

Hanks working on urban renewal issue

By JOYCE TARBERT
Uhuru Reporter

Four years ago, when Murt Hanks ran for City Commissioner, his platform included six major issues that he wanted to see carried out.

In those years in office, Hanks has helped to bring about many changes. Five of his platform issues have been completed. These include—Industrial development, expansion of Manhattan's airport, city employee pay increase, zoning procedures, and capital improvements. The sixth, Urban Renewal, is still being actively implemented.

With his four year term ending soon, Hanks, Manhattan's first black mayor, has already filed to re-run for city commissioner.

Hanks' reasons for running for re-election are two-fold. He says he has been strongly encouraged by the public to do so. Also, there are some issues and programs that are presently being undertaken that he would like to see some constructive contribution made towards. One of these programs is to provide quality homes for people living in the Southside community.

Hanks is very concerned with the lack of residential environment in the southside community.

"In the past, the community has had to provide their own needs within the community where the least resistance would be met.

"Consequently," Hanks said, "you've got to undo acts of separatism that have materialized out of act of segregation."

As a solution, Hanks hopes that there will be a designed plan in the near future to make a residential living environment in the southside a reality. He looks towards an "orderly development within the framework of the residential housing that would be upgraded to an extent comparable with the rest of the city."

Urban renewal can help a great deal in making the community a residential sector, free from the conglomeration of industries, night clubs, and businesses.

"But, it will also take public housing and community interest," Hanks said.



... Mayor Murt Hanks ...

"There are some whites who are genuinely concerned about what happens to this community and would like to contribute time here, but many obstacles and barriers keep them from knowing exactly what the needs are."

As a solution to this, Hanks states that "first of all, an analysis of the entire black population in Manhattan must be made. The next step then, would be employment and an up-grading of jobs.

"Economics is responsible for the plight of Manhattan's blacks," he said.

"There are very few professional outside the university and the income bracket does not permit most blacks to take advantage of the things the city provides—decent homes, choice of location of residential environment and social life.

Another area Hanks has worked on during his term is an organized procedure for a working relationship between Fort Riley, the University, and the black community. He is especially concerned with the University-community relationship. One area of concern here is the national figures who come to the University to speak.

"Plans should be made to allow the youth of the community to be exposed to these speakers." This would not only let them experience a part of living history, but would be motivation to them," he said.

He feels that a working relationship is being established now to that effect.

Presently, Hanks is an Equal Opportunity officer at Fort Riley involved with an equal opportunity program for civilians, equal opportunity and fair treatment in housing for on and off-post military personnel, and a race relations program. In addition to this, he is responsible for the Affirmative Action Plan for both military and civilian personnel.

"In this capacity, I am constantly working towards determining need for programs that will get to the problems," Hanks said.



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Education crisis has three parts

By DR. JAMES BOYER
Associate Professor, Curriculum & Instruction

Many persons who are involved on a limited basis with the vital struggle to help Americans become more aware of the totality of problems in Education would indicate that there is no crisis in Black Education. Such positions in our judgment, present an even greater limitation than would otherwise be the case. There are essentially three dimensions to the crisis:

- The Education of Black Americans at all levels
- Education offered by Black Americans
- The Process of Education and the Impact of Black America (Civil Rights, Legislation, Values).

At no time can we adequately separate the three dimensions and because of these aspects, the crisis continues. While some policy-makers and program designers have felt that we have surpassed the crisis through admission of Black students to traditionally white universities, we have by no means been able to effect adequate change in the disciplines, content, requirements and structure of those institutions. One recognizes that such change is never automatic for institutions never embrace automatic change. But the need to recognize and educate the general population of American schools to the myth of the melting pot idea and specifically to the contributions and concerns of Black America — is a continuing phase of the crisis. Under no circumstances are we adequately educating American teachers about groups other than their own. This is tragic and the College of Education is attempting to move toward some solutions through the creation of enriched experiences, modules, courses, faculty recruitment and program modification. However, it is not enough for the faculty in one college to commit itself to such a thrust. Each and every instructional component of public schools, private schools, college and universities must involve itself in the crisis by (1) becoming educationally aware of this neglected area, and (2) affirming its commitment by pursuing programmatic thrusts to help strengthen this aspect of the American curriculum.

(Continued on page 5)

Nikki Giovanni talks March 1

When you meet 29-year-old NIKKI GIOVANNI, it's hard to believe this small, quiet woman with the little girl smile is the same person whose statements defining Black individualism have made her a heroine in ghettos and campuses around the USA. She will speak at K-State March 1.

Acclaimed for books like *Black Feeling, Black Talk and Re: Creation* (which combine propaganda and wild, witty verse), a recording of her poetry, *Truth Is On Its Way*, was among the country's best-selling albums of 1971. NIKKI introduced the album last July before a crowd of 1500 at a free concert at the Canaan Baptist Church in Harlem. The background music was gospel singing, and when she finished the audience shouted its appreciation.

Such reaction isn't new to NIKKI. She's been talking to people through her poetry even before she founded a SNCC chapter at Fisk University and was thrown out of Delaware for her political activities. Since then she has traveled in Europe and Africa, lectured, taught and written extensively on such diverse themes as Aretha Franklin, John Lindsay and her social worker family in Tennessee. Now she finds herself re-evaluating her life. She says she

began sorting out her commitments after her son, Tommy, was born. "To protect Tommy there is no question I would give my life. I just cannot imagine living without him. But I can live without the revolution."

This does not mean she accepts the turmoil in our country. "What is going on is unacceptable." In housing, unemployment, education. "There is no logic to the lifestyle so many human beings are being forced to live. For some reason people find it easier to hate than to love, easier to kill than to help, easier to control and thwart than to allow and nourish.

"Roles between men and women are changing," Dr. GIOVANNI (Honorary Doctor of Humanities, Wilburforce University, 1972) says. "We no longer need categories. There is no reason why my son can't cook and rock with his teddy bear as well as swim and play ball." As for marriage, she says, "I have chosen not to marry because marriage has so rarely been about love."

NIKKI, who wrote a collection of poems, "Spin a Soft Black Song," especially for her son Tommy, travels everywhere with him. She hopes eventually to take him to Africa because she wants him to understand his heritage —



Nikki Giovanni
Speaks March 1 in
Auditorium at 8 p.m.

something she did not know about when she was a child.

Born in Knoxville, Tennessee, NIKKI was raised in Cincinnati. After graduating from Fisk with honors in history, in 1967, she became an associate professor of writing at Rutgers University.

Literary critics have called her "a genius and a fabulist." But a friend perhaps put it best. "She is brave, quixotic. To love her is to love contradictions and conflict. To know her is never to understand but to be sure that all is life."

