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THE BLACK VOICE

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BLACKS ASSAIL SCOTT'S DEATH, We Can Hear Dave Cry... DEMAND JUSTICE

by Ferdinand Fiofori
Black Voice Editor-in-Chief

"This man is killing me. I ain't done nothing—will somebody help me." These were the last words of brother David Carlton Scott, a 19-year-old UW-Madison sophomore from Chicago, who was shot at nine times by David Norgard, five hitting him and four hitting the walls of the fourth floor of Saxony Apartments, 305 North Frances St., Madison, November 1, at 8:02 p.m.

David's alleged assailant, Norgard, a 46 year-old accountant, resident of Madison, an hour after the shooting surrendered himself to his neighbor, Harold Hettick: "Arrest me and hand me over to the police... I think I shot a man... I probably shot the wrong guy."

According to information received at the Black Voice office, the late David Scott was, at the time he was fatally shot, going to visit two sisters, Beverly Broaden

and Darlene Jenkins at apartment No. 402 of Saxony Apartments, and had just knocked at Kristin's (Norgard's daughter's) door No. 405 to say hello.

One Madison newspaper the day after the incident, reported that brother David Scott was shot after some arguments had ensued between him and David Norgard. The Black Voice checked on this report and found that it was but a figment of the reporter's imagination.



PICTURED IS DAVID SCOTT who was shot and killed on Nov. 1, 1972

Three persons who live on the fourth floor of Saxony Apartments where the shooting took place, were interviewed by this paper on this "argument" report and they said "if an argument had taken place in the corridor of the fourth floor at about 8:00 p.m., November 1, we would have heard it, because we were home studying then." All that these persons heard were gun shots; and as they opened their doors to see what was happening, they saw a man stuffing a gun into a camera case hanging on his shoulder, and running away.

Another report by another Madison newspaper of concern to the Black Voice, mentioned that Scott was supposed to have said while dying, "I didn't do it." This was also checked by this paper. The persons interviewed said that what they heard David Scott saying while dying was: "I ain't done nothing."

At this point, there are still some confusions to what exactly happened...

some said that Norgard was taking some medication to his daughter Kristin, who was allegedly struck on the face by a supposed Black man, some hours prior to the incident at the fourth floor of the Saxony Apts. Other reports hint that Norgard was just waiting at the fourth floor of the apartment complex, waiting for any Black to show up, because he had been informed that a Black had hit his daughter on the face. The reader can check this with Norgard's statement to the police: "I probably shot the wrong guy."

In order not to jeopardize the case which is now being handled by Dane County Court Branch II, Madison, we will at this point desist from making comments on the case and its surroundings. At the same time we can't help but say, we still hear David Carlton Scott crying: "This man is killing me... I ain't done nothing... ain't done nothing... done nothing... nothing."

See Cartoon on Page 3

Community Responds to Scott's Death

by Leslie Hewlett
Black Voice City Editor

On the fourth floor of the Saxony apartments, 305 North Frances St., Madison, Wisconsin, brother David Carlton Scott was gunned to death on Wednesday, November 1 at 8:02 p.m. by David Norgard, a 46 year old white Madison resident. Norgard surrendered himself about an hour later to a neighbor. His daughter, Kristin, who lives on the fourth floor, had allegedly been struck on the face in the pre-dawn hours that day by a supposed Black man.

The fatal shooting and other surrounding events were immediately labeled racist because (1) Norgard said, "I probably shot the wrong guy." (2) David's parents were not notified until 3 a.m. and then it was by a friend not by the police. (3) Friends of David who went to the hospital and the police station to offer their assistance were given the run around.

The response by the Black student community was rapid and determined. A boycott of classes was called for Thursday and Friday. On Thursday afternoon an explanatory meeting was held. Kwame Salter, director of the Afro-American Community Service Center (AACSC) said the following:

"Immediately, let us say that the murder of David Carleton Scott has implications for not only the black community of Madison, but also for the entire student community of Madison.

"This murder represents the ultimate

degeneration of town and gown relationships.

"The murder points up what can happen when our political leaders paint a picture of students as less than human, as hippies, as rabble rousers. As a result of two and one half years of dehumanizing the student, we now see the awful results. No man is less a human, whether he is black, yellow, red, or a student.

"The purpose of this conference is twofold (1) to show our moral indignation and outrage at what appears to be a return to a 19th century vigilante mentality, and (2) to request to the D.A. office that a charge of first degree murder be leveled against the individual alleged to have committed the barbaric act.

