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This week marks the fourth anniversary of the birth of the Uw Afro-American Center. Like the preceding years, this anniversary will be neither celebrated with mechanical fireworks nor the whisking of flags. If there are celebrations, these will be the unarranged and unguided ones, like the feeling of happiness and joy on the part of Madison's Black student community in the realization of their "dreams" coming through.

It was four years ago, in February, 1969, that the Black students here issued a list of 13 demands aimed at improving university relations with minority students, especially Blacks. The 13 demands later precipitated into a weeklong student strike and the unnecessary (but a usual tactical and technical weapon of authority) appearance of the National Guard on campus. There were the usual series of student arrests and injuries, and an upsurge of demonstrations and protests. Several Blacks were expelled, injured and arrested by the police.

In retrospect, the organizers and participants of the Black-Demand struggle review the outcomes of their efforts with some satisfaction and pride. One of the February, 1969 protestors who was arrested and later sent to a mental institution for three years (he asked that his name not be used) said, "I am glad I was active in the struggle. I hope all of the 13 demands will be met in the very near future."

The essence of the demands clustered around an attack of the University's policy of "benign neglect" and to:

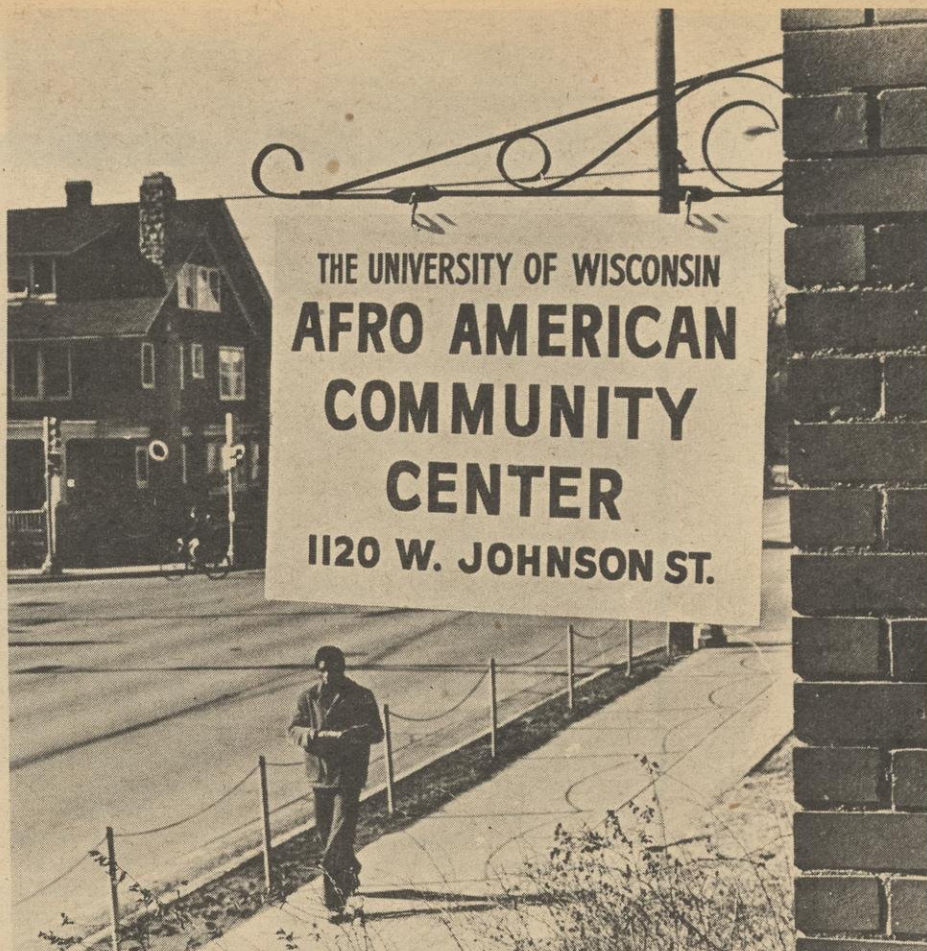
- 1) acknowledge and provide for the sociocultural presence of Blacks on campus,
- 2) make immediate curricula changes that take into consideration a heretofore neglected heritage and a fundamentally unique urban-ghetto life;
- 3) eliminate racist, biased admission requirements that arbitrarily excluded Blacks from being considered "regularly admissible."

Out of these general demands, an Afro-American Center, was created. A Black Studies Program was constructed, and a Special Five-Year Program for the recruitment of minority students for University programs was subsidized.

During the past four years, in which some voyeuristic news reporters and commentators have often expected and "invented" conflicts instead of harmony and in which some administrative tactics in the form of budgetary obstacles have persisted, the Afro-American Center on the Madison campus has (notwithstanding) become the focal point of Black student activities and an institution seeking to serve some of the needs of the Black community.

KWAME SALTER, director of the Afro-American Community Service Center (AACSC), when asked about the major purpose and position of the AACSC within the past years, said, "We have consistently attempted to define ourselves as Black people first, and not as members of an academic community. We have continually informed people and tried to make them realize the day-to-day continuity of oppression for Blacks which transcend socioeconomic position and class."