Editorial Page

Islam in Africa

BY OMAR ABDUL-RAHIM

Africa has had a substantial Muslim population for many centuries and up to the present, the result of an extensive Islamic history more than 1,100 years old. Yet for some reason many contemporary historians try to portray Africa as a Christian or pagan land with a fundamental heritage of animism, superstition, nature worship and savagery. Not all historians are biased on this matter and among the most objective are African historians themselves. Even many European writers, faced with the indisputable facts, rise above their prejudices and write fairly on Islam in Africa. One of the first Africans to accept Islam was Bilal, an Abyssinian Slave who was liberated by Abu Bakr, one of Prophet Muhammad's (pbuh) companions. Islam's first contact with the African continent occurred during the fifth year of the Prophet mission, when a small band of Muslims sailed by ship to seek refuge in Abyssinia, now modern Ethiopia (from persecution in Mecca by unbelieving Arabs). Here-on Africa became a refuge, a place of safety for the newly developing muslim society in about 616 AD and it was not long thereafter that many searching Africans embraced Islam. This early advent of Islam in Africa initiated a vast spread of literacy and the intellectual development which naturally follows so that in later centuries these areas of Africa became famous for their enterprise and learning. The Africans through Islam possessed the light of learning in the highest form, it developed a tighter and more complex pattern of social and state administration, greater democracy and consultation in government and phasing out of the monarchial structure, and promoted expansive economic and cultural evolution, established diverse trade links and commercial centers.

Just touching on one of the great empires you can study, The Songhai Empire situated in parts of modern-day Niger and Nigeria, eventually grew to include Mali by the 15th century, under the rule of Sunni Ali. His successor, Muhammad Askia Toure, was a devout Muslim who was noted for establishing Islamic law throughout the nation which under his administration covered as explained by WEB DuBois, "Two thousand miles long by one thousand miles wide at its greatest diameter a territory as large as all Europe." Under his patronage the city of Timbuktu emerged as a famous center of Islamic learning by the 16th century.

It is most unfortunate that this once great jewel of the Islamic world, Sankore University in Timbuktu, Mali is now poorly maintained and dust-covered neglected through years of colonialism by the French. African Scholars of Timbuktu composed many works on Islamic law treatises on African history which are still quoted today by historians. One of the prime reasons for Islam's popularity

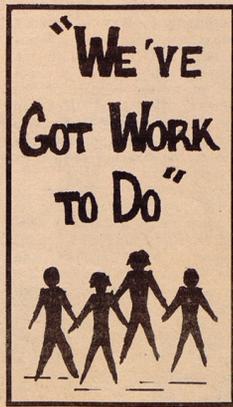


.. Omar Abdul-Rahim ..

among the Africans was that it opened the door to learning culture that was rich, extensive and the contribution of many people. They were fascinated by Islam's stress on reading, writing, and the method of scientific investigation. Islam opened minds rather than closed them and exhorted believers to strive to the utmost to develop themselves and their communities. It brought a doctrine of cleanliness and moral purity that contributed to the mental and physical health of the people and inspired the Africans—as it had other people, to bring out the best in themselves. Islam contained no degraded elements, thus it was the fine example of the Muslims themselves and of their elevated life-style as respects education and morals which caused millions to crossover from animism to Islam. It is clear that Islam's history in Africa was that of a healthy guide line to life which activated creative, inspirational forces that moved Africans to initiate, build and maintain intricate social institutions, economic and political systems, development of learning, the arts and sciences and to work for the general human welfare Islam came to give not to take; to liberate not to enslave; to build up not to tear down. Furthermore, it is clear that the benevolence given Africa by Christianity in the forms of schools and hospitals was incidental to the aims of those who brought Christian culture. Whereas the benefits bestowed by Islam were fundamental, an essential part of its system, a system which began with the injunction to read. The history of Islam in Africa is therefore seen as not limited in scope to education, politics and the social system. Islam comes down to fundamental cases, removing man's oppression of man, man's oppression of woman, leveling all artificial forms of division between people and making service to God alone the highest form of freedom. What relevance has the history of Islam in Africa to the history of black America? For one thing, the black American is the descendant of many of those African Muslims and their culture and heritage is a genuine part of his own. Malcolm X found this out and when he died

he was a Muslim. This is not to suggest that black Americans should embrace Islam merely because many of their forefathers were Muslims or just because millions of their living African relatives are Muslim that is approximately 65 per cent of Africa. Unless Americans of African descent let the might works of our Muslim forefathers inspire us to the utmost to establish that ideology in life. Following the full establishment of Islamic system Africa reached the highest development. Now Muslims are eager to build a society that will survive the collapse of the West, an Islamic society that will be just, righteous, dedicated to the service of God and the highest advancement of Man.

So we can see that Africa became great not because of their skin color but because of striving in the way of Allah, our Creator. I urge you Brothers and Sisters to join us in this grand ideal. Peace be with you.



"We've got work to do"

March 1 — Nikki Giovanni, Auditorium, 8 p.m.
 March 3 — Kappa Alpha Psi Ball
 March 21 — Dizzie Gillespie, Jazz Concert, Auditorium.
 March 24 — Delta Sigma Theta Ball
 April 14 — Nancy Wilson in Concert. Omega Psi Phi Ball, Union Catskeller

An American premise Vs. Good Faith

By LARRY NICHOLSON
 Manhattan Office of Human Resources

One of the most important domestic problems faced by this country is its inability to solve grievances and problems of people. We have placed too much faith in material things. Material things, such as property and wealth; a possession of all too few, the privileged elite. I mention the privileged elite only in passing, and as only one of the factors concerning this country's inability to cope with our many social and economic ills. We have a new National Pass Time in this country; "It Doesn't Matter to Me, I've got my own Problems, Let Them Eat Promises." (Let Them Eat Promises, book by Nick Kotz on hunger in America.)

Well, it matters to me, and it should matter to you. As acting Human Resources Co-ordinator of Manhattan, I am greatly concerned about this City's ability to cope with the grievances and problems of our people. There are others who share this concern. In a most dedicated and committed way, they transcend color and racial lines, religious and ethnic groups, and they have put aside their national origins and ancestries. But there are far too many people, in politics, in government, in churches, and on the street — the common, everyday citizen — who could care less about the benign neglect of Blacks, people on welfare and young people who need guidance, rather than the "Paddling Board" of institutional punishment.

It is my opinion that Human Relations and Human Rights organizations were established as Pacification Programs, to placate members of our society who were somewhat annoyed at this country's treatment of minorities. They were further established as an Agency of Diversion, to divert the energies and resources of organizations that were sincerely trying to alleviate the problems of hunger, poverty and full socialization of the disadvantaged and underprivileged. I choose not to be diverted, for I fully realize that I failed in my initial thrust to even alleviate at least one major cause of our city's problems. I have pacified many and solved fewer grievances; not because I wanted to fail, but I failed because I did not succeed. That sounds very illogical, but the statement above is lost in the complexities of intentional human indifference.