"We should like to make it clear that we do not and will not indict the 'white community of Madison', but rather we indict any and all who would take the law into his own hands and summarily serve as judge, jury, and executioners of another human being. We feel that the murder of David Carleton Scott is a crime against the community both black and white, and that in order to discourage a regeneration of vigilante activity and barbarism, the culprit must be made an example of.

"We ask all of Madison to join us in expressing our concern for 'law and order' with justice. We further ask that everyone pause a minute and consider the serious repercussion and consequences of such a barbarous and senseless act. We, as citizens of Madison and Dane County strongly recommend that the D.A. express

our concern in the form of a First Degree Murder Charge, not a manslaughter charge, not a temporary insanity charge, but a First Degree Murder Charge against the suspect. For, in closing we feel that no excuse, rationale, or plea can justify the callous and premeditated murder of another human being."

Following the meeting, Black students marched to the D.A.'s office in the City-County Building to request that a charge of First Degree Murder be made. While the students were being shuffled between the 2nd and 3rd floors, the arraignment was held without them. The First Degree Murder Charge was set however and Norgard was given a comparatively low bail of \$50,000.

Since that time several actions have been taken by the Black students who have been joined by the Madison Black community.

On Saturday, November 4, Black arm-bands were worn by Blacks at UW-Madison and Iowa State University homecoming football game.

All proceeds from the Black Homecoming events have gone into a David Scott fund for his family.

On Sunday, Nov. 5, a Memorial Service was held at St. Martin's House. It was officiated by Amanefa Smith from the Shrine of the Black Madonna in Detroit. His eulogy, "Let Justice Roll Down like water..." urged the Black community to stay behind the case until justice was achieved. Angela Davis also gave a call to action during her speech on Monday,



Nov. 6 which dealt with racism.

Groups were organized to attend the hearings which began Thursday, Nov. 9. Black Law Students at UW-Madison also sent representatives to the hearing. Petitions have also been circulated which said: We, the undersigned members of the Black community of Madison and of the University community, expressing our indignation and concern over the violent killing of our brother, David Scott, petition that. (1) the total Black community of Madison unite itself in expressing that a fair and speedy trial of the accused be held and that justice is fully done. (2) The University administration address itself to the problem of security of Black students in Madison. Particularly, the University should work toward alleviating the volatile conditions of University-Community relations which encourages an attitude of reaction against students in general and Black students in particular. (3) That all elements of the Black community work collectively to destroy the present environment of latent racism and oppression that Blacks continue to experience from contact with the white Madison community.

David Scott: Symbol of the Struggle

by Sam Spralls
Black Voice City-Editor

This article is not to honor a dead brother, but to highlight a living symbol. A symbol of the struggle which faces each Black brother and sister across the nation.

David Scott was born January 12, 1953 in Chicago, Illinois. His parents are John and Martha Scott. David's father makes his living as a truant officer. Donny Maxey the former roommate of David described brother Scott's parents as being "Not super religious, but they brought him up right." David had two brothers and one sister. He attended Senn High School in Chicago, where he played ball.

Brother Scott came to Madison in September of 1971 when he entered the University of Wisconsin as a business administration major. Dave's roommate stated, "He probably would have become a public accountant." Ironically David's alleged killer, David Norgard, is a state accountant.

Shortly after arriving at UW, David became friends with Larry Mosely, Paul Williams, James Smith, and his roommate Donny Maxey. Scott also joined the Black fraternity Kappa Alpha Psi. Maxey described David as being "outgoing and aggressive." Maxey also said, "He loved to travel." David had close to a 3.0 GPA last semester.

David was running his beat just as we all run our own individual beats that cut

across the streets of Madison. These paths lead many of us to work, to school, to the junkie, to the prostitute or to our lovers. It is important to note that regardless of what beat you walk be you a preacher, doctor, lawyer, engineer or whatever, as long as you are Black and racism exists someone is going to regard you as being less than human.

David Scott was shot mercilessly 5 times, the remainder of the gun's bullets came to rest in the walls of Saxony apartments. David was a typical looking brother, at least Norgard thought so, a characteristic that may have cost him and may cost us, his life. It is commonly said that we all look alike. This is amplified by an incident that took place during our assembly at the City-County building.

The writer of this article was called behind heavily guarded doors by the Assistant District Attorney who was laboring under the mistaken impression that the writer was Kwame Salter, director of The Afro-American Community Service Center (AACSC), whom he had just talked to ten minutes earlier.

In conclusion suffice it to say that David was killed because of his inherited black face, a crime many of the readers, as well as the writer, are guilty of according to the written and unwritten laws of this land.

