

The Black Letter

Volume III No. 1

September-October 1974

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Demonstration a Success

With the heavy threat of rain, the demonstration against racism at UMC in Columbia, which was planned and coordinated by the Legion of Black Collegians (LBC), was carried through successfully.

The demonstration, which was described by many as the result of years of oppression of Blacks by the University, involved as many as 700 participants at its highpoint.

The demonstrators included not only students from UMC and citizens of Columbia, but bus and carloads of people from St. Louis, Kansas City, and Jefferson City. They assembled at 3:30 p.m. at Rothwell Gymnasium. While in the gym, the LBC Gospel Choir offered a rousing rendition of "Young, Gifted, and Black." Leroy Williams, LBC Communications Chairman, inspired the crowd by stressing the importance of ending racism "not only for us, but for our younger brothers and sisters."

As the marchers sang "Power to the People" and chanted "Racism Got to Go," they left Rothwell Gym and proceeded through the mall between Brady Commons and GCB, and then into the Quadrangle behind Jesse Hall.

The proceeding at the Quadrangle, which were emceed by LBC's Campus—Community Chairman, Marilynn Quaintance, began with a prayer for the struggle, and the crowd's singing of the Black National Anthem. The speakers brought much applause and many shouts of "right on" from the crowd as they repeated the charges of racism which have been repeatedly levelled against the University by LBC since 1969.

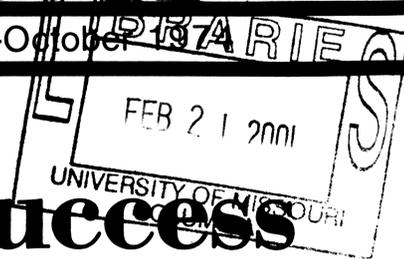
After leaving the Quadrangle, the crowd marched downtown through the Black community and into Douglass Park where the remainder of the speakers were heard. The main speaker of the day was the Rev. John Barber from the Southern Christian Leadership Conference (SCLC). Barber was also a writer for the late Dr. Martin Luther King. In his address to the crowd, he encouraged the people not to let the struggle drop after the demonstration, and to see it through to the end, because the demonstration by itself meant nothing unless it was followed up by continued demands of "NO MO."

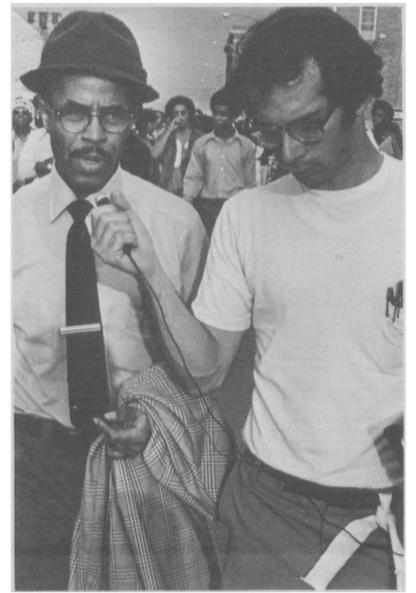
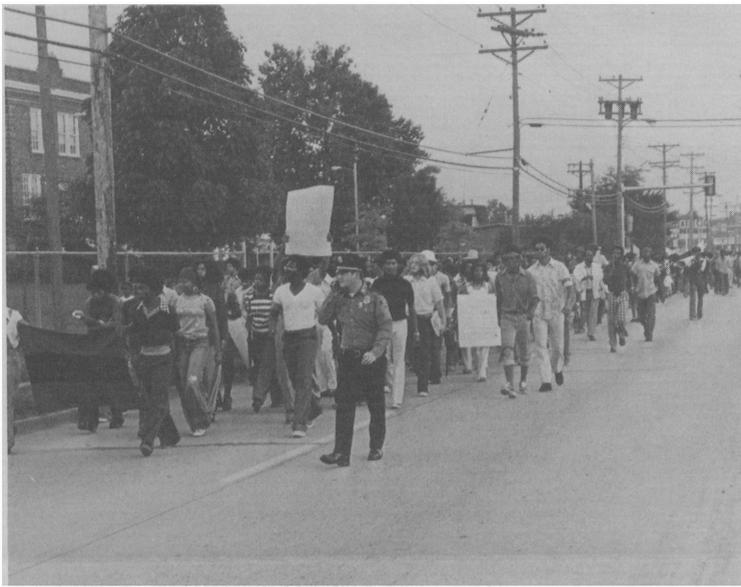
The Rev. Barber substituted for the Rev. Hosea Williams, also of SCLC, because Williams was forced into an Atlanta court just that morning. The Rev. Charles Koen, from the United Front in Cairo, Ill., also scheduled to speak, had to stay behind in Cairo because of the threat of racial violence there. Other speakers for the day included: Glen White, former UMC student; Marvin Thompson, LBC Executive Secretary; Melvin Jones, President of the Lincoln University Student Government Association; Patricia Jordan, UMC graduate; Cedric Tate, representing the UMC African Student Union; Barbara Mutnick, candidate for U.S. Senate; Bob Williams, Coordinator of the St. Louis Coalition Against Racism and Political Repression; Robert Stapleton, representative from Service Workers Local #45; Harold Warren, Columbia City Councilman; Wanda Faye Elbert and Sara Belle Jackson, community leaders; and Harold Sims, counselor for the Office of Minority Students.

When asked what effect the last minute cancellation of the two main speakers had on the demonstration, LBC spokesmen replied that "it really didn't have that much of an effect because what matters is what is being said, and how it is said, not necessarily who is saying it. Besides, our demonstration was moving so well that it would have taken an act of God to stop it...but luckily, God is on our side."

LBC officials seemed to agree with other Black students and the Rev. Barber as they said that the task that lies ahead is keeping the movement going. Plans for the future include: grassroots rap sessions and films so that people will be able to further understand the struggle at UMC and other places; trips to various places around the state and the country for the purposes of publicizing our struggle and strengthening our links with other organizations in those places; and picket lines will be set up once a week involving at least 100 people to remind the University that its Black and Third World people are still not satisfied with their treatment.

Many students noted that there was a certain percentage of Black people who did not participate because of fear, lack of involvement or conflict of schedules. Although not publicly critical of the non-participants, many people felt that these were our brothers and sisters, too, and we must work with them as well as for them, to expose them to the realization that racism affects everyone, and that we must sacrifice, just as those who went on before us, in order to bring racism to an end.







The black letter
Received on: 02-21-01
University of Missouri -
Columbia



Spreadin' the Word

The problems that plagued the LBC choir last year have been resolved. This year the 17-member group has tripled its number in size and is steadily expanding. Besides the increase in size, there is an added feature, the LBC band which accompanies the choir in order to give it more soul. The diverse talent both vocal and instrumental is enough to keep your ears and eyes open along with a steady patting of feet. Every Black student is warmly welcomed and encouraged to join the choir in order to share a part of Black unity, pride and expression.