That indifference reflects itself in the organization of the Manhattan Human Relations Board. On April 13, 1964, only a page and a half was required to create Ordinance number 2349, establishing the Human Relations Board as an Advisory arm of the City, without staff, without any power to enforce even one condition of Human Rights or the dignity of its citizens, and its advisory role was one of — "Please, Sorry," etc. I am not attempting to cast aspersions on those individuals who now serve, and have served so honorably with solemn dedication. I merely think it should be told "As it is" ("Like it is" is bad grammar, vis a vis English GrammarPower Structure).

For six years, our City of Manhattan, Kansas of approximately 30,000 static and 15,000 transient people, was without a Human Relations staff employee. In September, the tenth day to be exact, 1970, a co-ordinator of Human Relations was hired on a part time basis; it took almost two years before this individual was hired on a full-time bases. A total of eight years before a full-time involvement with Human Rights, however inadequate, is clearly "benign neglect."

Some of the brightest people in the wide community serve on this Board, consisting of nine members. Three are Black and the others are from various walks of life; the clergy (Rev. Robert Rosenkoetter, our Board Chairman), Academic (Kansas State University), and business. The individual members are Ms. Marion Alt, Rev. James Boyer, Mr. Mont Green Jr., Mr. Vernon King, Ms. Yvonne Lacy, Mr. Paul Remple, Dr. Marjorie Stith, and Ms. Donna Jean Thurman. Presently, there are no professional people involved.

Irrespective of the fact that we have dedicated and highly intelligent people on the Board, we will not begin to tackle the problems of human rights and upgrading the quality of life of our less fortunate citizens, if we go about this effort with anything but the most committed concern. The commitment of concern I speak of; the allocation of funds, the hiring of adequate staff, Responsiveness and Receptiveness of our politicians, who are dedicated to declaring war on social ills and citizens' legitimate grievances, and politicians who are willing to represent all segments of the populace and not worry about their images. Our leaders need to rededicate themselves to a new war, where we say "Damn the Topedo, full speed ahead;" full speed ahead in warring against the ills of our citizenry.

(Continued on page 5)

VARIETY

BLUES PEOPLE: A Second Look

By SYLVIA McGRUFF
Uhuru Reporter

Leroi Jones' essay on the evolution of jazz music, "Blues People" is by no means a new input to the literary repertoire of Black writers. It was written before Jones' own new level of consciousness. Now he is known to us as Imamu Amiri Baraka. However, certain of his truths pertaining to jazz and blues music are historically unquestionable. It is for this reason that I perceive a need for re-examination of many of the earlier compositions of many Black writers, historians, and political essayists.

To the layman most books about music are incomprehensible. Fortunately, this is not true of Jones' "Blues People." Realizing, of course, that "Blues People" is an exception and not a rule as far as music oriented writings are concerned, it might be assumed that the very nature of the writing might be the reason for its relatively easy comprehension and enduring interest. The book, though it might be considered a highly informative expose about a particular music form, is not bogged down with the all-too-often confusing (confusing, that is to the aforementioned layman) jargon of the music world. Rather it is a plain and logically stated documentary on not only the music of a people but the entire scope of the experience which provided the foundation from which this music evolved.

In compliance with the pleas of many Black intellectuals of the current genre for reinterpretation and analysis of the Black experience in America by Blacks, Jones has done a remarkable job of examining the Blues and its evolution while at the same time offering some explanation of its origin in terms of a colonized people and their struggle in American society.

Blues People cannot, by any means, be defined as a "music book." It is a conglomerate of history, politics, sociology,

psychology, and economics and can therefore be used as a reference for any of these.

From a historical point of view Jones traces the evolution of African slaves forcibly brought to this country to American Negroes as admitted citizens of this country. The evolution of jazz is in fact a historical one. Jones' effort to correlate the advancements of this music with the advancements in various American historical eras, i.e., Primitive Blues and the Civil War, Slavery and/or pre-Emancipation and work songs, was successful in that these correlations showed the distinct

reaction and justifiably so) it can be clearly seen as an outgrowth of the political and economic situation Blacks found themselves in after the Emancipation Proclamation. Jones stresses through the book that the political situation that Blacks found themselves in a given period of time, that is during the various evolutionary stages of the Blues, must be understood.

The social implications of "Blues People" are of paramount importance. It must be understood that the social setting under which the Blues was born and lived was in fact the very

had to deal with as slaves." The fact that Jones devotes an entire chapter (9) on the emergence of the Black middle class lends some credence to its profound significance.

Specifically Jones points out how it was this class of Blacks who desired the elimination of any existing African characteristics which were carry overs into Black American culture. He also deals with the fact that it was this class of Blacks who longed for complete assimilation of the "Negro" into the mainstream of white society. According to Jones you usually were not allowed to play jazz or boogie woogie in the average Black middle-class home.

The fact that all blues music is a reaction to some stimulus perpetuated by the white society, whether directly or indirectly, is purely psychological. It might be said then that Jones executes his discussion from a psychological point of view. As he discusses the insistence of the white man that Blacks not be allowed to practice their native religions, Jones implies that the psychological reaction gave rise to the change in content of many of the slave work songs which were predecessors of the Blues. The words, for example, had to be changed so as to exclude reference to voodoo or spirits, etc., where these elements were highly prevalent in early music.

The economic plight of Blacks in America cannot be overemphasized in terms of understanding the evolution of Blues.

Initially, there was the institution of slavery itself and the concept of free labor. Even if Blacks had been allowed to travel from place to place, en masse, for the sake of spreading culture (in any manner, singing or what have you) they could not even have afforded such a luxury. After Emancipation, too, many Blacks found themselves unable to survive the bitter stench of survival in the South. As mentioned previously, the great exodus to the North had a significant effect on Blues. Since this move is seen primarily from an

(Continued on page 7)



periods of Blues and how they in most instances perpetuated the particular form that blues took.

In direct relationship with the historical aspects discussed in Blues People was the political (if the two can be separated) aura of each period. In his explanation of Blacks' reaction for instance, to post and antebellum government and the great World Wars. Examining the great exodus of Blacks to the North as a political reaction (although it is most often discussed in terms of an economic

reason for its existence. Jones, therefore, discusses many of the social factors surrounding the evolution of jazz and blues. Perhaps the most significant was the change in status of Blacks in American society (if I am allowed to be so naive) in general and specifically the emergence of very strong and distinct status among Blacks themselves. Jones interjects, "... Also the entrance of Negroes into a more complicated social situation of self-reliance proposed a multitude of social and cultural problems that they never

REVIEW

LADY SINGS THE BLUES

By SYLVIA McGRUFF
Uhuru Reporter

Reading reviews of Black movies becomes routine after a point. Stereotypes, cheap production, violence, over-rated musical scores — the whole gambit. The only problem with reviews is that the reviewer frequently equates the ineptness of a movie with the absence of some "redeeming social value." Since many movies, either abstractly or concretely, treat some contemporary or universal theme, the reviewer often finds himself in the habit of making some type of social value judgements. These, of course, are often based on the context of his personal experience, and too often on his objective analysis of the subject.

