsic worth, then it deserves credible review. In this connection, then, it might befall the publisher to extend his ideology of self-determination by providing a sure vehicle through which such review may take place. Through its Broadside Critics Series, the Broadside Press has developed such a vehicle. The general editor of the Series, James A. Emanuel, stands on the premise that:

The future reputation of poetry written by Negro Americans is guaranteed by its past distinction (scarcely known to us) and by its present flourishing. Enough able Negro craftsmen are at work to infuse a continual stream of worthy poetry into our national literature. Enough Negro critics are on hand to illuminate that stream with sensitive explications, needed

⁵³Ibid.

surely by readers of their own race and also by the university community at large, whose blindness to the artistry and power in the works of black poets writing since the 1740's has prolonged the exclusion of Negro poetry from standard school textbooks.⁵⁴

In reference to the Broadside Critics Series, Mr. Randall was questioned concerning the importance of Black critics to Black literature. He stated:

I think that we need Black critics because our books aren't getting the attention they deserve. They are not being reviewed and introduced to the public. Furthermore, Black critics can have more empathy with a work written by a Black writer due to the fact that they have had similar--if not the same--experiences. . . .I think. . .that it is very important that we develop our own critics. . . .⁵⁵

Certainly, Broadside Press is exemplary in the interpretation of its role and purpose in the publication and review of Black poetry. It is, thus, making itself accountable to both today and tomorrow.

⁵⁴ James A. Emanuel, "The Future of Negro Poetry: A Challenge to Critics," Black Expression, ed. by Addison Gayle, Jr. (New York: 1969), p. 100.

⁵⁵ Nicholas, op. cit., 33.

CHAPTER VI

SUMMARY

The fact that Dudley Randall was formally trained as librarian, especially fitted him for his future role as publisher. Because it was simply part of his training to organize and classify material, he assigned the first two poems he printed as Broadsides with the numbers one and two. It was part of his training, too, that he recognized the proper steps to take in protecting his work by having it copyrighted. Furthermore, the fact that he is a poet, a lover of poetry and a believer in the intrinsic value of poetry, identifies him as a providential choice for its dissemination as publisher of Broadside Press.

The needs which gave rise to the Broadside Press and its continuation are four: (1) the need to protect one's rights to his original work, (2) the desire to collect the many poems emerging from the instance of Malcolm X, (3) the need of a publisher for Poem Counterpoem, (4) a growing demand by the Black community for Black publications.

Broadside Press has grown from a home based business in 1965, with part-time employees, to a separately housed business in 1970, presently with five full-time employees and three part-time employees. Its operations are divided into

two departments: (1) clerical and managerial, (2) editorial. The one handles the business end of affairs and the other is concerned with the publishing and editorial end of the business.

Books are listed in bibliographical publications, mainly Books in Print and Cumulative Book Index. Copies of all new books are sent to most Black bookstores, Black periodicals, other selected periodicals and to individuals and businesses on the standing order list. Inexpensively priced, these books are mainly aimed at reaching the Black consumer.

Besides books of poetry, Broadside Press publishes: (1) individual poems in its Broadside Series, (2) Black criticism in its Broadside Critics Series, (3) the voices of the poets in its Broadside Voices including tapes and records, (4) Broadside Posters suitable for wall display. In addition to its own publications, Broadside Press is a United States Distributor for Paul Breman's Heritage Series.

The role of Broadside Press and other Black publishing institutions is the unity of Black people, inclusively. Through the exemplary act of self-determination supported by a sound philosophy put into action, Broadside Press is fulfilling its role, supported by the Black community.

APPENDIX A

APPENDIX A

BROADSIDE PUBLICATIONS: A CHRONOLOGICAL LISTING

A. BOOKS

1966

Danner, Margaret and Randall, Dudley. Poem Counterpoem.

1967

Randall, Dudley and Burroughs, Margaret G., eds. For Malcolm: Poems on the Life and Death of Malcolm X.

1968

Danner, Margaret. Impressions of African Art Forms.
Emanuel, James A. The Treehouse and Other Poems.
Giovanni, Nikki. Black Feeling, Black Talk.
Giovanni, Nikki. Black Judgement.
Knight, Etheridge. Poems from Prison.
Lee, Don L. Black Pride.
Lee, Don L. Think Black.
Murphy, Beatrice and Arnez, Nancy. The Rocks Cry Out.
Randall, Dudley. Cities Burning.

1969

Brooks, Gwendolyn. Riot.
Eckels, Jon. Home Is Where The Soul Is.
Kgositsile, Keorapetse. Spirits Unchained.
Lee, Don L. Don't Cry, Scream.
Randall, Dudley. Black Poetry: A Supplement to Anthologies Which Exclude Black Poets.
Sanchez, Sonia. Homecoming.
Stephany [Fuller.] Moving Deep.
X, Marvin. Black Man, Listen.

1970

Brooks, Gwendolyn. Family Pictures.
Emanuel, James. Panther Man.
Giovanni, Nikki. Re:Creation.
Hoagland, Everett. Black Velvet.

Jeffers, Lance. My Blackness Is The Beauty of This Land.
 Lee, Don L. We Walk The Way of The New World.
 Randall, James, Jr. Don't Ask Me Who I Am.
 Sanchez, Sonia. We A BaddDD People.
 Thompson, Carolyn. Frank.
 Walker, Margaret. Prophets for A New Day.

1971

Brooks, Gwendolyn. Aloneness.
 Brooks, Gwendolyn, ed. The Black Position 1971.
 Brooks, Gwendolyn, ed. A Broadside Treasury 1965-1970.
 Brooks, Gwendolyn, ed. Jump Bad: A New Chicago Anthology.
 Eckels, Jon. Our Business in The Streets.
 Hodges, Frenchy Jolene. Black Wisdom.
 Lee, Don L. Directionscore: Selected and New Poems.
 Lee, Don L. Dynamite Voices: Broadside Critics Series No. 1.
 Long, Doughtry. Black Love. Black Hope.
 Long, Doughtry. Song for Nia.
 Nicholes, Marion. Life Styles.
 Odarty, Bill. A Safari of African Cooking.
 Raven, John. Blues for Momma and Other Low Down Stuff.
 Sanchez, Sonia. It's A New Day.

1972

Alhamisi, Ahmed Akinwole. Holy Ghosts.
 Aubert, Alvin. Against The Blues.
 Boze, Arthur. Black Words.
 Brooks, Gwendolyn, ed. The Black Position 1972.
 Brooks, Gwendolyn. Report from Part One.
 Cannon, Charles E. St. Nigger.
 Gayle, Addison, Jr. Claude McKay: The Black Poet at War.
Broadside Critics Series No. 2.
 Jackson, Mae. Can I Poet with You.
 Lomax, Pearl Cleage. We Don't Need No Music.
 Lyn [Levy.] Singing Sadness Happy.
 Major, Clarence. The Cotton Club.
 Pfister, Arthur. Beer Cans, Bullets, Things and Pieces.
 Thigpen, William A., Jr. Down Nigger Paved Streets.
 Witherspoon, Jill, ed. The Broadside Annual 1972.
 Wolde, Habte. [Jennings, Henry A.] Enough to Die for.

1973

Lee, Don L. From Plan to Planet. (Publication shared with
 Institute of Positive Education).
 Simmons, Judy Dothard. Judith's Blues.

Books in Preparation for 1973 Publication

Bailey, Leonead, ed. Broadside Authors: A Biographical
 Directory.

