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ON THE HILL

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AFRO-AMERICAN LITERATURE:

NEW DIRECTIONS JANUARY 1980

The Howard Contribution

By Arthur P. Davis

In the spring of 1986, Howard University President James E. Cheek announced a new academic requirement for all undergraduates: they must complete a course in Afro-American studies upon graduation.

The decision by the university was made when it was found that many of Howard's students were "abysmally ignorant" of the Afro-American contribution to the making of America, as President Cheek observed.

This new requirement for undergraduate students at the university raises again the question of the place of Afro-American courses at Howard—a question which goes back to the beginning of the university in the 1860s, and which came to the fore in 1914. In that year, J.E. Moorland, an alumnus and trustee of Howard, donated to the university his vast "collection of books, pictures and statuary" on Afro-American subjects. With later donations by Moorland, subsequent additions by Arthur Spingarn, and purchases over the years by Dorothy Porter (Wesley), Michael R. Winston and others, this collection—now known as the Moorland-Spingarn Research Center—has become in all probability the greatest private collection of its kind in the world.

It was this matrix, this seminal influence that not only sparked Howard's contribution to Black literature, but also helped to change the university's earlier "non-racial" stance.

The Pioneers

Among the first to sense the value of the original gift by Moorland, and to appreciate its possibilities, was Kelly Miller, the legendary dean of the College of Arts and Sciences (now the College of Liberal Arts). Miller suggested that Moorland's priceless collection be made a nucleus for a special department of the library with the "ultimate intention of establishing a chair in the university." (See *Howard University*, by

Rayford W. Logan, 1969, New York University Press, pp. 171-72).

Although Miller's suggestion was not followed at the time, it planted seeds which were later harvested by other foresighted pioneers—Alain LeRoy Locke, Benjamin G. Brawley, T. Montgomery Gregory—and two younger scholars in Black literature, Dorothy Porter and Sterling A. Brown.

Coming to Howard in 1912, Locke brought with him not only a brilliant and wide-ranging mind, but also one of the finest educations the Western world then afforded. A product of Harvard, Oxford and Berlin, he was America's first Black Rhodes Scholar.

From the beginning, Locke believed that Howard University should be a center for research pertaining to race, cultural contacts, and colonialism. Locke also felt that Howard was the ideal place to establish a Negro Cultural Center and an "incubator of Negro intellectuals"—views closely akin to those of Kelly Miller—and "a logical extension of lectures delivered at Howard in 1911 and 1913 by W.E.B. Du Bois, Arthur A. Schomburg and Carter G. Woodson." (For a detailed and authoritative study of Alain Locke, see Rayford W. Logan and Michael R. Winston, *Dictionary of American Negro Biography*, Norton, 1983, pp. 398-404).

Acting on his convictions, Locke in 1915 asked the Board of Trustees to approve a systematic course on race and race relations. He was turned down because the board still adhered to the concept of Howard as a "non-racial" school. The university chapter of the NAACP, however, and the Campus Social Science Club sponsored for two years an extension course of lectures by Locke, "Racial Contacts and Inter-Racial Relations. . . ."

In 1916, the faculty of the College of Arts and Sciences recommended a course on the Negro. This, too, was turned down by the trustees on the grounds that it "was inexpedient to establish a course in Negro

problems at this time." (Logan, *Howard University* . . . , p. 171.)

Locke, however, persevered in his belief that the study of the Afro-American should be explored more deeply than it had been. And when he was on a "forced" leave of absence from the university from 1925 to 1928, he edited in 1925 the "Negro Edition" of *The Survey Graphic*, a pioneering and landmark publication from which came, also in 1925, also edited by Locke, *The New Negro*, one of the most important and influential volumes by a Black American up to that time. This seminal work helped to create a new era in creative writing, criticism, and race philosophy. It was in essence a manifesto of the "renewed race-spirit" which was taking place at the time. It was also, as Locke felt, a sample of the "first fruits of the New Negro Renaissance."

It would not be too far-fetched to say that the seeds of this Renaissance were sown on Howard's campus by Locke and other pioneers, but chiefly by Locke, whose influence on the movement can hardly be overestimated. In art, music, African art, race relations and literature, Locke was a cultural, creative, and intellectual gadfly.

Through his major works, his review articles in *Phylon* and in *Opportunity*, his Bronze Booklet Series, which gave Ralph Bunche, Sterling Brown and other young Howard professors an opportunity to publish, Locke made a lasting contribution to the advancement of Black literature in the United States.