LBC choir director, Ladell Flowers, explained that the purpose of the choir is to supply Blacks on campus with a type of music in which all share a common heritage.

Ladell said he is crazy about the choir, which is one reason he accepted the job as director. He sees the choir successfully reaching its goals because of the high rate of participation. He adds that the choir members are unusually eager to sing and their eagerness is like a restlessness, one he is glad to see. He said emphatically, "I'm just sorry that the choir had not been organized earlier than last year."

Future goals of the choir include taking a concert tour to penal and rehabilitation institutions with additional trips to various churches, local and state-wide. Also, the choir hopes to have another Gospel Extravaganza with outside participation.

Alvaleta Guess plays a significant role in the choir as the pianist and soloist. She is instrumental in keeping the choir together and in devoting her limited time to being an essential asset to the choir. Ladell says, "When you have such an immaculate and cooperative assistant as Miss Guess, you can't fail."

Alvaleta says, "The reason I have continued my participation in LBC's choir is that I feel singing is a way of expressing my thanks to God. I have a lot to be thankful for. Also, I love music, especially gospel music, and I like to work with enthusiastic people. Furthermore, since all the Presbyterian churches of which faith I am, are all white, singing in the choir is a way of continuing my worship to God away from my church at home."

The choir recently performed at the rally Sept. 12, where Sister Alvaleta sang solo in "Young, Gifted, and Black," which was supplemented by a poem read by the talented Miss Ella Smith.

The Turntable

When I think of Quincy Jones, I usually think of a soft, easy-listening kind of music. A "wine and dine" kind of music. However, in his latest release, **Body Heat**, Jones parts from his traditional style. Instead of directing instrumental songs with perhaps a few female background vocals, he employs the musical talents of many well-known Black artists: Herbie Hancock, Billy Preston, David T. Walker, Minner Ripperton, and, to my surprise, Quincy Jones. He not only produced **Body Heat**, he also sings "Just a Man"—kind of soft and kind of sexy.

Unlike his previous, rather commercial sounding albums, **Body Heat** has only one instrumental song. There are some songs to get up and "bump" and "bop" to, as well as some mood music to sit back and think about.

Body Heat--I think it's Quincy Jones' best yet!

The Barry White saga of seemingly overnight stardom won't be nearly so romantic or glamorous when his fans hear **No Limit on Love**, one of his latest releases.

Though Love Unlimited and the Barry White Orchestra work with White in the production of **No Limit on Love**, it's still a very "blah" album-not at all typical of the style for which White is known.

He doesn't sing or "rap about that woman he loves as he did in **Stone Gone** or **Can't Get Enough**; his lady fans probably won't get that "he's singing that just for me" feeling when listening to **No Limit On Love**. Hope they don't make the mistake of buying it!

STAFF

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Jerry Highsmith-Editor

Black Football Players Speak Out

The Black football players at Mizzou are a unique crew: hand-picked, highly-scouted and deftly-recruited. They are approximately 14 in number, representing the finest of talent throughout the country. Despite brilliant performances in spring scrimmages, only six players travelled to Mississippi for the premiere game with Ole Miss. Only one of those six was scheduled to play. Seven Black players were interviewed along with the coaching staff's only Black member, Prentice Gautt. Prentice holds the official title of academic counsellor.

Dr. Gautt believes that any one of the Black players has the potential to win a starting position, particularly referring to the vast amount of talent in the fullback, tailback and offensive line positions. "The best people are not necessarily in some of these spots now," he noted. "There are both Blacks and Whites better able to play these certain positions."

The players cited favoritism and more experience as causes for the initial lack of Black starters. "There is a lot of politics going on," remarked one player, meaning that relatives of rich alumni might be favored or other forms of nepotism practiced. "This team is based on seniority and you know that ain't cool," continued the same player. If it was based on performance, all blacks would play."

When asked why they were recruited if there is such a stronghold on tradition at Mizzou, one first year player remarked that the coaching staff "just goes through the motions." The majority of those interviewed likewise felt that the six players selected to go to Mississippi were chosen "just for show."

Coach Gautt generally agrees with the view that a strong sense of tradition is entrenched within the machinery of MU football. He says, "There are benchmarks of past football players to determine who wins for Mizzou. A tradition is established here; guys recruited are measured by these benchmarks. You could call it conservatism or racism, I suppose. I call it security."

He went on to say that "each staff has several factors which determine who starts, and these factors differ from school to school. Here, it is probably dependability, consistency and self-initiative." Possibly some of the Black players are not showing dependability in the coaches' eyes. "They must use more than raw ability. Some sort of hold back, perhaps. I see so much talent...."

The players felt that the coaches do not acknowledge the "different styles" Blacks exhibit in practice. "We are looser, smoother in practice," asserts one player. "The white dudes holler and scream while going through each little drill. We don't--we just have a different style.

The Black players agreed that Blacks must try twice as hard for a position than a white counterpart.

Gautt felt that this was not true from his perspective, but added, "To a Black player who's in this position and lost self-esteem because he's not playing, this is probably true."

The Black players cited no special treatment from the coaching staff in reference to some charges from White players. The Whites accused the coaching staff of being prejudiced against White football players. However, one Black player remarked that the attention directed toward players is measured by seniority and how well one gets the job done.

Both Gautt and the seven players interviewed agreed that the athletes have very little time to participate in extracurricular affairs on campus, such as LBC meetings, as a result of their heavy training and practice schedules.

"Few people realize that the athletic department is a separate entity consisting of rules and controls needed to compete and win," explains Gautt.

The players felt that an athletic star using his influence to speak out against unfair practices of the University would jeopardize his position at Mizzou. Conversely, Gautt saw no repercussions from players exerting a voice in University affairs.

"The Black athletes, as well as all athletes, need to develop more self-confidence and become assertive as opposed to being aggressive...Emotional maturity is the key, whether one is Black or White...the athletes must learn to incorporate what the coaches want and yet satisfy themselves...."

The players felt that Gautt was somewhat forced to watch his actions and opinion in order to keep his job, just as they felt their positions would be jeopardized if they spoke out against the football department.

Of the freshmen players interviewed, the general feeling was of contentment with their third or fourth team position, whereas, other players interviewed ranged from mild discontent to extreme bitterness.

"The coaches work with you psychologically," remarked an upperclassman. They move you back on fourth and fifth team, seeing if you'll get really down or get really up and try to give your all...it's hard to constantly give your all when you know you're as good as the guy in front of you."

"Another thing is that they have some of us fighting each other for the same positions," remarked a freshman.

"This spring will really determine things," concluded another freshman. "If we don't start and play more during that time, then we'll know something is wrong."