Barlow, George. Gabriel.
Bell, Bernard W. The Folkroots of Contemporary Afro-
American Poetry. Broadside Critics Series No. 3.
Drafts, C. Gene. Bloodwhispers/Blacksongs.
Figueroa, Jose-Angel. East 110th Street.
Guillen, Nicholas. Tengo. Translated by Richard Carr.
Knight, Etheridge. Belly Song.
Lorde, Audre. From A Land Where Other People Live.
Randall, James. Cities and Other Disasters.
Randall, Jon. Black Heart Blues.
Sanchez, Sonia. Blues Book for Black Magical Women.
Walker, Margaret. October Journey.
Witherspoon, Jill Boyer. The Broadside Annual 1973.

B. BROADSIDE SERIES - SINGLE POEMS

<u>No.</u>	<u>Author</u>	<u>Title of Poem</u>	<u>Date of Publication</u>
1.	Randall, Dudley	Ballad of Birmingham	Sept., 1965
2.	Randall, Dudley	Dressed All in Pink	Oct., 1965
3.	Hayden, Robert E.	Gabriel	Sept., 1966
4.	Walker, Margaret	The Ballad of The Free	Oct., 1966
5.	Tolson, M. B.	The Sea-Turtle and The Shark	Nov., 1966
6.	Brooks, Gwendolyn	We Real Cool	Dec., 1966
7.	Jones, LeRoi	A Poem for Black Hearts	Jan., 1967
8.	Randall, Dudley	Booker T. and W.E.B.	Feb., 1967
9.	Hamilton, Bobb	A Child's Nightmare	Mar., 1967
10.	Fields, Julia	I Heard A Young Man Saying	Apr., 1967
11.	Madgett, Naomi Long	Sunny	May, 1967
12.	Reese, S. Carolyn	Letter from A Wife	June, 1967
13.	Hughes, Langston	Backlash Blues	July, 1967
14.	Fabio, Sarah Webster	Race Results, U.S.A.	Aug., 1967
15.	Toomer, Jean	Song of The Son	Sept., 1967
16.	Lee, Don L.	Back Again, Home	Oct., 1967
17.	Graham, Le	The Black Narrator	Nov., 1967
18.	Lawerence, Harold	Black Madonna	Dec., 1967
19.	Brooks, Gwendolyn	The Wall	Dec., 1967
20.	Patterson, Raymond	At That Moment: A Legend of Malcolm X	Jan., 1968
21.	Knight, Etheridge	2 Poems for Black Relocation Centers	Feb., 1968
22.	Danner, Margaret	Not Light, Nor Bright, Nor Feathery	Apr., 1968
23.	Emanuel, James	At Bay	May, 1968
24.	Toure, Askia Muhammad	Earth	June, 1968
25.	Lee, Don L.	Assassination	June, 1968
26.	Nkrumah, Bahala T.	Black Unity	June, 1968
27.	Felton, B.	Ghetto Waif	July, 1968
28.	Rutherford, Tony	Black and White	July, 1968
29.	Killebrew, Carl	The Squared Circle	Aug., 1968

B. BROADSIDE SERIES - SINGLE POEMS (Continued)

30.	Johnson, Alicia L.	Our Days Are Numbered	April, 1969
31.	Bradford, Walter	T.C. (Terry Callier, True Christian)	Jan., 1969
32.	Long, Doughtry	Ginger Bread Mama	May, 1969
33.	Lee, Don L.	One Sided Shoot-out	Dec., 1969
34.	Sanchez, Sonia	Liberation Poem	Jan., 1970
35.	Pfister, Arthur	Granny Blak Poet (in Pastel)	Feb., 1970
36.	Knight, Etheridge	For Black Poets Who Think of Suicide	Mar., 1970
37.	Rodgers, Carolyn	Now Ain't That Love?	July, 1970
38.	Pulliam, Helen	Slaughterhouse	Aug., 1970
39.	Witherspoon, Jill	County Jail	Sept., 1970
40.	Davis, Ronda M.	Rip Off	Oct., 1970
41.	Giovanni, Nikki	All I Gotta Do	Nov., 1970
42.	Alexander, Paula D.	Goodnight	Dec., 1970
43.	Plumpp, Sterling D.	Muslim Men	Jan., 1971
44.	Rodgers, Carolyn	A Long Rap/Commonly known as a poetic essay	Feb., 1971
45.	Mwandishe, Kuweka Amiri	The Nigger Cycle	Mar., 1971
46.	Tarajia, Omari Ken- yatta	A Simple Poem to Mae	Apr., 1971
47.	Taylor, Rockie	Black Henry	May, 1971
48.	Two Poems Keeby, Robert Stephany	Black Rebel Poem	June, 1971
49.	Five Poems Gracia, Glenda Rutledge, Wilbert E. Amaker, James Kirkwood, Porter Lumford, Lori	Tears and Kisses Non-Violent Revolution I Reach Inside Myself The Search Sister/Brother Hood	June, 1971
50.	Rodgers, Carolyn M.	For H. W. Fuller	Aug., 1971
51.	Two Poems Buggs, George Hamilton, Bobb	Crossing The International Date Line A Father Tells His Son about The Statue of Liberty	Sept., 1971

B. BROADSIDE SERIES - SINGLE POEMS (Continued)

- | | | | |
|-----|-------------------------|---------------------------------|------------|
| 52. | Seven Poems | | Oct., 1971 |
| | Bowen, Robert T. | Childhood | |
| | Bowen, Robert T. | Love | |
| | Clemmons, Carol G. | Poem | |
| | Smith, Jeanne N. | Attempted Genocide | |
| | Smith, Jeanne N. | Good Times | |
| | Smith, Jeanne N. | Sometimes--When It Doesn't Work | |
| | Yusuf | To My Immortality | |
| 53. | Four Poems | | Nov., 1971 |
| | Kinamo, Hodari | Hoes Are for Raking Leaves | |
| | Kingcade, Alvin | Superblack | |
| | Rogers, B. H. | The Black Man's Life | |
| | Tolbert, La Donna | Unite | |
| 54. | Four Poems | | Dec., 1971 |
| | Malik, Mabarut Khalil | Sisters Love to Rap | |
| | Riley, Lawrence C. | Ebony Woman | |
| | Robert L. | Convict Warrior No. 122088 | |
| | Washington, Thomas, Jr. | Growing Pains | |
| 55. | Perry, J. D. | Blacksong | Jan., 1972 |
| 56. | Coleman, Horace | Black Gifts for A Black Child | Feb., 1972 |
| 57. | Clark, Evelyn | Gonna Free Him | Mar., 1972 |
| 58. | Carter, Karl W. | Three Poems | Apr., 1972 |
| | | In Apology for All Black Women | |
| | | Song | |
| | | The Old Woman | |
| 59. | amini, johari m. | A Hip Tale in The Death Style | May, 1972 |
| 60. | Walker, Alice | Five Poems | June, 1972 |
| | | He Said Come | |
| | | J, My Good Friend | |
| | | Lost My Voice? Of Course. | |
| | | Revolutionary Petunias | |
| | | The Girl Who Died #1 | |