"Our position in relationship to the University is to concentrate our energy on cultural and race-related activities. We



Dreams come faintly through: Four struggling years of African-Americanism at U

By **FERDINAND FIOFORI**
Black Voice

realize that to gear a program strictly towards cultural activities is to run the risk of relating more to cultural romanticism than responding to the objective reality of present day oppression. Our day-to-day position has thus been undergirded more by political sobriety than cultural intoxication."

When asked whether the present position and activities of the Afro-Center had anything to do with the change of name from Afro-American Race Relation and Cultural Center to the present name which came into effect last fall—the Afro-American Community Service Center, Mr. Salter explained that it has always been difficult to separate oneself from the Black Community by claiming a status of Black student. In addition, the Afro-Center has often been asked to help find jobs and to serve as an anti-defamation league, a bondsman, and an articulator of grievances by the Black Community in Madison.

So in essence, the Black community here acted as the medium of force behind the name change. According to Salter, "the name change is part of the struggle to define

ourselves which has been going on since we petitioned and demanded that we should be called Blacks instead of Negroes."

Last semester, the AACSC thus expanded its programming to provide atmosphere and experiences that not only allow students—black, red, brown and white—to seriously reflect, examine, and criticize those aspects of their lives here at the university, but also to offer viable social and cultural alternatives to the often sterile and culturally unsatisfying ones provided by the larger white university populace.

WITH THESE directions in mind, the AACSC came out with a theme for its activities in the academic year 1972-73: *A Real Look At America From the Bottom*. Noted Black, Latino, and Native American speakers have been invited to share their views on America as they relate in the larger context of oppression of all Third World people. Films highlighting the dynamics of Third World People's relationships with white America have also been selected and are being shown by the Afro-Center throughout this year.

Last semester, panel series permitted the

active discussion of political, social and cultural topics as they relate to *The Politics of Survival*. Panel members were largely drawn from Madison-area residents, university students, and university personnel who "academized" topics ranging from the role of the Black policeman in society to the strategies of change being employed by Black organizations.

This semester, apart from the lecture and film schedules, the center has included on its calendar a seminar on Black Political Consciousness which will feature student and community participation starting next Monday. Also, starting next week there will be a student symposium every Tuesday night at the Afro-American Center, 1120 West Johnson, where students will be presenting academic papers on a variety of subjects. These papers can be enquiries on researchable materials, research findings, artistic impressions of perceptions, and so forth.

To round the semester off, the Afro-Center will host a Black Arts Festival which this year will feature KO-THI Dance Company, the Gospel Spectacular, and student talent shows.

FOR ABOUT a year now, in order to bridge the disparity gap and bring a better understanding between black-white relationship, the Association of Minority Students in Mass Communication has worked through the Afro-American Center to have Black News, a weekly radio program. Also since December, 1970, the Afro-Center has established a diachronic information system, the Black Voice newspaper, printed bi-weekly and mailed at no cost to those who have left their names and addresses for the Center's mailing list. Copies of Black Voice are also available at the Memorial Union, Memorial Library, Union South, and Helen C. White Library for students to pick up. As a matter of fact, the Black Voice has become a very popular voice with many inmates, especially in Wisconsin, New York and California. Many prisoners have not only exchanged cordial communication with the Voice, but have also published their expressions and experiences through poetry, commentary and news articles. Students from neighboring Illinois and cities in Wisconsin regularly tour the Afro-Center to find out how the Black Voice operates.

By and large, what the Afro-Center has represented within the last four years of its existence can be subdivided into four categories:

- 1) while existing within the UW context, the role of the Afro-Center is, in one respect, to function as a political gadfly tireless in its intellectual commitment to social development;
- 2) the Afro-Center stands ready to expose empty, misleading, and false gestures that come in the way of tokenism, warped generosity, and childish pranks.
- 3) to avoid the type of silence and action that masks and hides the turmoil within, and which inevitably leads to reversals and confrontations in the future.
- 4) it stands as a structural symbol of the Black community's moods and efforts and not as insurance against confrontation and disturbance on campus.



Cardinal photos by Geoff Simon

cardinal
MONDAY
magazine

This issue of the Cardinal Monday was put together by the staff of the Black Voice, a bi-monthly newspaper published by the Afro-American Center, UW-Madison. The Voice is mailed to persons who have given their names and addresses to the Afro-American Center.

The Voice is distributed at the Memorial Union, the libraries and other vantage points around campus. Those wishing to receive copies can call the Afro-Center and ask their names to be put on the mailing list.

The next issue of the Black Voice will feature an article on H. Rap Brown and the current trial he faces in New York.

The Black Voice staff is also organizing an "Operation Inform Yourself" drive this week in which students and the community are asked to call 263-3690 between 9 am and 5 pm, Jan. 29 through February 1, to ask questions about the Center and its operations. Also call 263-3100 and ask for tape no. 108 for previously taped information.

The staff of the Voice sincerely thanks the staff of the Cardinal for their co-operation in putting together this issue.

Ferdinand Fiofori
Editor-in-Chief
Black Voice

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By LESLIE HEWITT
Black Voice Staff

"Malcolm X had an international awareness. He was aware of the fact that the imperialists are trying to divide the oppressed people." This observation was made by UW student Hamdy Abdel-Moneim. He added, "African unity has gone down since Malcom X's death."