The Office of Minority Students

Daddy's talkin
can't you hear him.
Bills, goddamn bills.
Sorry kids,
got the master charge
Blues.
Owe a hundred and five
dollars
on the t.v.
But,
Soons that's paid
and the creek don't rise
we gonna paint and
fix
and
do
things around the house
then you won't
be ashamed
to tell folks
where
you
live.

Jerry Highsmith

Attention minority students! If moving up is your game, the Office of Minority Students is your aim.

The Office of Minority Students, located in 107 Read Hall, Center For Student Life, on the Missou campus, is available to serve you in any way possible. Born from a mutual need of black students for someone to whom they could express themselves and relate their problems, the staff of the Office of Minority Students stands ready and willing to offer services to you.

"The Office of Minority Students serves as a communicator, in which students can feel comfortable in talking about their problems," says Clarence Wine, coordinator of Minority Student affairs in the Minority Student Office. "We deal with the multi-facet person instead of limiting to specific types of problems."

Also working with Clarence Wine is: Jennifer Hill, program adviser of minority students; Harold Sims, program adviser and counselor; and John Wallace, counselor and resident manager of the Black Culture House. Together with student help and participation they create an interaction in which something concrete and positive emerges in accordance with the need of the student. This need may vary from an academic concern, a social problem, job assistance, or a good listener.

"Assisting black students anyway possible from a legal and total standpoint is our main objective," Wine says.

The Office of Minority Students co-functions with other Black organizations on campus in an attempt to enrich the culture of the Black students as well as their academic growth, and to develop a motivation in each student to strive for his highest potentials. It stands as a means to focus in on the student's world, touching their life, and relating to them a soulful message saying: Together, we can make it. This is their motto and their symbol.

Students, the Office of Minority Students is here to help you get over those unsurmountable humps and out of the deep valleys that keep you from moving on at Mizzou. Take advantage of this office. You will find the door is always open to you.

BLACK SIDE.

Phi Beta Sigma's Pre-Homecoming Dance—Sept. 21
Women of Sigma Gamma Rho and the Men of
Omega Psi Phi and Kappa Alpha Psi invite everyone
to celebrate Homecoming with them—Sept. 28

The Pledging line of Omega Psi Phi starts—Sept. 29

Tenth Anniversary Celebration, Delta Tau Chapter of
Alpha Kappa Alpha Sorority—October, 1974

Party the weekend down with the Ques—Oct. 4 & 5

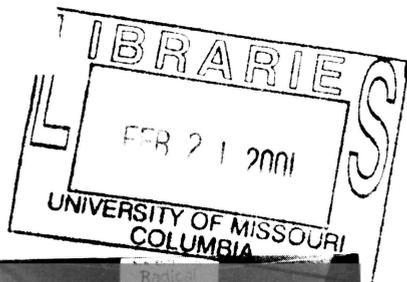
"...we've got to give ourselves to this struggle until the end. Nothing will be more tragic than to stop at this point in Memphis. We've got to see it through. When we go on our march, you need to be there. If it means leaving work, if it means school, be there! Be concerned about your brother. You may not be on strike, but either we go up together or we go down together."

Excerpt: Dr. King's Last Message to America
April 3, 1968

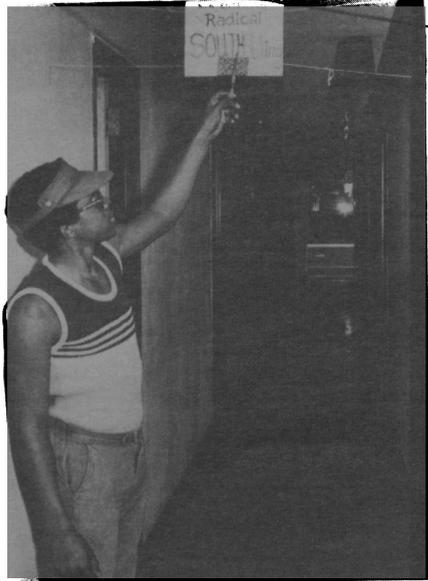
The Black Letter

Volume III No. 3

October-November 1974



'On a Blaze'



"these honkies are on a blaze... something's going to have to be done."

On October 4th, a Black student passing through the first floor of Hudson Hall discovered a sign hanging over the entrance of a corridor which read, "NOW ENTERING THE RADICAL SOUTH WING". There was also a Confederate flag decal on the sign. One of the not too surprising things was that the sign was right in front of the door of a UMC employee, the first floor RA.

Upon seeing the sign, Lewis Diuguid, one of the only three Blacks living in Hudson hall said, "I know there aren't any heads living on the floor because either this sign wouldn't have been up, or would have been taken down immediately". Both Lewis and Ogden Lacy, another Hudson Hall Black, felt that the sign was a cut and an insult to their Black pride.

Lewis commented that the sign was additionally insulting to him because "it seems that they are implying going back to slavery." Both felt that this situation must be brought to the attention of the Housing Office. Lacy commented however, "I don't feel they will react or respond, because Housing now is not doing all it can to eliminate racism." Lewis further stated that it may be a coincidence but it seems that University Housing policy seems to be, confining Blacks to one or two areas, which of course would be Donnelly and Wolpers Halls.

**The red, black and green
represents dignity, unity
and freedom;**

**The confederate flag
represents race hatred
and slavery.**

When asked to compare the appearance of a Confederate flag with the appearance of the Black colors (red, black and green), it was generally agreed that the Black flag represented dignity, unity and freedom; whereas, the Confederate flag represented degradation, race hatred and slavery.

LBC commented that the only significance of the sign is that it has been allowed to remain there with the knowledge of the Housing Office and University officials, and is therefore, combined with other incidents and policies, a manifestation of the racism of the University, in particular the Housing Office.

Diuguid felt that "the racism is there, that's obvious, but it must be dealt with. It must be stopped by all Black students in every dorm".

Tony Lewis vs. McReynolds Hall

Anthony Lewis (Tony), a second year resident of McReynolds Hall, was referred to disciplinary probation by his Head Resident as the result of his having taken five (5) cookies from the Loeb cafeteria after eating supper. His RA, Rich Knierim, a junior, claims to have told Tony not to take the cookies out. Tony's referral is based on the charges that he failed to "obey a University staff person (the RA)."

Tony contends that since he pays over \$1060 per year to live and eat in the dorm, and that if he stayed in the cafeteria he would have been allowed to eat the cookies anyhow, that his rights were violated by the RA's ordering him to leave the cookies.

Students cited the fact that many times white students are allowed to take food out "unnoticed", as further proof of violation of rights. Tony had this to say in conclusion, "these honkies are on a blaze...Something's going to have to be done".