Another Howard pioneer contributor to the development of Afro-American literature was T. Montgomery Gregory, fellow Harvard alumnus and a friend of Locke. When Gregory became director of the Howard University Players in 1925, Locke worked with him and members of the Howard Players. In 1927 the two edited *Plays of Negro Life*, the first anthology of its kind in America.

Locke and Gregory printed plays by their



Jesse Moorland



Arthur Spingarn



Kelly Miller

Howard students, along with those by Eugene O'Neill and Paul Green. This was a great incentive for the would-be dramatists of the early Howard Players. Since those early days, those associated with the Howard Players included such scholar/teacher/creative artists as Sterling Brown; Anne Cooke Reid, who took the Howard Players on a European tour; Clay Goss, author of *Home Cookin'-Five Plays*; Joseph A. Walker, author of the Broadway success, *River Niger*; and Owen Dodson, a highly talented poet (*Powerful Long Ladder*) and

In art, music, African art, race relations and literature, Locke was a cultural, creative, and intellectual gadfly.

novelist (*Come Home Early, Child*), as well as a superb creator of poetic dramas.

As teacher, playwright and producer, Dodson contributed a great deal to Afro-American drama. He is now beginning to receive the recognition which should have come much earlier.

Locke and Gregory organized in 1916 another pioneering student club, The Stylus Literary Society, whose purpose was "to stimulate creative efforts in literature and the arts." Membership in the society was through competition and attracted several excellent student writers. Zora Neale Hurston was a member and published her first short story in *Stylus* in 1921.

The Stylus Literary Society, which was reactivated in 1984, was the distinguished ancestor of a successful student club in the 1960s — The Howard Poets. These young writers published a literary quarterly — *Dasein*.

Benjamin Brawley, though not as well known today as he should be, is another important pioneer contributor to the advancement of Afro-American literature. Poet, critic, textbook author, anthologist, and master teacher, Brawley came to Howard in 1911, but remained only for one year. In that year, however, he was placed on the newly appointed Liberal Arts Committee, which supervised the candidates for the M.A. degree. He returned to the university

in 1931, remaining on the faculty until his death in 1939.

Before returning to Howard, Brawley published the following important works: *A Short History of the American Negro* (1913), *The Negro in Literature and Art* (1918), and *A Social History of the American Negro* (1921).

After his return, he published a revised *Negro in Literature and Art* with a new name, *The Negro Genius* (1937). Also, he published *Paul Laurence Dunbar: Poet of His People* (1936), *Negro Builders and Heroes* (1937) and *Early Negro American Writers* (1936).

Brawley's biography of Dunbar is still a valuable work on the life of the poet.

Although Brawley, because of his puritanical background, did not accept critically some of the works of younger Afro-American poets — works that dealt with folk material and realistic appraisals of Black life — he was genuinely interested in encouraging them to make the fullest use of their life in America as a subject for scholarly research and creative writing. He was an early and significant contributor to the advancement of Afro-American literature.

Although we think of the venerable Charles Eaton Burch (from Bermuda) as a typically English scholar who had studied in Edinburgh, and who was an authority on Defoe, we must also consider him as a minor pioneer in Howard's concern with Black literature. Burch wrote his master's thesis at Columbia University on "A Survey of the Life and Poetry of Paul Laurence Dunbar." This was by no means a usual or routine subject for Ivy League universities of that period. Most did not recognize the existence of such literature.

When Burch came to Howard in the early 1920s, he introduced an Afro-American course on the "Poetry and Prose of Negro Life," the first such course at the university, and perhaps in the country. He is among Howard's early contributors to Black literature.

The Second Generation

Two of the "younger" pioneer contributors to Black literature at Howard are Dorothy Porter and Sterling Brown, both now retired. An administrator/scholar, Dorothy Porter has made a twofold contribution to the literature of Black people — American, West Indian, and African. As the imaginative and resourceful curator of the Moorland-Spingarn Collection, she has made it — through acquisitions and brilliant direction

— an internationally known resource-research center. Scholars from all over America and many foreign nations have secured materials not available in any other private collection. Her work as a bibliographer also has been immensely important. Among her valuable contributions to literature and bibliography are: *North American Negro Poets: A Bibliographical Checklist of their Writings, 1760-1944* (1945); *The Negro in the United States, A Selected Bibliography* (1970); and *Early Negro Writing 1760-1837* (1971).