Hamdy Abdel-Moneim is from Egypt. He is working on his PhD in extension education. He holds a BA in economics, an MA in agronomy and an MA in vocational education. He is former vice-president of the African Student Union and former head of the Third World Movement at UW.

"People in Africa have just realized the meaning of freedom," said Hamdy. Egypt, Ethiopia and some of the other northern nations were the first ones to get their freedom. At this point they are economically developed enough to help less developed countries in their struggles for independence. It is for this reason that the imperialist nations are making more of an effort to alienate Northern Africa from southern Africa.

One manner of alienating the north from the south is through the use of such terms as Middle East and Sub-Sahara. Hamdy said, "The term Sub-Sahara gives the idea of vastness, a barrier; but the Sahara was always crossed. There are many similarities between the northern and the southern countries. There was always filtration."

Imperialism thwarts African unity

Another strategy by the imperialists for African separation was the creation of borders. Hamdy explained, "African people never had borders. The imperialists brought borders and divided tribes and ethnic groups. There are no cultural differences between Egypt and other Saharan nations. All the barriers were created by the white man and all the lines are artificial."

Years of socialization through the media and educational systems have been the key to the imperialists' success. In America, Afro-Americans are taught African and Egyptian history separately, if at all. In southern Africa people are given the impression that all the slave traders were Arabian. In Egypt no Afro-American history is taught and there is no mention of any racial conflict. In general, false conceptions are presented wherever they will be beneficial to the imperialist plot.

"In films provided by the American Information Center you

see skyscrapers, cadillacs and people playing tennis. Nobody's going to show us the slums," Hamdy said. He added that in Africa, the U.S. displays delusions of being a land of milk and honey, the melting pot where there is democracy, equality, and racial harmony.

At present, the U.S. is helping to set up puppet regimes throughout the African continent. Most of the CIA installed regimes place their loyalties first to the imperialists and second to their people.

Hamdy mentioned, too, that most of the African liberation movements are having a harder time than they should have because the super powers are using South Africa and Israel as tools. They give economic and military aid to the puppet regimes which in turn train troops in anti-guerrilla methods and send them out to fight their brothers in neighboring areas. In essence the imperialists have created a "dog eat dog" situation.

In denouncing border squabbles between some of the African nations, Hamdy said that the tradition of brothers fighting among themselves for someone else's benefit must come to an end and African-Afro-American unity must be achieved. He noted that total unity would prove beneficial for all.

Hamdy stressed that, "racism is racism anyplace," and pointed out that many of the oppressors of Blacks in America were also oppressing blacks in Africa.

In conclusion, Hamdy asked, "If five million Jewish voters can get the U.S. to pledge continuous support to Israel, why can't 25 million Blacks get the U.S. to oppose racism in South Africa and Rhodesia?"

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Ms Black Wisconsin:

'beauty comes from inside out'

By LESLIE HEWLETT
Black Voice Staff

Miss Black Wisconsin may not be glamorous, but she tries to be beautiful...on the inside, where it counts. She's Lucille Rodgers, who was crowned Black Queen in Milwaukee last summer. Ms. Rodgers is a candidate for a Ph. D. in social work and is a former TA at the University of Wisconsin-Madison.

Ms. Rodgers attended North Carolina A&T where she received her B.A. in sociology. She received her M.S.W. at West Virginia. She has been in Madison for three years.

MS. RODGERS did some work with the girls at Oregon School for Girls. She said, "I was quite gratified. I was giving something of me and they were giving me so much." I didn't want the girls to imitate middle class standards, but I wanted them to have the tools to compete with middle class people. A charm school instills confidence in a person and shows you how to sell yourself. In the inner city or in a correctional institute, you just don't have the opportunity to learn the tools that would enable you to compete."

Returning to her idea about glamour, Ms. Rodgers said, "Something happens that impedes your thinking process when you're all dressed up. You start getting too concerned about the way you sit or stand. A girl should be able to be ultra-feminine but she should also be able to play football."

According to Ms. Rodgers, it's more important to be beautiful from inside out than to be glamorous. This is the role she feels she plays as Miss Black Wisconsin. "I think Miss Black Wisconsin sets an example for little kids. I think one of the principal aims of the contest is to establish an appreciation of black beauty and to set up an image for little kids to imitate."

MS. RODGERS geared the talent portion to children. She said, "I did a skit which was a dialogue between a little girl and her mom. First, the little girl tells her mom that she wants to be a baton twirler, then a dancer, then a model and then a professor. At the end, the mother tells her daughter that it doesn't matter what she wants to be as long as she stands tall and is proud."

Ms. Rodgers said that the best



LUCILLE RODGERS

part of the contest was when she won at the state level. She said, "The biggest reward was the cheer from the crowd. It was the most beautiful experience I've had. There was a feeling of closeness I'll never forget."

The contest gave the participants lots of exposure to different kinds of people. Ms. Rodgers said, "The participants were sensitive to their surroundings. They aren't as status oriented as Miss America participants. The girls are able to relate to all levels and be a symbol of beauty for a lot of different black people."

The contest gave the participants a lot of exposure to different kinds of people. They had a chance to meet a lot of black stars and there was lots of picture taking with Bill Withers and Lamonte McLemore of the 5th Dimensions.