LBC noted that the set up of a board of appeals for Black students, which was one of the fifteen demands presented to the University last April, and which would have eliminated most of the instances of Blacks getting messed over in the dorms, has all but been rejected by the University.

From My Perspective

Will Ford Win for Blacks

While Mr. Ford and his top economic advisors are debating over the possibility of a recession in this country, Tom Brocaw, in a recent news broadcast, said, "Blacks are in a depression..."

There's nothing shocking about Brocaw's statement since Blacks are a major proportion of this country's lower economic level. Quite naturally, any fluctuations in the economy will hit Blacks hardest.

Many Blacks will find it rather difficult to look to Mr. Ford for leadership in the economic crisis when his idea of a solution is his massive WIN (Whip Inflation Now) campaign. With Black unemployment at 9.2 percent (as compared with 4.8 percent for whites), who gives a damn about planting "inflation gardens" as suggested by Mr. Ford? Who has time to dig, plant or plow any kind of garden after spending the day arguing with the welfare people or sitting and waiting for your name to be called at the employment office? (And besides, he should know that there's no such thing as winter gardening in the Midwest!)

Tax cuts or increases are of little consequence to Blacks who don't have an income to tax. But for those who do manage to earn \$7,500 annually, his surcharge places a greater burden on them than it places on those who earn \$20,000 or \$30,000 annually and would be almost "untouched" by a surcharge.

I think Mr. Ford is going to run "head-on" into trouble when trying to sell his WIN program to Black Americans.

Some of his advisors don't even realize Blacks are "in a depression." One advisor, Allen Greenspan, views the Wall Street brokers as the group hurt most by the current economic crisis. Either he hasn't been doing his economic homework, or has some special interest in Wall Street. Whatever his reasons may be, it's hardly plausible to view those on the Wall Street circuit as being hurt more than Blacks by soaring prices and rising unemployment rates.

It will be interesting to see how Mr. Ford responds to the needs of millions of struggling Blacks in this crisis. It will be even more interesting to see Blacks' responses to his economic policies. As of yet, I haven't seen any Blacks wearing WIN buttons.

—Pamela Smith

America the Beautiful

You brought my fathers to your shores,
You made them slaves and my mothers whores.
You sucked their life blood for over 200 years,
You took away their hope and in its place put fears.

You killed those of my fathers who declared slavery was no good.
You whipped them, hung them, or shot them where they stood.
You started the lie that all Blacks were inferior.
You declared yourself the master, and therefore the superior.

You finally relented and released them from their bind.
You now enslave their children, not physically, but by mind.
You claim to be the land of the free and the home of the brave.
You lie America, because you made us your slave.

You hold us in contempt and since our numbers are few,
You feel that you are safe and there is no way we can harm you.
You are fooling yourself America, and again you have lied.
You have underestimated the Black masses and we will no longer be denied.

Jerry W. Walker

MINORITY LAW CONFERENCE

There will be a Minority Law Conference held here in the Student Union on November 9, 1974. Any Black student with some interest in attending law school either here or elsewhere is urged to attend. It doesn't matter whether you are a freshman or senior. Whether your undergrad major is pre-law or education. If you have only a slight interest in attending law school this conference will be of value to you. For more information contact Jerry Walker [449-1537].

Gene Jones: New Black Coach

"I hope I wasn't hired just because I'm Black, because I feel I'm qualified for the job. I hope I was hired because of my coaching abilities."

These are the words of new MU assistant basketball coach Gene Jones. He's a young man very confident and sure of himself in his new setting.

Jones admits that he was perhaps a little surprised in a way to get this job, explaining that his application was one of many received by the basketball department. "I did feel that I had sort of an inside on the job since I had played for head coach Norm Stewart," he says. He also concedes that his race might have been considered. Jones played for MU 1966-68, leading his team in scoring with 19.5 points per game and making the All Big Eight Team. He was drafted by the then first year expansion team Milwaukee Bucks as a fifth round draft choice but was cut. "I probably wasn't quite ready physically and mentally," he admits.

As assistant to head coach Norm Stewart, Jones' duties entail recruiting, taking care of the new athletes' academic and housing concerns, and junior varsity coaching.

"Of course I'm going to recruit Black athletes because they tend to be the better players. But I wish people on the outside would not discourage Blacks from coming. It's what Black recruits hear when they go to dances or parties that keep them from coming here. That's why we have so few Black athletes now."

"Just like getting Black faculty members here, everyone has got to help. After you get it started, the minority might become the majority, but you've got to start somewhere."

Jones doesn't believe that prejudice drove Lamont Turner and Felix Jermann from the team and says he really doesn't know why they left. Even though he wasn't employed by MU last year, Jones said he talked to both athletes and believed that perhaps academic troubles plus self-inflicted pressure were part of the problem. "Felix was scheduled to start, so I don't think that was prejudice."

He continues, "When you have a junior or senior in front of you of equal talent, the coach will probably go with the experience. When KU or Nebraska come at you with the press, it's the experience that pays off. If you have a real good young player, it's usually better to break him in slowly."

"Who starts in a game simply means that is who the coach wants to start out with. ANYTIME a player enters the game is important," he stresses.

There are six Black players presently on the basketball team: Jeff Curry, Mark Anderson, Art Green, Sammy Sewell, Willie Smith, and Butch Allen. Jones adds that there is a possibility that some of the Black walk-ons might make the team.

The young assistant coach feels that in a lot of cases, the Black players on second string and who feel that they are as good or better than the man on first string, might hamper themselves by not giving their "all" in practice. He explains, "Times are changing. The white players are fighting back against Black domination in basketball through showing their all in practice. If a coach wants a big winner, he's got to go with what develops and what a player does in practice, not only in the game, This goes if the player is Black or white."

Jones, who holds his B.A. in Health and Physical Education, was head track coach and assistant basketball coach at the local Rock Bridge High School last year, and was junior varsity basketball coach for four years previously at Hickman High School, also in Columbia.

When asked if he felt the Black players identified with him or talked to him more readily than they would one of the white coaches, Jones felt that this was a possibility, also due to his age and the fact that he'll practice with the team sometimes. "Any coach hopes to have a good relationship with his players. There is some business that a player would discuss only with his head coach. Usually if the Black players want to just come in and shoot the ball, they would come here. Of course, white players will drop by too."

Jones notes that he enjoyed his years as a student at MU after transferring from Paducah Junior College in Kentucky. "People say there was no social life for Blacks, but about five of us Black guys off the team ran around together and we had a ball. We'd go to fraternity or sorority parties and party out in town."

People on the outside could really help with Black recruiting if they would not keep bringing up what happened to players a year or two ago. Most people do not really know the inside story on Lamont and Felix. Things are changing. Hell, they use to hang us too."

BLACK SIDE.....