B. BROADSIDE SERIES - SINGLE POEMS (Continued)

- | | | | |
|-----|--|---|---------------------------|
| 61. | Four Poems
Forsh, Jerry
Orford, Ray B.
Randall, James P.
Randall, James P. | We'll Dance, We'll Sing, Our Own Way
Sandwedge
The Arms Race
Therapy Plea for Status-Quo Anxiety
Frustration | July, 1972 |
| 62. | Randall, Dudley | Green Apples | Aug., 1972 |
| 63. | Olumo [jim cunningham] | Pearl Bailey Sings Tchaikovski and
Grieg in The Key of Ellington-
Strayhorn: mushrooms and nutcrackers | Sept., 1972
Oct., 1972 |
| 64. | Four Poems
Jennings, H.A. [Habte
Knight, Etheridge
Lyn [Levy]
Simmons, Judy
Dothard | Wolde] For Children at P.S. 12-8-
9-6-1 and All Others
A Poem for Brother/Man
The Final Indignity
Schizophrenia | |
| 65. | Brooks, Gwendolyn | Aurora | Nov., 1972 |
| 66. | Three Poems
Barlow, George
Boyd, Melba J.
Figueroa, Jose-Angel | Flowers at The Jackson Funeral Home
1965
X Pressing Feelin | Dec., 1972 |
| 67. | Three Poems
Chinosole
Sellers, Tom
Steed, Ruth | Impressions of Zambia
The Little Blk Girl on The Subway
Ain't No Mo Ain't | Jan., 1973 |
| 68. | Boyd, Melba J. | To Darnell and Johnny | Jan., 1973 |
| 69. | Cox, Walter | Four Poems
As of Late
Carmel
Lovepoem for Patricia
Rosedale Street | Feb., 1973
Mar., 1973 |
| 70. | Randall, Jon | Indigoes | Apr., 1973 |
| 71. | Gilbert, El | Democracy | May, 1973 |
| 72. | Anderson, Jo Ann | Summertime Haiku | June, 1973 |
| | Special Broadside:
Brooks, Gwendolyn | Black Steel | Copyright 1971 |

C. BROADSIDE VOICES - RECORDINGSBroadside Album:Lee, Don L. Rappin' and Readin'.Broadside on Broadway:

Seven Poets Read (Cassette)

Tapes of Poets Reading Their Own Books:

Arnez, Nancy and Murphy, Beatrice. The Rocks Cry Out.
 Brooks, Gwendolyn. Family Pictures.
 Danner, Margaret and Randall, Dudley. Poem Counterpoem.
 Eckels, Jon. Home Is Where The Soul Is.
 Eckels, Jon. Our Business in The Streets.
 Emanuel, James A. Panther Man.
 Emanuel, James A. The Treehouse and Other Poems.
 Giovanni, Nikki, Re:Creation.
 Hodges, Frenchy Jolene. Black Wisdom.
 Jeffers, Lance. My Blackness Is The Beauty of This Land.
 Kgositsile, Keorapetse. Spirits Unchained.
 Knight, Etheridge. Poems from Prison.
 Lee, Don L. Don't Cry, Scream.
 Lee, Don L. We Walk The Way of The New World.
 Major, Clarence. The Cotton Club.
 Randall, Dudley. Cities Burning.
 Sanchez, Sonia. Homecoming.
 Sanchez, Sonia. We A Bad People.
 Simmons, Judith Dothard. Judith's Blues.
 Stephany, [Fuller] Moving Deep.
 Walker, Margaret. Prophets for A New Day.
 X, Marvin. Black Man Listen.

D. BROADSIDE POSTERS

Eckels, Pearl and Payne, Reginald. Protect The Sister.
 Knight, Etheridge. For Black Poets Who Think of Suicide.
 Long, Talita. Angela.
 Randall, Dudley. On Getting A Natural.
 Whitsitt, Pat. Black Silhouette.

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APPENDIX B

APPENDIX B

BIOGRAPHICAL SKETCHES OF BROADSIDE AUTHORS WITH A PHYSICAL DESCRIPTION OF THE BROADSIDE PUBLICATION(S)

Alhamisi, Ahmed Akinwole

Presently living and working in Detroit, Mr. Alhamisi is, according to his own description, a spiritual poet, an applied artist and vegetarian. He is the author of four volumes of poems: The Black Narrator, Black Spiritual Gods, Guerilla Warfare and Holy Ghosts which is a Broadside Press publication. Along with Harun Kofi Wangara, he is the editor of Black Arts: An Anthology of Black Creations. He is now working on a series of children's books, the first of which will be Zizwe: A Little African Boy Born in a Foreign Land.

Holy Ghosts was published in 1972 and is somewhat more lengthy than most Broadside Publications, as it has sixty-two pages. It is divided into five parts, which the author calls "families." It sets out to create a revolutionary spirit which should inspire persons of Third World awareness bent. For the most part, the poems are spiritualistic rituals and remind one of the ritual plays

of Imamu Amiri Baraka. The volume sells for \$1.95.

Arnez, Nancy Levi

Nancy L. Arnez, a Baltimorean, presently lives in Illinois, where she is assistant director of the Center for Inner City Studies of Northeastern Illinois State College, and heads the Experienced Teacher Fellowship Program and the Prospective Teacher Fellowship Program. Her poetry has appeared in Negro History Bulletin, Cyclotron, Candor and in the anthologies National Poetry Anthology, Poetry Parade and America Sings.

The Rocks Cry Out is a co-authored book of poems with Beatrice M. Murphy. Possibly, and probably the title for the volume is taken from the line of a gospel song, "The rocks cried out 'no hiding place'" and the idea is reflected in poems by both of the poets. Seven poems by poet Murphy use eight pages of the volume and fifteen poems by poet Arnez use ten pages of the volume. Published in 1969, The Rocks Cry Out enjoyed its second printing in 1971. It sells for \$1.00.

Aubert, Alvin

Alvin Aubert's sojourn as poet is unique in that he wrote his first poem, a historical poem entitled "Nat Turner

in *The Clearing*," in 1963 when he was well into adulthood. He was born in Louisiana, and for awhile made his home in Baton Rouge while teaching English literature at Southern University. Presently, he teaches Afro-American Literature at State University College in Fredonia, New York.

His book of poetry Against the Blues (1972) has thirty (30) pages and opens with two poetic laments sparked by his obvious love of the blues and the memory of Bessie Smith. The poems speak to his boyhood and growing up in the southern reality of Louisiana. All of the poems seem to be the poet's personal insurance inviting a barrier between him and latent blues. He says that the role of the black poet is to help black people see themselves in a new perspective insuring that they affirm everything productive of their presence here while putting things of a negative nature in perspective. The volume costs \$1.50.

Bailey, Leonead

Leonead Bailey is in the process of compiling a biographical directory entitled Broadside Authors which will be published by Broadside Press later in the year.

Barlow, George

George Barlow was born January 23, 1948 in Berkeley, California. He attended Contra Costa College in San Pablo, California and California State College at Haywood, receiving the B.A. Degree in English, 1970, and the M.F.A. in English from the University of Iowa in May, 1972. He is presently living in Iowa City doing graduate work in Black Studies. His poems appear in A Galaxy of Black Writing, Laureate, 1970, Intro #3, and Heartblows: Black Veils.

Gabriel (In Preparation) is scheduled for a late 1973 publication. The manuscript is divided into four parts: Part One: City Roses; Part Two: Uncle Jesse; Part Three: Love Song; and Part Four: Gabriel. Mr. Barlow demonstrates an important maturity in this first collection of poems and an honest positive sensitivity to reality and history, for it is from the pages of history and a slave named Gabriel that he demonstrates superior insight. In its present form, the manuscript has seventy-three pages.

Bell, Bernard W.

Bernard W. Bell is presently living and working in Amherst, Massachusetts. In 1972, Modern and Contemporary Afro-American Poetry was published, of which Mr. Bell is the Editor.

The Folk Roots of Contemporary Afro-American Poetry (In Preparation) will be the third volume in the Broadside Critics Series. The manuscript has four chapters. Chapter I: The Herderian Folk Ideology; Chapter II: Folk Art and the Harlem Renaissance; Chapter III: Folk Art and the Black Arts Movement; and Chapter IV: Contemporary Afro-American Poetry as Folk Art. Scheduled for publication later in 1973, the manuscript has seventy-six pages.

Boyer, Jill Witherspoon (See Witherspoon)

Broadside Annual 1973 is in preparation and will be published later in the year. It will feature poems by ten poets with a total of fourteen poems. Especially notable in the collection are poems by Jaycelyn Lewis, Eloise Loftin, and Dennis Wilson Trolly. The other poets are C. S. Berry, Sandra Cox, Stella Crews, Darnell Hawkins, Frank L. Phillips, Milton Smith, Richard Thomas, and Walter Cox. The published volume will have approximately twenty-eight pages.

