

THE PEOPLE'S VOICE

University of California, San Diego
Volume 6, No. 1 [Sept. 1982]



Governor Tom Bradley: A Dream Deferred...

By Jules Bagneris

Mayor Tom Bradley, grandson of slaves and son of a Texas sharecropper, was defeated by Attorney General George Deukmejian in the November 2nd elections. The explanations for the defeat appear to be many, but at the root of them all is racism.

From an early age, Bradley like many Blacks, had confronted racism. He was only 10 years old when he had his first bruising encounter with it. A school friend had told Bradley one day that he couldn't play with him anymore. When asked why, the boy responded that "my parents won't let me because you're colored."

Since that day, Bradley has never wanted people to vote for or against him just because he is Black. Unfortunately, November's election results indicates just the

opposite. From his own party, when push came to shove, white Democrats jumped ship.

Bradley's first major rebellion against racism was in junior high, he says, when a counselor tried to persuade him to take vocational courses instead of preparing for college. He refused and knowing he could never afford college, began developing his track and football talents, which ultimately landed a scholarship at UCLA. He originally intended to become an elementary school teacher because he thought those were the kids who needed motivating the most.

These experiences are nothing new for the Black man trying to "make it" in America. As students, we have felt the cold hand of racism. W.E.B. Dubois years ago said it so well. "One ever feels his

twoness—an American, a Negro; two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder."

Bradley learned from his early encounters with racism that through quiet diplomacy the most can be accomplished. From this philosophy derived his campaign

slogan, "He doesn't make a lot of noise. He just gets a lot done."

State Senator Diane Watson (D.—Los Angeles), laughingly recalls her earlier efforts, as a member of the Board of Education, to talk Bradley into supporting school busing. "I'd sit in his office and babble for an hour and the only feedback I even got

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Editorial

Editor Nate DeVaughn

The People's Voice History. . . Running Thoughts

The People's Voice was introduced with a direct and honest explanation of the REASON for its existence. To become a "vacuum" that needed to be filled in the area of communications in the San Diego Black community.

In Spetember 1977, a group of concerned individuals from UCSD assembled in the home of Dina Evens. That evening they made the decision to carry out the task of filling that "Vacuum." They had no money, they did not even have, as it turns out, the necessary resources of business know-how and fund-raising; some members had little confidence that the task could be done, although they made a supporting gesture. Nevertheless, they pooled together and produced the newspaper, originally called "Ujima".

The People's Voice was commissioned to emphasize the connection of Africans in America, this is where the express Afro-American comes from. The paper reveals the life time struggles of people who, in one way or another, still are struggling against the consequences of some five centuries or more of domination and exploitation by Europeans and their economic and cultural imperatives. It was these considerations which inspired The People's Voice Newspaper to become dedicated to inform, enlighten, the educate history, of African people as the first civilized humans, and suggest the rejection of identification of Africans as members of the "Third World", but the "First World".

This years goal is to continue to be a vehicle in which the art and culture of Black Americans will be highlighted with dignity on the campus.

The gifts and supports of many hundreds of students made it possible for The People's Voice to survive for nearly five years. And now, through a new arrangement of editors, the paper will be stabilized, making it easier in the future to fulfill its goals and to fill the "Vacuum".

THE PEOPLE'S VOICE

Volume 6 No. 1

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Most kids have dreams, of being a star—like Walt Frazier.

Chances are it'll never happen. Most kids aren't born with what it takes to be a basketball star. That magic combination of agility, height and speed. That's "natural ability".

But there are a lot of kids that have another kind of natural ability. For Math, Science, History, Communications and Computer Science.

Become a "Big Brother" or "Big Sister" to a young person in your life. Maybe that special person is one of these exceptional kids. If so, you can help him/her build a different dream. A dream that can turn into reality.

This country needs more Black engineers, computer programmers, businessmen/women, politicians, etc. The money's good. And you can go as far as your brains and ambition will carry you.

Don't wait for a young Black child to grow up. Start now!



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Depths of Thoughts. . .



