

# Books of the Day

Reviewed by BEN DAVIS, JR.  
The Old Negro and the New Negro  
By T. Leroy Jefferson, M. D. 118 pp.  
\$1.50. Mentor Publishing Company, Boston, Mass.

This book is a horrible nightmare. The author, a highly educated Negro physician with all sorts of graduate and post-graduate degrees under his belt.

He says he wrote the book to point out to my people some of the errors they are making that are holding the Negro back as a race, and as a "sort of guide" to correct these errors. And, no doubt, he had the best intentions.

But it reeks with such base and grovelling "uncle-tomorrow" that the reader has to look at the cover again and again to make sure that it is not a hoax. It is the work of a man who is a "sort of guide" to correct these errors. And, no doubt, he had the best intentions.

It is divided into two parts—the "Old Negro" and the "New Negro." The typical characterization of the former is that he didn't realize that the "Southern white man" was his "best friend" while the second section is an appeal for the creation of a "New Negro" who will be dogmatically and let the Southern lynch lords and reactionaries spin in his face.

There are only 118 pages to the book, but within that short space the author manages to make every conceivable mistake possible, and to reflect every scandalous and chauvinistic view against the Negroes. We shall cite only a few.

The author criticizes the Federal Government of 1865 for treating the Negro slaves, preferring that the Negroes "over the years" be "protected" from the "harmful" effects of the "New Negro" by the "Old Negro" who is the "best friend" of the Negroes in obtaining the best possible citizenship and the best possible education.

He calls it an "error" of the government for giving Negroes the right and full privilege to go anywhere they pleased or suited them. The fact that the Negroes did not yet have this right doesn't phase him at all.

The lynch terror which the land-lords and their "Klax" gang used—and still use—against Negroes is not had because of the barbarous violation of the most elementary rights of the Negro. Oh, No! The trouble was that the Negroes didn't

# Art Young's Famous Line Finds Realization in Harlem's New Community Art Center

By Richard Wright  
(Daily Worker Staff Writer)

Three flights above the roof of 151st St. and Lenox Ave. is one of the strangest sights to be found in Harlem. Occupying an entire floor of some 8,000 square feet, with ten studios lighted by 19-foot high windows, is Harlem's first art school, the Federal-Bureau Community Art Center.

Situated in the heart of Harlem, at 200 Lenox Ave., the school was opened a few days ago and has as its aim the servicing and instruction of a community of 250,000 people who have long been denied access to modern art training.

The school will conduct day and evening classes for Negro children as well as adults, and offer courses in photography, commercial art, bibliography, metal work, weaving, pottery, sculpture, painting, and drawing.

In discussing the reasons for opening this elaborate art school in Harlem, Audrey Moore, the director of the Federal Art Project, declared:

"Harlem's response to art teaching has been more spontaneous than the response of any other section of New York."

"The first classes under Federal auspices began in 1935, in the neighborhood schools, settlements, and churches. In that same year the Federal Art Project was established as a high order, which has recognized the Negro artist as a professional artist, has been unswerving in its support of the Negro artists, and has been unswerving in its support of the Negro artists."

"I look to Harlem as a community which will undoubtedly play a leading role in the development of American graphic and plastic art."

One must ask: where has the Negro been all these years? He doesn't mention the labor movement, the Negro press, the Negro church, and there is not one word of condemnation of the lynch terror which the Negroes have suffered from since the Civil War.

If the author is no better physician than he is on giving his slant on the Negro, he is no better on the Negro's political life. He doesn't mention the Negro's political life. He doesn't mention the Negro's political life.

The book is atrociously written—no "New Negro" is not even capitalized in about a third of the volume. It is a shining example of the worst type of "Uncle Tom's Cabin" which the Negro people are discarding in the battle for their rights.

It is a monumental insult to the Negro people and belongs in the ash can.

# Every Child Is a Genius

Children receiving instruction in photography and drawing and a child watching an illustrated lecture.



# Peter the First Discussed By Director and Author

Believe That Prize Winner Will Begin a New Type of Historical Films

By Vladimir Petrov and Alexei Tolstoy  
(Director and Author of "Peter the First")

The beginning of the 18th century—the epoch of Peter the First—was beyond doubt one of the brightest pages in the history of the Russian people. It was colorful, dynamic, and surcharged with dramatic suspense.

The years of the sweeping reforms, the decisive and at times barbaric war with the many times stronger empire of Sweden, the creation of the Russian Empire, the beginning of the Russian Revolution.

The long history of the nobility and their allies in Russia have filled the pages of literary and history text books. Usually, Peter has been described by sentimentalists, who created the familiar image of the "Czar—like builder."

The school has been endorsed by outstanding Harlem leaders, among them A. Philip Randolph, president of the Brotherhood of Sleeping Car Porters and the National Negro Congress. In commenting upon the possibilities of the "Art Project under WPA."

The "Art Project under WPA" is not just a device to provide jobs to the unemployed, but a means to provide the basis and impetus for the expression of art through actual work of the Negro people, which will be a means for development.