"Lady Sings the Blues," when understood in the context of a historical statement about a great person, is indeed a fantastic piece of art. That Billie Holiday was truly a great blues singer is a fact of Black history. Unfortunately we have a tendency to label history in terms of political, social, and economic developments.

What was significant was that this viewer was able to walk away thinking Billie Holiday. Knowing Billie Holiday, singing Billie Holiday blues, and perhaps most important wanting to know more. (I have since become an avid consumer of Billie Holiday — old record collections and any literature available.)

(Continued on page 7)

Newton-Buckley Battle it out on TV's Firing Line

By SYLVIA McGRUFF
Uhuru Reporter

The February 11 segment of Firing Line with William F. Buckley featured "How Does it Go with the Black Movement?" with Black Panther leader Huey P. Newton.

For Buckley critics, especially those who find his cockish and arrogant manner deplorable, this heated segment would probably have offered the epitome of an ample enough mind to deal with the sly old fox.

Aside from the fact that Newton's obvious political maturity was surfaced, the segment was even more significant because not only did Newton's insight and dedication to the struggle of Blacks in America become particularly evident but so did his unpolished eloquence — his seemingly innate ability to relate on a level that was incidental to anyone who listened. Briefly speaking, he outfoxed the fox.

To watch Newton dodge somewhat haphazardly, though genuinely knowledgably, through many of the not-so-subtle "Buckleyisms" for which this personality has become so infamous was by far the most refreshing aspect of the program.

(Continued on page 7)

A Tribute to Ellington

By SYLVIA McGRUFF
Uhuru Reporter

Black musicians paid homage to perhaps the greatest Black (or otherwise) composer America has ever produced — the Duke. Duke Ellington.

CBS' superior 90-minute special—Duke Ellington, We Love You Madly—featured some of the all-time greats of music. Only they weren't performing the music for which they have each become so well known and loved. They were paying tribute to a truly great man through his music. From out of the endless Ellington repertoire such tunes as "Mood Indigo," "Caravan," "Satin Doll," "Don't Get Around Much Any More" were performed by greats such as Sammy Davis, Jr., Count Basie, Roberta Flack, Aretha Franklin, Sarah Vaughn, Joe Williams, Peggy Lee, Billy Eckstine, and Ray Charles.

Ellington's genius perhaps lies in the fact that he added a new dimension to jazz and blues music that was not prevalent before the era of the big bands. He added a certain level of acceptability that was not previously attached to jazz music. He did this without too much alteration of the true jazz and blues music which depicted Black culture in its truest sense. He talked about being Black, about being in love,

about being young, about being hurt — anything that implied blues. Only he did so with a certain eloquence that genuinely is intrinsic in the Ellington genius.

Quincy Jones, who Cecil Smith in his review in the Sunday Kansas City Star TV section deemed "Heir to the Ellington Mantle," put the spectacle together. Along with Phil Capice, head of specials for CBS, Jones succeeded in putting together a special that truly captured the spirit of the Ellington era. They used his music, his interpretations of his music, and the superb performances of contemporary jazz, blues, popular, rock, and spiritual music. All of which have benefited tremendously from Ellington's expertise.

Jones' justification for putting together such a tribute is indeed an admirable one. In our society's tradition we tend to remember giants after they've escaped our realm of existence. This was an attempt to show Duke that we love him and his music while he can still appreciate it. According to Jones, and I totally concur, we must do this for all of our greats before they die.

The Duke emerged as a intensely mellowed 70 year-old who has contributed much to the extension of a Black culture, a man who has become immersed in his music. And for that Duke Ellington, as the special clearly indicated, We Love You Madly.

What would you do if they tore Douglass Center down?



Robert (Geese), 11
"I'd be mad because we won't get to come to the Center anymore."



Mikie, 13
"I'd ask them for what reason they tore it down."



Charlene, 8
"I'd be sad. I'd cry."



Melvin, 9
"I'd raise all kinds of ————. I wouldn't let anybody do that to me."

"Community Pride"

Since there has been controversy over the locality, existence and functions of the Douglass Community Center in Southside Manhattan, many of the brothers and sisters who regularly attend the center have voiced their thoughts.

Here's the question: "What would you do if they tore down Douglass Center tomorrow?"

Following are answers for children who were not available for pictures.

Robert B., 13
"I'd tell them to build another one."

DeVonna, 7
"I wouldn't go to school."

Chuckie, 11
"I'd be really mad."

Andre, 11
"I'd be mad."

Betty, 9
"I'd be in between."

Cindy, 9
"I'd go over to my friends' house."

Christi, 11
"I'm in between like Betty."

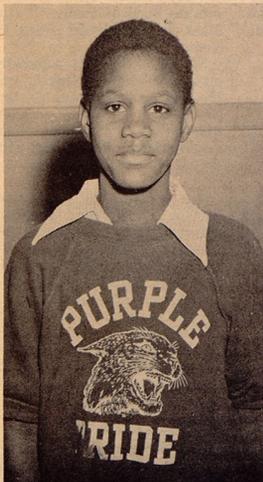
Donna, 10
"I'd go home and stay home and do my homework."



Charlotte, 9½
"I'd stay home and watch TV."



Gary, 12
"I'd be mad at the people who done it."



Kenny, 10
"I don't know what I would do. I'd tell them to build another one in a different place."



Wayne, 11
"I wouldn't have any place to go."



Shelly, 10½
"I'd be mad and if someone asked me to go somewhere else I wouldn't go."



Kenny (Baby), 7
"I wouldn't go bowling."

Black Student Union meets 9 p.m. Tuesday in the Union

Premise vs. faith

(Continued from page 2)

We need to go full speed in developing our most important resource, the human being. The Office of Human Resources has sought to do this, with a feeble effort at Employment Placement and a fairly successful Secretarial Techniques course for low-income and minority persons.

We realize the need not to be diverted, and the need for deliberate and constant effort in the field of Citizen-Government Relations in the planning of majority and minority racial educational programs, conducting research of unemployment statistics that attempt to find out factors which may not have been apparent as the real reasons for this prevalent situation.

Housing for the poor is already a crisis, not only here, but throughout our nation. This office staff has promised the people of the community, and made a strong commitment of conscience, to monitor Public Housing and Urban Renewal; to assure that each of these programs benefits the people that it is designed to truly help.