Boze, Arthur

Arthur Boze, who was born in Washington, D.C. in 1945, grew up there and in 1967 graduated from George Washington

University. For a short while he was a director for the Y.M.C.A. in Washington, after which he went to Los Angeles to live where he is currently a social worker. He is a recipient of the Gold Medal Award for Poetry presented by the International Poetry Shrine.

Black Words (1972) is his first published volume of poetry. Positioned on twenty-two pages are the "black words" of Boze which can best be described as a verbal therapy aimed at depicting his growing awareness and sensitivity to the reality of being black in America. In a belated contemporary sense he sounds the gong of black awareness, the peal of which was sounded by his peerage some years ago. Black Words sells for \$1.00.

Brooks, Gwendolyn

Gwendolyn Brooks is the second most published poet/author/editor by the Broadside Press, having to date eight Broadside publications. She lives in Chicago and is poet laureate for Illinois. Seeking to invest that honorary title with meaning, she has conducted numerous writing workshops from one of which comes the anthology Jump Bad (Broadside Press, 1971). Here follows a description of her publications by Broadside Press.

Aloneness is a children's book with sixteen unnumbered pages which are illustrated by Leroy Foster who lives and works in Detroit. The tone of the treatment is set by a quotation, "I like aloneness, but I don't like loneliness. Aloneness is different from loneliness." The text throughout then shows and tells the difference between "loneliness" and "aloneness." The cloth edition is \$3.00 and the paper edition is \$1.00.

The Black Position (1971) is a magazine-type publication, annual in number, and Miss Brooks as editor purports to feature important black thinking on the present time. She promises "to present the music and muscle of contemporary black pride as an excitement, a privilege and a responsibility."

The first number with sixteen pages features short articles by Dudley Randall, Hoyt W. Fuller, Lerone Bennett, Don L. Lee, Curtis Ellis, Larry Neal, Francis and Val Gray Ward, and Carolyn M. Rodgers. Its price is \$1.00.

The second number (1972) is more scholarly and detailed, presenting only three articles in forty-seven pages: "Addison Gayle Interviewed by Sandra Towns;" "'Super Fly': The Black Film Ripoff" by Francis Ward, and "Communications:

The Language of Control" by Don L. Lee. The price of the second number is \$1.50.

A Broadside Treasury (1971), edited by Gwendolyn Brooks, is an anthology made up of Broadside Publications along with authentic reproductions of selected single poems published by the Press -- Broad sides. This book has 188 pages and is one of the larger publications by the Press. The paper edition costs \$4.00 and the cloth edition costs \$6.00.

Family Pictures (1970) is more the typical Broadside Press publication having twenty-three pages. Family Pictures follows a theme in the sense of the universal black family. The most developed picture or portrait is the poem/story "The Life of Lincoln West," followed by the "Young Heroes" poems to Keorapetse Kgositsile, Don L. Lee and Walter Bradford. There are others in the volume that portray other facets of the black experience. The cloth edition is \$4.00 and the paper edition is \$1.00.

Jump Bad: A New Chicago Anthology (1971) is a collection of the works of the young Chicagoans in Miss Brooks' South Side workshop. Some outstanding writers from the anthology are Johari Amini, Carolyn Rodgers, Don L. Lee and Walter

Bradford. The title of the anthology is defined in an essay/poem by Carolyn Rodgers. Published in the paper edition, Jump Bad costs \$4.00.

Report from Part One (1972) is part autobiography, part history and part literature. Miss Brooks tells of her family background, her contact with the new black poets, her journey to Africa and she analyzes some of her poems and her novel Maud Martha. Included, too, are three interviews from 1967, 1969 and 1971 respectively. This book costs \$5.95. The publishing of Report from Part One marked a singular achievement of Broadside Press--it is the first autobiography published and that only in a cloth edition.

Riot (1969) is a compact and together little volume of twenty-two pages. It is the poets' chronicle, in three parts, of the reality of the Chicago disturbances after the assassination of Martin Luther King in 1968. The cloth edition costs \$5.00 and the paper edition costs \$1.00.

Burroughs, Margaret (Co-editor of For Malcolm)

Margaret Burroughs was born in St. Rose Parish,

Louisiana, November 1, 1917. She received the B.A.E. degree from Chicago Teachers College in 1937 and an M.A.E. degree from the Art Institute of Chicago in 1948. She is the founder of the South Side Community Art Center in Chicago, and she is the Director of the Museum of Afro-American History. She is very widely published in anthologies, magazines and educational publications. She is the author of Jaycee the Drummin' Boy; Did You Feed My Cow?; and Whip Me Whop Me Pudding.

For Malcolm: Poems on the Life and Death of Malcolm X (1967) was co-edited by Ms. Burroughs with Dudley Randall. (See description under Randall, Dudley)

Cannon, Charles E.

Charles E. Cannon was born in 1946 in Durham, North Carolina, where he lived until 1952 when his family moved to Detroit. At the time (1972) of the publication of his book of poems, St. Nigger, he was attending the University of Tennessee at Chattanooga.

St. Nigger is one of the few volumes that has a thematic drawing on the front cover, for here is a caricature of Rev. M. L. King who is canonized in the book's title poem by poet Cannon as our own Saint Nigger. It is not

significant to the other poems in the volume that it is called St. Nigger. It costs \$1.25.

Carr, Richard J.

Richard J. Carr is a poet and writer who specializes in Hispanic Translations. He presently lives in Maryland. He is the translator of Tengo by Nicolas Guillen. (See Guillen, Nicolas.)

Danner, Margaret

Margaret Danner has lived in both Detroit and Chicago, two urban centers emerging as giants in terms of promotion of artistic, poetic, etc. endeavors, and Miss Danner has been a part of both scenes. She was educated at Roosevelt College and Loyola University. In 1959 she came to Detroit and founded Boone House, a center for the arts, where a group of poets gave poetry readings. Her poetry is widely published in anthologies, and her books of poetry are Impressions of African Art Forms; To Flower; and Poem Counterpoem (with Dudley Randall). Miss Danner is presently a poet-in-residence at Le Moyne-Owen College in Memphis, Tennessee.

Impressions of African Art Forms was originally published privately in 1960, but was re-published by Broadside Press in 1968. This volume of poetry chronicles thoughts and impressions Miss Danner had of African art forms. Perhaps the most

outstanding poem is "The Convert," which recounts the poet's conversion from distaste to elated admiration for an African nude. The volume has twenty unnumbered pages and sells for \$1.00.

Poem Counterpoem (1966) was written with Dudley Randall. (See Poem Counterpoem under Randall, Dudley.)

Drafts, C. Gene

C. Gene Drafts lives in Mattapan, Massachusetts. (No other biographical information was available.)

Bloodwhispers/Blacksongs will be published in the fall of 1973, and will be Mr. Drafts' first volume of poetry to be published. The volume is well titled in that the whispers that one hears issuing from Mr. Drafts' poetry is chilling in an aesthetic sense, for he has, in many instances, a superior handling of the poet's craft. The book will have approximately sixteen pages.

Eckels, John

John Eckels was born in Indianapolis, Indiana and was formally educated there. For the past eight years he has

lived in California where he taught Black Poetry and literature at Mills College in Oakland. In 1968, he found Uhuru, a Black community newspaper. His works have appeared in Journal of Black Poetry, Black Dialogue, Change Magazine and in numerous periodicals, magazines and college and university publications. He now teaches at Stanford University.

Home Is Where The Soul Is (1969) is a volume with twenty-five pages and is one of the few volumes by Broadside Press which features a portrait of the poet on its front cover. Perhaps the premise of the title is thematically treated in that the poems seek to define the poet in terms of his present belief, altered understandings and developing perceptions of his self-styled role and purpose in a hostile land. Home Is Where The Soul Is costs \$1.00.

