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Volume 3, Number 7

Friday, April 27, 1973

THE BLACK VOICE

Published by the Afro-American Center, University of Wisconsin-Madison

by K'wane Salter Jr.

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Why then the resolution? Well, the AACSC is the last so-called Black House in the merged system being one of the original 13 demands of black students back in '69—remember? The current

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Why? because we are going to be organized. We are already together politically. We shall proceed from this position of commonality (similar treatment as people of color) to the practical position of "MUTUAL PUSH FOR MUTUAL ADVANTAGE". It seems that the powers-to-be never learn

set by Black and Brown students. They probably envision a demand for a women's center and it scares the hell

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Multi-Cultural Center Kills Three Birds with One Stone



AACSC

PRESENTS

black arts festival 3

may 1, 3, 4, 5 1973

union theatre 8:00 p m

PARTICIPATING ARTISTS INCLUDE

the Afro-American Dance Company

May 1st

U.W. Black Jazz Ensemble

free

Black Haze

Kuumba Theatre Workshops — May 3rd \$1.00

Ko-Iti Dance Company — May 4th \$1.00

* Cabaret featuring the John Shacklett Trio * 1.50

Tickets on sale: Union Theatre box office and Afro-Center

* Gordon Commons Buffet Room



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Multi-Cultural Center Kills Three Birds with One Stone

by Kwame Salter Jr.

Recently, the Board of Regents accepted a resolution tendered by the only Negro among them. Edward Hales, a lawyer from Racine, Wisconsin and a UW alumnus. The gist of this resolution was simply that the Board of Regents does not and would not support "segregated units" on the UW System campus.

On the surface, this resolution appeared to be just another in a long list of moral commitments made periodically by this august body. In fact, the resolution was a "decade late and a lot of dollars short." The university itself could have been considered segregated and separate as recently as 1960. Yet, in reality and on closer scrutiny this seeming harmless echo of past sentiments carried with it some hidden agenda.

It was aimed directly at Black students on the Madison campus and would be used to check and prevent the anticipated political growth and maturation of the Brown and Red students who were just not becoming even visible on campus.

For instance, out of a total student population of almost 35,000 students only 35 are Chicano, and Native Americans constitute an embarrassing low of about 30. But, let's go back to the resolution (The Hale Compromise.)

The resolution is now being twisted and distorted to an interpretation that fits the obstructionist designs of some in the central administration. Suddenly, after 4 years, they are attempting to define the Afro-American Community Service Center (AACSC) as "segregated" or separate. Of course, this is an absolute lie. But, they feel that if they repeat it enough times, that those people who have (because of their own self-developed fears of Black people, or who are racist already) never had an occasion to visit the Center will find it comfortable to believe this blatant lie.

The AACSC to those who have occasion to utilize our services or visit our modest premise is anything but separate and segregated. There are no guards at the door turning away whites. There are no signs on the water fountain identifying race, and there has never been during my administration either an overt or subtle effort to exclude people because they are not black-skinned.

So, in fact, what irritates these "flaming liberals" is the fact that

we maintain our identity and integrity while at the same time serving the needs of all and any within the scope of our limited resources.

Why then the resolution? Well, the AACSC is the last so-called Black House in the merged system being one of the original 13 demands of black students back in '69—remember? The current budget of the Center in real dollar terms has not been increased since its conception.

Nonetheless, our programming efforts and thrust have increased a thousand fold. Our service to the community is a matter of public record. Our concern for the welfare of people is indisputable. We have served as resource and consultants for white racist communities all over the state. We are, in no uncertain terms, the most progressive unit on the entire campus and maybe in the system.

We have presented the Madison community with speakers like Huey Newton, Angela Davis, Bobby Seale and Minister Louis Farrakhan of the Nation of Islam. We have initiated and sponsored events that included all elements of the Madison community. So, why this impending axe? As, I mention earlier, we are the last reminder of those turbulent sixties—sds is gone, the war is over, grass is neutralized.

In addition (more importantly) we are a source of inspiration and encouragement to our Brown and Red brothers and sisters who now demand their just due. No, our brothers and sisters of color demand (rightfully) their center and share of tax investments. Like us they seek to serve the needs of their fellow students-academically, socially, culturally and politically.

Like us, they desire to involve their respective communities in the "great" University of Wisconsin tradition. So, therefore, faced with the possibility of three progressive centers, the "system" decided to move. Their first move was to morally justify subsequent actions; their next concern was to create the context for phasing out all and any tangible gain made by people of color. They have now done just that.

The resolution (tendered by a colored man) sets the moral stage; their endorsement and infatuation with the multi-cultural scheme creates the context for total elimination of 3rd World gains. They feel quite comfortable now. If Richard Nixon can initiate a "take-back" program on a national level, so (they feel) can they on a local and regional one.

If Nixon can dismantle OEO, why can't they dismantle our "pacifier" too. Why? because we are going to be organized. We are already together politically. We shall proceed from this position of commonality (similar treatment as people of color) to the practical position of "MUTUAL PUSH FOR MUTUAL ADVANTAGE". It seems that the powers-to-be never learn from their mistakes. They keep making the same mistakes over and over.

They never listen to us. They never hear the real people. Instead, they hire their resident "coloreds" who traditionally mis-guide them—who traditionally give them erroneous information; who are more concerned about keeping the jobs than keeping some respect. We have said in a united voice, publicly since last year that we (the Black, Red, and Brown) do not want multi-cultural centers.

We want our own individual centers, where we can organize, work with, and help our people without the interference and hindrance of anyone (regardless of their motivation). We can and do work together—but no one forces us to do so just to save a few dollars. Now let us analyze this latest affront called liberally "multi-cultural" approach.

THE FRAUD

Multi-Cultural means two or more cultures, simply. To the powers-to-be, it means simply "killing three birds with one stone." To a university that is currently being questioned by the state's chief Executive about budgetary expenditures, it means a rationale to turn back the clock. A multi-cultural concept from the university perspective means you don't have to increase the amount of resources needed to fund the respective so-called minority groups. No, instead you throw out X amount of dollars, put them in X structure and let them fight among themselves—let them tire themselves out and they won't have either the energy or cohesiveness to confront the administration on concrete issues.

Similarly, you discourage the proliferation of other such "separate units". For example, this university has been painfully aware of the case in New York where gay activists demanded and received their own structures. This posed a problem to an institution that has consciously or unconsciously neglected the needs of people.

They did so based on the precedent

set by Black and Brown students. They probably envision a demand for a women's center and it scares the hell out of them. With a multi-cultural framework you throw them all in the same pot. You don't have to explain why the needs of oppressed citizens are not as high as priority as an aviation club, for instance. When the women or gays come to you (the university) it can now be pointed out that as a result of multi-culturalism, you don't support or recognize the unique demand of groups.

So, essentially the way the multi-cultural concept is being used is fraudulent. By not recognizing unique differences you detonate a possible political bomb. Now, no timid administrator need worry about what the niggers, wet-backs, and injuns are doing over their in their "respective houses" with the drapes drawn. A multi-cultural center is a lot easier to monitor. Because of the differences in life-styles and cultures, certain antagonisms will be irritated, thus giving rise to daily sources of information (taking the form of complaints) to the administration. In other words, we'll get on each other's nerves.

All of this is seen as definite political windfall and advantage to those in the "hill". This, of course does not represent an exhaustive analysis. Consider it food for thought.

Also, in addition to the above, the perverted use of the multi-cultural concept distorts the dialectical (constant change) process that is taking place internally within each respective group. We have no doubt, that one day Blacks, Reds and Browns will reach a point of coalition and political consensus on most issues.