EVERY SUNDAY at the Black Culture "Check Out What's Happening." There will be either rap sessions or coffeehouses at 4 p.m. and films shown at 8 p.m.

NOVEMBER

- 1 Sigma Gamma Rho Dance
- 2 Phi Beta Sigma Dance
- 3 LBC Choir's first engagement in St. Louis at various churches
Film "The Battle of Algiers" [Culture House]
- 8 AKA Dance
- 9 Party with the Men of Omega Psi Phi & Alpha Phi Alpha
- 10 LBC Meeting at 4 p.m. at Culture House
Film "Finally Got the News," 8 p.m.
- 15 Kappa Alpha Psi Dance
- 16 Party with the Women of Sigma Gamma Rho
- 17 Film "Z Costa-Gavros"
Sly & the Family Stone and the Hues Corporation, Hearn Building, 8 p.m.

In an effort to explain the various Black organizations on campus and to present ideas relevant to the Black community, the Black Letter will offer a column which will be entitled "From My Perspective." To have material considered for publication, it should be typewritten, of reasonable length and signed with your name, address and telephone number. Drop it by or mail to:

The Black Letter
Read Hall

Staff

- Allison Boyd
- Vicki Pasley
- Pam Smith
- Tamara Cavitt
- Lisa Robinson
- H. L. Walker
- Marvin Thompson
- Ella Love - Advisor
- Michael Cheers - Photographer
- Jerry Highsmith - Editor

The Turn Table

You don't have to be radical, militant or even politically oriented to understand some of what is said in **Winter In America** by Gil Scott Heron, who previously recorded **The Revolution Will Not Be Televised**.

While politicians were still on the "Hill," quibbling over the whys and wherefores of Watergate, Heron had already unraveled the mystery and put all the pieces in their place. For the first time, according to Heron, White America experienced something Black Americans have had to deal with for centuries - the blues! In his "H2O Gate Blues," Heron poetically traces the political, social and economic ills of America to none other than "King Richard" himself.

If you'd like to hear about "H2O Gate" from a different perspective, or just hear some of Heron's rather sweet and sensitive poetry set to music, **Winter In America** should be a part of your record collection.

The word "disappointing" best describes **Earth, Wind & Fire Another Time**.

In **Earth, Wind & Fire Another Time**, I didn't hear the unusual mixture of well-blended harmony and African-like drum beats typical of Earth, Wind & Fire. None of the songs on the two albums seem to have any connecting theme. Nevertheless, I am a fan of Earth, Wind & Fire and **Another Time** seems to be no more than a collection of previously recorded rejects. Not even the inclusion of "I Think About Lovin' you" salvages this two-record set.

[Faint, illegible text]

smilin at me

smiles back, i does

now it being such a fine day
and all

i wears my white levis and halter top
keeps my stride smooth, sways my hips
yeah,

i does all that.

she makes me feel nice

look at her lookin at him
smilin at me

smiles back, i does

Sharon Battle

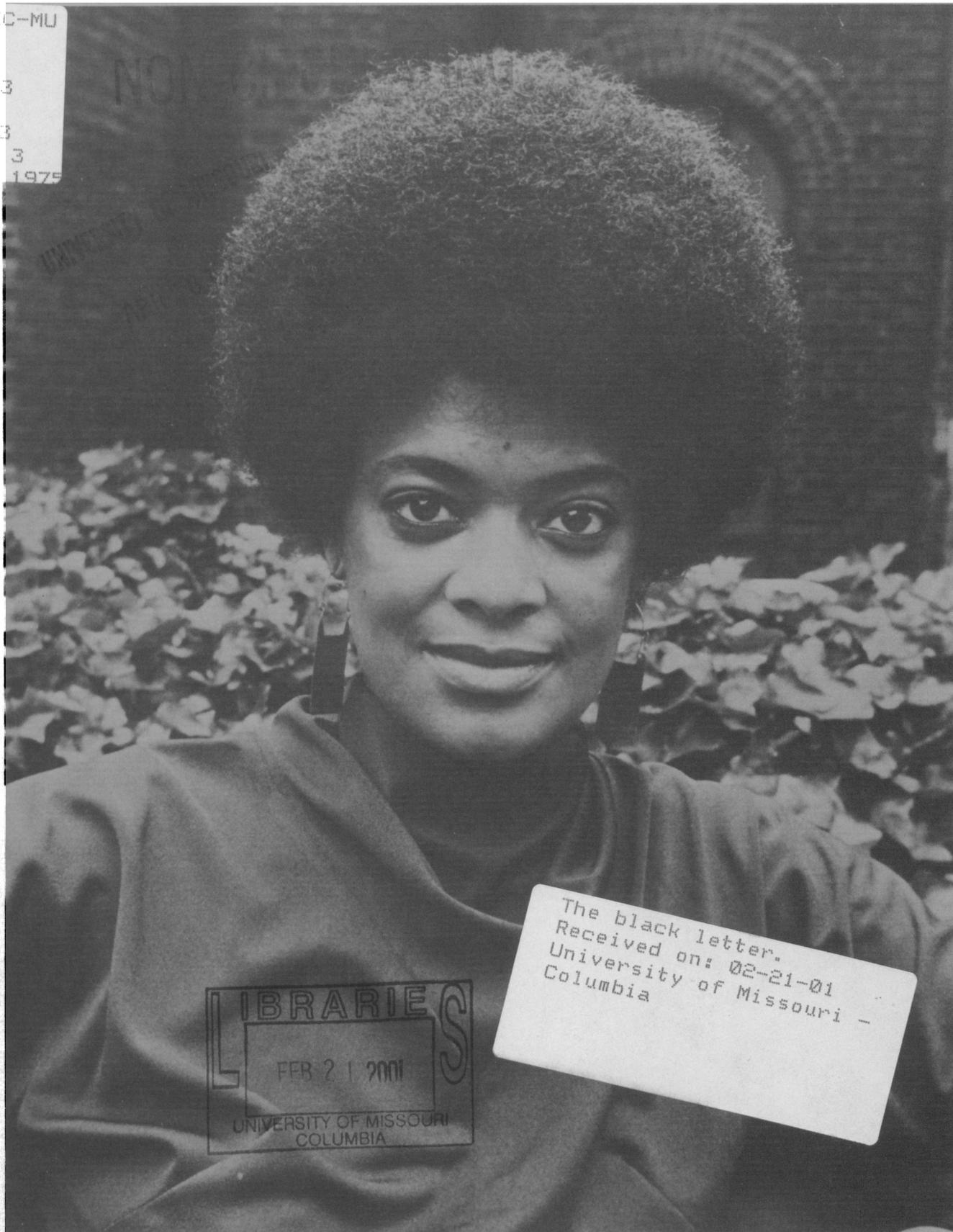
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Toni Cade Bambara

Toni Bambara Advocates Race Awareness

Toni Bambara is an independent and unique individual: altruistic, honest, sensitive, vivacious, serious, and a dynamic, outspoken intellectual. There are not enough words nor is there enough space to describe her personality. Toni, a Black, female writer, was a guest lecturer teaching a class, "Contemporary Black Women Writers," Mondays, Wednesdays and Fridays from 10-10:50 a.m. at Stephens' Charters Hall during the month of February. She has also spoken and participated in various activities during Black Emphasis Week, including a visit to the prison in Moberly and Lincoln University in Jefferson City.