Our Business in The Streets (1971) seeks to do just that--put our business in the streets. There is no title poem but the author's Foreword establishes the theme. In this volume there emerges the experimental in that there are poems that run and zip all over the page; there is a poem styled after the form for a resume, and there are poems that seek to purge whomever it

awakens, while jolting the senses of whomever might be sleeping. This book costs \$1.00.

Emanuel, James A.

James A. Emanuel was born and reared in Alliance, Nebraska. He graduated from Howard (1950), Northwestern (1952) and Columbia (1962) Universities. He was at one time Confidential Secretary to General Benjamin O. Davis, Sr., the Assistant Inspector General of the U.S. Army. In 1968 he accepted an invitation from the University of Grenoble in France to spend a year there as a Visiting Professor of American Literature. Presently, he still resides in France. His work has been published in Freedomways, The Midwest Quarterly, Negro Digest, The New York Times, and Phylon. He has also published a critical study, Langston Hughes, and is co-editor of Dark Symphony: The Development of Negro Literature in America.

Panther Man (1970) is a second volume of poems with thirty-two pages. It is a collection of poems by Mr. Emanuel which suggest his profound admiration, belief and encouragement of today's black youth. Though most of the poems are racial, there are a number of non-racial poems which suggest other facets of this poet's well developed craftsmanship. Panther Man costs \$1.00.

The Treehouse And Other Poems (1968) is the first Broadside Press publication of Mr. Emanuel's poetry. It has twenty-four pages and follows a reminiscent type theme. Most of the poems are non-racial. The book sells for \$1.00.

Figueroa, Jose-Angel

Jose-Angel Figueroa was born November 28, 1946. He presently teaches Puerto Rican Cultural Studies at the University of Buffalo where he is studying for the Master's Degree. He received the B.A. Degree from New York University. Some of Mr. Figueroa's poems have been published in Black Creation, The Rican and Daily World.

East 110th Street (In Preparation) will be available in late 1973. It is another first for Broadside Press in that it will be the first book of poetry Broadside will publish by a Puerto Rican poet. In this first volume of poetry by Mr. Figueroa, there is a freshness that is partly accounted for by the competent rendering of the Puerto Rican dialect and partly by the intermingled use of English and Spanish. Recognizable though is a familiar dark anger. Appearing at the end of the volume are Spanish and Taino notes explaining the words used in the poetry. The volume will have forty-five pages

Gayle, Addison, Jr.

Addison Gayle, Jr. was born in 1932 in Newport News, Virginia and was educated in the public schools there. He attended the City College of New York and the University of California. He is editor of Black Expression: Essays by and about Black Americans in the Creative Arts (1969) and Bondage, Freedom and Beyond: The Prose of Black America (1970), The Black Aesthetic (1971), and is the author of The Black Situation (1970).

Claude McKay: The Black Poet at War (1972)

is number two in the Broadside Critics Series which has as its General Editor James A. Emanuel. In this study Mr. Gayle traces the influence of the Jamaican poet, Claude McKay, on the Harlem Renaissance, and links him with the Negritude movement and the Black Nationalist movement of today. The volume is composed of forty-two pages and costs \$1.50.

Giovanni, Nikki

Nikki Giovanni was born in Knoxville, Tennessee in 1943. Some of her growing years were spent in Cincinnati, Ohio, but she returned South to attend Fisk University and major in history. She is the author of a growing number of children's books and the autobiography Gemini (1972). She presently lives and works in New York.

Black Feeling, Black Talk (1968) is a volume of poetry on twenty-six pages covering a time period of from March, 1965 to December, 1968. The first published volume of Miss Giovanni's work, the title aptly describes the attitude of treatment of such subjects as love, pain, loneliness, rejection, etc., with a number of revolutionary raps included. This book costs \$1.00.

Black Judgement (1968) is the first odd shaped volume published by the Broadside Press, 7" x 9" (others are standard 4" x 8"), and this was necessary to accommodate the shapes of the poems. Most lines have true left margins on left pages and right margins on right pages. There are some exceptions, however. In theme and treatment Black Judgement succeeds in being judgements or the poet's responses to forces uppermost in her mind in 1968. It costs \$1.50.

Re:Creation (1970) is a collection of poems written from June, 1969 to July, 1970. A note of loneliness and aloneness pervades the volume. The photcover, created by Chester Higgins, Jr., is attractive with slices of black life and people. The book costs \$1.50 in the paper edition and \$4.50 in the cloth edition.

Guillen, Nicholas

Nicholas Guillen is a native of Latin America, a Black National poet of revolutionary Cuba. He was born July 10, 1902 in Camaquey Province, Cuba and given the name Nicholas Cristobal Guillen y Batista. He is credited with being the first poet to introduce an authentic Afro Cuban prosody and vocabulary, and for this reason has published more than twelve books of poetry. He has been translated in the major European languages, but not extensively in English with the exception of a few of his early poems which were translated by Langston Hughes. Robert Carr is translating Tengo which will be published by Broadside Press.

Tengo (In Preparation) represents

. . . a capsule history of the Cuban Revolution. They [the poems] are meant for the people and the loudspeaker and not the parlor. The mockingbird in the poem to Fidel Castro, 'A Mockingbird Sings on Turquino,' is the symbol of self assertion much along the lines of 'Black is Beautiful,' but with the added rate of victory over oppression. The high point of the work is the poem 'Romance,' and all the surrounding¹ poems serve as an exorcism of racist idealism.

Tengo will have approximately 100 pages and will be published in late 1973.

¹Richard J. Carr, "Translator's Note" in query letter to Dudley Randall, March 15, 1972.

Hoagland, Everett

Everett Hoagland, originally from Philadelphia, graduated from Lincoln University in Pennsylvania in 1964 where he received a creative writing award. For awhile he lived in Pomona, California and taught African-American poetry at Scripps College for the Claremont Black Studies Center. He now teaches at Brown University.

Black Velvet (1970) is definitely poetry that speaks of blackness, but where the "velvet" is may be a bit difficult to discover as one is bombarded in every sense with sexual motifs hanging over some blacker perspective. It is new and definitely different in that the poems are sensual thought units. One outstanding departure in format is the use of African inspired drawings by B. L. Carpenter to accompany some of the poems. This book costs \$1.00 and has thirty-two pages.

Hodges, Frenchy Jolene

Frenchy J. Hodges was born in and grew up in Dublin, Georgia. She attended Clark College and graduated from Fort Valley State College in 1964. Presently she is completing a year's study in Afro-American Studies at Atlanta University where she received the Harold Jackman Memorial Award for a promising student in Afro-American Literature. After

completion of the study leave, she will return to teaching in Detroit, where she presently lives.

Black Wisdom (1971) is the first published collection of poetry by Miss Hodges and it is comprised of thirty pages. The poems do not reflect the title of the volume and range in subject matter from "waiting," to the death of Dr. M. L. King. The title is taken from one section of the book featuring black aphorisms. Black Wisdom sells for \$1.00.

Jackson, Mae

Mae Jackson was born January 3, 1946 in Earl, Arkansas. She attended The New School of Social Research in New York and was active with The Student Non-Violent Co-ordinating Committee for five years. In 1970 she received the Third Conrad Kent Rivers Memorial Award from Negro Digest. Her poetry has appeared in Black World, Essence, The Journal of Black Poetry, Negro Digest and Black Creation.

Mae Jackson is the author of Can I Poet with You (1969) which is in its second printing. It has twenty pages of poems composed between November, 1966 and March, 1969. The subjects range from musings on playing with white dolls to being lonely and alone. The book was first

published by Black Dialogue Press in 1969 and was later published by Broadside Press in 1972. It sells for \$1.00.