We are convinced that the ultimate result of self-determination is the coming together with integrity and more importantly with our identity intact. But you can't hurry the process; it can't be imposed. Rather, through mass organizing within our respective groups will a truly authentic multi-culturalization take place. And, at that particular historical moment, we will surely join hands with all Americans regardless of color, economic station, sex, or sexual preference and sing the final stanza of Martin Luther King's great speech—Free at last, Free at last, thank God Almighty, we are Free at Last!

Open Letter to a Revolutionary

by Jean Collins *Black Voice* Staff

Dear Aneto;

In your letter, you ask me if America has changed much since you left. You were forced to flee from this country six years ago, now I understand that you have returned to America to stand trial for being a black “revolutionary.” As soon as you step out of the airplane and look around you at the empty faces you will see for yourself how America has changed since you left.

You and I marched side by side in countless demonstrations as our people replied to racism with violence together we watched the birth of Black power and Black pride. We watched with the eyes of the nation as fires of hatred and despair burned down buttermilk districts as well as jew towns from one end of the United States to the other. The white man stood by in fear and anger while fires burned in the ghetto, he stood by in anger and hate when the fires branded his homes and businesses.

Everywhere we turned it was Black unity, Black solidarity, records spoke of the revolution, books proclaimed whitey’s demise. We bought picks and afro combs to glorify our recently acquired naturals; everywhere we went, we rapped and talked about the motherland and bullets and death and honkies. The Black revolution was at its zenith; for once we tasted the power that had been dangled before our eyes for hundreds of years.

When you were forced to flee the country, I stayed behind. You were lucky Aneto, you left in time to miss the agonizing death of the Black power movement. The revolution died a sad death, it ended up as a fad. Our leaders were bought, sold, killed, silenced, discredited, and alienated. Our organizations were infiltrated by whites who diluted the strength of the true workers by turning the weakest members into informers and traitors. Our communities became show-cases for integration and how the “dis-advantaged” still live.

When you left, it was siad that time was running out for the white man; since then, our people have forgotten to check their watches, they don’t know what time it is anymore.

The grapes of freedom were once sweet to us when we reached for them as one people. But now the grapes have soured because the movement turned into a free-for-all, everyone for himself. Our people are now split into factions, cliques, and self-contained closed groups. Where once we struggled together, we now pull apart in an effort to “get it made first.”

Yes Aneto, America has changed. History has repeated itself and Black people have gone back to the times before the Black awareness movement. We have become apathetic, the cause that so many of our people fought and died for is only mentioned in books and films. Once in a while someone will murmur Black power, but the effort is a half-hearted attempt. Unemployment for American Blacks is at 10.3% and climbing, we are still being molested and beaten by red neck policemen, we are still living in regulated filth and squalor. Being a token nigga is still one of the few escapes from poverty.

Our children still cry from hunger and the street still turns our children into bitter, hardened victims of oppression.

America has changed and Black people’s hardships remain like their parents’, their grandparents’, and their ancestors’.

I wish for another change Aneto. I wish for a second revolution; the next third world revolution will not involve asking the white man for anything. Whatever we want for ourselves, our people and our children, we will take. There will be no demands made on the white man, there’ll be no treaties signed, there will be no token agreements; we’ll wake up the apathetic masses of our people and get whatever we want.

When the next revolution comes Aneto, expect a real change for Black People.

BLACK LAW STUDENTS WIN ELECTION

Two Black law students last month won election to major offices in the Student Bar Association at the University of Wisconsin Law School at Madison.

Stanley A. Miller, a second-year law student from New York City, won the presidency by a decisive margin over three opponents. James C. McNeely, a second-year law student from Rockford, Illinois, was elected vice president. Miller and McNeely are believed to be the first Blacks ever to be elected Student Bar President and Vice President.

Miller and McNeely addressed themselves to a seven point platform on issues relating to the concerns of all law students. However, greater emphasis was placed on involvement in the community, increased efforts toward more minority students and increased efforts to bring more women and Blacks to the faculty.

Speaking of his recent victory, Miller said: “It’s time for Black Americans to denounce the silent conspiracy that has been forced upon them by White America. No one can tell us what we may or may not do, or be, or what we may aspire to. There is no post in this land too high or too sacred for Black men to hold . . .”

“As Black men, our presence perme-

ates the land. The sweat of our forefathers, their often premature and agonizing slaughter, their contribution to building this country and their unfaltering hope that we would some day be free in this land gives the right, the duty, to invest all our energy in the struggle for mental freedom.

“Our victory here today at the UW Law School is but the first sign of a greater day just on the morrow, where everywhere our people will be rising up and declaring, ‘We have the right to breathe, the right to be and the right to assert ourselves everywhere’.”

Miller spent this past summer working in Nigeria on the construction of a city health center in Lagos though the Crossroads Africa program. McNeely worked as a legal assistant and clerk at Freedom Through Equality in Milwaukee. Both see the legal system as a necessary tool for insuring that Black people have an equal opportunity to survive in American society.

Both men have been active in efforts to bring more minority students to the law school. Miller is chairman of the Wisconsin chapter of the Black American Law Student Association; McNeely is the co-chairman of the Legal Education Opportunities Committee at UW.

LETTUCE BOYCOTT. . . how and what it is

After the success in 1970 of the grape boycott in California, the AFL-CIO United Farmworks (UFW) attempted to secure contracts with Salinas Valley growers of lettuce and other vegetables and fruits. But the growers signed ‘sweetheart’ contracts with the Teamsters instead—admitting the contracts were designed to keep the UFW out of agriculture because they regarded the UFW as too radical.

An agreement was soon signed between the UFW and Teamsters giving the UFW jurisdiction to organize workers in the fields, while the Teamsters retained their traditional role as representatives of workers in food processing plants and in food hauling. But the back-door contracts previously signed were in dispute. The Teamsters publically announced they wanted the growers to cancel their contracts and sign with the UFW, but the growers refused. Today the workers under the Teamsters have still not seen or ratified contracts and receive no or little benefits. The UFW cannot initiate contracts because the growers will not cancel the old contracts with the Teamsters. In August, 1971, the biggest strike of farm workers in history began: 6,000 workers left their jobs to picket for the right to choose their union.

In March, 1971, Salinas growers opened negotiations with Cesar Chavez; a moratorium called on the strike. After seven months of these fruitless talks, the UFW realized the growers had been using the time to finance legislation to destroy the UFW. A campaign by a loose coalition including the American Farm Bureau, large corporate growers and shippers, right-to-work committees, and a variety of other conservative organizations succeeded in passing legislation in Idaho, Kansas, and Arizona to ban secondary consumer boycotts and to severely restrict primary boycotts. The laws make it criminal for a person to “encourage” supermarkets to discontinue an agricultural product, and declare that consumers cannot be asked to boycott a product, but must be given specific company names and labels. No boycott is permitted if the grower has recognized another union (i.e. the Teamster contracts).

In March, 1972 the boycott resumed, with the realization that the campaign would be a long and costly one. The boycott is indispensable because migrants, by nature of their work, are too poor and transient to conduct an effective strike.

In June, Chavez fasted for 24 days to bring attention to the unconstitutionality of the legislation in Arizona. He encouraged people to collect the 103,000 signatures necessary to recall Governor Williams . . . today, over 115,000 signatures have been collected and a special election will be held soon. This same type of legislation barring boycotts was on the ballot in California this November (Proposition #22). The Farm Bureau spent over \$2 million dollars to put it there! Of the 285,000 signatures needed to get it on the ballot, there have been 63,000 verified cases of fraud. The people of California sided with the Farmworkers and expressed their belief and support for a non-violent boycott by rejecting the proposition with 58% of the vote.

WHAT IS BEING BOYCOTTED?