However inadequately, we have always had the responsibility for investigating alleged and blatant acts of discrimination. Discrimination because of race, religion, national origin, ethnic group or sex, in the areas of employment, housing, and public accommodation is still a matter of the utmost concern.

I will give two reasons why I think more cases do not reach us: many people just don't care. They have been told, or programmed, to think: "That's the way things are and I can't do anything about it."

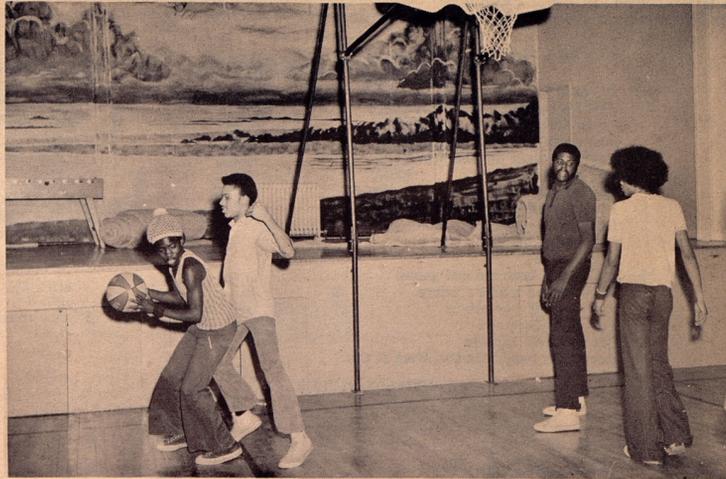
We have a legal aid referral program; however, one has to file a "Pauper's Petition" to qualify. But no matter how inadequate, we feel that it is a step in the right direction. Our office is determined that it will be more effective.

One of our seriously expanding problems in the city is Landlord-Tenant relations. This grievance is so one-sided against students, soldiers and minorities, that I am ashamed to tell complainants that we have not moved into this century with equitable laws to deal with their problems.

Our office is loaded with information, data, court precedents, and civil rights laws, but our mechanism to insure change through law and enforcement of those court precedents and civil rights laws are bankrupt; bankrupt from indifference and lack of real concern.

Our goals will be made more difficult because America and most Americans have two most valued premises and one basic tenet. The basic tenet is a so-called "Work Ethic." I personally have no argument with hard work, if it is your thing. The two valued premises are (1) success at any cost; meaning don't attempt anything that you may fail at, or which will leave you with the image of failure, (2) sociality; meaning conform or assimilate, and don't get caught going zig-zagging off the straight and narrow.

We have tried to never say "no" or "we don't know." We'll work it out, or find the information. We have decided under our present policy to never be called back from undertaking any reasonable effort of good faith, to help overcome misery and the ills of our city in our attempt to effect a semblance of racial harmony.



... leadership roles at the Douglass Center are also found in basketball ...

Wake-up black students; the community needs you!

By LARRY DIXON Director of Douglass Center

You can visit any class at the University and you may hear some young Blacks talking about the hardship of the Ghetto; what whitey has done, are doing, and haven't done; and about things that are needed.

Go outside the classroom and you can count on your fingers the people who really believe and work to solve the problems recognized in the classroom.

When we compare today with ten years ago, we definitely have to agree that we have made great progress, but yet we do not take time to think about who made our opportunities, and who opened many doors that were not only shut, but locked.

No, we as educated Blacks are too busy patting ourselves on the back to take time to thank the true people we owe for allowing us to be in the right place at the right time.

Our true employers and educators are our own Black brothers and sisters who are still trapped in a slum, with no hope of ever finding a decent job or education which will allow them to be treated as a man or woman with respect and love.

No, all they will be given is a reminder of the filth that surround them and the terms "the needy and disadvantaged." These are our employers and educators, because it was their crying and frustration that made America open a few doors to us, doors which they may never have the opportunity to go through unless we return the same opportunities they have given us.

The Blacks here at K-State should recognize this because except for a hand full, there is little communication going on between K-State and the Black community.

This lack of communication is real and it's not just physical distance, but such terms as "the Foot" being used by the university students to describe this community; and the constant classification of "disadvantaged, underprivileged, and needy people" is an example of several small reasons that keep us separated.

Whether we want to or not, we as educated Blacks must become leaders in the communities we reside in. And the Southside Manhattan community needs you as leaders and at the same time you need the Southside to educate you on the kind of leadership you should be giving.

So, let's drop all these different roles and tags and let the Blacks here at the University stand-up and be counted with the Black residents of Manhattan.

The Douglass Center is one place in which we can make a go at it for the first time to really achieve Black unity and Black pride.

Crisis in education

(Continued from page 1)

In the process, Black Americans must lead the way in helping to develop awareness of these attributes. Black Awareness Week is not held exclusively for Black students, but is designed to help the American population recognize Black presence, Black involvement, Black contributions and the totality of Black dimension.

The Black Student in the American School

We can not assume that the Black student in the American school (elementary, secondary, or college) is going to respond to traditional forms of schooling and management. Because the Black American's history in this country is so uniquely different from others, and because the institution of the school has appeared to reject the Black learner and his most urgent needs, many Black learners unconsciously reject the institution of the school when it fails to recognize the individuality of these learners.

Toward Some Solutions

The crisis in Black Education must first be recognized as a crisis. It is a crisis because we have had to move from intrinsically motivated levels in order to deal with the issue in American education. To reach solutions, we must begin with ourselves—Black Educators, White Educators, Chicano Educators and all others—to assess our own knowledge, interest and commitment. The beginning could take the form of the following self-test:

As an Educator or a Student:

- 1. How many Black scientists have I ever studied?
2. What Black poets am I familiar with?
3. Who are some of the outstanding Black artists?
4. Who are the Black legislators currently in Congress?
5. What is the Black population of the United States?
6. What were the concerns of Black Americans about Education in 1954? 1964? 1972?
7. What percentage of Black youth who are college age are also in college?
8. Who are the Black opera singers?
9. Who are the Black conductors of symphonic music?
10. Who are the Black athletes?
11. Who are the Black athletic managers?
12. Who are the Black inventors?
13. Who are the outstanding Black educators?
14. Who are the Black playwrights?
15. Who are the Black political analysts?
16. What are the major Black professional publications?
17. What are the major Black publications for general use?

In a country where some persons are still debating about whether Black Americans should be formally educated or not, it is difficult to imagine that others are attempting to move into vital levels of restructuring the curriculum to help all Americans develop knowledge based on the foregoing questions. But we must try. References are available but programmatic commitment must precede the use of those references. It is hoped that Education's thrust during Black Awareness Week will help all of us to become even more aware of how far we still have to go.