THE PEOPLE'S VOICE is recognized as an official print medium by the UCSD Media Board and serves the local community. We are an independent organization working in conjunction with the UCSD's Black Student's Union. We encourage the submission of material—articles, letters, art work, poetry, suggestions and criticism. They may be dropped by our office in the Media Center, Building A in the Student Center or mailed to the above address.

Racism and Patriotism in the Magic Kingdom

By Pamela Fruge

Disneyland is located in Anaheim California, and Orange county suburb of Los Angeles. It was constructed in one year at a cost of 17 million dollars. Disneyland opened its doors to the public July 17, 1955.

Disneyland is comprised of six thematic lands: Main Street U.S.A., Tomorrowland, Adventureland, Frontierland, Fantasyland, Bear Country, and New Orleans Square.

The park itself is separated from the city of Anaheim, by a sea of parking lots. These parking lots cover more acreage than the park itself.

Walt Disney created the Magic Kingdom as a microcosm of happiness for all who enter. He does not want the people to think of the real world while they are in the park. He wants them to believe that they are in another world altogether, one free of trouble and sadness.

Disney tries to accomplish this by screening potential employees and visitors. Employees are chosen mainly by their overall attitude. If they are clean-cut, enthusiastic, and outgoing, they are Disney material.

negative things revealed. And both of these things are found in almost every area of the park.

Beginning with Main Street U.S.A., which is a classic example of white middle class America. It is constructed in such a way that it resembles a model of a town instead of a real town. Disney states that this era represents an important part of our nations heritage, Main Street is everyone's home town, the heartline of America. This statement in itself represents a biased and untrue opinion on the part of Disney. Main Street may have been the heartline of his hometown as a white American. But I seriously doubt if Main Street was or ever will be the heartline of America as seen by Blacks, Asians, and Chicanos, the so-called minorities.

There is a plaque in the town square of SMain Street. In part it reads: "Disneyland is dedicated to the ideals, dreams, and hard facts that created America". It seems Disney has avoided the real hard facts that created this great country, because it would bring people back to the real world, and destroy the fantasy of Disneyland. Because the real facts that created



All employees are required to attend the University of Disneyland for training. There they learn how to act, treat guests, and what they can or cannot do. The visitors are screened by the superficial standards of appearance and finance. If visitors are wearing clothing or articles thought to be controversial, they are immediately rejected. The strictest dress standards are enforced when Disneyland stays open all night for high school graduation parties.

When one thinks of Disneyland, one usually thinks in terms of fun, happiness, excitement and entertainment. Mainly positive things come to mind. It can be a place to go when you want to have fun or just get away from the real world. So this microcosm that Disney tried to create does in fact work, but only to a certain degree.

For when Disneyland is taken apart and analyzed, racism and patriotic stereotypes are among the

America, such as slavery, theft, and bloodshed, are not things people want to be constantly reminded of. These facts do not fit into the mode of happiness at Disneyland, therefore they are excluded, like they never existed.

Tomorrowland deals mainly with high technology machinery. Tomorrowland's future coincides with conventional, industrial, and scientific progress through its glorification of the machine. However, Tomorrowland is full of patriotism to America. This patriotism is clearly reflected by the names of the rides located in this land. Two such rides are "America the Beautiful", and "America Sings". America the Beautiful is a 360 degree film that takes you to places all over the world. America Sings is a tour of the American musical past, it has nothing to do with the theme of Tomorrowland which is the future. This ride deals mainly with songs of the past, such as Yankee Doodle Dandy and the like. When it does