All non-UFW (United Farmworkers) lettuce coming from the West. The boycott is officially on head (iceberg) lettuce; however, you are *more* effective if you boycott all types of lettuce, as growers raise all kinds. But if you feel you must eat lettuce, eat Bibb, Escargo, Romaine, Boston, etc. Only 15% of the lettuce is UFW; it can be identified by the UFW label on the carton (see illustration above). Check the carton before you buy if you are unsure—grocers will try to fool you. You can get UFW lettuce through the COMMON MARKET (or from a friend who belongs) when they are able to buy it from Chicago wholesalers (call 251-5754 or 255-5755). You can buy UFW lettuce at the Mifflin Street Co-op, 32 N. Bassett (251-9800); again only when they can buy it from Chicago wholesalers. The same is true of Spudnuts Restaurant on State Street.

NATURAL BARBECUE

by Phoenix
Black Voice Staff

In a little place called the “Original Barbecue House” at 903 East Williamson St., Ray Parker puts together ghetto cuisine. His menu includes foods like red beans and rice, chicken and dumplings, cat fish dinners, Barbecue goat, ribs, shoulder, chicken, and anything else he feels like putting on the menu.

Ray isn’t a shucking, jivin’ brother, he cooks all the food himself and his menu offers something for everyone.”

“I don’t call myself a gourmet, I call myself a good cook. I know cooking and I know food; I love making people happy and I know that good food does that.”

Ray should know about good food, he started cooking under his mother’s tutelage and later he began to perfect his cooking skills while traveling across the United States.

“I haven’t been to all the states, but I’ve been to most of them. Ray has cooked in places from a Missouri cafe to Crowder’s in New York to the Five Sons

in Rockford, Illinois (he was also owner of Five Sons.)

“I came to Madison from Rockford. When I came I saw that Madison didn’t have a place for ‘soul food,’ so I opened the Barbeque House.” Ray is planning to open another barbecue place closer to campus as soon as the building he wants is vacated.

In the meantime, it is business as usual at the Original Barbecue. The place is small, the food is good, and the atmosphere is a comfortable one. The clientele that Ray caters to range from the college crowd to mothers wanting a break from the house.

What about hours? The Barbecue House opens at 11:00 a.m. and satisfies hunger pains until 2:00 a.m. For those unable to get over to Williamson Street, Ray has a delivery service. The next time you’re sitting at home dreaming about home cooking, remember that Brother Ray is on the case at the House.

Thumbs up to UW black music ensemble

by Leslie Hewlett, *Black Voice* Staff

The second performance of the Experimental Improvisational Black Music Ensemble was exhilarating from the first notes of the opening song, “Billie’s Bounce” by Charlie Parker. The piece was a treasured relic from the earlier days of jazz.

The concert was Saturday, April 7 in Mills Concert Hall. Along with the Ensemble there were also performances by Ruth Harris and her mixed gospel choir, and the Johnny Shacklett trio with Aaron Lee and Don Morrow.

Cecil Lytle, pianist, Charles Davis, sax-ophonist, and James Cheatham, trombonist and director of the Ensemble, combined their talent for several contemporary jazz numbers. Jean Cheatham joined the group with piano and vocals to render a soulful rendition of “I Got it Bad, and That Ain’t Good.”

One of the best pieces performed by the Ensemble was Mike Winfield’s “Bridges”. It was reminiscent of oriental music. It began with a rani-like drum beat and flute trills and runs. In mid-song the pianist, John Moore, ushered in a new tempo and the drums beat out a new hectic pace. As the tempo increased, Robert Rhymes was getting down with his sax, the Ensemble was rushing to an unknown destination and the audience was about to crack from the excitement when STOP it was done.

“Disposition Azure” written and directed by Gred Wood was another piece of genius. It started with a clamor that

was harsh and precise. Brilliant solos were done by Calvin Dallas, trumpet, Winfield, sax, Basil George, electric guitar, and Nancy Bryan, flute.

In the second movement Wood led the Ensemble to an ecstasy of rippling waters while excellent solos were performed by both Tom Lachmund, soprano sax, and Lisa Giuntoli, flute.

No better name could be found for Steve Ungar’s piece “Pinned and Wriggling”. It had a heavy, jazzy beat like a TV or movie theme. Basil’s and Winfield’s solos set the hall to rocking and maybe a little wriggling too.

“Facets”, by Joel Parker, carried the audience to the land of dreams. The ensemble added tension to the song until it reached its peak and returned to a land of fantasy accompanied by the soft roll of conga drums.

“African Crying Child” not only transported the audience through the jungles and deserts of Africa but also through the ghettos of New York, L.A. and Chicago. Strength and power were added to the already present soul by the solos of Floyd Nelson, trombone, Giuntoli, flute, Lachmund, soprano sax and Dallas, trumpet.

“Lost and Found’s” excitement and exuberance spread through the audience and back to conductor Robert Rhymes. The beauty of the piece was heightened by the drum solo of Felipe Marta as well as the leads of Winfield, sax, Dallas, trumpet, and David Davenport, guitar.

This concert once again proved that “Black is Beautiful” and that this campus is loaded with talent.

North Carolina’s U Choir

by Sam Spralls, *Black Voice* Staff

Where were you the night of March 25, 1973 at 7:30 p.m.? Do you have a witness? Well, you could have done one, in fact 40 or more had you attended North Carolina Central University’s Gospel Concert. The NCCU choir held its Soul stirring program at the Calvary Lutheran Chapel on State Street.

The program began as Charles Gilchrist, the director, led his all black choir in a silent march to the choir stands (the calm before the storm). The brothers were dressed in black suits, and the sisters wore blue blouses with floor length skirts. After a moment of prayer the choir raised their heads, opened up their mouths, and let go of three sacred songs including: Alleluia, Ave Maria, and Song of Exaltation. The smooth rich tones of the choir took their audience captive.

Next, the choir did a score of contemporary and traditional songs by black composers. In a dignified manner the choir handled Lully Lullay, Hail Mary, There is a Balm, Ezekiel Saw the Wheel, and Were You There, by Ulysses Kay, William Dawson (3), and Harry T. Burleigh respectively. Wheels of joy began to spin as a young brother took the lead in Ezekiel Saw The Wheel. He took us “way up in the middle of the air” with his billowing tenor voice. The first half of the program ended with a bang as the choir closed with “The Jubilant Song,” by Normon Dello Joio.

The chapel was packed as people rushed in to catch part two. Again, the choir started off solemn, as though they had a cross to bear. They sang Kantate, Lor My Soul Doth Long For The, Lead Thou Me, and Though My Life Be Only Sadness. These spiritual blues had a mellowing effect on the crowd as they listened closely. Sudden-

ly, all heaven broke loose as the choir unleashed the Creole Fold Song, Yonder, You’ll Never Walk Alone, and a snappy rendition of He Ain’t Heavy. As the group swayed they sang “The Road is Long—with Many a Winding Turn . . . ” as though they were one.

The chapel was warm as one room country church as the choir began a string of their own compositions called “Black Reflections.” Typical of their style they began softly with “Live A Humble,” by Jester Hairston. Then, without warning, a heavy bass took the lead singing, “In Dat Great Gettin Up Mornin,” also by Hairston. Somebody in the audience shouted “its been a long time,” in reference to the last time they’d heard some down home gospel music. Hands started clapping, and feet began to shuffle as the hefty bass “got happy.” In keeping with the tide the choir rocked the room with “Rock A My Soul,” as arranged by Charles Gilchrist.

In closing, a brother with a tantalizing tenor voice, re-inacted Martin Luther King’s famous speech “Let Freedom Ring” in song. The arranger-director, Gilchrist finished the song and the show in his own way as he sang to the glory of God.

The audience leaped to their feet with thundering ovation, as the choir did more of the memoriam song.

The event, which was free was sponsored by:

Bethel Lutheran Church
Calvary Lutheran Church
Heritage Congregational Church
UW Division of Residence Halls
UW Afro-American Comm. Center

If you missed this together event do not despair because the Gospel Spectacular is coming up April 28—be there so you’ll have a witness too!

