Black Orpheus, Transition, and Modern Cultural Awakening in Africa

Peter Benson

UNIVERSITY OF CALIFORNIA PRESS Berkeley · Los Angeles · London

Contents

Preface	ix
Introduction	1
I. "BORDER OPERATORS":	
Black Orpheus and Artistic Genesis	17
The Founding of Black Orpheus	21
The Early Years: "Inspiration" and Discovery	27
Editorial Evolution and Outside Support	33
Poetry and Art in Beier's Black Orpheus	40
Fiction and Performing Arts in Beier's Black	
Orpheus	50
The Critical Voice	57
Demise and Reincarnation	68
Momentum and Redirection: The Focus of the	
Second Black Orpheus	72
Black Orpheus's Fourth Series	85
The Influence and Importance of the First Two	
Black Orpheuses	92
II. "MY CONTRIBUTION IN IRON AND STEEL":	
Transition and Intellectual Controversy	99
The Founding of Transition	103
Cultural Midwifery: Editorial Philosophy in Earl	•
Transitions	112

viii · Contents

"Sticks to Blindmen": <i>Transition</i> 's Literary	
Growing Pains	123
Courting Controversy: Literary and Political	
Debate in Early Transitions	132
"Sour Milk": Neogy, Mazrui, and Theroux	
Fashion the Transition Style	143
The CIA and a Crisis of Integrity	160
Men in "Immaculate Black Suits": Neogy's Arrest	177
"Transition Is Not Neogy, and Neogy Is Not	
Transition"	190
Freedom and Its Consequences: Transition and Its	
Editor Cut Adrift	205
Neogy, Transition, and Amin's "New Dawn for	
Uganda"	214
"Born Again": Neogy's Accra Transition	221
A Convenient "Stick with Which to Beat"	232
Abdication and Interregnum	242
"Anti-Men" and "Masquerades": Soyinka Takes	
Over	256
Transition to Ch' indaba	271
An Anniversary, and a Quiet Death	279
Appendix: Chronology	289
Notes	293
Index	309