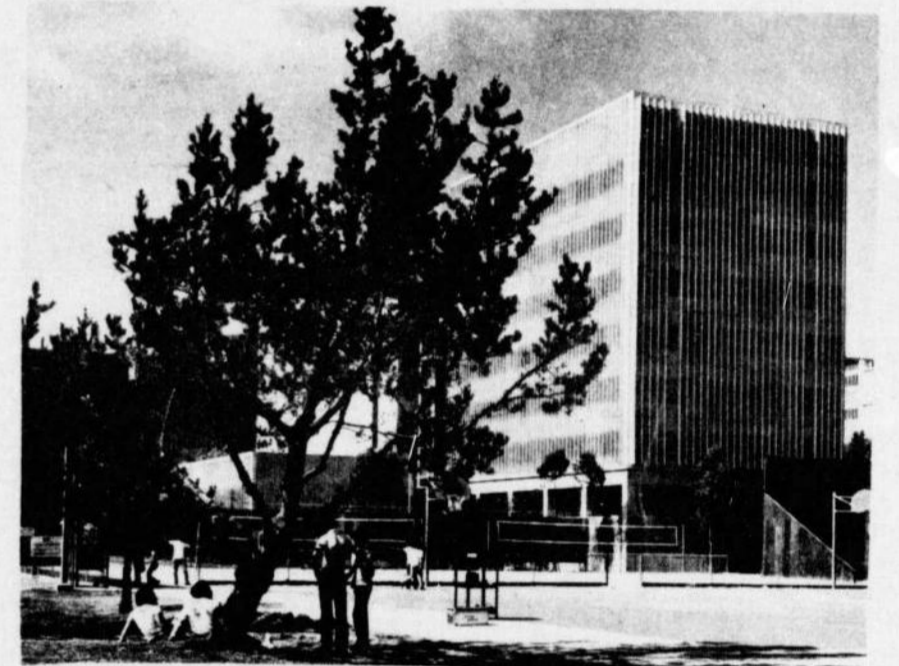
get to the songs of other cultures, I noticed it portrayed Blacks as avid singers and dancers. Which is a common stereotype among many people. Besides this representation, other cultures were not even mentioned.

Adjacent to Tomorrowland is Fantasyland. This is considered vintage Disney. Fantasyland is a place to make all of your dreams come true. Fantasyland is full of the characters that brought Disney to fame. Optimism and happy endings are the theme of this land. It emphasizes the good aspects of life, and insures that good will eventually triumph over evil. This is a misconception that is common, but as most of us realize, this is not always the case.

In Fantasyland there is a boat

The Jungle cruise seems to be the most controversial of these four rides. This ride takes the visitor on a tour of a variety of jungles around the world. During the course of this cruise, the visitor will view many different things on each island. On one island, which is referred to as the "humors trapped safari", consists of four tar-colored, red capped porters, clinging bug-eyed to a tree. While their white client is perched above them. This scene only enforces the impression that African people are savage and are a lower form of life.

Adjacent to Adventureland is New Orleans Square. This part of Disneyland is different from all the rest. New Orleans is unique in the midst of all these dreamlands, because it deals with a specific city.



ride attraction called Small World. The boat takes the visitor through the banks of swaying, singing dolls. What is strange about this ride is the fact that many nationalities and cultures are represented, all except middle class America. So far Disney has focused on the middle class American, but here he does not. Here he mixes a little bit of everything, and comes up with a charming ride with no intellectual content.

To the left of Fantasyland lies Frontierland. This land is a portrayal of the mythic American past. This is also one of the most controversial lands in the Magic Kingdom. It is so, because of its portrayal of the American Indian. Frontierland is built around scenes of conquest. The white man's conquest over the American Indian, the frontier, and over nature itself. It relates the familiar drama of courageous white men, making a living off of the wilderness, and conquering new lands and people. But let us remember, supposedly, when a white man takes something from another human being, he does not steal it, but discovers it.

Myths of the West tend to glorify barbaric treatment of the American Indian, and the Mexican American. In the same way, myths of the South tend to whitewash the treatment of Black slaves. This makes one wonder, how could the white man civilize a savage people, when he himself was savage?

After leaving Frontierland, the next stop is Adventureland. Adventureland contains four major attractions: a shooting gallery, The Enchanted Tiki Room, Swiss Family Robinson tree house, and the Jungle Cruise.

New Orleans Square has two major attractions which make it the best liked place within Disneyland. They are the Pirates of the Carribean, and the Haunted Mansion. Neither of these attractions display racism or patriotism during the course of the ride.