Staff

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Is ‘Soul’ or ‘Black Journal’ Doomed?

by Dorothy Stanley and Marcia Watkins
Black Voice Staff

What!!!!? Come Again! Yes, that’s right, the two most relevant and meaningful Black programs oriented for and about Black people are in the process of being eliminated from national television.

These shows “Soul” and “Black Journal” are the only Black shows that demonstrate realistically and accurately what is happening to Black people concerning all aspects of their life, past, present, and future. Is it possible that these factors are the main catalyst for the Funding Fathers’ decisions and the re-evaluation of the future existence of these two programs?

“Soul” and “Black Journal” were the first two programs that made a contribution of Blacks to television other than that of his skin color and the percentage of the population he represented.

In the early stages of television, Blacks were depicted into menial roles such as that of janitors, gardeners, chauffeurs, stepping fetchers, and more frequently maids. However, Blacks have exerted efforts to establish programs particularly oriented toward their people.

The talented late Nat King Cole was one of the first Blacks who attempted to start his own variety show. His attempts, like many other Blacks were unsuccessful for lack of obtaining a sponsor for his show. Even at that period of time, the impact of racism had rooted itself so deeply into white american society that Blacks were considered non-human. No American businessman wanted the stigma of sponsorship of a Black show attached to his products, no matter how liberal his personal feelings might have been.

During the 60’s Black people began to exert themselves and a “new Black consciousness emerged. Blacks began to play roles of “star” quality. Bill Cosby “broke the ice” and became the first Black to have a leading role in a popular television series. His show “I Spy ran for several years. This was progress and we moved into the era of “T.V. tokenism” where every program had at least one Black having a leading role. The trouble, here, was that these Black faces never showed emotion, never made love, never committed a crime, never was a concerned parent. He was a sterile character that few people could deal with realistically. He became black automation going through meaningless exercises. His sole contribution to the darma was his color and ther percentage of the population he respresented. This is the point where “Soul” and “Black Journal” began their contribution.

Currently “Soul” is being produced by the gentle and soulful Ellis Haizlip who is

also M.C. of the programs. The varied style of “Soul” deals with the many elements of Black life, but its primary emphasis is in the world of Black entertainment as well as creative arts. “Black Journal”, on the other hand is a factual news program produced to inform Black people of their cultural heritage from the past to the present. This program is coordinated by the brilliant Tony Brown. This program gives us in-depth reports of our national leaders such as the late Malcolm X and Martin Luther King, Julian Bond, Elijah Muhammad and countless others we would not know about were it not for Tony Brown’s relentless pursuit of truth.

“Soul” and “Black Journal” together provided a platform specifically for Black people who knew nothing of their past, little of their present conditions, and had very few plans for the future of their offspring.

As a rootless people seeking unity and nationhood, we listened to our Black programs and learned about ourselves and began to feel new emotions of pride and self-respect. We sympathize with Black stars like Maya Angelou, James Baldwin, Gordan Parks Sr. and Cicely Tyson along with others. We were disillusioned, hero-starved, and self denigrating and though “Soul” and “Black Journal” didn’t cure all our ills, their impact was strongly felt. They are in the process of being cancelled, can we sit back and let our own apathy determine the destruction of these programs?

A crest-fallen Ellis Haizlip has appealed to the Black audience to let their voices be heard. The message he wants you to write is: “I feel that “Soul” must continue and grow.”—send your postcard or letter to:

“Soul!”
Attn: Ellis Haizlip
304 W. 58th Street
New York, New York 10019
To write about “Black Journal”, send your postcard or letters to:
Black Journal
Attn: Tony Brown
10 Columbus Circle
New York, New York 10019

My brothers and sisters, I urge you to write now—write again tomorrow and write now—write again tomorrow and write everyday until someone hears us. These programs give us faith, offer us hope and make us believe in ourselves. This represents pride- and proud Black people who are not cowered by the awesome forces that try and keep us down. So mail all your letters today. Tomorrow or next week may be too late. Decisions are being made—let your voice be heard!!!

Inspiration from music

by Pearl, *Black Voice* Staff

An evening of inspirational music was presented by the Choral Union on Sunday April 8 at St. Paul A.M.E. church. The Choral Union is composed of the combined choirs of Mount Zion Baptist, St. A.M.E. and Second Baptist.

The concert was divided into three sections: anthems, spirituals, and gospel. Miss Gladys Johnson, soprano, did excellent lead parts in the anthem section. She sang “The Lord’s Prayer” and more complicated songs “Let Mount Zion Rejoice” and “Life Up Your Heads O Ye Gates”.

Mr. Calvin Harris and Mr. Ned Flemming impressed the congregation with their solos “Were You There” and “Never Grow Old/ Beams of Heaven” respectively.

In the spiritual section the choir did beautiful accapello renditions of “I Couldn’t Hear Nobody Pray” lead by Mrs. Ruth

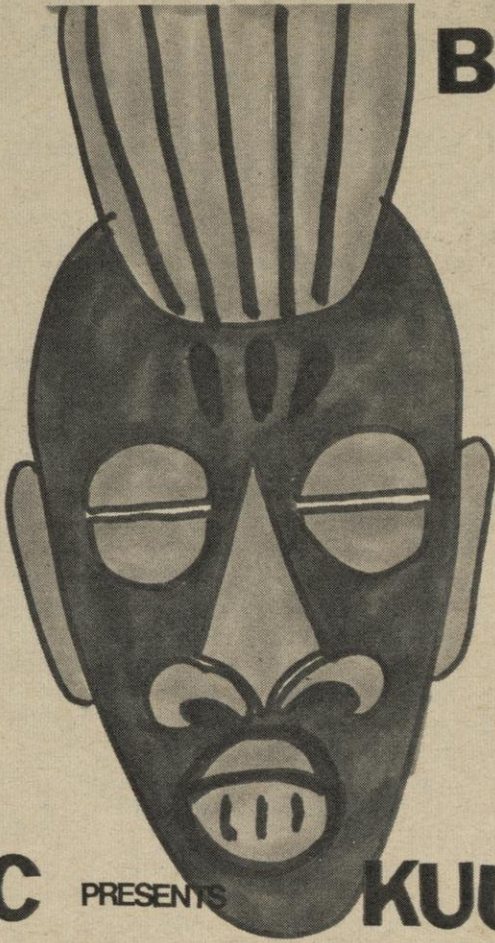
Harris and “Ain’t Got Time to Die”. Hand clapping and foot stomping spread through the church with the fast pace of “Down By The Riverside”, “The Old Landmark” led by Mrs. Irene Williams, and “I Know There’s A Heaven Somewhere” led by Mr. Nathaniel Ellis.

Mr. Mary Caire and Mr. Ned Flemming added to the gospel section with the more peaceful songs “Guide Me O Thou Great Jehovah” and “When Peace Like A River (It Is Well)”.

The concert ended with “Reach Out and Touch Somebody’s Hand” and the audience departed to the reception or their homes feeling that the evening had been well worth their time.

Friday, April 27, 1973, The Black Voice / 3

BLACK ARTS FESTIVAL III



ACSC PRESENTS

KUUMBA WORKSHOP

MAY 3, 1973

8:00 PM

\$1.00

and

KO-THI DANCE COMPANY

MAY 4, 1973

8:00 PM

\$1.00

BOTH AT UNION THEATRE



Artwork by Victoria Meek

*Tickets on sale at: Union Theatre Box office
Afro-American Center*

OVER 50 BLACKS GRADUATE - MAY/AUGUST

Dear Graduate:

This spring's graduation will be a historical date for the Madison campus, and it will graduate its largest number of minority students ever. It will also be a time of joy for you but a moment when mothers and fathers who have often sacrificed so much to see a dream come true can reflect back with a sense of pride and acknowledge that the opportunity was not only possible but the effort was, hopefully, worthwhile. It gives those of use who have devoted our energies and lives attempting to make the system more responsive to you a sense of satisfaction and pride to know that those efforts and frustrations have not been in vain.