Jeffers, Lance

Lance Jeffers grew up in Stromsberg, Nebraska. He received undergraduate and graduate training at Columbia University and presently teaches the writing of the novel and the writing of poetry at California State College at Long Beach. His work has been published in many anthologies and quarterlies.

My Blackness Is The Beauty of This Land (1970)

is Mr. Jeffers' first published book of poetry. It has twenty-four pages. The poetry in this volume is a very complex and intellectual type. While the titles of many of his poems are plain, the poems are filled with very abstract figures. Still the volume basically succeeds in supporting the thesis of the title. The book costs \$1.00

Jennings, Henry A. (See Wolde, Habte)

Kgositsile, Keorapetse

Keorapetse Kgositsile is from Johannesburg, South Africa, from which he has been in exile since 1961. His poems and essays have appeared in the magazines Guerilla,

Journal of Black Poetry, Negro Digest, The New African, Pan African Journal, and Urban Review, and in the anthologies Black Arts, Black Fire, For Malcolm, and Poems Now. In 1969 he won the Conrad Kent Rivers Memorial Award given by Negro Digest. He is the author of a second collection of poems, For Melba (1970, Third World Press), and a third collection, My Name Is Afrika (Random House).

Spirits Unchained (1969) is Kgositsile's first volume of published poems, poems which speak encouragement, adoration, love to chosen persons of his acquaintance. Perhaps, then, these are persons the poet perceives as "spirits unchained," such people as LeRoi Jones, Rap Brown, David Diop, Nina Simone or A. B. Spellman. Spirits Unchained costs \$1.00.

Knight, Etheridge

Etheridge Knight's major use of the poetic craft began during a period of incarceration in Indiana State Prison in 1960. His poems and short stories have appeared in such publications as Negro Digest, Journal of Black Poetry, The Lakeshore Outlook, and Prison Magazine and in the anthologies, For Malcolm, A Broadside Treasury, The New Black Poets, and The Black Poets. Mr. Knight is the editor of Black Voices from Prison.

Belly Song (In Preparation) will be published later in 1973. Because it begins with a last letter from prison, celebrating his newly won parole, it may be that this volume reflects the poet's imprisoned feeling in the world at large. Included are love poems, revolution poems, drug poems, and blues poems. Yet, the treasure of the volume will no doubt prove to be the poem from which the volume is entitled, "Belly Song." It has a decided edge over most of the others. There are sixty-two pages in the volume.

Poems from Prison (1968) is Mr. Knight's first book of verse and is important with its portraits of prisoners such as Hard Rock or Freckle-Faced Gerald, or with its sensitive haiku, its love poems, or with its people poems on Malcolm X, Dinah Washington, Langston Hughes, or Gwendolyn Brooks. It is thirty pages in length and sells for \$1.00.

Lee, Don L.

Don L. Lee was born in February, 1942. Today he lives between Chicago and various other cities of the U.S. as he travels teaching and reading his poetry. He is Publisher/Editor of Third World Press and Executive Director

of the Institute of Positive Education. Currently Writer-in-Residence at Howard University, he is also Editor of the Black Books Bulletin, a quarterly of Books, Education, Psychology, Technology, and History. He is also one of Broadside's best selling authors.

Black Pride (1968) is Mr. Lee's second volume of published poetry. With inventiveness and surprise, Don L. Lee writes for the man in the street using street talk with wit. The volume contains thirty-four pages and sells for \$1.00.

Directionscore: Selected and New Poems (1971) is a singular event in the history of Broadside Press in that this volume marks the first time a poet's work has been collectively published. The poems are taken from Think Black, Black Pride, Don't Cry, Scream, and We Walk The Way of The New World. Included also are poems that were written since the listed volumes. One of Broadside's large publications, it has 208 pages. It is in both hard and soft cover and also in a special edition autographed by the poet. The cloth edition is \$6.00; the paper edition is \$3.75; and the deluxe edition is \$15.00.

Don't Cry, Scream (1969) is Mr. Lee's third volume of poetry. The introduction, "A Further Pioneer," was written by Gwendolyn Brooks. After the essay, "Black Poetics," by Mr. Lee, there are three quotations, one each by David Diop, Lao Tzu, and LeRoi Jones (Ameer Baraka). There are a number of familiar poems in this volume, the most familiar being "But He Was Cool or: he even stopped for green lights." There are sixty-four pages in the book. The cloth edition costs \$4.50 and the paper edition costs \$1.50.

Dynamite Voices: Black Poets of the 1960s is the first in the Broadside Critics Series. In it Mr. Lee critically comments on selected poets who were published in the 60s--Margaret Danner, Ebon, Mari Evans, Julia Fields, Nikki Giovanni, Donald L. Graham, David Henderson, Everett Hoagland, Norman Jordan, Etheridge Knight, Eugene Perkins, Conrad Kent Rivers, Carolyn Rodgers, and Sonia Sanchez. There are ninety-two pages in the volume. A second volume was announced but has not yet been published. The published volume costs \$2.75.

From Plan to Planet--Life Studies: The Need for Afrikan Minds and Institutions (1973) is a collection of essays by Mr. Lee. The volume has

159 pages and is jointly published by Broadside Press and The Institute of Positive Education. It sells for \$1.95.

Think Black (1968) is Mr. Lee's first book of poetry and is presently enjoying its fifteenth printing. As with many poets, it is somewhat definitive and marks the poet's beginning incisive awareness. First published in 1967 privately by Mr. Lee, with 700 copies, Broadside took it over in 1968. The slimmest volume ever written by Mr. Lee, it has twenty-four pages and costs \$1.00.

We Walk The Way of The New World (1970) is Mr. Lee's fourth single volume of poems and to date, his last. Here, the poet's positive Afrikan awareness is quite evident. The book has seventy pages and sells for \$1.50 in the paper edition and \$4.50 in the cloth edition.

Lomax, Pearl Cleage

Pearl C. Lomax grew up in Detroit, Michigan and attended public school there. She has attended Howard University and graduated from Spelman College. She presently makes her home in Atlanta. She is published in the magazines Essence and Black World and in the anthology We Speak As Liberators.

We Don't Need No Music (1972) is Ms. Lomax's first volume of published poetry. The poems, for the most part, deal with the love between man and woman. The volume has sixteen pages and costs \$1.00.

Long, Doughtry

Doughtry Long was born in Atlanta, Georgia and grew up in Trenton, New Jersey. He attended West Virginia State College, after which he lived in Sierra Leone (West Africa) for two years. He presently lives in New York with his wife and daughter. Mr. Long's poetry has appeared in Black World, Chelsea Magazine, and Black Poetry.

Black Love, Black Hope (1971) is Mr. Long's first book of poetry. The poems are untitled and are numbered from one through twenty-eight. Though they treat varied subjects, yet they show, tell, give of love and hope--all black. The volume has thirty pages and costs \$1.00.

Song for Nia (1971) is described by Mr. Long as a poetic essay in three parts. Part I is a poetic chronicle of growing up; Part II is the evolving of the poet's growing African awareness; and Part III is the projection of the growing and emerging spirit/awareness of a

Black people. The volume has thirty-eight pages and sells for \$1.50.

Lorde, Audre

Audre Lorde was born February 18, 1934 in New York City. She received the B.A. degree from Hunter College in 1959 and the M.L.S. degree from Columbia University in 1961. Her writings have been published in many of the major anthologies: New Negro Poets: U.S.A.; Beyond The Blues; Sixes and Sevens; New Black Poetry; Soulscript; Natural Process. Her books are: The First Cities and Cables to Rage.

From A Land Where Other People Live will be published by Broadside Press this fall; however, the manuscript was not available.