On leaving Disneyland, one inevitably enters the Main Street Theater, featuring "Great Moments with Mr. Lincoln". This exhibits a mechanical Lincoln, giving a speech to his audience. What is impressive is the human likeness of this machine, it's facial expressions, eye movements, and shifting of weight. What is surprising is that Lincoln's speech is so uncontroversial. There is no mention of the slavery issue, or the Civil War. The Lincoln portrayed here can be accepted by all without reservation.

Before this analysis of Disneyland, I viewed it as one of the few places where you could go to relax and enjoy yourself. I never noticed what it really represents. I never thought of racism and patriotism as things connected with the Magic Kingdom, because I thought these were the things I was trying to get away from. It is a shame that millions of adults and children alike, have been brainwashed into the Disney mode of thinking, without realizing what lies beneath it.

By writing this paper, I have learned quite a bit about Disneyland, Walt Disney, and people in general. I feel it was well worth my time and effort, because I also learned something about myself.



1929-1968

"I say to you today, even though we face the difficulties of today and tomorrow, I still have a dream. It is a dream deeply rooted in the American dream. I have a dream that one day this nation will rise up, live out the meaning of its creed: We hold those truths to be self-evident, that all men are created equal."

The recognition of Dr. Martin Luther King Jr.'s 52nd birthday should be noted by all people in the free world, whether one day, one week or one month later.

His memory is not one that is served best by a one day a year celebration, but by living his creeds and remembering his sacrifice for all of us.



Spelman College: Women Achievers

At a time when many historically Black colleges are faced with the possibility of extinction, an exempt few are flourishing in the same tradition that propelled them to their prominent standard of leadership in education.

Spelman College, one of the six institutions that comprise the Atlanta University Center, is such an institution. Celebrating one hundred years of educating Black women, Spelman is the oldest college in the nation primarily for Black women. The school's centennial motto: "A century of Service To Women who Achieve" proves to be an accurate adage as Spelman women have gone on to garner some of the most competitive professions in the job market today.

The school emphasizes a well-rounded liberal arts education and is effective in preparing its women for more specialized graduate study. Spelman students today exude an excitement that attests to their pride in being a part of this heralded institution. They enthusiastically speak of their mothers, aunts, grandmothers and great-grand mothers who attended Spelman before them, and how they hope to send their daughters here. The school is a composition of family, academic and cultural traditions within a tradition. The tradition within a tradition. The tradition culminates as Spelman celebrates with pride and exuberance its centennial year.

Spelman was founded on April 11, 1881 by Sophia Packard and Harriet Giles, two New Englanders who started the school in the basement of Atlanta's Friendship Baptist Church, with the help of then pastor Father Frank Quarles. At the time, the founders had a total budget of \$100.00 to educate the school's first eleven pupils. In 1883 the school moved to a new location as a result of its continuous growth. In 1884 the school officially became known as Spelman College in honor the mother of Mrs. John D. Rockefeller because of the financial support of the Rockefeller family.

Other celebrated Spelman alumnae include actress Ester Rolle, author Alice Walker, opera star Mattiwilda Dobbs, Civil Rights lawyer Marian Wright Edelman and music teacher, educator Pauline Murphy DeVaughn. These and other prestigious graduates of the school are frequent speakers on campus and are among the long list of national and international lecturers who visit the well known school.

Many students speak with enthusiasm about being in the midst of all of the metropolitan activities of Atlanta. The theatres clubs, lectures on and off campus, the political arena, all lend an aura of excitement to attending school at Spelman.

With all the social outlets available to the Spelman community, the religious influence of the school's founders

a century ago is still evident today. Many of the students, faculty (some of whom are graduates of Spelman) and administrators, as well as school brochures, readily attribute much of Spelman's success and longevity to a rewarded faith in God. Mrs. Annie Alexander, 104 years old and oldest living Spelman alumna, is an attestation to the spirit of the Spelman tradition. An eloquent spokesperson, Mrs. Alexander stated that, "I feel that Spelman is a blessing from the Lord. I praise those who elevate the Black women as she came out of slavery and I feel like I have lived to see (the founders') dreams come true. You know, it's so wonderful to see the prayers of your fore-fathers and -mothers answered." When asked what she majored in during her years at Spelman she replied, "I wouldn't call it a major, but the beginning of my triumph over the trials and tribulations in getting where I am today."