We have only attempted to give you the raw skills and insights with which to go forth and make your mark on the world. The rest is now up to you. During the past four or five years, I have watched many of you change and grow, and to change often is, hopefully, to grow much. When you have an opportunity to share an idea or make a contribution to the younger brothers and sisters, please do so because only a short while back, that was you.

I would like to leave you with one piece of advice as you go forth from this embryonic setting called a campus which you have inhabited for the past four or five years of your life into the world of reality. You've frequently heard the terms "equal opportunity", "equal access" and "inequality"; but remember when all is said and done, "Equal is as equal does." God bless you and good luck!

Sincerely,

Merritt J. Norvell, Jr.
Assistant to the Vice Chancellor
Division of Student Affairs

CONGRATULATIONS

by Jim Baugh

Congratulations for a job well done. More specifically, you have clearly demonstrated that a system of higher education can and must be "negotiated" by Black students. Hopefully, you have been exposed to all types of variations, inconsistencies, and expectations reflected by behaviors of U.W. faculty members, administrative staff, and student body. The vivification of the above exposure and other college experiences should allow you to delineate those acquired skills necessary to exert some impact on societal changes. This is to say that you must refrain from falling into a state of "incognito" but strive exceedingly hard to become instrumental cogs in a network of relationships manifesting the proliferation and advancement of "mankind" in general and Black "mankind" in particular.

To conclude, I would like to convey a special message to graduating Five Year Program participants. Ostensibly, it gives me a great deal of pleasure and self-fulfillment to bestow my congratulations upon you. For it was you that made me more aware of so many areas of Black students' concerns and needs on a predominantly white campus. Moreover, it was you that acted as catalysts which allowed me to perform many feats in attempting to "equalize the resources" needed by you to come to terms with the academic environment. Finally, it was you that heightened and sustained my role as a "change agent" and inevitably made me a more understanding and better person. Thank you and good luck!

Before the *Black Voice* was sent to the print shop, we were able to have this list of Blacks graduating in May/August '73. We are not sure that this is a complete list.

Allen, Raymond	JBA4
Anderson, Arthurine	EED4
Atterberry, Easker	BUS4
Bell, Orlando	BA4
Braxton, Kathryn	BHD4
Brown, David Lee	BA4
Brown, Henry	BA4
Brown, Robert H	ART4
Brown, Ronald E	BA4
Clarke, Millicent	EED4
Edison, Glenn	EE4
Eichelberger, Vivian	BA4
Ellis, Sandra	BHD4
Epps, Louis	BA4
Euler, Georgia	BA4
Ferguson, Rufus	BA4
Forrester, Bernard	BA4
Glass, Marilyn	BA4
Gordon, Jr., James S	SED4
Guerrant, Linda	BHD4
Hannah, Albert E	PED4
Harris, Billy J	BA4
Harris, Jodet-Marie	BA4
Jackson, Elmer	BA4
Johnson, Jeanne V	BA4
Kirby, William	BA4
Lindsay, Vania A	BUS4
Lowe, Carmen	FR4
Mearlon, Ernestine (Catchings)	BHD4
Moore, John M	JBA4
Moseley, Shinita D	NUR4
*Nash, Peter	BA4
*Patton, Mary	BHD4
*Pierce, Ruth	BA4
Purvis, Mrs Fred (Charlotte)	FR4
Richey, Thelma High	ART4
Roberts, Doris M	BA4
Salter, Andrew	SED4
Sapenter, Arnold	BA4
Scott, Dorothy J	BHD4
Selmer, E Scott	BA4L1
Smith, Greg	BA4
Stalling, Lafayette S	BA4
*Stewart, Gloria J	BA4
Studesville, Larry	AGR4
Sutton, Bettie	BA4
Taylor, Yolanda	BA4
*Thompson, Dorothy	EED4
Todmann, Dexter T	BA4
Tolbert, David L	BUS4
*White, Darryl	BA4
*White, Stanley	BA4
Wilhite, Clarence	BUS4

*Not sure if Black.

Millicent L. Clarke
Major: Elementary Education
New York City, New York
Graduate School in New York City, New York.

Stanley E. White
Major: Mathematics
Montclair, New Jersey
I will be working towards teaching credentials and a Master of Arts degree in Education at Stanford University.

Carmen E. Lowe
Major: Fashion Retailing
Nashville, Tennessee
I plan to open my own establishment dealing with clothing for the Black community. Black people have always had to buy inferior clothes from the high-priced Jew, so I plan to upgrade the Black consumer in his community and in his mind.

Ruth Pierce
Major: Social Work
Milwaukee, Wisconsin

Hopefully I will be able to find a good job and work on a masters degree part-time starting in January.

Maurice Cox
Major: Business
Cincinnati, Ohio

Future plans are to begin work in the fall as a financial analyst. The particular company is not known at this time.

Gloria Waite
Major: History, speciality-Africa
Cleveland, Ohio

Will continue to struggle.
I like the cosmopolitan atmosphere at UW. Had an opportunity to meet people of other cultures and share ideas and friendship. This is the important experience I leave here with.

Academically, UW leaves much to be desired, so I took advantage of alternative learning experiences with people of consciousness. I took part in the Afro-American Center programing and found them stimulating and educational. In preparing a senior thesis in South African history I had the chance to develop my thinking by actively working through theoretical imperatives. I also worked with the Madison Area Committee or Southern Africa (MACSA) and attended the Latin American film series (CALA). All of these experiences were the negation of the depersonalizing education UW offers 35,000 people every year.

Clarence Hendrix
Major: Pharmacy
Milwaukee, Wisconsin
I will be attending Medical School—UW-Madison. Starting Fall 1973. My prolong goals are to serve as clinician and educator of my own people.

Arnold Sapenter
Major: Economics
San Antonio, Texas
Graduate school in international studies of business.

Jeanne V. Johnson
Major: Social Psychology
Milwaukee, Wisconsin
I plan to attend graduate school in Business, concentrating in Marketing. I have applied here at the UW and at the University of Southern California. I have applied at other schools; but my decision virtually lies with these 2 schools. This summer I'll be working with the UW in Milwaukee. After graduation from Business School I hope to work with a large Business organization.

Rufus Ferguson
Major: Economics
Miami, Florida
Professional Football & Public Relation in G.M. Co, General Motors.

Clarence D. Bearon
Major: Economics & Sociology
Washington D.C.

I plan to attend Law School. Preferably at Georgetown University in Washington D.C.

T. Johnson
Major: History
Milwaukee, Wisconsin

Continue in school for a masters in education, so as to provide younger Black people with a pertinent education.

Arthurine Anderson
Major: Elementary Education
Chicago, Illinois

I plan to obtain a teaching position in Chicago and would like to teach the range of grades 1-4.

Jodet-Marie Harris
Major: Radio-TV-Film
Chicago, Illinois

I plan to continue my education in the field of Journalism.
Four years ago, I entered the University of Wisconsin as an idealistic Freshman, believing totally that college would be an exciting and challenging experience. Here I would meet dedicated professor who would communicate to me some of the knowledge and greatness that they had already achieved. Instead, my only opportunity to see these faculty members has been in large and totally impersonal lecture halls. My close contact within any given Department has been with the Teaching Assistants who head the discussion sections. Like me, these TAs are students trying to attain degrees, even though on a higher level. All of them are still in the learning process, fighting for survival and seeking to please the professors under whom they work—just as I attempt to please them.
What a disappointment it has been to me that the professors whose names appeared as teaching the courses in which I enrolled were as remote as they had been when I read the catalogues before coming to the University.