AN EVERLASTING FEELING

It's hard to express
This feeling that I have for you
Three little words, "I Love You"
Just doesn't seem to be enough
You've brought joy and hope
Into my life again
The things I never dreamed I could do
I find myself doing them with you
It's amazing how one person
Can change another's life
It is so nice
All has not been fun and games
We have had troubles before
And looks like we are in
For some more now
But whatever happens
Remember baby "We Can Work It Out."

By "VIBBO" SAYLES

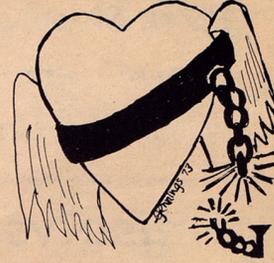
THE FREEDOM OF MY SOUL

Again the heart of me;
beats out a word of hope
Too silent to be heard by all
Too loud for some to cope

Yet in it's throb a life a new
The voice of freedom reigns
Horizons dropped, Traditions flopped
To ease the mutual pains

I'll break the rock of human bond
to grind away the bitter mold.
A life I'll live; a life I'll aire
For the freedom of my soul.

By LEROY THOMAS



BLACK POETRY CORNER

TEKUR ZENA: YEMENESERAW SERRA ALE
(Black News: We've got work to do)

It was with great shock and disdain that I read about the stormtrooper like tactics -
That your men used against the prisoners of Attica.
It was straight out, cold-blooded mass murder
And from where we sit, you are as guilty as those fools of yours who pull the triggers:

People in the black communities see your cops as pigs, not as friend or protector
But as a mercenary paid to defend justice;
Criminals in uniforms, racist brutes and 20th century cavemen.
We, as black people, have no welcome for this perpetrator of barbarism.
So as long as the cops carry out this role,
The rivers of blood will continue to flow in black communities.

The wild streaming eyes of an anguished Blackmother
GOD / O-GOD-O GOD - O GOD!
Black warrior, we'll avenge you when we march in this land.
Walk through the prisons Brother, to free all black men / Chicanos,
Puerto Ricans
Read the pain in their faces - feel their rages - taking bread to feed their babies.
George Jackson - go with Malcolm, Martin, Medgar
Find your rest, it will come, my brother, sooner than we think.

Sweet Sweet Sweetback!!
Bessie Smith used to sing about it.
B.B. Kings call it the BLUES. A badass song.
Melvin Van Peebles' Sweet Sweetback makes it real
Ain't no chitchat going on. Just action.
The nigger jumped bad... done kill two cops.
Hmmm, Hummm Good! Don't nobody know when they come looking for Sweet Sweetback.
Brother Peebles like knew what he was doing / and did it - can you dig it?

Is ywals blood sickled! Then gone to Africa where you won't catch the "sleeping sickness," YELLOW FEVER and WAKE UP.
Cause the white boys controlled the cameras and the pictures coming into your living room
Making the niggers look like dis-organized fools.
Without a trace of intellect or purpose
Just doing what the white folks told em.
For the white man cameras for the whitemanned dollars.
While we all be entertaining each other
Their fathers were plotting murder - mass slaughter
WAKE UP niggers, "wasted" non-violent niggers, what you gonna do 'bout it.
We sho need to own a tee vee station.

The law of MOVEMENT is coming on strong.
THE LAW OF MOVEMENT is our only plan.
ALL blood shall flow
ALL Racists die slow
ALL blood shall mingle
Till all racists lie dead!
Time will tell, ALL Blacks will be well
Time will tell, ALL racists will be in hell!!

The Agony is deep / The pain is stronger / The mind braking but the hope clear
The people determined—the people militant
The people preaching/ the people teaching
The people loving / the people praying
The people march / the people fight
The people talk/ the people shout
The people awake/ The people sees
The people examines / the people hurt
The people bleed / the people die
The people, The people, The people
The people joins / The people lives
The blood red / the blood flow
Evil falls / Evil gone
Evil runs / Evil burns
The people rise / The people loves
The people WINS!
The hungry fed—The chianed free
The helpless Power / The lowly height
The People
The People
The People
BLACK BE THE PEOPLE.

By VERONICA P. TAIT

Volleyball People

A varnished coat of our best paint
Make a few dark lines to keep it quaint
Each white pillar, stronger ground support
Reward the winner in the middle of the court
Isolate the victorious; or better yet
Cancel his Onors; reasons No! Net
Arise you judges, players or not
National coverage of what you've forgot
Play the game fair, and Place No bets
Untangle many knots within the nets
Both teams fighting for the right to serve
Love it or leave it been the last I've heard
I won't go and leave this set
Can't beat the importance of the net.

By LEROY THOMAS

BLACK NATIONAL ANTHEM

Lift Every Voice and sing
Till earth and heaven ring
Ring with the harmonies of liberty
Let our rejoicing rise, high as the
listening skies, let it resound, loud as
the rolling sea.

Sing a song full of the faith that the
dark past has taught us.
Sing a song, full of the hope that present has
brought us
Facing the rising sun of our new day
Begun let us March on till Victory is won.

God of our weary years, God of our silent tears.
Thou who has brought us thus far on the way
Thou who has by thy might, led us into the light,
Keep us forever in the path we pray,
Lest our feet stray from the path of our God
Where we met then.

Lest our Hearts drink with the wine of the world
We forget thee.
Shadows beneath they head, May we forever stand
true to our God,
True to our Native Land.

Corona, Tijerina speakers for MECHA conference

By ELAINE ESPARZA
Bert Corona and Reies Tijerina will be the main speakers during the second annual MECHA conference, Adelante Mi Raza, March 23-24.

Chicano high school juniors and seniors and junior college students from across the state will participate in the conference. Interested K-State students are welcomed to attend the speeches and films.

Present plans call for book and art displays and films during the week preceding the conference. "The week will be an introduction to our conference speakers and goals," according to Magdalen Vargas, coordinator of the Chicano meeting.

"Through Adelante Mi Raza we hope to accomplish several things," Ms. Vargas said. "We want to motivate and encourage Chicanos to further their education; present to Chicano University students techniques and information they can use to help solve some of our common problems; and also inform La Raza of Kansas of the progress that has been made through the various Chicano organizations in the state."

This year's conference will have a different format with separate seminars for high school and juco students instead of the workshops. Corona and Tijerina will be speaking both the 23 and 24 and assisting at the seminars.

Over nine hundred Chicano students and parents attended last

spring's two-day conference, Donde Esta El Chicano Hoy? The organization expects at least 500 students to attend Adelante Mi Raza according to Ms. Vargas.

"We have already received several requests for information about this year's conference from Chicanos in Kansas and other states," she said.

Chicanos: best kept secret?