"THERE WERE lots of gifts," said Ms. Rodgers. She continued, "I got more than \$1000 worth of gifts and expenses at the state level, a coat, a satin gown, a wig wardrobe, a dress wardrobe and money. At the national level, the girls received Clairol hairsetters and mirrors, a rhinestone pin, and a medallion from Carnation."

"Miss Black Wisconsin has been a very respectful title for me. I was always well received and respected at the different promotional events I attended," said Ms. Rodgers.

"The state level contest was

based on a personal one to one relationship. I spent from 45 minutes to an hour talking to the judges about my views. The judging was much more impersonal at the national level," Ms. Rodgers explained.

According to Ms. Rodgers, the national contest was not well organized or financed. There weren't any well-defined goals and the primary purpose seemed to be exposure for those girls interested in show business or commercials.

"MORE EMPHASIS should have been placed on the mind or talent or personality. Most people can agree on a person that has a beautiful mind or on a person who has talent. It's much more objective than judging physical beauty," Ms. Rodgers said.

"People need to see with their senses not their eyes," she explained. She said that the Miss America contest was based on glamour and physical beauty but that the Miss Black America contest should try for higher goals.

Although aspects of the contest were disillusioning, Ms. Rodgers said, "The contest has potential if there is enough contact and support from black people. The whole idea of pageants are becoming obsolete unless they can encompass more people."



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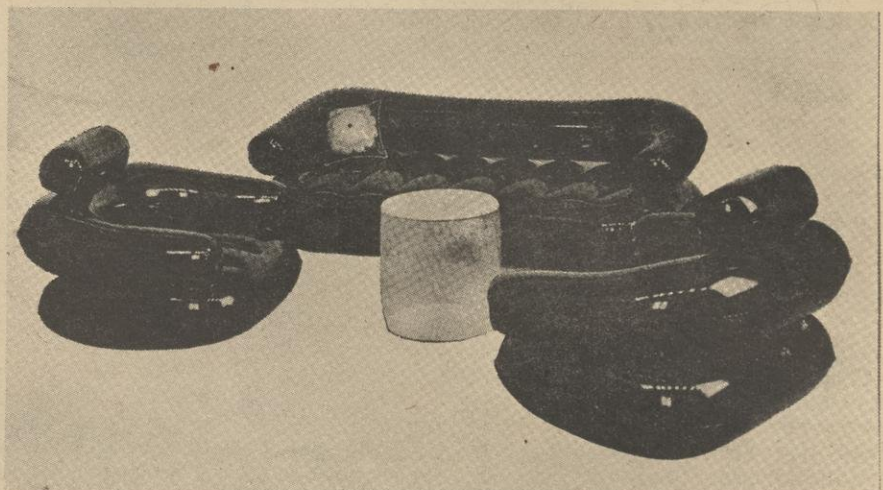
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The Daily Cardinal
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We are such beauty! Something to be hip to. Something to walk around excited about. Dancing. Niggers is dancin. Music. Niggers is art. Beauty. Life. Force. Spirit. Energy. Blacklove. These are some of the myths surrounding Blackness in America today.

This space will be dealing with all aspects of black creative force, the power of emotion in all its manifestation and dimensions: like music—not as “entertainment” but as teaching, as a political force as great as any other; like all the things Blacks sleep on; like why in the fifties Sonny Rollins would title a tune “Airegin,” (Read it backwards) or why Lee Morgan would make an album called “Search for the New Land,” or why Trane would write “Africa” in 1961!

Or take rhythm and blues (soul) and look at the words of “People Make the World Go Round” or the message of the music behind “Free Your Mind.” Or take the blues with B.B.’s “Why I Sing the Blues” or Fred McDowell’s “I Do Not Play No Rock and Roll” or John Lee Hooker’s “I Ain’t Goin to Vietnam” or Muddy Waters’ version of Willie Dixon’s “I Am the Blues.”

These are not accidents. These messages have depth, purpose, an instructive end. If we would stop finger poppin and start listening....

I am the Blues
I am the Blues
The whole world know
I been mistreated
The world know
I been used

All Black Arts give us these messages. They call for an awakening, a renaissance, blossoming of collective spiritual energies. The same energies that make niggahs LIVE at parties. The same energies that build civilization and are now building “new” nations. The energy that explains itself and rejuvenates in creative force.

Black Arts have a profoundly spiritual/political basis. They are reflections of what Blacks go through in the process of survival, as well as testaments to what should be done to ameliorate the Black condition, spiritually as well as politically. It is a source of strength which is as functional as it is entertaining.

Blacks today can be said to possess assets and qualities in combinations that no others experience. They may often be imitated, but they can never be duplicated. They are the originals.

There is nothing “American” about Black art, neither is their art anything which should be cheapened by calling it such. There are no native American aspects of culture save those that the Red Man left before he was dispersed within the entropic diaspora of the transplantation of European “civilization.” All “American” culture means is that something was moved from some place else to America, where it is quite paradoxically said to have “originated.” Get to that.

For years “enlightened” ethnologists spent much time and energy attempting to establish the “American-ness” of the “American Negro.” Well, perhaps it was the case that since the “American Negro” has never existed, it was to every powerful capitalist’s advantage to invent him.