It was also my belief that when I graduated, I would be person well-versed in the particular field in which I majored and that I could go forth to conquer the world. Instead, I know that I am ill-equipped to make a living in my chosen field and that I must decide if graduate study is for me.

This is not to say that all of my academic life at the University has been a disappointment. On the contrary, I have gained a great deal of satisfaction from the courses I have taken in the Afro-History Department; and, surprising, I have enjoyed most of all a course for which I am now enrolled—"A History of the Jew in the United States." As the only Black in the class, it has challenged me to think on my feet; and, in addition, I have been accepted as an individual and not as being "different."

Academic Racism Swings High

After a decade of heroic civil rights battles, racism is again on the rise. Black students protesting it are killed; black and Puerto Rican children in New York are injured by white adults attacking a school bus; unemployment among black workers is twice that among whites; de facto segregation in the schools is on the increase. The list could easily be enlarged.

A particularly alarming aspect of this trend is the attempt to give it a scientific facade; the use of the academy to spread the disease. Studies which misuse scientific techniques to “demonstrate” that black and other oppressed people are genetically inferior have emerged from leading institutions. They are not the work of a “lunatic fringe.” A statement defending investigation of “the role of inheritance in human abilities” was signed by the leading proponents of these new racist doctrines and some forty-five other scientists. (*American Psychologist*, June 1972) Although some of the singers may not have realized it, social scientists commonly acknowledge this sort of expression of the role of inheritance to be a euphemism for research into black inferiority.

The appearance of respectability provided the new racist doctrines by the academy’s tolerance of them must be torn away. In an effort to check the spread of this “academic” racism, the Committee Against Racism was written and undertaken the circulation of the enclosed RESOLUTION AGAINST RACISM. The Committee is composed of members of the faculty, the staff, the student body, and others at the University of Connecticut.

A Resolution Against Racism

The doctrine of racial supremacy is with us again. New studies claiming to demonstrate “scientifically” the old notion that black people are inferior have been rapidly spreading in professional literature, texts, and respectable popular magazines. Even more ominously, it is now being taught as fact in classrooms across the country.

The leading contemporary protagonists of this theory include Arthur Jensen (Berkeley), Hans Eysenck (London), Richard Herrnstein (Harvard), and William Shockley (Stanford). Basing their conclusions on the results of aptitude, achievement, I.Q. tests, these

theorists claim that black or other oppressed peoples are genetically endowed with less intelligence than the dominant group. They sweep aside the fact that tests of any oppressed group in a stratified society measure only that group’s social rejection and not its relative intelligence. Jensen asserts: “There are intelligence genes, which are found in populations in different proportions, somewhat like the distribution of blood types. The number of intelligence genes seems to be lower, over-all, in the black population than in the white.” (*The New York Times Magazine*, 31 August 1969, p. 34). And

Shockley claims, “Nature has color coded groups of individuals so that statistically reliable predictions of their adaptability to intellectually rewarding and effective lives can easily be made and profitably used by the pragmatic man on the street.” (*Boston Sunday Globe*, 12 September 1971, Sect. A, p. 6).

Theories of racial inferiority are rendered untenable by the evidence of human history: every population has developed its own complex culture. Contrary to the supremacist view, the peoples of Africa and Asia have, at various times, produced civilizations far more advanced than those existing simultaneously in Europe. Moreover, the constant geographical shift of centers of culture is in itself proof of the equal capabilities of all peoples. It is nonsense to suppose genetic superiority wandering about the world.

The doctrine of racial inferiority is thus unscientific as well as socially vicious. Its sole claim to objectivity rests on a veneer of scientific techniques that covers distortion and false assumptions. Indeed, the current “master-race” ideas are once again being discredited in the scientific literature (cf. R. Lewontin, *Bull. Atomic Sci.*, March 1970; S. Scarr-Salapatek, *Science*, 174: 4016; 178: 4058; C. Brace, *et al.*, *Anthropological Studies*, No. 8, *Am Anth. Assn.*). Nevertheless, the generators of this new racism persist in this bigotry. Their theories, despite their academic garb, do not differ in their scientific character or their social effects from those advanced by American slave-owners, the Nazis, or the advocates of apartheid in South Africa. Racist ideas, if it were not for their political and economic role in

justifying oppression and exploitation, would long since have joined phlogiston and geocentric theories of the universe in the mausoleum of science.

Our common human heritage has endowed all groups of people with equal intellectual abilities. Of course there are secondary physical differences. Nobody denies this. But they have nothing to do with intelligence. Research involving these differences must not be misused to support theories of racial inferiority.

Racist theoreticians have recently sought sanction and protection in the concept of academic freedom. This is a subterfuge. It is true that academic freedom protects the right to free inquiry and to the expression of controversial ideas. But it is not license to justify oppression. It was no more intended to protect racism than verbal assault or libel, with which racism has more in common than it has with free intellectual inquiry. Nor, in the light of all the evidence, can the ideology of racism be legitimately called “controversial” and open to debate. It is a false doctrine that serves only to facilitate brutalization and exploitation. Thus, because it is both socially pernicious and scientifically incorrect, its proponents forfeit any right to academic protection.

The use of the academy to further racist oppression must be halted. We therefore call upon our colleagues to:

1. Urge their university senates to adopt measures designed to eliminate classroom racism.
2. Urge professional organizations and societies, academic departments, and editors of scholarly journals to condemn and refuse to disseminate racism research.
3. Expose the unscientific character of racist ideas so as to deny them the appearance of legitimacy provided by academia.
4. Organize and support activities to eliminate racist practices and ideas wherever they occur.

The Tricks of Media Communication

by Charles Green

Black Americans, Spanish Americans, Indians, Africans, Asians, Cubans, West Indians and the “new niggers”, the powerless White Americans, are the masses of colored people. Powerless White Americans are the new niggers because they are now suffering all the ignominious maladies which have exclusively beset Black people in this system.

Blacks however, are still confronted with daily threats from this system but these obstacles are being hurdled at a fantastic rate. Powerless White Americans are the poor people living in this system, the long-haired students, the McCoy three, Karlton Armstrong, the students at Kent State and the students busted on police cope raids.

It is very important that all of us see clearly what our individual struggles are and come to the agreement that we all have the same oppressor—the corruptness and the dictator of this democratic-capitalistic system.

Everyone of us is fighting against this system in our own way yet there is something drastically wrong with each of our approaches. We are avoiding each other, we are not coordinating our fight and most essential to this error we are making is that we are not COMMUNICATING.

We are not communicating because there are so many myths which have been purposely created in an attempt to keep the people of this system from uniting. Technological devices have been created to keep the people from uniting. Both of these weapons have been scientifically examined and tested and are proving to be effective tools in keeping peoples in this system from getting together.

From birth individuals are constantly programmed with mythical ideas about the system in which they will grow and develop. They are fed with stuff about righteousness and purity so consequently they hear about the little boy who cried

“wolf”, and learn at a very delicate age that crying wolf or lying will only hurt you. They learn to be cautious and wise so lessons are taught with three pigs and a wolf and the smart pig . . . you know the story.

These mythical creations embody all that this system holds as sacred and valid: Law and Order, WASPism, Puritanism, Capitalism, etc. If we were to examine each and every behavior of this system we could come to a very-quick realization that this system is a sacrilegious, immoral, corrupt, degenerate, decadent mother raper. All those fairyland myths which were taught in school and home, all those lines and jive about being systemized were tricks used by those rats in power to blind the eyes and kill the minds of the people. They are trying to develop a Nazi Germany Attitude upon the people: Pepsi People, Apple-Pie people, Rich People, Unthinking People, Systemized People. People who are silent and weak and who would stand by and allow police attacks on the people. This is what this system wants.