Toni, a foster home child, is originally from New York. When not traveling or working, she now resides in Atlanta, Georgia. She has a four-year-old daughter who attends the Independent Black School. Toni did her undergraduate work at Queens College, City College of New York, and the University of Florence. She received her MA degree from City College of New York.

Toni Bambara describes herself as an organizer interested in drug programs, prisons, community centers and college writing workshops. Previously Toni was a professor of English at Rutgers University but left because the Blacks in the program graduated, and she found herself becoming smug due to being treated as a celebrity. Toni financially and morally supported Angela Davis, the students in professional schools, the Joan Little organizing marathon and The Black Association of Criminology. In 1965, she did some organizing at Clark College in Atlanta.

Toni is presently writing two books; a collection of short stories and a series of political primers for children entitled **Children of the Struggle**. She is most enthusiastic about the series of political primers. Toni says the purpose of the series is to: 1) familiarize children with children of struggles like in Africa, Algeria and America; 2) teach critical reading while simultaneously developing a sense of history; and 3) allow the child a sense of his own participation in history or a sense of historical continuity.

"We don't institutionalize our history," she says. "Lately, Blacks have forgotten the traditional survival aspects of life, sense of culture and loyalty." Toni specifically points out that this series is different. It is an all-purpose book in that the series is a training text as well as a reading text. "Society believes politics is a mature science and that exposing the child to racism in early development spoils happiness, which I feel is a bunch of bull." Toni plans to publish the series through the Council of Independent Publishers.

Toni, a natural money manager, invests her income in assisting students through medical and law schools, funding Black institutions for the betterment of Blacks, and meeting her household expenses. Toni says her most cherished award was from the Newark Mommas for writing. She says maybe one day she will get the Nobel Prize and use the money to assist more Black students and institutions.

Commenting on the relationship between Blacks, Toni says, "The relationship between Blacks is better but we go through a revolution (or re-awakening period) every four years." She added, "The Black Arts Movement was the most radical and significant movement of the '60's because Black writers started addressing books to Blacks."

After returning to Atlanta, she hopes to help organize food co-ops for the coming famine and get involved in fund-raising for independent schools, Community Basic Art Projects, the Black Media Federation and the National Congress of Black Writers. She plans to participate actively in Julian Bond's '78 presidential campaign.

Toni Bambara is an unusual woman - a female prophet dedicated to the amelioration of the Black man. Toni is a woman of new ideas and an advocate of revolution and progress whose primary concern is for unity and advancement.

the third floor

*up the rickety stairs of that Apartment House on Glasgow Ave.
i stepped on a baby rat the other day
the dudes are shootin' craps in the pits
and Aunt Maggie tells the old man, "get the hell out of here, you drunken.*

*the doors are all open as I go up to my place
and the sounds of James Brown, "Say it Loud, I'm Black and I'm Proud"
and Pappa Joe doin' his steps in Apt. 29
and Mamma Day yellin' turn it down 'cause everybody knows we's Black
she's always yellin', got senile but not too much*

*water runnin' in Apt. 32
they have a sink, not many of us do, it's usually the bath tub
'cause the kitchen is a bedroom is a living room is a den is a bath room
is a kitchen. . .*

*damn! did I leave the door open ain't got nothin' to take anyway
across the hall Mrs. Brown's daughter just had a son
he's always cryin' but he is a new life for everybody in the Apt. House
'cause everybody is a part of everybody else*

*"cut out all that thar fuss," that was Mamma Day again, got senile
but not too much. . .*

. . . .Laverne Gillespie

Well...it's That Time of Year Again



Black students prepare to block MSA doors--January 1972.

LBC was first funded in 1972 only after Black students blocked all exits of the MSA Senate chambers and kept white senators from leaving until a bill calling for \$13,000 in funding for LBC programs was passed. James (Chip) Robinson, and then MSA senators Alonzo (Pt) Peters and Glen (Red) White, were instrumental in organizing the protest which involved about 200 of the then enrolled 300 Black students. The incident was carried out in the Union Auditorium with such secrecy, efficiency and togetherness that police and University officials knew nothing of it until the next morning. After effectively asserting themselves at the now famous "door blocking of '72", Black students held their heads higher and walked with more pride than at almost any time in LBC history. Right on!

That time is when Black students must go through the annual hassle of demanding an adequate budget from the Missouri Students Association (MSA). Each spring since 1972 has witnessed a bitter fight between Black students and white MSA senators over the allocations to the LBC budget.

Five dollars of each student's semester activities fee goes to MSA. This and other revenue accounts for the average annual MSA budget of \$250,000. From this money, MSA is to allocate funds to various campus organizations and programs such as: Student Activities (SA)--\$120,000 which provides concerts, canoe trips, free flicks, wilderness adventures, etc.; Association of Women Students (AWS)--\$8,500 which programs women's conventions and fashion shows; Independent Residence Hall Association (IRHA)--\$3,000 which is responsible for dorm activities and radio KCOU. MSA President and Vice-Presidential salaries--\$3,700.

As the cost of living goes up, MSA, with the approval of the University, constantly cuts down LBC's budget. Since LBC's original allocation of \$13,000 for the 72-73 school year, its budget was decreased to \$9,500 for 73-74, and presently, LBC is operating from a total budget of about \$8,500.

Excuses made by whites for voting against LBC funds range from those that indicate racism and a lack of respect or understanding of Black culture, to those that blatantly defy logic and are just plain stupid. One argument that seems to come up every year is "Black students are a minority. Why should we give LBC all that money?" The answer of course is that MSA does not, and cannot effectively interpret the needs of Black people; and, at any rate, Black oriented programs cost just as much as white programs. Another recurrent line is "we don't have the money...this is the year of the big cut, so we must tighten our belts." Although this has been said every year since 1972, MSA keeps expanding their costs and programs while cutting LBC's budget. And last year, as MSA was attempting to justify allocating LBC only \$50 for speakers (Angela Davis costs about \$2,000; Dick Gregory about \$1,250; Charles Koen--\$1,000; money usually goes directly to the speaker's organization), the chairman of the MSA Rules Committee, William Moyes (son of Bill Moyes of Financial Aids), was heard to say "monkees can do anything with \$50."