The Angela Davis Madison Visit

by Denise Quarles
Black Voice Community Editor
Patricia Pettis
Black Voice Reporter

Angela Davis, Black Revolutionist, avowed Communist, spoke in Madison, Monday night, November 6 to a capacity crowd of 2,500 at the Memorial Shell. She spoke as part of the Afro-American Community Service Center's Lecture/Film series, "A Real Look at America, From the Bottom." Angela spoke on many issues of American politics and government that forced all who listened to her to do just that, take a real look at America. One important issue she talked about was Nixon and his policies toward welfare. In her words "the only real solution," for welfare, "is the destruction of the welfare system"



SISTER ANGELA DAVIS with Kwame Salter, AACSC director.

photo by Don Williams

The thousands who came out to hear this beautiful Black sister speak greeted her with a warm, standing ovation as well as Black power salutes. The audience was extraordinarily attentive throughout her talk which was about an hour and a half. She was applauded throughout her talk at certain points that "hit home" with many in the audience. Angela was secured

by Brothers and Sisters from the community. The audience showed no objections to being frisked before entering the Shell and there were no incidents during her talk.

"Racism carries dreaded seeds of facism." These were Angela words, as she discussed both issues in connection with the Nixon administration and throughout the world. In her words, "Racism has become increasingly a tool of the capitalist to reap extra profits." Angela did not leave out our good friend McGovern, of course, and mentioned that he didn't talk about racism at anytime during his campaign.

Angela talked about women's liberation but not in the sense that she was trying to promote this cause. She said the women's liberation movement might be on a different level if it recognized the oppressive

role of Black women, Chicanos and women of other minority groups.

Political prisoners was an issue too Angela elaborated on. She explained several cases of political prisoners that are now in the courts, such as, Ruchell Magee, The Milwaukee Three, leaders of the Attica Rebellion, Karlton Armstrong and many others. Angela stressed cases of

political prisoners in her effort to promote a national movement to free political prisoners. She also pointed out that everyone should feel obligated to help the brothers and sisters who are behind bars because of their ideas. "One way we can all help is by writing and sending letters to District Attorneys and Judges who are handling these cases, voicing our concern for them. This is a tool that will show support and pressure from the people."

Angela pointed out that perhaps one of the single most important cases on trial now is that involving one Billy Dean Smith. Smith is a Black man who was forced to enter the army and was sent to Vietnam. But in Vietnam he refused to raise his weapons against the Vietnamese. This act caused him to be pointed out and later accused when two officers were killed. He is being tried in military court and so far, in Angela's words, "not a shred of evidence has been found against him." It is speculated that he will be found guilty anyway because of his stand against the military system. Angela requests that we all write letters in behalf of Billy Dean Smith to: *Commander General Harold Moore, Fort Ord, California*. Angela said, "We owe this responsibility because he is our hero, he refused to be a war criminal."

Angela urged each one of us to get together and build a movement to insure that justice is done on the case of the shooting of David Scott.

Angela also pointed out that the Supreme Court's abolition of the death sentence left "loop-holes" for states to create instances where the death penalty can be reinstated. On election day, November 7th, the people of California had the opportunity to vote on whether they wanted the death penalty reinstated in that state. The referendum was passed.

Concluding her talk, Angela put a

pitch in for the Communist Party candidates running for office. She added that she was asked by Gus Hull and Jarvis Tyner to be Attorney General of the U.S. if they should be elected. Hull and Tyner were on the Communist Party ticket against Nixon.

Angela, told her audience in her closing words that Capitalism is not the only political system, "But it is on the verge of being defeated by its historical successor, Socialism."

Late Monday afternoon (Nov. 6) in an exclusive interview with Ferdinand Fiofiori, editor-in-chief of the *BLACK VOICE*, Ms. Davis was asked why she did not choose to teach at a Black University. "I would very much like to teach at any Black University, but I am fighting for my right to have back my teaching job at the University of California, Los Angeles (UCLA)."

When asked also by the *Black Voice* chief editor whether there was any particular reason why she was still in New York at the time she was arrested, Angela smiled and explained, "The repressive and oppressive apparatus works in several methods . . . you can be forced to exile, you can be assassinated or otherwise. I didn't like the idea of running away from the struggles of my people. . . I thought I had a right to stay and organize the revolution."

Angela was asked also whether it was a mistake on her own side to be driving around New York City at the time she was being sought by Police and was in the car of, and with a person that the police were said to have been following for some time. She jokingly answered the *Black Voice* editor, "You seem to know more than I know . . . I didn't know that David was being followed by the police!"

Black Voice Staff at UN Seminar

During the week of October 23, Kwame Salter, Director of the Afro-American Community Service Center, *Black Voice* writers Leslie Hewlett and Francine Johnson, and UW students Tim Belin, Ron Brown, Olu Daniels, and Leo Mitchell attended a week long UN seminar in New York. The group was primarily composed of Methodist church members from throughout Wisconsin.