Suddenly, we see our oppressor as a mad scientist trying to mastermind another super-race of people with all this heavy technology. Every day the people within this system are getting a very deadly lesson in brainwash.

Only this new brainwash deals with more complicated situations and attitudes than those explored in early brainwashing efforts which used cartoons and fairylands as content. Today, this system is using its control over the media to program new types of brainwash information to the masses and the effect it is having on the people is incredible.

Scores of people have developed an Archie Bunker mentality and many more will continue to do so. Scores of people are developing a fear mentality and many more will continue to do so. Scores of people are developing racist mentalities, Blacks and Whites, because the content of this technological device, television, is programmed through the minds of those people who control the media. And con-

trol of the media goes beyond CBS, ABC, NBC, ETC. Control of the media goes directly to the Federal government: the F.C.C. These are the people who decide what goes on television and what purpose it should serve.

These are the people whose attitudes are reflected in television. THESE PEOPLE CONTROL TELEVISION and TELEVISION has a dynamic, psychological effect on people because we watch so much of it.

Let’s take a look at the device which this system uses to brainwash the people with political and social manifestos. Commercial television exploits all the people in this system but the exploitation is most severe when Blacks are involved. Blacks are either completely alienated from television in which we don’t see ourselves play leading roles as good guys or we might see ourselves as crooks, robbers, foot shuffling, jiving Negroes.

We are either enslaved in some bad habit, dope, or seething and raving sex maniacs. Yes, we are on television but the image of use, the myth created about us is deadly. It is deadly because there are some people who watch television whose only encounter with Blacks is what they see about us on the tube.

If we are seen as sex maniacs and dope pushers: Sweetback and Superfly, this is the only information that will be available for reference. From this people can and do develop negative attitudes, prejudices about Blacks and this is what the system wants. It wants all those Archie Bunkers to react the way they do to Black people. Archie Bunker himself represents a very universal symbol in this system. He represents anti-Woman’s Lib, anti-Blacks, anti-Spanish, anti-African, anti-Chinese, anti-Japanese. He is anti-everything and everybody that don’t believe in the system’s way of doing things.

Archie Bunker is a creation of the system. He exists because the system wants him to get into your minds and develop the type of thinking the system

wants from you. How many times has Archie said something that you agreed with? And how many times had he said something you actually believed? How many times has television reinforced your beliefs?

In any case, you will or should be able to see that the only reinforcements are for those ideas and values which are part of the system’s political and social manifestos. The FBI strongly reinforces the theme of Law and Order; Bunker strongly reinforces the theme of WASPism.

But television not only alienates Blacks and Spanish and Asians and Africans from the “other” television programs but also it alienates Blacks from Blacks, Spanish from Spanish, Chinese from Chinese, etc. Flip’s show is beginning to be a place where all of Hollywood’s third-rate-never made-big-time people show up. You have All American boy Andy Griffith come on and do a song and dance about “ . . . loving this ol’ land of mine . . . ”

News reporting is another weapon which the media use against the people but once again, the primary target is the Black man and it is here where we really begin to see who the “wolf” is made to be. The Black Revolutionary has been and will always be the ultimate target of racist attitudes by the media.

The only mention of Black people in the news today is almost exclusively categorized as “ . . . national conspirators . . . ”, “ . . . hi-jacking pirates . . . ”, “ . . . mad gunmen . . . ”, and many many more dangerous descriptions. It is my contention that the deliberate blackout of more cautious and constructive behaviors by minority peoples (primarily Black), boycotts like the Mississippi Chicken Factory Boycott or other peaceful demonstrations, and replacing them with reports of murder and conspiracy is a deliberate attempt by those who control media to not only reinforce their theories on racism but also, this is a very dangerous attempt by them to make the need for police control on Blacks a public issue.

POET'S CORNER



ON CORNER SLICKISM

Old Cats

Stand on the corner
Shoot the shit to
Youngbloods straight
Past masters rap of
Carpet Game
Murphy
Mac
Pimp talk
Rap of tricks
Size of stables
Paster Master school them to
Bitchology—Policy the track
They listen, learn
Money talks
The Game is Game

Yusuf Bin-Rella

THE HAWK

spreads his wings
over Afro heads
The dog sits on stoop howling his
MISERIES to the world that
gives less than a fuck.

YUSUF BIN-RELLA

IN THE GHETTO

Part I + II

Brother man leaning back against Greasy Spoon window
Strumpets stroll waiting to be chose Alabaster bitches
Stable minded hens All—the blackness of the night enfolding—
Obsidian nymphs chosen voices disjointed and distorted
Bombard the scene—Carnel Knowledge in the rarified
Space above Afro heads Sounds within sounds—
Sweet Soul Music James Brown and his crew “Sex Machine”
Tina and we rollin on the river—Flashing red lights—
Into the storefront church doorway i step—the wail of a
Police siren sounding like a stepped on bitch—
Occupation bluecoats swagger about lookin’ for a head to bust
A Panther to shoot—somebody with a crime in their pocket
Fight sounds—there midst broken bottles dog shit
And month old garbage struggle two awesome foes—a rat
And the roach locked in a death grip—and the band
Played on—

Yusuf the shaker of the Universe

Here in the ghetto
Young dude player type
Brother man leanin’ back
‘Gainst Greasy Spoon window
Strumpets stroll waitin’ to be chose
Alabaster bitches stable minded hens
All—the blackness of the night
Enfolding—voices disjointed and distorted
Bombard the scenes, sounds within sound
Sweet Soul Music James Brown and his crew
Aretha—/Flashing red lights
The police siren sounding like a stepped on
Bitch—Bluecats swagger about like
Occupation troops—looking for a head to
Bust, A panther to shoot—somebody
With a crime in their pocket
Boy girls trying to pull
Say baby she got some boss parts
Kuddas grippin’ like Yukatan chewin’
Gum—man i was dancin’ with this hen
The bitch was a stallion Jim—my Jones
Was hard as Superman’s knee-cap—Yeh, you
Rip? Naw man the bitch rode out with this fool
Type dude—it ain’t nothing. Let’s get high
Spaced. Garbage can knocked over smelling bad
Dead rat in the doorway—Gha ah dam!

Yusuf

Found Somewhere

For several years certain laboratories have been trying to produce a serum for “denigrification”; with the earnestness in the world. Laboratories have sterilized their test tubes, checked their scapels, and embarked upon researches that might make it possible for the miserable nigger to whiten himself and thus through throw off the burden of corporeal maledication.

Yusuf Bin-Rella

An them sisters that be Buick riding
Short pants, mini skirt, Afro hair wearing
Fast walking, slick talking, hip shaking
Non money making—hollering on the brother
To be a man—snitch him and leave him in jail
Fast as she can—Fun-keeeeeeeeeeeee

Welfare roll riding
Tennis show, 2 dollar dress, straightenin’ combed
Hair wearing—Ignorant oil drinkin’—man chantin
Pootin babies out in the cold and never gettin off
The welfare roll

White man riding
High heel shoe, silk dress, diamond ring, blond wig
Wearing—lip trimming, nose narrowing
Bleach cream using, Cosmopolitan reading, French
Accent talking—Black on white in white
European ass strumpet

Knee length dress, curlers wearing, bus riding
Kitchen, bathroom, bedroom cleaning
Grocery shopping—Food cooking, baby whuppin
Tire looking—Moms

And them brothers that be Cadillac riding
Long shoe, pointed toe wearing
Hoe playing, con gaming and sportin’
Cold duck wine drinking and snortin’ blues singing

Mark III riding
Pin-stripe bell bottom, high pocket wearing
Gun totin’ and smokin’—will shoot you
Quick! Murphy Mackin—Hoe nodding
So heavy she can’t see no dicks—Black power shouting

Airplane riding—long shirt collar wearing
Carpet game playing and saying
Bitch! Bitch! Bitch!
Big money betting at the tracks
Jumpin’ counters
With orangutangs on his back nigger killin’

Taxi cab riding
Bib overalls, shit covered, boot wearing
Church going, holy rollin’ singin’ and swearin’
Foundry working, Police type, Jeff Davis ass
Motherfuckas snitchin’ on the other Brothas

Yusuf Bin-Rella

“I’m Black and I’m Proud”

Sometimes I wonder about things like niggers wearing “I’m Black and I’m Proud” buttons. Anybody looking at them will see that they are black—and who gives a fuck about their being proud.