Tanya Trippett, a senior pre-med student who has already been accepted by five medical schools and who is the great-great granddaughter of Father Quales, is the fifth generation Spelman student in her family. Tanya remarked that "Coming out of a predominantly white high school, I had somewhat of a culture crisis; I didn't know a lot about my culture before I came to Spelman and that was one of my reasons for coming here." She added that "the personal attention and support you receive open up opportunities to you as a woman, whereas at a predominantly white co-educational school you may remain anonymous as far as culture and feminine interests are concerned."

Much of the academic and cultural exposure that Spelman students enjoy can be attributed to President, Dr. Stewart's, leadership. In summing Spelman's centennial objective, Dr. Stewart stated that "We want to project a sense of Spelman's past, present and future. We want to convey that the institution has a forward movement and at the same time recognize the great strength of Spelman's tradition in its mission to educate Black women."



Much silence has a mighty noise.



REMEMBER

We acted accordingly. We are intelligent people. We took the proper channels and rallied behind a professor. Dr. Emory Tolbert was a victim, just like we are. Letters were written to every level of authority requesting that professor Tolbert be given tenure. Petitions accumulated over 1000 signatures, and our attempt meant nothing. Students have no rights. Apparently we have nothing to say about the people who help shape our futures. I guess the future is already determined by the UC Regents.



I felt handcuffed before I entered the complex of the Chancellor's office and the ones I wore out of the complex were no tighter than the ones I wore in.

To go to jail was a chance I had to take. Being stripped of my pride by being systematically affixed by this institution and their unjust bureaucracy was worth speaking out against and going to jail.

Today, since the *Tribune* and *Guardian* no longer carry sensationalized stories about the sit-in, people assume the matter has been forgotten. It has not. That feeling I possessed on June 2, 1981 is still with me and it is stronger than ever because the situation is the same if not worse: We are still handcuffed to this unjust racist institution, and we must never forget it.



By Damita Davis

Sometimes it is very hard to describe a feeling. Often it is hard to extinguish a feeling. But most times we feel light, deep and unforgettable feelings. Somewhat like the one I possessed on June 2, 1981—the day I was arrested.

I was one of the thirty-four people arrested for sitting-in at the Chancellor's office. It was that feeling, that deep feeling of pride, dignity and justice that made me do it.

No one could have made me believe five years ago that I would even be arrested for "demonstrating." There just was no cause back then. Then I was safely home, and surrounded by my family, friends and love. Never had I experienced anything like UCSD showed me. Here I was faced with a problem. One that I considered a big problem, one that needed to be corrected.

To be denied your history and culture is a slap on the cheek. But to keep turning the other cheek creates prints on the skin. And that's what the university did to the Third World students on this campus.



One does not have to learn how to fall into a pit; all it takes is the first step, the others take care of themselves.



How We Live

Life.
It comes; it goes
Ever so gently; with a hideous
blow
Spawning creativity; wreaking
with disgust
Ugliness entails suffering;
beauty is a must
Life.
It is always masked by desire
whether to live on; whether to
expire.