Black students are a minority.

Why should we give LBC

all that money? -MSA

Many of LBC's actions in the past have been directed towards MSA. LBC's strategies and tactics in dealing with MSA have varied over the years. Since LBC's inception in 1969, we have run four candidates for MSA executive offices and were successful in three of these. LBC has had an average of about six Blacks in the MSA Senate each year. They served the function of not only infiltrating MSA, but bringing up and voting for Black proposal. This year's senators, now called the "Black Caucus," number about eight.

After the successful physical confrontation of 1972, LBC decided to "play by the rules." In 1972 and 1973, in hopes of generating more votes, LBC entered into coalitions with seemingly liberal white organizations, like AWS, which eventually backstabbed LBC. Also, in 1973, LBC padded its budget request up to \$40,000 in hopes of being cut no lower than \$20,000. In 1974, LBC asked for the bare minimum of funds of about \$20,000. This request as always was backed up with detailed written proposals.

The budget hearings of 1974 also saw a coalition formed between the Interfraternity Council and Panhellenic (governing body for white frats and sororities), IRHA, and AWS, for the express purpose of voting against LBC funds and re-allocating the money to their own respective organizations. For three hours Black students watched MSA senators, aided by the white coalition, cut out LBC's funds for films, speakers, newsletter and LBC choir. Those line items that did get funded were cut to almost inoperative sums. Towards the end of this process, Black students, feeling that they had nothing to lose, disrupted the senate and left. This action later resulted in an MSA senator bringing "suit" against LBC in student court. The suit, which was heard this past October, was unsuccessful.

LBC's allocation for 74-75 included \$6,000 for concerts, \$645 for dances, \$700 for advertising and publicity, \$500 for office supplies and telephone, \$425 for the printing of the Survival Book, and \$500 for travel and transportation. Many feel that the large percentage of money allocated to LBC for entertainment and related publicity indicates MSA belief in the old white myth of "keep 'em singin' and dancin', keep 'em happy."

The LBC budget request this year will be about \$21,500. This will allow for rising costs, expansion of present programs, more Black students, and funding for programs cut out last year.

A de-emphasis of LBC attention towards MSA has resulted from the recognition of two points: 1) MSA only affects one aspect of the problems of Black students--that of LBC's budget. It has nothing to do with stopping Black students from flunking out or getting harassed, the hiring of Black faculty, conditions at the Culture House, financial aid, or any or the more monumental problems facing Black students; 2) MSA is not in final control of its \$250,000 budget--the University can suspend or re-allocate those dollars at any time. Partially due to these facts, LBC included in its 15 demands a request for a minimum of \$15,000 per year directly from the University.

Although MSA is no longer an obsessing priority with LBC, there will always be a need for LBC to be represented in MSA if for no other reason than to keep an eye on MSA.

.....
LBC urges all Black people to attend MSA budget hearings on the night of LBC's proposal. Due to the fact that MSA has not drawn up an agenda for the hearings, it is impossible at this time to say what night or where the hearings will be; however, they are scheduled for **April 7-9** starting at 7 p.m. They will move from the auditoriums of Geology to the Union to Waters. **In whatever we do that night, we must be together and disciplined.**

Cham Hor?

Africa Day to Feature

Rep. Chas. Diggs

The UMC African Student Union will sponsor its third Annual "Africa Day" programs **Thursday, April 17** through **Friday, April 18**. The annual gala event has had the participation of many Black African and American students from all over the mid-West. With this year's expanded program, many more people are expected to attend.

This year's main speaker will be Representative Charles Diggs of Michigan. Brother Diggs is the chairman of the U. S. Congress sub-committee on Africa. Diggs was scheduled to speak at last year's program but had to cancel at the last minute because of a death in his family.

Other events scheduled for the program include: films on the Motherland; symposiums on recent political, economic and social developments on the continent of Africa; other speakers, and a reception or party.

No doubt about it, no matter where you were born, Africa Day is for you and yours Black people. Check it out!

For more information, contact Jerry Duwe, 449-0428 or Pius Mallam, 882-0255.

Pre-Registration

Black students are encouraged to take advantage of pre-registration. Outside of avoiding the "long-line" hassles of regular registration, pre-registration offers the advantage of a wider selection of courses and times.

Just as it was during the regular registration in January, there will be members of LBC and the Office of Minority Students present at most registration stations. These people will be there to assist Black students in the registration process. They will also collect address information for next fall's Black directory. If no Black is present at your station, please cooperate with the UMC secretary in filling out the Black information card.

Pre-registration runs from **April 7-11**. Registration materials and information can be picked up at your Dean's office.

Black Career Day Planned

A Black "Careers Weekend" featuring a job fair is being planned by the Office of Minority Students for April 25 & 26. So far, plans for the event include a marathon career booth exhibit, and continuous interviews with representatives from various fields and corporations.

As Careers Weekend is still in its formative stage, Blacks are encouraged to help in the planning and implementation of the program.

Also, Black students are urged to take advantage of tutorial and counseling services.

For Careers Weekend, counseling, and tutoring, contact Harold [Karo] Sims--125 Gentry Hall, 882-2052.

Bobbi Humphrey established herself nationally as a pretty good flutist and singer in **Blacks and Blues**. However, in her latest album, **Satin Doll**, she surpasses that. She comes across as one hulluva performer.

Her soft, innocent-sounding voice, along with her ability to literally make her flute sing, combine with outstanding background vocals and arrangements. She easily turns old tunes like "Satin Doll" by Duke Ellington and "You Are the Sunshine of My Life" by Stevie Wonder, into new songs. My favorite, "Ladies Day," begins with a helter-skelter kind of sound out of which emerges the smooth flowing sounds of her flute.

After listening to **Satin Doll**, I'm sure you'll agree Bobbie Humphrey and her flute make beautiful music.

The Turntable

The hopelessness, the pain, the joy and the pleasure are inevitable experiences of a love "triangle." Millie Jackson captures it all in **Caught Up**.

While her deep, blusey voice adds little innovation to "If Loving You is Wrong," her six minute rap is a moving projection of the pleasure and pain she experiences in her affair. In another song, she audaciously introduces herself to "Mrs. Jody," whom she calls her "wife-in-law."

Listening to **Caught Up** will make her experience your experience.

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Willie Smith

"Aiming for the Pros"

It takes some kind of superstar to live up to the name "Mr. Wonderful." And according to local media who "honored" him with such a glamorous title, Willie Smith definitely lives up to that name.