Pride might be a groovy thing but you can’t eat it, can’t fuck it and can’t buy anything with it.

Pride don’t protect nobody when the rollers get in they ass.

I did not have to have anybody come along and tell me to get up and be black—I was black when I showed and will be black when I raise.

I was proud when I stood before the judge facing 40 years—it did not stop the motherfucker from giving me this time.

I seen sisters get knocked in the head or laughed at for wearing nappy hair.

“I’m black and I’m proud” ha! I wonder was the nigger who put the rollers on me proud?

BE A MAN BROTHER, “Goddam!” defend YOUR WOMEN, YOUR SELF, and YOUR HOME—take a motherfuckers head off when he fuck up . . .

—YUSUF AL SHAFI BIN-RELLA—
(from the house of do right)



by Cheryl Birtha

Afro-American Community Service Center Announces 3rd Annual Black Arts Festival.

Plans are in the final stages for the AACSC 3rd Annual Black Arts Festival to be held May 1-5 on the UW-Madison campus. Under the direction of Cheryl Birtha, Program Coordinator for the Center, this year's festival promises to highlight the cultural and artistic achievements of Black people through drama, music, poetry and dance.

This year's Black Arts Festival III theme is, "INTO OUR OWN" and will try to symbolically show the creativity and talent of young Black people within the Madison, Milwaukee and Chicago areas. With the advent of the thrust for artistic and cultural achievements that are in line with the current struggle of Black and oppressed people, the groups scheduled to participate are indicative of a growing trend among Black artists to relevantly redefine creative approaches that not only entertain, but educate as well.

Beginning May 1st at 8 p.m. in the UW-Memorial Union Theatre, Quincy Edwards, Artist in Residence with the UW-Afro-American Studies Department, and the Afro-American Dance Company will perform. Mr. Edwards has choreographed a piece especially for the Festival entitled, "What's Going On, World?" around Marvin Gaye's best-selling album, "What's Going On?" Mr. Edwards, a dancer and choreographer of great distinction has performed with the Eleo Pomare Dance Company, the Rod Rodgers Dance Company and has appeared in the films Myra Breckenridge and Great White Hope. His Off-Broadway performances include JESSEE and SHOWER and he was the lead dancer in Fellini's production of SATYRICON in Canada. The Afro-American Dance Company, a group of men and women attending the University, has evolved, under Mr. Edwards direction, as a highly polished and professional troupe of talented dancers.

Also appearing at the Union Theatre on May 1 will be the UW-Black Jazz Ensemble under the direction of James Cheatham, Visiting Professor in the UW-Madison Department of Music so also will the Black Haze, a Madison-area band that has gained popularity throughout the State



Photo by Rob Johnson

Madison's popular Black Haze rock group to perform at Arts Festival.



The Ko-Thi Dance Caompany's Karen Terrell dancing to "Where Shall I Go?"

BLACK ARTS FESTIVAL ROCKS MADISON

of Wisconsin perform. Admission to this event is free and tickets can be obtained at the AACSC and the Union Theatre Box Office beginning April 24th.

Thursday, May 3rd at 8 p.m. in the Memorial Union Theatre, the KUUMBA WORKSHOP of Chicago will present an Afro-American ritual. The KUUMBA WORKSHOP originated in the Spring of 1968 under the direction of Francis and Val Ward, two well-known Chicago-area artists. With a membership of approx-

imately 50 people, the KUUMBA WORKSHOP exemplifies the kinds of cultural and artistic directions that Black people of all ages are starting to actively assume and promote. Their repertoire of dramatic and ritualistic presentations include, "Wine in the Wilderness" by poetess and author Alice Childress and "Sister Son/ji" by Sonia Sanchez. KUUMBA has performed at college campuses throughout the Chicago-area, including Northwestern

Gospel Spectacular pre-empts Arts Festival

The UW Afro-American Community Center and Pepsi-Cola Bottling Company of Madison jointly announce their sponsorship of the appearance of the Statewide Gospel Spectacular, a group of gospel singers that have been known to always evolve audience participation. The event is entitled "In Memory of Mahalia". Participants will include some of the best Black Choral groups in the country. Rev. Horace O'Kelley, a former singing partner and peer of the late Sam Cooke will serve as Master of Ceremonies.

The appearance of the Spectacular in Madison last year included such notables as Mahalia Jackson's former accompanist, Ms. Ruth Harris—a native of Madison. In addition to local groups, participants will include churches from Milwaukee, Racine, Beloit and Kenosha.

Mr. Ray Malmquist, President of Madison Pepsi-Cola remarked that sponsorship of the Gospel Spectacular was "part of Pepsi-Cola's continuing effort to contribute to the cultural and social efforts of the total Madison community." Kwame S. Salter, Jr., Director of the UW Afro-American Community Service Center stated, "Pepsi-Cola's unselfish involvement in the Spectacular is indeed refreshing in these times of apparant racial polarization. In fact, such a gesture cuts across race lines".

The event is scheduled for Saturday, April 28, 1973. It will be held at the UW Union Theater at 8 p.m. Tickets can be purchased for \$2.00 at the Union Box Office and Afro-American Community Service Center.



University, University of Illinois and Malcolm X College. In addition, they have performed at Lawrence University in Appleton, University of Michigan in Ann Arbor, and Howard University in Washington, D.C. Admission to the performance is \$1 and tickets can be purchased at the Union Theatre Box Office.

Friday, May 4th will see the performance of KO THI DANCE COMPANY of Milwaukee. Under the direction of Feren Caulker-Bronson, KO THI, a word meaning "Go Black" in the Shebro dialect of Sierra Leone, West Africa, has since its beginning in 1969, won outstanding recognition as a group of highly talented and disciplined young artists, most of whom are attending high school in Milwaukee. KO THI's repertoire of dance numbers all stem from an Afro-American/African perspective that have their roots in the historical development of people of African descent and heritage. The KO THI DANCE COMPANY has gained wide acclaim through its performances at the Milwaukee Performing Arts Center, the University of Wisconsin at Madison, Milwaukee and Platteville and in Milwaukee's Annual Summerfest sponsored by the Joseph Schlitz Brewing Company. They have also appeared on various television programs in Milwaukee, including BLACL SCENE on Channel 4, WTMO-TV. Admission is \$1 and tickets can be purchased at the Union Theatre Box Office.

Saturday, May 5th, the 3rd Annual Black Arts Festival will come to a close with a Cabaret. Music will be provided by the Johnny Shacklett Trio, a group of talented and highly experienced musicians who are well-known throughout the Madison area. Shacklett himself has played and worked with such jazz greats as Buddy and Wes Montgomery, Eddie Harris and Rashaan Roland Kirk. Admission to the Cabaret is \$1.50. Place to be announced.

All in all, "INTO OUR OWN" BAF III promises to be an exciting experience that will not only entertain, but educate; that will highlight the beauty and creativity of Black people, young and old alike; that will signify the righteousness of swiftly and thoroughly redefining the artistic and cultural struggle of Black people in the context of a larger and consistent struggle for concrete and productive survival.



The Kuumba "Ritual"—Destruction or Unity? Above is reactment of black-on-black crime which Kuumba believes must be cleaned up from community if black people are to survive.