Once invented, this “American Negro” style need only be followed by a populus which was already desperately searching for models to follow. Hence the myth of “American culture” contributed more than any other element to make the African who found himself in “America” lose his sense of identity, purpose, direction, heritage, and past.

What was an “American,” after all, but a mutation of an insoluble series of elements? And therefore what could an “American Negro” be but an even less soluble congeries of disjointed elements, separated as he was from knowledge of himself and his past? Who knew this better than the artist, who, all the time he was creating was being told that he was not.

All the field hollers were relegated to the status of quaint “Negro art,” meaningless laments, work songs that had no message other than that of misery. That was the European interpretation, while all the time they missed the messages laid between the lines, because they were blind—blinded by the ignorance of ethnocentricity.

As loud as the slave screamed, the master slept. He never heard the truth. “I’m gon get yo ass. I don’t know how long it gon take but I’m gon get yo ass. I ain’t waitin, I’m just planning.”

The artist was told, “Boy (or girl), you sho got sumpin der; you sho kin dance. All you folks kin dance.” Or when he dropped his music on people, Europeans dropped a label on it, calling it jive ass (jazz).

Black painting was primitive. Black writing was imitative. For a while it sure seemed as if Blacks couldn’t do nothin that wasn’t influenced by European or “American” culture, whatever the hell that shit was.

So this is the memory we had to erase, and after doing it we began to see what lay behind all the garbage our minds and bodies had been fed. Some realized it and just went “outside” because of it. Others became radical politicians. Others became artists and laughed until they couldn’t keep the tears away, then some of them went out too.

This country has always been very hard on its artists. Witness Charlie Parker, dead at 35; Eric Dolphy, dead at 36; John Coltrane, dead at 40; Albert Ayler, killed mysteriously; Frank Mitchell, dying under mysterious circumstances; Otis Redding pulled from the wreckage of a still uninvestigated “accident,”; Kenny Dorham, dead; Cecil Taylor, weakening; Donald Ayler, in a mental institution.

What could be more political, more intentional, more methodical, more diabolical? What clearer way of removing a threat than by killing him, mentally, spiritually, or physically. Kill the body and the head will die.

A painting does not paint itself. A dance must be choreographed. A novel must be written. It is up to Blacks to realize and save what they have, which is very much: very much beauty, very much joy, very much pain, very much goodness, very much hate, very much living.

There are artists here, at this university: BLACK artists. Check out Sis Freida High (Art) and Bro. Quincy Edwards (Dance) in the Afro-American Studies Department on the fifth floor of the Humanities (ironic name for that building, isn’t it?) and Bro. Jimmy Cheatham (Music) on the same floor in the music department, also in the same building. Check these people out now, while they are here. Don’t wait to be sorry. They are doing it now.



Cardinal photo by Geoff Simon.

Reflections on a Black theme

‘Nigger is Art’

Articles by David Anthony 111

Black folks. are a poem. are music. Everywhere they occur like flowers like birds. different kinds. different colors. different shapes. different sizes. We summon our creative energies to produce works unique in form, style and execution. With what may appear to be a limited amount of resources, we manage to produce maximum results. In this university, for example, Black folks can be found making all manner of contributions, “practical” as well as “artistic” (for those who feel the need to make that distinction). The fact is, all art, provided that it is directed toward the edification and cultural advancement of a people, is, by virtue of that fact, “practical.”

Who, then, are the artists. More to the point, who cares? In the university, who can be concerned with the tenets of “artistic Freedom,” “creativity,” and the like while keeping such a busy schedule such as that which is imposed by the university? The Fact is all these concerns are inseparable. Even if we never use the term “art,” we speak of it, in many ways. Some of us who may never see a play, except under duress, nevertheless may be found to spend a great amount of time at movies. One who may never see the inside of a museum may spend a long time reading novels, and so forth. We see then, that there is no way to divorce ourselves from the existence of the phenomenon.

WHAT THEN of Black Art? What is it? Who makes it? What is it similar to? What is it to be differentiated from?

If by way of definition we say that “Black Art” includes all those elements of the Afro-American experience which express themselves in creative (artistic) terms, we have somewhat of a workable definition. This expression can take almost any form. In fact, at the risk of being simplistic, there is not too much “artistically singular” about Black Art, except the fact that it has been produced by Black folk. Of course, we must also understand that this is the clearest strength, the most important element which will allow us to attribute the title of “uniqueness” to that area of creative expression. That is, no one could create Black Art, except a person of Afro-American or African (as we shall see) heritage.

If art is a reflection of the background and experiences of individuals, then it is not difficult to see what makes Afro American Art “different,” it is, in fact, the uniqueness of the Afro American experience. Were a person of another ethnic background to live in the same settings as most Afro Americans (trying to avoid the sinister “average Afro American” syndrome) and experience the same

kinds of social pressures, exclusion, prejudice, racism, job discrimination, etc. as Blacks are forced to experience, and this person lived in a Black situation, a Black home, etc., within a black community, and so on, it would therefore possible that were this person artistically inclined, he might be capable of expressing himself in a similar fashion to that of Black artists. Since this case is somewhat remote, in fact deliberately contrived, it is quite unusual to conceive of it as being possible. If anything, the reverse might be true, as in the popular practice of whites adopting blacks and bringing them into white situations. The results are usually those of identity crises, which certainly would allow for a degree of leeway as to which cultural group a child might choose to identify with.