The basic theme of the seminar was peacekeeping, however, the topic tended to sway more towards US imperialism. The format consisted of films/speakers and

discussions. There were two tours, one of the UN and one of the Church Center, Riverside Church and the surrounding areas.

Most of the speakers stressed the fact that the U.S. is an imperialist government and that it is attempting to be the world's policeman. The speakers shocked some of the more patriotic of the group by agreeing that the U.S. only helped in liberation struggles of other countries if it meant profit.

The speakers were from Bolivia, Cuba, Jamaica, Mozambique and Tanzania.

The films tended to be more shocking than the speakers. The first film "Who Invited U.S." set the mood for the entire seminar. It traced U.S. imperialism from WW I to present.

One film from Jamaica, discussed the Rasta farmers who believe (Haillie Selessie?) is their Messiah. The film "Blood of the Condor", from Bolivia brought up the question of genocide of resisting factions of a community.

The most dramatic film was "A Luta Continua", which dealt with the liberation struggle going on now in Mozambique. The

film showed both the destructive work of the Portugese (funded by the U.S.) and the constructive work of the Mozambian people.

The general purpose of the seminar was to explore areas of peacekeeping and economic development and to try to see how the U.S. is mirrored in the eyes of others.

On the whole this goal was accomplished, however, the truth was hard to swallow. For some the seminar was extremely revealing and directly relevant to the problem of the third world people in the U.S. To others the seminar was merely entertaining and it will be remembered solely as an effort that was made to understand "you people."

Oh My God! Four More Years

by Francine Johnson
Black Voice Roving Reporter

Knowing what President Nixon has done for us in the past four years, we the *Black Voice* staff decided we would like to find out what the Black students on the UW-Madison campus think the outlook will be in the coming four years. They were confronted with the question, "With the re-election of Pres. Nixon, what effect do you think it will have on the Black people in the years 1972-76?"

"The re-election of Pres. Nixon was a great blow to me," said Willie Smith Jr., a freshman majoring in Sociology, "because all he is going to do for the Black people is absolutely nothing. There won't be too much welfare going on because he is going to readjust the program which in turn will cut down on the money. He's a racist type of person, so he will cut down busing and that's going to lower our higher education which we can get. So, al in all, we are going to be deprived of our social and equal rights."

Pamela Price, a junior in the North-SOUTH exchange program from North Carolina A&T University replied, "I feel that there won't be too much change in the effect of Black people as it was for



the past four years. Nixon will be doing enough to keep himself out of trouble from outside forces so the people won't be saying what he's not doing. He will do just enough to get by. But, as far as Black people go they will still progress and continue to move on, because there are still Blacks interested in carrying on with the cause and helping the people to progress. I don't feel Nixon will bring about any major legislation because I guess the biggest thing that has come along was the civil rights movement. So, as far as I am concerned he can't stop or hinder Black people in anyway."

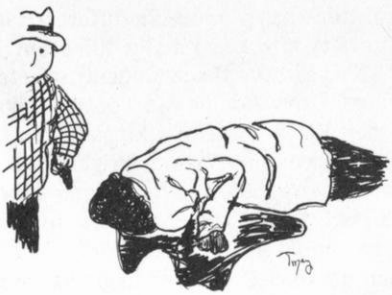
"First and foremost it's hard to predict and tell the future in terms of political strategies in this country for 1973," responded Muhaimin Abdul, a senior political science student.

"Since Nixon is re-elected and you put it in terms of Black people, I would say that things will get worse. Take for instance four out of nine people in the supreme court are directly appointed by Nixon, and they were the same people against the abolishment of the death penalty, also they were the same four who voted against reinstating Muhammed Ali. He put a freeze on wages and the prices went up. No one can predict 100%% of what will happen but, if the things I mentioned happened within the last four years it should be easy to see that things will get worse. Since he has been in office there have been revolts and lots of rebellions. The situation at Attica is another example, it was during Nixon's administration that prisoners were ordered to be killed. I think this was a very reactionary thing to do. So, I would say that oppression is going to be heightened and it might have been the same with Big Mac.

Pat Walker, a sophomore majoring in Journalism replied, "I don't think it's going to do us much good. He has had four years already in which he didn't do that much. The only way we can combat somebody like Nixon is to start working

and looking around and see who else we can get in office when he get out. Too many people just want to sit around and not vote which won't help us. We can't let ourselves be bundled over by people like Sammy Davis Jr., and/or James Brown, who cross over to someone who can't possibly do us any good in the long run. We have to realize that they are both gimmicks, in other words just big carrots held up for the Black race like they used to hold up carrots for donkeys. Sammy Davis is a middle class and up carrot, and James Brown is a middle class and down carrot to attract votes. But, when it comes right down to it James Brown and Sammy Davis Jr. don't have the same worries an average Black in America has so it really doesn't make that much difference and we can't let ourselves get run over by what they say because in the end they are voting on their own, and we have to vote for ourselves.