By ELAINE ESPARZA

Chicanos, someone has said, are America's best kept secret. You could use K-State as proof of the statement. There are few if any books on Chicanos in the Union Bookstore. Farrell has a somewhat larger but still limited selection. Spanish II is the extent of the Chicano studies. Lettuce is served every day in the Union cafeteria and dormitory food centers. Overhead in an urban sociology class the other evening, "What's a Chicano? What's a Chicano?"

Well, a Chicano is a together Mexican-American. He knows his people are getting the shaft and he wants it stopped. He wants the secret known. Yes, Virginia, there are Chicanos in America, in Kansas, even at K-State. There are a few Mexican-Americans. There are no spics.

There are approximately fifty Chicano students at K-State. Last year some of them organized MECHA, Movimiento Estudiantil Chicano de Aztlan. Less than seven months after they organized, MECHA successfully hosted its first annual Chicano conference, Donde Esta el Chicano Hoy? Jose Angel Gutierrez was the keynote speaker.

Five hundred students were expected to attend the two-day meetings. Nine hundred Chicano students and parents from Kansas and other states showed up. This year's conference is expected to draw at least five hundred students alone.

MECHA at K-State has several purposes: 1) to further the spirit of cooperation and friendliness among La Raza students; 2) to motivate and counsel Chicano students to further their education; 3) to advise and counsel members of MECHA; 4) to sponsor activities aimed toward intellectual and social development; and 5) to emphasize the Chicano Heritage, language and traditions.

Working with the last two in mind especially, MECHA is determined to make K-State aware of its Chicano population. And, America's Chicanos. Terms like La Raza Unida and Viva La Raza won't need translation. In the future you'll still be able to buy a chef salad buy maybe you'll think twice before you swallow. Yes, K-State — and America — WILL HEAR THE SECRET.



Walter "Twig" Robinson

Walter F. Robinson has joined Procter & Gamble as an analyst in the company's Management Systems Division in Cincinnati, Ohio.

In this position, Robinson is involved in the design and implementation of computer systems for Procter & Gamble. This includes modification and testing of programs for a computer system prior to production.

A native of Hiawatha, Kansas, Robinson attended Hiawatha High School where he was president of the National Honorary Society, and a member of the Student Council, the H-Club, KAYS, the Stage and Concert Band and the Fellowship of Christian Athletes. He also participated in basketball, football and track and held a class standing among the top ten per cent of his graduating class.

Robinson graduate last year from Kansas State University, with a Bachelor of Science degree in computer science. At K-State, he was on the Dean's List, and president of Kappa Alpha Psi Fraternity, Residential Hall Government, Kansas State Stage Band and the Judo Club.

Robinson is the son of Mr. and Mrs. Walter B. Robinson of Hiawatha. He is married to the former Linda Joy Jolly of Trenton, N.J., and they have a 21-month-old daughter, Joy Louise-Marie.

Lady lives, loves, sings great blues

(Continued from page 3)

Of many recent reviews there seems to be some sordid consensus that while the movie is probably the best Black oriented film around, is still overemphasizes the drug thing. The fact is that drugs were a very crucial element in the life of Billie Holiday does not in any means overrule the fact that she was a great blues singer. The movie only attempts to show how significant a factor drugs were in the music of Billie Holiday. In other words, what Billie Holiday sang was directly related to what Billie Holiday lived. She loved the blues and therefore constituted them as a part of her everyday existence. One wonders if the depth and magnitude of Billie Holiday's music would have been the same had it not been for the despair, frustration, and hurt that resulted from her damnable plight with drug addiction.

Much can be said of "Lady

Sings the Blues." It was technically a well-organized and put together film. The attempts at recreating the 1930 and 40ish motif were admirable. However, I was consistently ticked off with the very 1970ish nuances in the movie — some of the slang, dress (though nostalgia is the thing in current styles of dress), etc.

While the performances by Billy Dee Williams and Richard Pryor were certainly commendable, Diana Ross emerged as a "super actress." And justifiably so. The supreme test of a performance lies in the actor's ability to grasp not only the lines and expressions, but to become totally immersed in the personality to the point where it is difficult to separate the personality and the actor. Though Diana Ross was indeed Diana Ross, she was very passionately Billie Holiday. Hopefully, she won't become more Billie Holiday in the minds of movie goers than Billie Holiday is herself.

Newton-Buckley battle

(Continued from page 3)

It was always my contention that until one has devoted all time and energy into the very depth and crux of whatever his field or endeavor he was no candidate for Buckley. Several times Buckley, as Buckley goes, attempted to expand the scope of the discussion to a point where he felt Newton would leave himself wide open for the kill. What was so fantastic about Newton's response was that not only did he show and articulate his knowledge (about the people's struggle in China) but he did so in such a "down earth" manner as to make Buckley's feeble attempts at academic warfare seem almost trite.

Newton expounded on his newly found political strategy for Blacks as expressed in his new volume "To Die for the People." It was not related easily, however. For at any given point when his conversation reached any semblance of depth and explanation of Blacks as political subjects, Buckley's cranial antennae seemed activated to their highest levels. Of all of the negative little "Buckleyisms" that tend to make one cringe, his predisposition to accentuate the negative was the most distasteful. Explaining his party's current political state and how they arrived at that point was obviously the goal of Newton's talk. It became an issue for Buckley to run amuck. He constantly pointed up the somewhat overrated division in the Black

Panther Party and the only thing that seemed obvious to him, a power struggle between Cleaver and Newton.

Newton's method of dealing with this was only a general explanation of himself, not as a leader in the Black Panther Party, but as an organizer. In addition he addressed himself to the rhetoric that had evolved in the earlier stages of the Party's development and the realization that many of the Party members came to that their dialectical war games were racing over the heads of its intended constituency. It was not addressing itself to the hungry people in the nation's Black communities.

A group of college professors and students who were on hand to ask questions of Newton seemed impressed by his extreme political and social evaluations. At this point Buckley finally conceded until a question was asked specifically of him, which was not for several minutes. This, of course, was somewhat ironical in that it is clearly indicative of Newton's entire political premise — that ultimately it is the people themselves who determine what should be said and done in their best interests.

And as fox hunts often go, the two distinguished men (though both distinguished in their respective manner) sat back and acknowledged the other's genius. A fine ending for a Buckley episode.

12 Delta sorors

By EARLENE LEVERETT
Uhuru Reporter

"To be a Delta Soror" is the desire of many young Black ladies at Kansas State University as well as other colleges and universities throughout the world. These women have found in Delta a character that typifies sisterhood — a bond of love and devotion that can never be broken.

Delta Sigma Theta Sorority Inc. is the only Black sorority on K-State's campus. The chapter, Eta Gamma, is relatively new, having been in existence for less than four years. Presently there are twelve members and two pledges.