Heritage, then, as used here, refers not so much to blood heritage, although that is undeniable, but to experience. In many ways the former determines the latter. In other words, if a person is of black heritage, he is almost universally subject to a certain set of experiences, not vice versa. We can, of course, extend the definition to include people of African descent wherever they may be, a qualification which attaches a degree of universality to all Black creations, wherever they occur. What makes the music of West Africa similar to the music of the West Indies, which is similar to the music of Brazil, Cuba, and Puerto Rico, which is similar to certain Latin and West Indian styles which can be found as far away as New York? What makes certain elements of Black Dance universal? These are the kinds of questions that dictate long distance similarities, cultural patterns, elements of universality, determinants of black culture.

In addition, let us not forget the students here who are artists. There is a tendency to take an individual’s contributions for granted simply because he is a friend of yours. How many of us have friends who create? How often do we give them an idea of how valuable we feel their creations are? What did Beethoven’s friends tell him? When Picasso was young did his peers take him seriously? What are we waiting for to acknowledge those contributions of our contemporaries? Need they be dead for their creations to be validated?

These are only a few ideas to be considered in the area of Black Art. As an introduction it should serve to move you further into the field. Certainly this culture has not given its due to the Black Creators who gave everything for what persons lightly refer to as “American Art.” Well, we may ask ourselves, how much of it is sincerely “American,” and how much is “Afro American?”

At the top of the stairs: a library

By WANDA WASHINGTON
of the Black Voice Staff

At the top of the stairs on the second floor of the Afro-American Center, 1120 W. Johnson, is a Black Cultural Library. The library, whose collection is devoted exclusively to topics relevant to the Black experience, includes subjects ranging from

Black history and sociology, to drama poetry, and music.

Joe Hill, Afro-Center's financial manager and librarian, describes the library as "the one place on campus which is totally dedicated to Black literature." The new facility is divided into three distinct areas for the convenience, comfort, and utility of the students.

The general reference is the largest of the three and serves as the nucleus of the library. It contains novels, short stories, biographies, autobiographies, as well as prose and poetry by most of the major and many minor Black writers in America. The room can be used for group study or merely for reading or entertainment.

THE PERIODICAL READING room is housed in the room to the right of the general reference room. Regardless of your particular preference, the magazine you want can always be found there, for in the periodical room is something for everyone—*Ebony* and *Jet* for those interested in Black news across the nation; *Essence* for the Black woman; *Black Scholar* and *The Black Educational Journal* for those interested in scholarly journals; *The Black Collegian* for those concerned about the fare of Black colleges; *Black Enterprise* for the Black business aspirants; and several others.

Recent copies of Black newspapers from local communities across the country like the *Chicago Defender*, the *Milwaukee Courier*, the (Philadelphia) *Afro-American*, and *The Black Voice* are also on file in the periodical room. The two Black nationally circulated newspapers, *Muhammed Speaks* and *The Black Panther*, can be found there, too.

The room to the left of the general reference room is set up chiefly for individualized study. It contains study corrals and booths to provide privacy and to make the area conducive for quiet uninterrupted study.

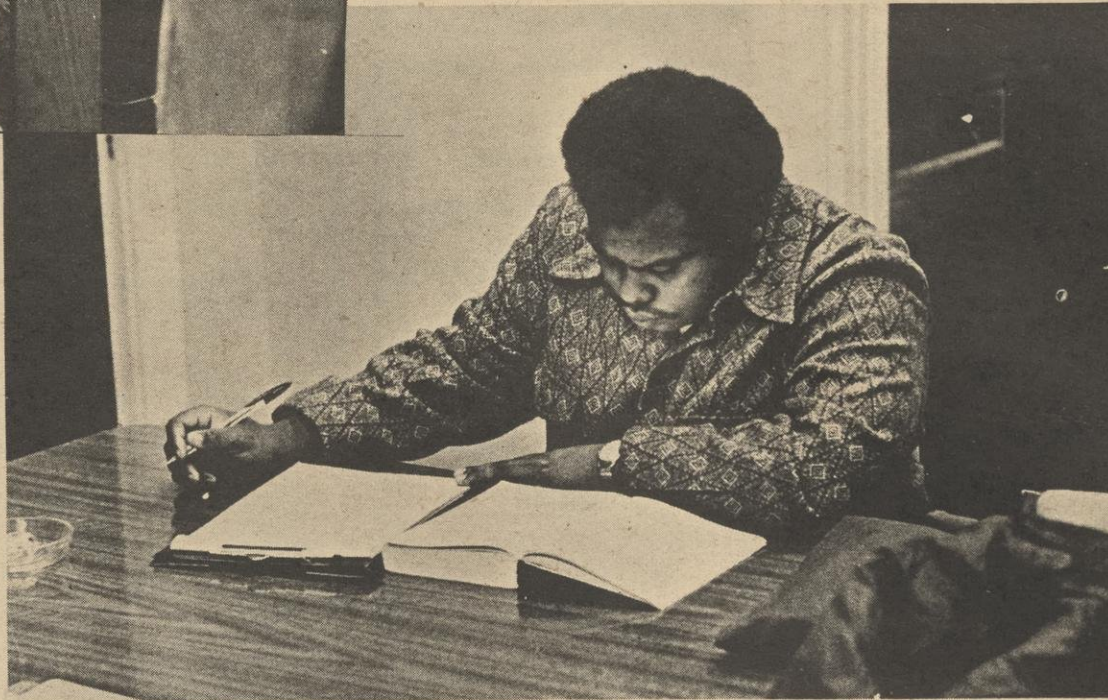
In addition to its collection of books, periodicals and newspapers, the library has its own collection of Black music which runs the gamut of the soul spectrum for spiritual, to jazz, blues, and rock. These recordings are available for supervised student use.