Nixon, will probably do some little token act to say that he did something but it won't be beneficial to the Black people who need it most."



"I think I killed a man."



"Don't worry, the law will protect you."

See Stories on brother David Scott on Page 1

ATTICA BLUES-Archie Schepp

Review by David Anthony
Black Voice Art/Music Critic

The late Albert Ayler was once quoted as saying, "Archie Shepp plays entertainment music." *Attica Blues* is a testament to that. As "entertainment" it is quite satisfying, but it is not *sufficient* as Art. Black folk art/rhythm, depth, inventiveness, consequence is lacking, being obscured by a mass of strungs and things, which seems to be *Impulse!* Records' latest direction. After having listened to the string section Alice added to John Coltrane's *Infinity*, I began to have serious doubt about the Art, i.e., the M-U-S-I-C coming from there. But that is another story.

What business has William Kunstler got being on a Shepp side? Why has Shepp been devoting all this time to the music of Cal Massey, whose music is so diametrically opposed to Shepp's history? Why do all these sides keep coming out with many musicians and not enough music? These, my Brothers, are serious questions. What are we dealing with here?

For those who have no history/knowledge/chronological familiarity with Archie Shepp, this music may be attractive but it is empty, has no soul, no guts. It does not affirm, or feel the need to. It is simply *there*. Those days of *The Magic of JuJu*, *Fire Music*, *Mama Too Tight*, *The Way Ahead*, are all behind. Dig the *Way Ahead* being all behind.

From the point of view of toe tapping, finger popping, laying back/bullshitting, the music of *AB* can do it, but that is not what he *has been* about, because right now his *has beens* are better than his *ams*. Dig? Like, his history is better than his current events.

As a newly independent nation bursts out on the set screaming and surging, throwing off the chains/yolk of Imperialism, freeing itself, it must contend with the forces surrounding. How long will it be free? It must make the right decisions, the necessary calculations. If not, Neo-colonialism threatens to reassert itself.

Shepp's sixties were the end of the colonial brand of imperialism. He broke free and asserted himself. He said, "Look. I am a voice. A loud sound. A force. You must reckon with me. Miles/Trane/Rollins/Pops/Duke/Webster/Hawkins/Parker/Young are all in me. Then there are new cats. Taylor/Coleman/Cherry/Ayler/Pharoah, a new Trane/and me. I am a bridge. I am history. Dig me and you dig the stories of ages. I am the tenor saxophone."

He yelled and he screamed and he pured out, giving of himself. Opening the doors, unfolding the pages, passing out keys to himself. Blowing. Working. Achieving. CREATING. He was *doin it*. Dig? He gave more and more until there was no more to give. He dipped in the reservoir every day for eleven years. Some listened. Some slept. Then one day the reservoir was dry. Empty. Lifeless. There was nothing left. He had reached bottom. Sand, silt, concrete, who know what? Bottom. You only know when you get there. Bottom. Sand. Sand coming out of his horn. His titles even told the tale.

From *Four for Trane* to *Four Losers*. For Losers. That is what that music. was. for. losers. 1971, Archie was lost. Shot down by the megalomania of america. Dig *Three for a Quarter*, *One for a Dine*. Like

now his Art has a price on it. I'm selling it. Have to make room. Can't deal with it no more. Voice in the Wild erness. Crying. Wild. When you shit is for sale somebody gon cop. Especially in america. From Black Mamas who were to tight to Archie Shepp for sale.

The transition was ridiculous. *Impulse!*, like america, kills people. It buys them and then puts them to sleep with the dope of complacency. If it cannot stop them it kills them. Trane. Ayler. The Father, The Holy Ghost. Pharoah, the Son left with the amazing burden, has gone to sleep. How else could he deal with it? So many, many others. Bought. Sold. It all comes back to slavery. Black Artists are the slaves of america. But then we all are prisoners, at least, some of us live in better prisons. Some of us have more food, less rats, nicer toilets, hipper wardens, maybe even special privileges. Some of us have to get out, at any cost. If we cannot leave the physical prison, maybe we can escape the spiritual shackles. Break out. Take hostages. Kill judges. Kill wardens. Free your mind and your ass will follow. Attica. Blues.