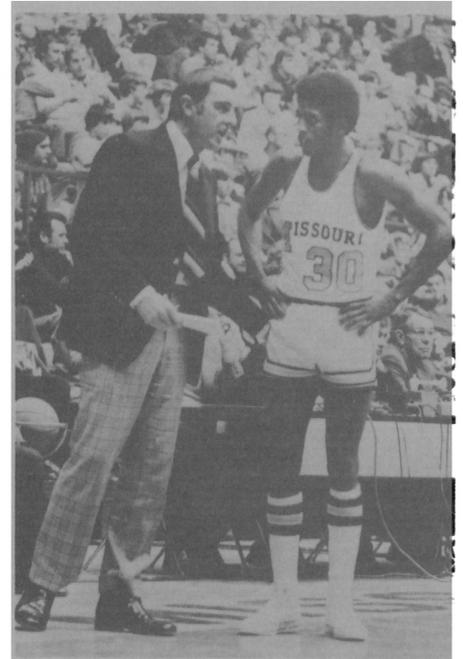
He has been Mizzou's leading scorer in most of the season's conference basketball games and is the third leading scorer in the Big Eight conference. Such an outstanding record makes you wonder how six-foot-two "Mr. Wonderful from Las Vegas" manages to do it week after week:

"I just play like a mad dog. I do it because I try to play every phase of the game well." He insists that titles such as "Mr. Wonderful" are of little importance to him:

"Being called 'Mr. Wonderful' on T.V. doesn't mean much 'cause if you're good you'll be noticed anyway." And though some of the other blacks on the team aren't given as much recognition as Willie, he feels they are given a "fair chance" on the team. "Who gets to play is left up to the coach

and his philosophy of that particular game. He sometimes favors one combination of players over another. It's not a Black and white issue—just talent." He adds that playing ball at Missouri is helping him to develop his talent for professional competition after graduation:

"Out of several schools that approached me, I chose Missouri because their team plays the kind of game I like to play—fast-moving with lots of defense. That's the kind of game that prepares you for professional basketball games." He says, however, that professional ball is merely one of his short-range goals: "I love to play ball, but it isn't everything to me." He plans to eventually get involved in planning and development of community recreational facilities in Black neighborhoods. "Recreational activities give young people a chance to develop positive attitudes toward some things. It might help them become more achievement and success oriented." And to many, Willie Smith,



Willie Smith: Leading scorer

or as some might call him, "Mr. Wonderful," is a prime example of success and achievement: "I'm striving to excel week after week—not only in basketball, but in everything I do."

Members to Pay Dues

Choir in Financial Trouble

Inflation is not only affecting the churches but is also affecting the LBC Gospel Choir. Not only has the choir decreased to thirty members, it is also facing a serious financial crisis this semester. Last semester the choir was adequately funded by LBC, but due to the MSA cutback in LBC funds, the choir is suffering. LBC had agreed to pay for choir robes last semester but now says it can finance only part of the cost of the robes. The choir also has a transportation problem due to a lack of funds. Because of this money shortage, it is limited to performing in local churches and institutions. The choir has an engagement in Kansas City March 23, but whether or not they will make it is uncertain.

To solve its financial problems, the choir is now requiring each member to pay monthly dues of \$2. The choir has also devised a tentative agenda for fund-raising. Included on the agenda are plans for a dance, a dinner, a Gospel Musical Extravaganza and a drive to solicit funds on campus and in the community.

The choir has participated in three performances

to date. The Children of God (the Columbia College Gospel Choir) and the LBC Choir sponsored a program, "Battle Against Sin," Jan. 31 at Second Christian Church. Never in Columbia has there been such an uplifting, enlightening, vivacious and well-attended youth program. The joyous voices of the talented choirs brought tears to many eyes, happiness to many hearts and repentance to many minds.

During Black Solidarity Week, Feb. 3-9, the LBC choir sang at the Black Culture House. There was a small turn-out, but those who came were spiritually inspired. That same week, at Stephens College Chapel, the choir and the Young Adult Choir of Second Baptist Church supplemented the morning services with a few spirituals.

The LBC Gospel Choir has a long and difficult path ahead, but with God's help and your support it will survive. Any contributions you wish to offer will be gladly accepted. Contact the treasurer, Barbara Merrit, 1415 University, 443-3407

Watch Out for the Fake

The old cliché "all that glitters is not gold" is coming true for Blacks at UMC.

To the untrained eye, it might appear that the University is bending over backwards to help Black people. However, the Black person on campus should be aware and beware of seemingly well-intentioned moves by the University and its administrators, both White and Black.

It seems that Black-oriented programs, including those that were created by the pressures and input of LBC, like Project START and the Office of Minority Students

It seems that Black-Oriented programs, including those that were created by the pressures and input of LBC, like Project START and the Office of Minority Stu-

dents, are on the road to being manipulated and controlled by a white administration. This is evidenced by the (attempted) exclusion of input from knowledgeable Blacks, particularly students.

Why are such programs being run with marginal Black student input, and with whites playing key roles in the decision-making? Could it be that the University is attempting to sabotage or contaminate our programs?

Another possibility is that the University wants to buy credibility with Black students and the public without actually making any significant progress toward solving our problems. This is apparently being done in at least three ways: 1) by the University manipulating and padding enrollment and money

figures, inferring credit for programs like Big Brother-Big Sister, the LBC Choir, and even Black frats and sororities, and then releasing the distorted (but not altogether false) information to the public; 2) by staging token programs like Minority Student Emphasis Week, which have no actual change potential in terms of really helping Blacks on campus; and 3) by co-opting, buying out and/or pressuring Black administrators.

Although most of these programs are oriented positively for Blacks, we must stay on our guard in order to ensure that the University doesn't contaminate our programs into extinction, and that Black students have adequate input into programs created by us and for us.

Office of Minority Students



John Wallace

Jennifer Hill

Harold [Karo] Sims

Clarence Wine

The Office of Minority Students, located in the Center For Student Life, assists minority students in as many ways as possible helping them deal with the problems they might face at the University.

Clarence Wine, coordinator of Minority Student Affairs, has programmed four Student Affirmative Action programs. The Tutorial Program provides academic support. The Guidance and Counseling Program provides information concerning occupa-

tional and vocational opportunities. The Cultural and Social Programs which helps the students develop a keen sense of awareness of their surroundings at the University. The Black Culture Center Program provides a recreational and social outlet.

Wine has a staff of three advisors: Harold (Karo) Sims, John Wallace and Ms. Jennifer Hill, who is also program advisor to LBC.

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Scanner model	OS 15000
Scanning system software	Omniscan v.12.4 SR4 (1947) 64-bit
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Color settings	8 bit grayscale
File types	tiff

Source information

Format	Newsletters
Content type	Text with images
Source ID	
Notes	Some newsletters were printed on colored paper.

Derivatives - Access copy

Compression	Tiff:compression: LZW
Editing software	Adobe Photoshop CS5
Editing characteristics	
Resolution	600 dpi
Color	grayscale
File types	tiff
Notes	Pages cropped and brightened; text darkened