Sterling Brown—scholar, critic, and poet—is definitely one of the outstanding poet-critics of our generation. Brown came to Howard in 1929, after teaching at Lynchburg Seminary and College, Fisk University, and Lincoln University (Missouri). He brought with him brilliance, a superb poetic gift and a deeper-than-surface knowledge of Afro-American material.

Among Brown's major publications are: *The Negro in American Fiction* (1937), *Negro Poetry and Drama* (1937), *Southern Road* (1932), *The Negro Caravan* (with Arthur Davis and Ulysses Lee, 1941), and *The Collected Poems of Sterling A. Brown*/Selected by Michael S. Harper (1980).

In addition to the above works, Brown has written numerous scholarly essays on Afro-American literature and folklore, written reviews for *Phylon* and *Opportunity*, taught and lectured at more colleges and universities than any other professor I know; in fact, his course in Afro-American literature was among the first of such courses taught in America. In my opinion, Sterling Brown has been one of the major shapers of Black literature in our era.

Among other Howard English professors who over the years have contributed to the advancement of Black literature through their classroom work and/or publications, one finds Eva B. Dykes who wrote *The Negro in Romantic Thought* (1943) and edited, with Otelia Cromwell and Lorenzo Dow Turner, an early anthology, *Readings from Negro Authors* (1931); Margaret Just Butcher who published *The Negro in American Culture Based on Materials Left by Alain Locke* (1956); John Lovell, Jr. who published *Black Song: The Forge and the Flame* (1972); Arthur P. Davis who was co-editor with Sterling Brown and Ulysses Lee of *The Negro Caravan* (1941), co-editor with J. Saunders Redding of *Cavalcade* (1971), co-editor with Michael Peplow of *The New Negro Renaissance: An An-*

thology (1975), and author of *From the Dark Tower* (1974).

Also, Lettie J. Austen who (with Lewis H. Fenderson and Sophia P. Nelson) edited *The Black Man and the Promise of America* (1970); William H. Robinson who edited *Early Black American Poets* (1969), and *Critical Essays on Phillis Wheatley* (1982); Eugenia Collier who (with Richard M. Long) edited *Afro-American Writing: An Anthology of Prose and Poetry* (1972) and (with Ruth Sheffey) *Impressions in Asphalt* (1969); Ivan E. Taylor who (with J. Saunders

Sterling Brown . . . is definitely one of the outstanding poet-critics of our generation.

Redding) published *Reading for Writing* (1952); Robert G. O'Meally who authored *The Craft of Ralph Ellison* (1980); William D. Washington who (with Samuel Beckoff) edited *Black Literature: An Anthology of Outstanding Black Writers* (1972); Abby A. Johnson who, with her husband, published *Propaganda and Aesthetics of the Literary Politics of Afro-American Magazines in the 20th Century* (1979); and Claudia Tate who published *Black Woman Writers at Work* (1983).

For three years during the past decade, the following members of Howard's English Department published annually in the *CLA Journal* a valuable "Bibliography of Afro-American, African, and Caribbean Literature:" Enid Bogle, Vatel Rose, Jennifer Jordan, Leota Lawrence, Virginia Barrett, and Lorraine Henry.

The pioneers, such as Locke and Brawley, published in the 1920s and 1930s; the bibliography compilers published in the 1970s and 1980s—sixty years of published contributions, several of them of great significance to Afro-American literature.

English 248-249

Let us turn now to the products of Howard's Graduate English Department. When I came to Howard in 1944, the department had about nine major professors, all except two trained in English literature. The first



Alain Locke



Benjamin Brawley



T.M. Gregory



Charles Burch



Zora Neale Hurston



Sterling Brown

M.A. in English was given in 1922 and it was on a Victorian theme. Not until 1930 was a thesis written on an American subject, and not until 1936 was one written on Black literature. Others came in 1937 and in 1940, but the numbers increased significantly during the Black Power era of the late 1960s and the 1970s.

Before that period, several of the major professors at the university still held on to the old "non-racial" attitude towards Afro-American courses. They thought of Howard as a "Black Harvard," and were in a

Shakespeare, as well as Langston Hughes, is a part of our heritage.

few cases definitely anti-Black.

I can sympathize *in part* with what I believe was the basic thinking behind their attitude. No *university* for any reason should *overemphasize* the contribution of one special segment of our literature and language. Afro-American writing *is* American writing. Shakespeare, as well as Langston Hughes, is a part of our heritage. During the Black Revolution, some of my literary friends tried to forget this fact.