That is what this music is about. Like everything else in the artist's life, it tells a story. Shepp is writing an open letter telling us how much of a prisoner he is, showing us what it has done to his mind. His mind. Soul. Spirit. Kill the body and the head will die. Or go mad. Or go mad. Dig? Like going from *Malcolm*, *Malcolm*, *Semper Malcolm* in 1965 to Cal Massey's *Dr. King*, *the Peaceful Warrior* in 1971. That is movement? Yes. Backward. Cir-

cular; but not like Miles' circle(s) or Trane's spiral(s) or Rollins' (wagon) wheels. Not like that. Like chasing your tail. Like running on a treadmill. I am imprisoned. Look at me. Look what it is doing to me. Listen to me. I am not making sense any more. Help me. Let me out. Mutha*****, can you hear? or not. But dig, the next step is the one that is missing. The next step is to say, "F*** it!" But that is very hard. 'Too hard. Sometimes it is the hardest thing. No money and the rent, No money and the food. No listeners and the music. Say F*** it! and go on. Continue. Got to continue. As long as we move we will move. As long as we move, it will continue. to move. That is what we are about. Movement. Change.

Where is this music going? Nowhere. In a circle. It comes out of the prison, from the prison, runs around town, then comes back. Like the drunk who periodically locks himself up in the city jail. He needs protections, but he seeks it from the wrong quarter. He runs to the warden. His *enemy*. His antagonist. He runs back to the House. Slavery again. Archie is caught. He wrestled with the shit for years, and now it has gotten to him. *Fire Music* to *Attica Blues*. Fire to blues. White hot is red hot to blue hot flames. red/white/blue. His uniform. The stripes. 1972 his number. One of his older albums on Delmark had a tune written by Ornette called *When Will the Blues Ever Leave?* Dig? We still ask that question. F*** it, and *play*. You are here to play. The music must go on.

The cover of *AB* has a picture of Archie in his cell, with the famed Carlos-Smith "Black Glove" poster/photo from the 68 Olympics. Below that is a poster relating to the various aspects of Blackness. He sits at the piano, his tenor asleep above it. Books are falling from the shelves. Through the smoggy window you can almost see the yard of Attica. Block "B". Block "C". Block "E".

Shepp has written four tunes, *Attica Blues*, *Steam*, *Blues for Brother George Jackson* and *Ballad for a Child*. Two of these are about prison. *Steam* is america; the ballad is the future. There is one other piece of history, *Inovation to Mr. Parker*. History. It is all there. But it is tired. It is asleep. So much sleep. Who knows what dreams lie within? Plans of escape, maybe? I doubt it. america is maximum security.

William Kunstler. Has helped many Brothers. In prison. Kept some out of prison. True. Is part of history. True. Is also part of the prison. Like what he has done is nothing compared to what he could do. Like art, law (if such a thing exists) can have no limits. No boundaries. So *do*, muthafucka, don't tell me about it. Like, play, don't talk. Whatever it is, *do it*. After that, two words. So what?

We know about the prison(s), system(s), etc. Fuck it! Deal with it. Later for that shit. Dig the album. Make up your own mind. Ice my shit, if you like. It's only words anyway. You go to listen to the *music*, if for no other reason, to find out whether it is music. We are back to field hollers, and if *he's* hip to it, fine.

“Ballads”. The John Coltrane Quartet, *Impulse*

Review by Mary Jonson

In recent times jazz has become synonymous with John Coltrane, and it amazed me the other day at the musicians' union, when I heard several of the professionals rapping jazz. They were still under the impression that Coltrane was "new".

Of course anyone really aware of what's happening now will tell you that musicians like Larry Coryell and Freddie Hubbard are "new", and that far ahead in the field is/has been Ornette Coleman, coincidentally a saxophone player.

Nevertheless, it is good when one returns to Coltrane, for contrary to the generalized theory of warmed-over leftovers, chili is always better on the second day.

Furthermore, the "Ballads" album is the weirdest collection of sides that Coltrane ever put together, simply because it is the most untypical of his style, which has always been characterized as "angry", rough-hewn, angular saxophone playing, the kind of playing which cut clear through the chords, rather than going around them, or sliding over them in a quasi-baroque fashion.

Coltrane defied most of the rules of his alleged playing style in the process of cutting this album. It is fluid and lyrical, he is piling layer upon layer of melody on the chords. There is little angularity. It reveals a sensitivity and a lyricism which are sheer ecstasy, and I would venture to say that the recordings are virtually unheralded.