THE LIBRARY ALSO has its own collection of tape recordings of visiting lecturers who have participated in the Afro-American Center's lecture series in recent years. Recordings of the speeches of Sam Yeate, Don L. Lee, Huey P. Newton, Gwendolyn Brooks, and others may be secured upon request from the librarian.

Students are urged to take advantage of the services the library offers. Since the whole purpose of its existence is to serve as a storehouse for pertinent information about Black heritage, it is essential that students benefit from the services it provides. The library opens 9 a.m. through 7 p.m., Monday through Friday.



Center director Kwame Salter



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Campbell: knowledge is power

By LESLIE HEWLETT
Black Voice Staff

"Knowledge is the beginning of power; therefore, all knowledge to the people." This is the motto of Dr. Finley C. Campbell, acting chairman, Afro-American Studies Department UW-Madison who was a former candidate for the US Senate under the Indiana Peace and Freedom Party last year. Finley Campbell has also been vocal and noticed for his active part in the "March Against Racism" which took place on January 20 in Washington, D.C.

While talking to a Black Voice reporter on racism, Campbell said, "It is necessary to learn the history, psychology, economics, politics, and sociology of racism. Racism is the identification of a particular group of people as being of another race for the purpose of exploitation, profit and power." On the other hand Campbell defined racialism as the respect of one race or fear of another. "A racist would allow separation but a racist needs the minorities for exploitation."



FINLEY C. CAMPBELL

Campbell said.

Campbell stressed that there is a definite need for all oppressed people to recognize and know their oppressors. He said, "Ford, not Bunker, is a racist, just like

Rockefeller or the National Guard are more racist than Wallace or the KKK."

IN ADDITION to knowing the enemy, Campbell said it is also necessary to know your allies. He said alliances may be formed when groups have similar ideologies, but coalitions may be formed anytime there is a common issue.

"Class alliances are the only real alliances. Coalitions may be formed among Blacks, but the class alliances will be stronger," Campbell added.

Campbell stated that the bonds presently joining Black people are those of oppression and crisis. He stressed that the bonds are temporary. "The law of nature says that all linkages are based on external causes. The animals get together when it's cold. Nature isn't nationalistic."

At present there isn't a chance for an alliance between oppressed Blacks and whites. "When white workers realize that they're victims of racism and when they are able to tell Black co-workers that they should have first choice for jobs, then there will be a chance for an alliance," Campbell said.

IN SUGGESTING a new campaign, Campbell talks of an anti-racism movement just like the anti-war drive. He said, "The first stage would be the formation of a true democratic republic where every adult from 16 to 600 could vote and run for office for free. Power would be broken down to the community level where the community would control the schools, stores, etc. and the city would provide the services. Along with this would come a revival of plebiscites."

Campbell elaborated that stage one would be peaceful, however if the idea of a democratic republic was refused stage two would be a violent revolution.

"The revolution would be supported and successful because the idea of a democratic republic has a wide base of support. Blacks and whites want community control and a real say in government," Campbell said. "We begin with the liberation of Black people but we shall end with the liberation of all human kind."

Schedule

Calendar of Events - Film Schedule

2/12,16	Garbage, Riot Control Weapons, Pig Power	1-4 p.m.	Afro-Center
2/19,23	Black Panther, May Day	1-4 p.m.	Afro-Center
2/26,3/2	On Strike, High School Rising	1-4 p.m.	Afro-Center
3/5,9	Now, Medical Comm. for Human Rights	1-4 p.m.	Afro-Center
3/12,16	People's Park, Lincoln Hospital	1-4 p.m.	Afro-Center
3/19,23	Interview with Bobby Seale	1-4 p.m.	Afro-Center
3/26/30	Strike City, Wilmington	1-4 p.m.	Afro Center
2/21	Center closed—Assassination of Malcolm X	8:15	Panel Discussion—Prisons
2/27	8:15 Student symposium		Afro-Center, 1120 W. Johnson
3/6	8:15 Student symposium		Afro Center, 1120 W. Johnson
3/13	8:15 Student symposium		Afro-Center, 1120 W. Johnson
3/21	Center closed		
	8:15 Panel Discussion—Sharpeville Massacre		1111 Humanities
3/27	8:15 Student symposium		Afro-Center 1120 W. Johnson