Between 1922, the year of the first M.A., and 1985, the Graduate English Department turned out 268 masters' degrees. Of this, 45 theses were on Black subjects, roughly 16 percent, and 6 on Caribbean themes. Twenty-two of the 45 Afro-American theses were written during the 1970s, evidence of the impact of the Black Revolution.

When I examine the subjects of these theses (which are housed in the Moorland-Spingarn Research Center and the office of the English Department), I am impressed by the great amount of solid critical and biographical material on practically all of the major Black writers — from Phillis Wheatley down to Amiri Baraka.

Among these M.A. theses (and dissertations also) are works on West Indian and other Caribbean subject matter. Howard has been fortunate in having an impressive

number of West Indian students and faculty members. Ivan E. Taylor, who followed Charles Burch as department chairman, comes from Jamaica; and he has supervised many graduate students who wished to write on this kind of Black literature.

Taylor was aided in this section of graduate work by other outstanding scholars, among them, Gregory Rigsby, D. Elliott Paris, O.R. Dathorne, Evelyn Hawthorne, and Leota Lawrence. Some of these works deal with well known Caribbean writers such as Derek Walcott, Edward Brathwaite, George Lamming, Edward A. Mittleholzer and Walter Adolphe—writers who were not as well known then as they are today.

Although Benjamin Brawley and Sterling Brown had supervised M.A. theses in Afro-American literature, it was not until 1964 that the English Department established a *graduate* course on the subject. Called English 248-249 (Lit. of the Amer. Negro), it produced in 1968 the first Ph.D. in English given by Howard. English 248-249 [initiated and taught for many years by the author] proved to be a popular and very productive course. During one semester in 1971, it had 41 students, a record for any English graduate class at Howard. From 1964 to 1974, it averaged 23 students a semester, another record.

English 248-249 was inaugurated at a most propitious time: Howard already had a well-established tradition in Afro-American studies; the Black Revolution naturally strengthened the tradition; and this new interest in Black culture attracted the attention of the National Endowment for the Humanities and the Danforth Foundation. Both sent a number of Fellows to Howard to learn about the "Black experience;" most of them took English 248-249. A number of Peace Corps returnees also took the course.

In 1968, Gregory U. Rigsby, a member of this course, received the first Ph.D. in English awarded by the university. His dissertation was an excellent and pioneering work on "Negritude: An Analysis." Now a professor at the University of the District of Columbia, Rigsby, as of this writing, has published a brilliant and useful study on *Alexander Crummell: 19th Century Pan-African Pioneer*.

J. Noel Heermance, another alumnus, wrote a dissertation on "Charles W. Chesnut: The Artist and the Man." Since then, he has published a fascinating study: *William Wells Brown and Clotel/A Portrait of the Artist in the First Negro Novel*

1969). Still another alumnus of 248-249, Theodore R. Hudson, now teaching at Howard, revised his dissertation on *Amiri Baraka* and published it in 1971, *From LeRoi Jones to Amiri Baraka*.

Several members of "Literature of the American Negro" class, who took or had graduate degrees from other schools, published works on Black literature, among them two NEH Fellows. Marlene Mosher, then a professor at Tuskegee, wrote *New Directions from Don L. Lee* (1975), the first book-length critical study of the works and teachings of Don. L. Lee, then a writer-in-residence at Howard. Michael Peplow, professor of English at Lock Haven State College (Pennsylvania), edited (with Arthur P. Davis) *The New Negro Renaissance: An Anthology* (1975), and subsequently published a biography of George S. Schuyler.

Another 248-249 alumnus, Edward E. Waldron, who came to Howard from Arizona State University, published in 1978 *Walter White and the Harlem Renaissance*, while Charles R. Larson, a distinguished critic and then a professor at American University, brought out a reprint of William Wells Brown's *Clotelle or the President's Daughter* (1970) following his enrollment in the course.

English 248-249 also had members who carried abroad the "gospel" of Black literature. Klaus Ensslen, from the Amerika-Institut Universität at Munchen, was sent to Howard by the American Council of Learned Societies. He has since written many scholarly works on Afro-African literature, one of them a study, written in German, on *The Autobiography of Malcolm X*.

Martin Olsson, a scholar from England, published *A Selected Bibliography of Black Literature: The Harlem Renaissance* (1973).

The third of the foreign students, Takao Kitamura, a Japanese, took his M.A. with me and has kept in touch since. A brilliant and prolific scholar, Kitamura has sent me five volumes in which he has translated into Japanese the works of Langston Hughes and other Afro-American writers.