The album was cut toward the end of '62 (i.e. it is vintage), and the other members of the quartet are Elvin Jones, Jimmy Garrison and McCoy Tyner. The tunes themselves are various supper songs that were going around at the time, such as "Say It (Over and Over Again)", "What's New", and "Too Young To Go Steady". Coltrane plays the last tune with such mellowness and sensitivity, that if you recall the sad AM sagas of 1962 music, to be personified by the then big-name performers such as Fabian and Leslie Gore, you will smile at yourself for taking "Too Young To Go Steady" seriously, and for even liking it, considering the overwhelming triteness of the theme.

That is what Coltrane makes you do to his album; you LISTEN. The collaboration with Tyner is a formidable one;

the chords are laid down in correct anticipation of the melody, which is so undaunted that to listen to this album of cocktail-oriented music is a new trip. That is to say, there is no fizz. It is more akin to looking through a clear glass of vintage rose. And Elvin Jones' brush work is exquisite.

My personal favorite on the album is "Say It", perhaps because it is the most lyrical. Other selections which I have not mentioned include, "I Wish I Knew", "Nancy" (the old Sinatra tune from the forties), "It's Easy To Remember", "All or Nothing at All", and "You Don't Know What Love Is".

All of the sides are exemplary of Coltrane's virtuosity, but they are unusual when one considers the normal aspects of his style. They reveal a side of the man and the musician which is seldom stressed in any of his other albums, yet I feel that they lend a definite insight into why he played as hard as he did.

African Information Service Serves Third World

In the basement of an obscure Brownstone apartment in New York lies a powerful weapon against imperialism. It is the African Information Service (AIS). It is composed of Africans and Afro-Americans committed to third world anti-imperialist struggles.

AIS is a Black continuation of the Africa Research Group (ARG) which disbanded earlier this year. AIS maintains ARG's library and files. Robert Van Lerirop, coordinator, said, "We plan to prepare, catalog, and distribute information on African liberation movements and on the struggle to achieve economic independence, by the people in those parts of Africa which are recognized as independent political states. In addition, we plan to provide the people of Africa with information on various struggles being waged by Third World peoples in the Western Hemisphere.

AIS keeps an open file and they will send material to anyone who contacts them and needs information. Sandy McCoy, staff member, said, "our work is not just sterile research. Much of it is

done in the hopes of mobilizing and motivating people."

At this time AIS has five major functions. Research is the most important function. The group is constantly compiling new information on movements in Africa and America penetrating in Africa and American penetration in Africa in terms of corporations etc.

Publications in another case. AIS plan to periodically publish pieces of special interest as leaflets and pamphlets on current events.

Distribution of published materials and the establishment of external communications falls under Communications.

Special projects include film, photographic and written treatment of liberation struggles.

The Organizational section establishes links with people who want to use the service and have access to its materials.

AIS is located at 112 W. 120th Street, N.Y. New York, 10026. The phone number is (212) 850-4070.

UW Black Music Ensemble

by Floyd Nelson *Black Voice* Writer

In February of 1970, Cecil Taylor (with the aid of money set aside for strengthening the University of Wisconsin-Madison music department) headed a program designed to educate the white music major to that which he (and everyone else) had been hearing and playing all the time—Black Music.

This was the start of what has become known as "The Black Music Ensemble".



Cecil Taylor was followed in 1971 by still another beautiful musician, Bill Dixon. Mr. Dixon (who had to move to bigger and of course better things) gave UW-M his interpretation of "the two gifts from God" in a very deep and artistic fashion.

The bearded-prophet-like-darker than blue face of 1972 belongs to James Cheatham, the present director of the "Black Music Ensemble" (and believe me he is "Bad") "Jimmy" leads the ensemble by placing the Black Man (gift 1) in his left hand and his Music (gift 2) in his right. "You are but to taste and feel and then taste again each of the Two gifts God gave the World and that is what the Black Music Ensemble is all about.



CHEATHAM VIEWS FROM above while Black Music Ensemble gets down.
photo by Charles Riley

The Experimental and Improvisational Black Music Ensemble or (660-266-8), one credit course, meets Tuesday and Thursday at 1:20 and even more so Wed., Thurs., and Fri. nights at 6:00. 17 are enrolled thus far but well over 30 attend.

The Black Man, his Music and the Black Music Ensemble; Love, Desire and Life; all are emotional and all must be "tasted".

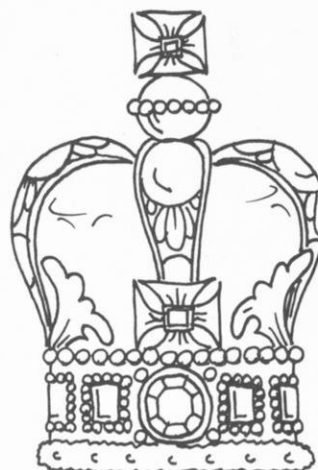
Oh Yes, before I forget; a student once told me, "There is a rush of air felt as you enter the doors of 1321 (meeting place of the ensemble), the same rush of air we felt only once before . . . "When we passed from the womb into this world."

