

these stereotyped-studded portrayals could clear them from the air.

Positively, some of the networks have engaged consultants who would know the do's and don'ts to minority characterization and presentation. George Norford is possibly the best known of these advisors. He feels that he has had noticeable success with script writers, producers and high network officials. However, his second and related assignment had been to get employment for Negroes and other minority workers at all levels of production and operation in the industry. In this he has had few concrete gains of which to boast but believes that most of the "chains" are open-minded.

Television, thus, is far ahead of most of the media of public information in fairness and in willingness to let the minority groups speak for themselves. Still, it has a long way to go. Negro heroes on television are yet few and severely circumscribed. And the great taboo of all the performing arts is still the Negro romancer. Male and female Negro lovers are seen more often than mixed couples but here and there, now and then, the viewer will encounter such. Perhaps it is too much to expect a "happy ending" for their screen stories.

At times, the live entertainers themselves betray great self-consciousness before cameras. It is customary for many of the MC's to hug and/or kiss the female stars who appear on their program. This is a sort of salutation or farewell for a splendid performance. But when the star is female *and* Negro and the MC is male *and* white, they usually shake or hold hands. After all, TV is a business and the American listening and viewing au-

dience is not entirely composed of Northern liberals.

As a matter of fact, protests do come from the South. Some stations in Dixie reject network offerings that are felt to be too "strong" on race mixing. Herman Talmadge used to object loudly when he was Governor of Georgia but since he has become Senator and spends much of his time in Washington, we have not heard much from him on this score.

AVANT GARDE

It would be improper, perhaps, to conclude this survey without a word as to the view of creative writers and artists. This was eloquently and at times ferociously expressed at a conference, held in New York City April 23-25, that was entitled, "The Negro Writer's Vision of America." One comment that was often heard at the sessions was that Negroes today — especially the younger ones — are completely indifferent to what white people may think about them. As one writer puts it: "Black folk used to go around in 'white America,' asking themselves, 'Who am I?' Now, instead, they look their white fellow citizens in the eye and insist that the question is no longer 'Who am I?' but 'Who the hell are you?'" Another artist said: "Somebody is always urging us to get into the main stream of American life. First, I want to know if the main stream is worth getting into."

Thus, as the minorities become more sophisticated about the realities of desegregation — its limitations as well as its advantages — they may be becoming less fascinated by "white standards." In dress, language, food as well as in music, art and literature, Negroes appear to be insisting more and more upon their