The Era of Relevancy

In 1969, the university, in response to student demands for more "relevancy" at Howard, established an Afro-American Studies Department, and with it, the Afro-American Resource Center. Both were designed to enhance the study of Black literature. Howard, unlike some other

schools, did not overemphasize Black literature to the neglect of traditional English and American literature. The same basic courses in the latter were still required, even though students could choose to major in Afro-American literature. Howard took a stand that Afro-American literature is American literature, and not a discipline outside the Western mainstream.

Russell Adams, who heads the Afro-American Studies Department, is the author of *Great Negroes Past and Present* (1976). And the current Liberal Arts Bul-

In 1969, the university, in response to student demands for more "relevancy" at Howard, established an Afro-American Studies Department . . .

letin lists 25 courses offered by the department.

We have certainly come a long way since 1916 when Howard's trustees found it "inexpedient to establish a course in Negro problems."

The Afro-American Resource Center is headed by E. Ethelbert Miller. From this position he renders valuable service to those seeking information or materials on Afro-American writing. Miller is a well known poet, an anthologist, editor, and promoter of young writers. He has published inter alia *Andromeda* (1974), *The Land of Smiles . . .* (1975), *Season of Hunger/Cry of Rain* and *where are the love poems for dictators?* (1986). Through his Ascension Poetry Reading Series and his two anthologies, Miller has done more to help young Black writers gain recognition than any other person I know at the present time.

In 1970, the university brought in Andrew Billingsley as vice president for academic affairs. Though not a "rabid" nationalist by any means, Billingsley was definitely interested in attracting to Howard persons with affinity for the Afro-American experience in their thinking and in their publications.

In 1971, he brought in John Killens and Don L. Lee as writers-in-residence, and



Arthur Davis



Dorothy Porter Wesley



Owen Dodson



John Killens



Haki Madhubuti

Stephen Henderson as a permanent faculty member. In effect, this was another response to student demands. These were good men to bring in at the time; they voiced a supplementary ideology which no Black university could then afford to ignore. In addition they were all successful writers and teachers.

Before coming to Howard, Henderson had published (with Mercer Cook) *The Militant Black Writer in Africa and the United States* (1969), and in 1972, after coming to Howard, authored *Understanding the New Black Poetry*, a landmark work in Black literary criticism.

Don L. Lee (now Haki R. Madhubuti), already a prolific and nationally known poet, wrote while at Howard between 1971 and 1976, inter alia, *Book of Life* (1973) and *From Plan to Planet* (1973).

John Killens, the author of four novels by 1971, *Young Blood*, *Sippi*, *And Then We Heard the Thunder*, and *Cotillion*, also had been a very successful head of the Black Culture Seminar and Creative Writers Workshop and as adjunct professor at Columbia University. These men added to Howard's stature as a key center of Afro-American literature in America.

During Billingsley's five years at Howard, he established the Institute for the Arts and the Humanities, with Stephen Henderson as director. Through its conferences on Black literature, this institute made a great contribution to the advancement of that literature, bringing to the university many of the nation's outstanding creative artists and critics.

The Archival and Documentation Program of the institute has covered the Sixth Pan African Conference in Dar-es-Salaam, Tanzania, in 1974; the Caribbean Arts Festival, in Kingston, in 1975; and the Colloquium on Culture and Development, in Dakar, Senegal, in 1976. (See *Academic Affairs Bulletin*, Howard University, April 1978, pp. 29-31).

Even before the establishment of the institute, Howard played host to many distinguished Black writers through the vehicle of the Charles Eaton Burch Memorial Lecture Series. The subjects of these lectures furnish an intriguing index to the changing taste of Howard's English Department. Most of the early lectures were on English literary figures; most of the later ones on Black subjects.

One of the important additions to Howard during the early 1970s was the Howard University Press. The first director, Charles F. Harris, had a rich experience with Random House and other prestigious publishing companies in New York before coming to Howard. He brought with him an experienced staff of editors and a business manager, some of whom still remain.

One of the key early goals of the press was to provide a publishing outlet for Black writers. This it has, thus making a unique and valuable contribution to the advancement of Black literature.

Among those writers either omitted or not adequately designated above who have been a part of the Howard University community, one finds the following: Amiri Baraka, the chief architect of the Black Arts Movement, poet, and outstanding dramatist; Toni Morrison, best-selling novelist and a former senior editor at Random House; Zora Neale Hurston, an-

thropologist, folklorist, and an early delineator of the liberated Black woman; Houston Baker, Jr., prolific and brilliant critic of Black literature; May Miller Sullivan, daughter of Kelly Miller, outstanding poet, and a significant cultural influence in the nation's capital.

