

of Richard Wright. **River-Bottom Boy** by Harold Matthews is a moving commentary on the plight of the Southern Negro sharecroppers. In **White Face** Carl Offord dramatizes the theme Richard Wright handled so effectively in **Native Son**. Both novels show the vicious influences on personality of a hostile white world but **White Face** lacks the power and force of **Native Son**.

Benjamin Appel's **Dark Stain** projects in a sensational manner the disruptive activities of fascist elements in Harlem. The killing of an insane Harlem Negro by a young Jewish policeman sets off a train of events and creates a situation which an American Fascist group attempts to turn into a race riot.

These writers are all part of the challenge of a newer Negro literature. Out of them it is to be hoped not only lasting Negro literature but lasting literature will be born."

Librarian Talks On New Negro Literature

"Is There a new Negro Literature?" The question was answered by Miss Lucretia Matthews of the department of Adult Education of Cleveland Public Library in a talk at Woodland Branch Librarian on Wednesday, March 15.

"There is definitely a newer Negro literature", Miss Matthews said. The work of such figures as Zora Neale Hurston, Richard Wright, and William Attaway shows that fiction by Negroes has come of age. What these writers have done has been to take the lower type Negro and give interpretation to his life. Let us hope that they will reveal greater staying power and growth than many of our older writers. Too many Negroes have pitifully brief careers as authors. They write a few good poems, publish several volumes of verse, maybe write a novel or two, and then they are finished.

"Recent first-novels by Negroes continue in the tradition of social realism, often showing the influence