Over a long period of time there have been many attempts on the part of individuals and groups in Harlem to build an art center. As early as 1920 the Philip Randolph Art Center was established at the 135th Street and Lenox Ave. of the New York Public Library.

Austria, Austria, sensing the Harlem people's interest in art, provided a place of study and work for them in their Harlem workshop. In 1925, the "Art Project under WPA" was established at the 135th Street and Lenox Ave. of the New York Public Library.

So, after two decades of existence as a distinct Negro art center, Harlem has at last come into its own as an art center, with a school and a gallery, and a place for the expression of art through actual work of the Negro people, which will be a means for development.

The canvases, water colors, etchings, and drawing hung on the walls of the Art Center "Peter the First" has itself come. Needless to say, we were thrilled by the picture's reception at home and abroad, where among other things it was shown at the Paris Exposition 1937.

The Danish film, "EN SAGA," which was the first of a series of films in the "Saga" series, was shown at the New York Public Library in 1937. It was a historical film, and it was a masterpiece of the Danish film industry.

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# Hollywood Inside Out

Film Land's Stars Come Through With Flying Colors for Spain

By Don Blackwell  
Hollywood has come through with such flying colors in their campaign for holiday presents for Spanish children that the protest of Peter Rubio Jr., son of the famous director of silent film, becomes somewhat of a joke.

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# Health Advice Board

By Medical Advisory Board  
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# Spanish People Fight for Life, Liberty and Happiness

Famous Author of "Children's Hour" Tells of Her Experiences and Reactions in a War-Torn Country

(Shortly before Lillian Hellman left Spain, she made the following broadcast from Madrid.)

By Lillian Hellman  
I think I came to Spain because I was puzzled. I had been taught in school that it was the right of every man to decide the form of his own life, and the form of the government that was to rule that life. I believed that.

I believed that hard. Perhaps tonight in Madrid it seems naive of childhood to be hard to put away.

I was puzzled about Spain because I knew that in 1936 the people of Spain decided that they wanted to decide the form of their own life, and the form of the government that was to rule that life. I believed that.

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# Daily Worker Best Picture of 1937 Contest

CONDITIONS  
1. Choose the ten best motion pictures of 1937. Send your selection to the Daily Worker, together with a letter or not more than 100 words, telling why you chose the film.

2. You may write the list on any piece of paper and mail it to the Motion Picture Contest, c/o Daily Worker, 100 West 42nd St., New York 18, N.Y.

3. The winners will be judged according to the merit of their letters. The contest is open to all, whether readers of the Daily Worker or not. It is not open, however, to members of the staff of the Daily Worker, or to members of their families.

4. The prize will be awarded as follows:  
First Prize: One ticket to the following: Miami Hall, Paramount, Grand, Capitol, Rivoli, Criterion, Grand, 100 West 42nd St., New York 18, N.Y. First prize for out-of-town: 1 ticket to the following: Miami Hall, Paramount, Grand, Capitol, Rivoli, Criterion, Grand, 100 West 42nd St., New York 18, N.Y.

5. Second Prize: Two tickets to the following: Miami Hall, Paramount, Grand, Capitol, Rivoli, Criterion, Grand, 100 West 42nd St., New York 18, N.Y. Second prize for out-of-town: 2 tickets to the following: Miami Hall, Paramount, Grand, Capitol, Rivoli, Criterion, Grand, 100 West 42nd St., New York 18, N.Y.

6. Third Prize: Two tickets to the following: Miami Hall, Paramount, Grand, Capitol, Rivoli, Criterion, Grand, 100 West 42nd St., New York 18, N.Y. Third prize for out-of-town: 2 tickets to the following: Miami Hall, Paramount, Grand, Capitol, Rivoli, Criterion, Grand, 100 West 42nd St., New York 18, N.Y.

7. Fourth Prize: Two tickets to the following: Miami Hall, Paramount, Grand, Capitol, Rivoli, Criterion, Grand, 100 West 42nd St., New York 18, N.Y. Fourth prize for out-of-town: 2 tickets to the following: Miami Hall, Paramount, Grand, Capitol, Rivoli, Criterion, Grand, 100 West 42nd St., New York 18, N.Y.

8. Fifth Prize: Two tickets to the following: Miami Hall, Paramount, Grand, Capitol, Rivoli, Criterion, Grand, 100 West 42nd St., New York 18, N.Y. Fifth prize for out-of-town: 2 tickets to the following: Miami Hall, Paramount, Grand, Capitol, Rivoli, Criterion, Grand, 100 West 42nd St., New York 18, N.Y.

9. Sixth Prize: Two tickets to the following: Miami Hall, Paramount, Grand, Capitol, Rivoli, Criterion, Grand, 100 West 42nd St., New York 18, N.Y. Sixth prize for out-of-town: 2 tickets to the following: Miami Hall, Paramount, Grand, Capitol, Rivoli, Criterion, Grand, 100 West 42nd St., New York 18, N.Y.

# The Saga of Lapland

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# PETER I

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