Also, Claude Brown, author of *Manchild in the Promised Land*; Phillip Butcher, editor of *The Ethnic Image in Modern American Literature, 1900-1950* and of *The Minority Presence in American Literature*; Bernard Bell, editor of *Modern and Contemporary Afro-American Poetry*; Roseann P. Bell, co-editor of *Sturdy Black Bridges: Visions of Black Women in Literature*; and Clyde Taylor, editor of *Vietnam and Black America*.

In this paper, I have tried to highlight Howard's contributions to the study of Black literature, dating back to 1914 and still continuing.

I have attempted to trace this cultural interest from its early days to President Cheek's 1986 announcement. In this effort I have noted briefly the members of the university's "extended family" who have contributed to the advancement of this literature and the departments, organizations and groups with which they have worked.

As the record shows, to say that we have come a long way in the study and development of Afro-American literature is a gross understatement. To say that Howard University has made a handsome contribution to this advancement is plain statement of fact. Nothing else. □

Arthur P. Davis, Ph.D., is University Professor Emeritus of English, Howard University. This article was adapted from a paper he delivered at the 50th Anniversary Convention of the College Language Association last April.

Editor's Notes

Continued from page 2

In its suit, *Howard University v. the National Collegiate Athletic Association, et al.*, the university argues that it had "in good faith adhered to the rules and regulations of the NCAA and participated in the Division I-AA football program with the clear understanding that it would receive fair and just consideration for participation in post-season Championship play. To that end, Howard amassed an exceptional record of accomplishment.

"When the time for Championship consideration arrived, defendants blatantly ignored Howard's superb record and instead imposed irrational, arbitrary, and racially discriminatory criteria. As a result, Howard was excluded from participation."

The university's resolve to seek remedy through the court system, and to expose the unfairness of the selection committee to public scrutiny, was first announced on the afternoon of November 24 at a pep rally on campus that attracted an unusually large media presence. It was at that rally an angry but determined President James E. Cheek declared a "war" on the NCAA.

"What you did last Saturday and what the NCAA committee did on Sunday was the inauguration of a struggle to destroy a system that has been designed to discriminate, subjugate and abuse institutions such as this one," he told the players and their coaches.

"We will prove in court that this organization [NCAA] has violated antitrust laws of the United States and has engaged in a breach of contract," he added. If need be, he promised, "We will carry this matter all the way to the U.S. Supreme Court."

The following day, attorneys for Howard went to court. But the university's initial attempt for a temporary injunction to postpone first-round games and to force the NCAA to include the Bison in the post-season tournament was unsuccessful. U.S. District Court Judge John Penn expressed sympathy for the players but nothing more. "I understand their disappointment, but whether or not their lack of selection violated antitrust laws or constituted breach of contract will have to await further hearings," he said.

A subsequent proposal by Howard for second-round games was rejected by the NCAA.

And the struggle will continue. At this point, it is neither prudent nor possible to speculate on the outcome of this important case. However the courts may decide, Howard University's bold move to stand up for what is *right* will reap tangible benefits in the future, not only for the Bison but also for many other collegiate teams facing a similar predicament. Howard has charted a new course.

FOR THE RECORD

The university has made major administrative changes at the executive level, with the approval of the Board of Trustees. Effective January 1988, a new position of "executive vice president" has been created; the positions of "vice president for administration" and "vice president for legal affairs" have been abolished.

CARLTON P. ALEXIS, vice president for health affairs, moves up to the newly-created position of executive vice president, with the responsibility of overseeing the university's day-to-day operations. ANGELLA D. FERGUSON, assistant vice president for health affairs, becomes associate vice president for health affairs.

OWEN D. NICHOLS, vice president for administration, retires and the office of the secretary of the university and secretary of the Board of Trustees, for which he was responsible, has been shifted to the office of the university president. CONSTANCE S. ROTAN, executive assistant under Nichols, has moved up to become secretary of the university and the Board of Trustees.

RICHARD P. THORNELL, vice president for legal affairs, has returned to full-time teaching at the Howard School of Law. DANIEL O. BERNSTINE, assistant vice president for legal affairs under Thornell, assumes the responsibility of the university's legal unit until a new general counsel is named.

ROBERT A. MALSON, special assistant to the president, takes on a new assignment as the day-to-day supervisor of the university's radio station WHUR-FM, the Office of Satellite Telecommunications and WHMM-TV. □