The members are actively involved in community service and activities on campus. Many of our projects have been in connection with the Black community of Manhattan, however, we are a public service organization not limiting ourselves to any one race, creed or color. We pride ourselves in being able to work with anyone in any situation. Where there is a will — Delta makes a way.

As women of Delta, we would like to salute you and extend an invitation to learn more about our organization. There is always room for more good Deltas.

Jone's "Blues People"

(Continued from page 3)

economic standpoint, it is easy to see the logic that follows. Many of the songs that evolved during this period were about the North and the supposed opportunities that the large industries of the North afforded Blacks. As a classic example of this point, Jones refers to "Chicago Mills Blues" by Peatie Wheatstraw and the song referring to "working at Mr. Ford's place" in Detroit.

The advent of "race records" and blues as a professional form of entertainment are cited as important factors in the economic plight of many blues performers in America. The middle class which evolved among Blacks is also discussed at length as a prevailing socio-economic factor deeply affecting the blues and jazz institutions.

As Jones terminates his discussion he entices the jazz and blues fan with what I consider a particular romanticism and mystique of the great musicians of the forties and fifties. Although he makes it clear that blues and jazz was a very functional part of Black existence. (The inuendo is

that art for art's sake is a very European concept.) It is unfortunate, as Jones points out, that the music which most of us consider unique to the Black experience was infiltrated with white and European elements. It is also unfortunate that most institutions in this society do not survive unless they are sanctioned by "the powers that be." Blues and jazz, have, however, managed to secure its originality with the relentless help of many of its performers — Coleman, Taylor, Armstrong, Ellington, Davis, Coltrane, and hundreds more. These people as well as many of the white and Black listening audiences who recognize the music for its true worth are responsible for preventing a form of cultural genocide. They have insisted that their music places itself outside any mainstream considerations (as Jones points out) and it will be this attitude which will sustain this rich and deeply embedded art form as a purely Black experience.

Jones evoked a real emotional and intellectual catharsis in this reviewer. He has done a commendable job.



... K-State's United Black Voices in concert ...

Black students at K-State are proud to have Dr. James Boyer as a member of the faculty here. Dr. Boyer received his B.A. degree from Bethune Cookman College, his M.A. Degree from Florida A & M, and his Ph.D. from Ohio State University.

Boyer has created three education courses — Education and the Black American, Curriculum Material for Ethnic Diversity, and Curriculum in the Inner City.

Having added much impetus to the field of education, Dr. Boyer is known for his study of teachers in five states which hire the most teachers (Michigan, Ohio, Illinois, Indiana, and Wisconsin). Dr. Boyer designed this study to determine the teacher's knowledge about teaching minority students. He was also a member of the Black Studies faculty at Houston before coming to K-State.

Also an active member in university and community affairs, Dr. Boyer is currently chairman of the Committee on Fair Housing and a member of the Human Relations Board for Manhattan.

Evidence of some of Dr. Boyer's more recent inputs into Black student and faculty life at K-State can be seen through his direct involvement with Black Awareness week. He wrote the essay on Black Spiritual Music for the Gospel program and was responsible for organizing the speakers and activities for Education Day.

Gospel music: combination of many things

By DR. JAMES BOYER
Associate Professor,
College of Education

Authentic gospel music — that performed and consumed by Black America — is a combination of art, music, literature, dance, poetry and biography. It is a vehicle for expression employed by Black American churches and community groups for decades with periodic changes in its arrangement but always retaining the basic structure. Gospel music is a form of religious-folk music which was created by and performed primarily by Black Americans. Born out of what was once called "Negro Spirituals," the gospel song expresses hope for the future and confidence in a power beyond mortal comprehension. It is usually accompanied by hand-clapping, foot-tapping and sometimes by shouting. The text of many gospel songs is often taken directly from the Bible, while others are selected directly from the personal experiences of the composers or arrangers. Many gospel songs are testimonies of inspiration and declarations of faith. Some are slow and solemn while many are rhythmic and spirited.

On the other hand, gospel music is trouble music. It expresses the very fears, frustrations and anxieties of the struggles of Black people. Aware of generally low wages, racist wars, dishonest politicians, and inhuman treatment suffered by Black America, the singers (choirs, soloists, trios, duets, etc.) personify these conditions in their music thus combining a despair with a hope. As a composer of several songs utilized in the gospel tradition, I like to claim "Lord, Be My Protector" as the one which was born out of a personal experience while traveling South for a New Orleans revival some time ago.

In the last two or three years, gospel music has lost some of its most noted exponents in personalities like Mahalia Jackson, Clara Ward, Joe May, Ruth Davis, Roberta Martin and Edna Gallman Cooke. However, new and talented nationally-known performers like Inez Andrews, Shirley Caesar and others of more renowned fame like James Cleveland and Dorothy Love Coates continue to create this powerful music which has been known to soothe and inspire simultaneously.

Gospel choirs and singers engage in musical revivals on a continuing basis and 1972 saw Aretha Franklin return to gospel music with her album of Amazing Grace with James Cleveland's Southern California Community Choir.

According to Horace Boyer's research conducted at the Eastman School of Music (University of Rochester) in New York, the gospel song can be traced back to 1619 and Jamestown, Virginia. A Dutch freighter named "Man O'War" landed in Jamestown with twenty captured Africans. The African slaves were met by a small group of European white men, and with this meeting, a fusion of the cultures of Europe and Africa began to take place. The first part of the nineteenth century produced a great many ministers of the gospel called evangelists who traveled from state to state bearing a very basic message in their sermons. These sermons required songs of emotion which would be of a serious nature, and yet retain such a simplicity that they could be learned and sung during a particular service.

In 1911, Billy Sunday, an evangelist, and his song leader Homer Rodeheaver were conducting a crusade in Atlanta when Black, twelve-year-old Thomas A. Dorsey attended and was a member of the choir on "colored night." In 1921, Dorsey wrote his first song and began a chain of activities which resulted in a major musical business today. His most famous song, Precious Lord, has been translated into more than 40 languages. But this song was bor out of Dorsey's tragedy of losing a wife and a son in childbirth — and then walking the ghetto streets of Chicago until he was inspired with that song.

Yes, Gospel Music is a combination of many things. It is the culmination and ultimate of Black America's need to communicate both with each other and with the world at large. More significantly, it is a way of expressing what one feels without the restrictions of too much formality in ritual and format. While it has been included in major Music Festivals all over America and Europe, it still remains a serious, sacred art designed more for inspiration than for entertainment. Like the blues, it is a Black Art form but unlike the blues — it is definitely the music of hope.



... Mt. Olive Young Adult Choir, Chicago, during BAW ...



... dressed in olive green outfits to accompany their distinct style ...