Lyn [Levy]

Lyn was born July 8, 1946 in Boston and is presently living and working there. She has worked on a number of media projects in the area. Between writing and working she attended Northeastern University. Her poetry has been published in Journal of Black Poetry, Black World, Freedom Ways, Hartford Liberation News, Confrontation News and Black Consciousness. Presently she works with drug addicts and is writing a book on John O. Killens.

Singing Sadness Happy (1972) is the first volume of poetry by Lyn that has been published. There are poems of loneliness, poems of new love, lost love, poems of new awarenesses and poems about revolution. Lyn sings of sadness but not sadly; she sings happy. The volume has thirty-two pages and sells for \$1.50.

Major, Clarence

Clarence Major was born in Atlanta, Georgia on December 31, 1936; however, he grew up in Chicago. His poetry, fiction and essays have been widely published in such magazines as Black World, Essence and Literary Review. He is editor of the anthology The New Black Poetry and has written a published novel, All-Night Visitors followed by Dictionary of Afro-American Slang. His published volumes of poetry include Swallow The Lake, Symtoms & Madness, Private Line and The Cotton Club. He presently lives in New York.

The Cotton Club (1972) is Mr. Major's first publication with Broadside Press. The title of the volume is also the title of the first poem in the volume and has little or no bearing on the other poems in this twenty-two paged volume. Mr. Major likes to play with punctuation and this volume affords a fair sampling of how he does it, using what would seem to be, upon

first examination, misplaced periods, even though poets are hardly ever that trite. The Cotton Club sells for \$1.25.

Murphy, Beatrice M.

Beatrice M. Murphy has been involved with poetry in one way or another for a long time. Her poetry appeared in the early anthologies Golden Slippers, and The Poetry of The Negro. She edited the anthologies Negro Voices and Ebony Rhythm. Her first published book of poems is Love Is A Terrible Thing. At the time of the publication of The Rocks Cry Out (1968) Miss Murphy was director of the Negro Bibliographic and Research Center.

The Rocks Cry Out (1968) (See Arnez, Nancy.)

Nicholes, Marion Alexander

Marion A. Nicholes was born in New York City July 19, 1944. She grew up in Jackson, Mississippi and in 1965 graduated from Western College for Women in Oxford, Ohio. Presently she lives in Chicago.

Life Styles (1971) is a closely knit volume of the poet's first published poetry with a rather lengthy introduction by Don L. Lee. Depicted are various life styles of the ghetto black as perceived through the poet's discerning eye. The volume has twenty-two pages and

costs \$1.00.

Odarty, Bill

Bill Odarty was born in Ghana, West Africa in 1938. In 1965 he graduated from the University of Hawaii. Shortly thereafter he went to Washington, D.C. to study at American University. In 1967 he opened an African boutique. Then, in 1970, Mr. Odarty moved to New York where he owns and operates a retail-wholesale store dealing in African goods.

A Safari of African Cooking (1971) is another first for Broadside Press, being the only book of its kind published by the Press. Mr. Odarty compiled this well researched book because he had not discovered an authentic full-sized cookbook of indigenous African cooking in the trade book market. The book is thorough in its treatment beginning with a map of Africa, a fact sheet of African nations, a glossary and a chart of foreign equivalents and measurements. Then follows an alphabetical presentation of African countries with their indigenous dishes. The book has 137 pages and an index. It costs \$5.95 in the cloth edition and \$3.95 in the paper edition.

O'Neal, Regina

Regina O'Neal was born in Detroit, Michigan. She received the B.A. and M.A. degrees from Wayne State University. Ms. O'Neal is a writer of filmstrips and plays and in 1968 wrote an award-winning film, Peritoneal Cul-De-Sac Lavage for Cytology. To her credit are: This Is Hitsville, a filmstrip; In Loving Memory (Linear notes with Al Danmore); Reddi-Lessons, Reading Skills via Media (handbook); Take-the-Black-An Emerging People (Producer, Black Television Program); and Inner-City Freeway (Executive Producer, Black Television Program).

And Then The Harvest (In Preparation) is a collection of three teleplays and will be published by Broadside Press later in 1973.

Pfister, Arthur

Arthur Pfister attended Tuskegee Institute and John Hopkins University Graduate School of Creative Writing. His poetry has been published in Writer's Digest, The Minnesota Review, Ebony, Negro Digest and in the anthology, We Speak As Liberators.

Beer Cans, Bullets, Things & Pieces (1972)

is Mr. Pfister's first volume of published poetry. This poetry does things to the printed page that perhaps can be compared to no other Broadside poet. Reading it, one may get the stumbly feeling of

tripping over things. In this manner the title of the volume reflects the performance of the words on the printed pages, of which there are thirty. The volume also has a tone-setting introduction by Imamu Amiri Baraka. It sells for \$1.25.

Randall, Dudley

Dudley Randall is founder, editor and guiding spirit of the Broadside Press. He was born in Washington, D.C. He received the B.A. degree in English from Wayne State University in 1949 and the Master's degree in library science from the University of Michigan in 1951. He is widely published in anthologies and magazines.

Black Poetry: A Supplement to Anthologies Which Exclude Black Poets (1969) is the first anthology that Mr. Randall edited. The sampling covers poets from Claude McKay and Jean Toomer to Don L. Lee and Nikki Giovanni. There are twenty-five poets represented in this anthology which came about as a need in introduction-to-poetry courses at the University of Michigan. Perhaps the smallest anthology ever, it has forty-eight pages, and it sells for the original price of ninety-five cents.

Cities Burning (1966) is Mr. Randall's first volume of poetry. (He co-authored Poem Counterpoem with Margaret Danner.) Cities Burning is a closely woven collection which reflects disturbed feelings and inspired reactions to the changing unsettled times. There are sixteen pages in this volume which sells for \$1.00.

For Malcolm X: Poems on The Life and The Death of Malcolm X (1969) is a book of poems co-edited with Margaret G. Burroughs. A poetic tribute to the memory of Malcolm X, thirty-five poets contributed poems in the volume which is prefaced by Ossie Davis. The book has four divisions: Part I - The Life; Part II - The Death; Part III - The Rage; and Part IV - The Aftermath. Included in the volume, too, are photographs and biographies of the poets and a bibliography of Malcolm X. It has 126 pages. In the cloth edition its price is \$4.95; in the paper edition it costs \$2.95.

Poem Counterpoem (1966) is a volume of poems co-authored by Mr. Randall and Margaret Danner. These poems complement each other and have been paired well. This volume is a spectacular event

in the history of Broadside Press in that it is the first book published by the Press. It has twenty-three pages and sells for \$1.00.

Randall, James, Jr.

James Randall, Jr. was born in Detroit, December 3, 1938. He attended Flint Community College in Flint, Michigan and the University of Michigan. At the University of Michigan he won a Major Hopwood Award for his poetry. Presently he lives in New York City where he is an editor of Time Magazine.

Cities and Other Disasters (In Preparation)

will be a second volume of poetry for Mr. Randall. The manuscript begins with an interesting poem, "The Nixon Songs." More outstanding, however, is "Blackboy: A Fable." In it can be seen the very marked growth of the poet as he settles down with his competently developing craftsmanship. The volume will have approximately twenty-eight pages when published later in 1973.

Don't Ask Me Who I Am (1970) is James Randall's first published book of poetry. The volume is possibly only incidentally entitled "Don't Ask Me Who I Am" as many of the poems speak of death and dying, not on defining oneself as might be supposed. The volume contains

sixteen pages and is priced at \$1.00.

Randall, Jon

Jon Randall presently lives in Evansville, Indiana; however, he grew up in Flint, Michigan. Recently Mr. Randall was promoted to Senior Analyst MJL Marketing Research of Mead Johnson where he has worked since April, 1969.

Black Heart Blues (In Preparation) will possibly be published in late 1973 or early 1974. This will be Jon Randall's first publication. An examination of the manuscript reveals a poet seriously working successfully to develop style and craftsmanship as well as black awareness. Projection plans reveal that the book will have twenty-eight pages.