MADISON WEST HIGH BLACK HOMECOMING

by Marcia Watkins *Black Voice* Reporter

Mr. and Miss Black Image were surely the focal point of all the festivities, pep rallies and dances involved in the homecoming of Madison West High School.

It has become a tradition by the West High Black Students Union to demonstrate that they cannot relate to having a white female as their epithet of a queen; and for the past two years they have been choosing their Mr. and Miss Black Image. It was a creative and inventive



Black News Radio Changes Schedule

For those of you who have been regular listeners to the "Black News" program and for those of you who haven't, "Black News" once heard on Fridays at 5-6 p.m. has changed its time. The new time is 3-4 p.m. on Saturdays. It will remain on WHA-Am 970 on your dial.

In setting the themes for the programs, Black News coordinator, Bernard Forester, stresses that music was the Black man's only means of communication in Slavery. It was used as a secret code for messages. We must not stray away from our music, and should continue to use it as an effective means of communication. Black News has and will continue to bring you new experiences in the form of music each week.

The Black Police: Need or Nemesis?

The Afro-American Community Service Center (AACSC) had its third panel discussion in its POLITICS OF SURVIVAL PANEL SERIES Wednesday, November 8th at 9:15 p.m. in 111 HUMANITIES BUILDING.

The panel discussion entitled, THE BLACK POLICE: NEED OR NEMESIS? included guest panelists Renault Robinson, Executive Director of the Afro-American Patrolmen's League in Chicago, Conpton Bernard, who ran for sheriff of Dane County, Kenneth Williams and Ronny Starr of the People Committee for Survival in Milwaukee. Kwame Salter, Director of (AACSC) was the moderator at the discussion.

There were two main subjects: (1) Are Black police in America necessary, and (2) Can they be negative to the Black people?

The panel members interacted openly with each other and discussed freely with the audience members to the point where several good topics were brought up and talked about, such as the real definition of a police. This was defined as the Army, Navy, Marine and anyone else who has a license to kill in the name of the U.S. There was also the question of the role of the Black police and how this role has

changed. Also, the discussion brought up another issue on whether we need policemen, or do we need the type of police we have now? The consensus of the panelists was that in order for a Black officer to do a better job he has to be accepted and respected by the Black community because it seems as if the white society distrust him and the Black society resents him.

Although Renault Robinson came late to the panel discussion because he had been detained by the Dane County police early that evening for an unmentioned offense in which he had to pay \$157 bail, but, from the time he joined the group, he didn't fail to enlighten, educate, and stimulate the audience with information on the Afro-American Patrolmen's League in Chicago, and the question of Why Black police are a vital need to the community.

Staff

The BLACK VOICE, published by the Afro-American Community Service Center, University of Wisconsin-Madison, since December, 1970.

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Leslie Hewlett, City Editor
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Joe Hill photo by Ron Brown

tions tend to delay me from accomplishing long range goals." Joe said.

He elaborated and explained that since he is in charge of all finances he is involved with everyone. Joe said that he never knows what new problem might arise or what new job might have to be done.

Despite the problems, Joe agreed with Cheryl when it came to what he liked best. He said, "The best part of the job is that it has meaning. The experience of working in an organization that is truly committed to the liberation of our people is really a gratifying experience."

Business at Afro-American Center

Robinson Crusoe had Friday and Sherlock Holmes had Watson, but the Afro-American Community Service Center (AACSC) has Cheryl BIRTHA and Joe Hill and that's an unbeatable combination.

Cheryl is program coordinator. "I find rooms, decide on times, the number of chairs, the type tickets and posters-administrative things," Cheryl said.

Usually the entire staff decides on the year's programs but Cheryl makes the actual contacts. In a sense she is the center's public relations agent. She said, "The programs are a reflection of the center and I have to look out for the center's interest. Publicity is the biggest problem since we have a limited budget."

Cheryl admitted that the job gets quite hectic at times but on the whole it is enjoyable. She said, "The job is rewarding. You come in contact with a lot of differ-

ent people and you deal with different situations. There are a variety of experiences but the logistical thing kinda trips me out. You go to a program and you realize that the speaker's there because of you and the chairs are in a certain arrangement because of you and even that glass of water is there because of you."



Cheryl BIRTHA photo by Ron Brown

Joe is department administrator. He is responsible for financial operations, personnel and work-study coordination.

His biggest problem is lack of time. "There's no continuity. Day to day situa-