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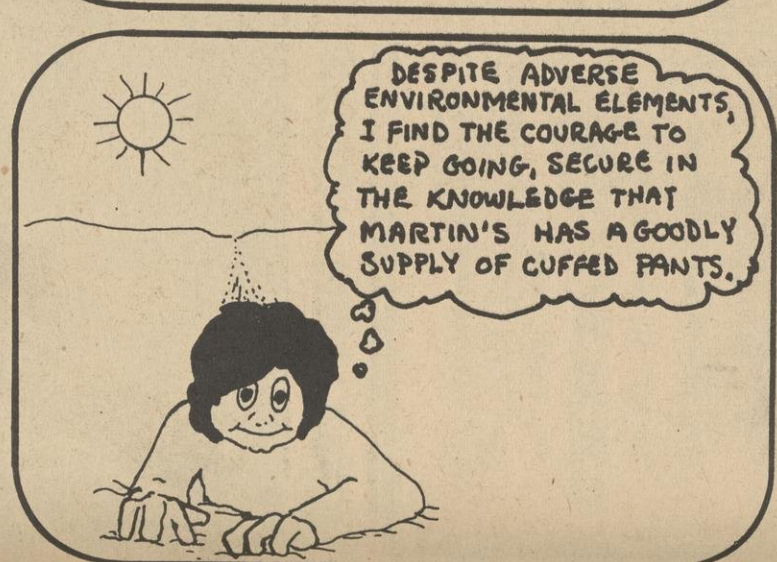
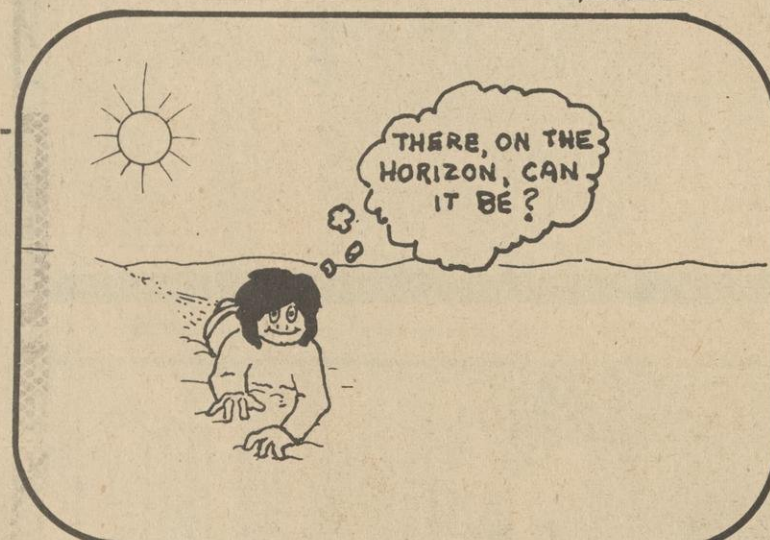
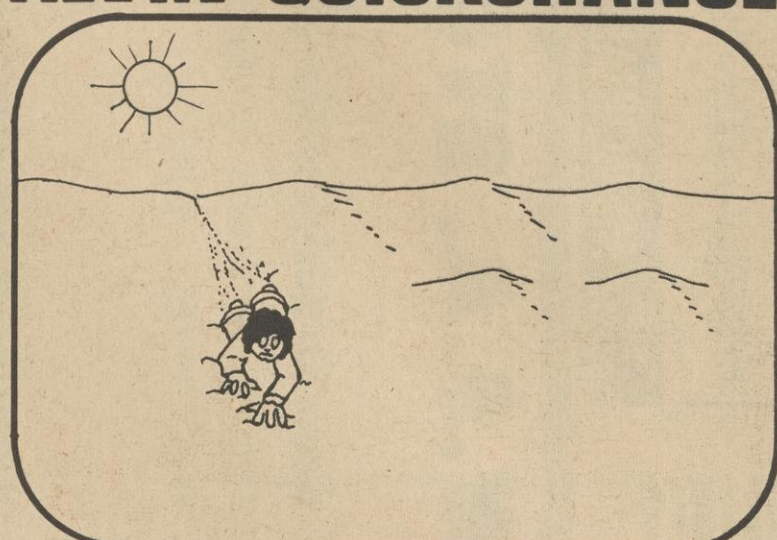
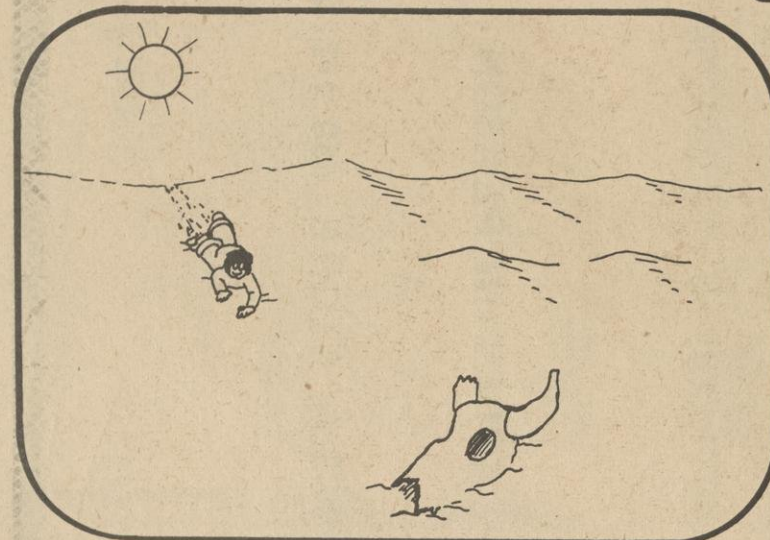
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