Raven, John

John Raven was born June 22, 1936 in Washington, D.C. He presently lives in Bronx, New York. Mr. Raven received a grammar school education and is a computer operator in New York.

Blues for Momma and Other Low Down Stuff

(1971) is the second odd-shaped and sized publication of Broadside Press. It is 5" x 6 1/2". It speaks of the ghetto from an inside point of view with a tongue-in-cheek attitude. It is to

laugh about bold roaches, crowded living, going to church, lost love, etc. It has thirty-one pages and sells for fifty cents.

Sanchez, Sonia

Sonia Sanchez was born in Birmingham, Alabama in 1935. She studied at Hunter College and New York University and has taught at San Francisco State College. In addition to poetry, she writes plays and short stories. Her plays have appeared in the special Black theatre issue of The Drama Review and in New Plays from The Black Theatre. Her poems have appeared in many magazines and anthologies. To date, there are three published collections of her poetry, all by Broadside Press.

Blues Book for Blue Black Magical Women (In Preparation) had no manuscript available; however, the publication schedule shows plans for a 1973 publishing date.

Home Coming (1969) is the first published volume of Miss Sanchez' poetry. This first volume establishes the molded skill with which the poet recreates the images to reflect the new black awareness. She speaks of loneliness, of loving, of learning, or teaching, etc.; she speaks through her reality of coming home to

blackness. The volume has thirty-two pages and sells for \$1.00.

It's A New Day (1971) has the sub-title of "(poems for young brothas and sistuhs)". The volume is divided into four sections called "Sets." Here are poems singing a black beautyfulness to children, poems for children catechizing warnings against the vices of the city, poems for children promising the coming of being of/for black people. The volume has thirty pages. It costs \$4.00 in the cloth edition and \$1.25 in the paper edition.

We A BaddDD People (1970) is the longest of the three published volumes of poetry. This volume is divided into three titled parts: Survival Poems; Love/Songs/Chants; and TCB/EN Poems. The poems, as in the previous volume, deal with all phases of today's black/human reality in the typical manner established by Miss Sanchez in the earlier volume. The book has seventy-two pages. The cloth edition is \$4.50 and the paper edition is \$1.50.

Simmons, Judy Dothard

Judy D. Simmons was born in Westerly, Rhode Island, but grew up in various rural towns in Alabama. She received the B.A. degree in Psychology from Sacramento State College. Having once taught in the Job Corps, she is now employed as a manager by a large corporation in New York.

Judith's Blues (1973) is Miss Simmons' first publication. The poems in this volume reflect their author's pain, sensitivity, anger and prismatic life experiences. In the sense that frustrated desires give rise to blues, the title of this volume reflects its thematic content. There are twenty-two pages in the volume and it costs \$1.25.

Stephany [Fuller]

Stephany is the first poet to publish at Broadside Press under her single first name. She lives in Chicago.

Moving Deep (1969) is a poetic chronicle of the course of love in the life of the poet. These personal reminiscences give this volume a freshness which is new. New too is the absence of black awareness that characterizes much of other new poetry. The volume has thirty-two pages and sells for \$1.00.

Thigpen, William A., Jr.

William A. Thigpen, Jr. was born July 25, 1948 and was killed April 3, 1971. At the time of his death, he was attending Wayne State University.

Down Nigger Paved Streets (1972) was published posthumously. Here is poetry, introduced by Geneva Smitherman, which deplores the parasitic quality of ghetto life. Yet, revealed too is a poet who was one among the folks. This book has twenty-eight pages and costs \$1.25.

Thompson, Carolyn

Carolyn Thompson lives in Detroit and is an artist. She has had shows in Los Angeles and New York. Presently, she is making plans to go to Africa. (No other information was available.)

Frank (1970) is the third publication by Broadside Press that is different in size and the first of its kind. Sized 6 1/2" x 8", it is a story without words. On its forty pages appears the story of Frank in drawings, his lack of interest in school, his close ghetto living quarters with parents who seldom notice him, his beginning demise smoking marijuana, experimenting with drugs, his theft to support

his habit, and his eventual death from an overdose. The book has forty pages and costs \$1.00.

Walker, Margaret

Margaret Walker was born in Birmingham, Alabama, and grew up in New Orleans. She graduated from Northwestern University and received the M.A. degree and later the Ph.D. in creative writing from the University of Iowa Writer's Workshop. She has appeared in all major anthologies and in many periodicals. She is the author of For My People, a book of poems and a novel, Jubilee. Presently, she is a member of the English Department at Jackson State College in Mississippi.

October Journey (In Preparation) will be selected poems by Miss Walker that have appeared in anthologies and other publications over the years. (No other information is available at this time.) The book will be published in late 1973.

Prophets for A New Day (1970) focuses on the black man's struggle for human rights. The volume takes its title from the section in the book of the same title, in which the poet parallels biblical prophets with messages of today. The volume has thirty-one pages and sells for \$1.00.

Witherspoon, Jill

Jill Witherspoon was born in Detroit, Michigan, April 18, 1947. She received a bachelor's degree from Michigan State University in 1969, with a major in social work. Her poetry has been published in the Journal of Black Poetry and in the Broadside Series. Presently, she lives in Detroit and is a social work aide for Wayne County, Michigan.

The Broadside Annual (1972) will be a yearly publication edited by Miss Witherspoon. This publication is the first in the series. In The Broadside Annual 1972 twelve poets are presented who offer a unique variety of styles. There are twenty-two pages in this volume, and it costs \$1.00.

Wolde, Habte

Habte Wolde [Henry A. Jennings] was born in 1945 in Paterson, New Jersey. He received the B.A. degree in Art Education from Montclair State College and the M.A. degree from Princeton University. The name, Habte Wolde, is an Ethiopian name given to the poet by the Ethiopian Orthodox Church in New York. In 1972 Mr. Wolde went to Addis Ababa, Ethiopia to work.

Enough To Die For (1972) is worked out in three parts, all parts relating, all being

enough to die for. The first part, For The Sisters: Foundation, establishes the woman as the foundation on which a nation is built. The second part, For The Children: Warriors Now and Beyond, makes the necessary link for the third part, Us Tomorrow-Day, which deals with the black man's ultimate liberation, independence and eternalization. This book has forty-six pages and costs \$1.50.

X, Marvin

Marvin X has written both poetry and plays. His plays are Take Care of Business and The Trial. His poetry has appeared in Journal of Black Poetry, Black Dialogue, Soulbook, Negro Digest, and in the anthologies Black Fire, and New Black Poetry.

Black Man, Listen (1969) is a book of poems and proverbs. The book begins with original proverbs which then continue alternately throughout the volume. Many of the poems and proverbs sound like familiar Muslim rhetoric. The book has twenty-eight pages and costs \$1.00.

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ABSTRACT

AFRO-AMERICAN STUDIES

HODGES, FRENCHY JOLENE B.A., Fort Valley State College, 1966

Dudley Randall and The Broadside Press

Adviser: Dr. Richard A. Long

Thesis dated August 30, 1973

The primary intent of this thesis is to chronicle the founding and growth of a major publishing institution, Broadside Press, and its publisher, Dudley Randall. An attempt has been made to interpret the timeliness of both the man's ideology as reflected in the institution, and of the institution itself.

Dudley Randall is a reference librarian at the University of Detroit whose library science training was important in fitting him for the role of publisher. He first started publishing the Broadside Series. Other publications of the press are books--pamphlets really-- of poetry, the Broadside Critics Series, Broadside Voices, tapes, and Broadside Posters.

The main sources of information were Dudley Randall, an examination of Broadside Press publications, the writer working as a staff-member at the Broadside Press, and William T. Whitsitt, general manager of Broadside Press.