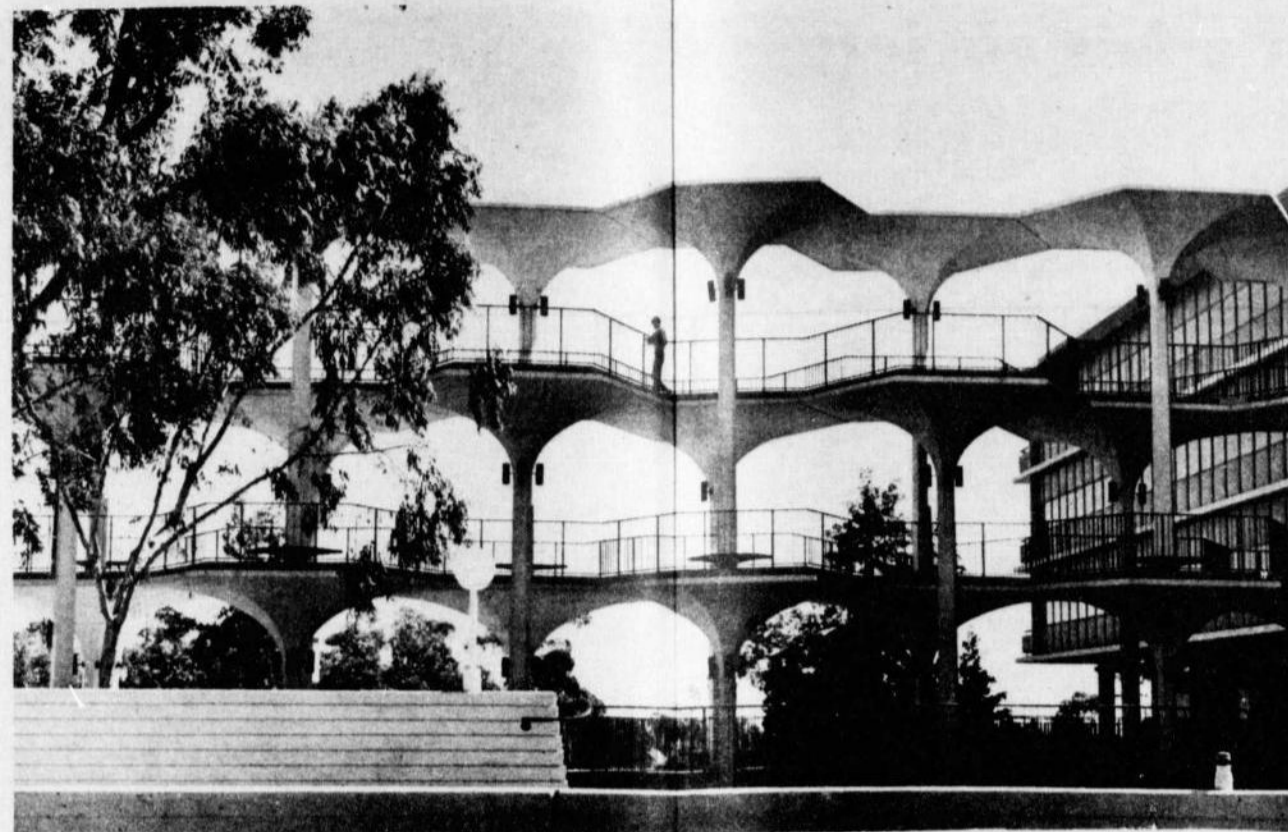
Elana Dorsey



BLACKNESS

Blackness is a state of mind
Blackness is the soul
of my heart
Blackness is the color
of my skin
Blackness is a feeling within.

Nate DeVaughn



BLACK WOMAN FROM A BLACK MAN'S PERSPECTIVE

Who is the Black Woman

A righteous Black man would say,
She is my companion, and the mother of our
beautiful multi-colored children
She is the natural complement to the Black
child and man
She is the sun, moon, and stars all bundled up
up into one entity.

A conscious Black man would say,
She is his eternal Goddess, and no other
woman can take her place
She is the essence of all things beautiful,
and the embodiment of the seven wonders of
the world
She is the beginning and the ending of all
things

A Black man with vision and understanding would say,
She, as no other woman, has the tide of time,
by his side through turmoil, joy, and pain.
She, without a doubt, is reflection of his existence
and future.
She, the Black woman, is the salvation of the Black
man's soul

**Some visionary, conscious, and righteous Black man of the past
have said:**

With Vision, Yosef B. Jochannan,
I found heaven in the fallopian tube of a
Black woman

With consciousness, W.E.B. Dubois,
I have known the women of many lands, and
Nations, I have known and seen and lived beside them, but,
none have I known more feminine, more unswervingly loyal,
more desperately earnest, and more instinctively pure in body
and in soul than the daughters of my Black mothers.
and with an understanding of righteousness, Haki

Madhubuti said,
Ultimately she, the Black woman, will define herself
**This Brother capsulizing the past, and projecting the future
says:**

The Black woman is the guide post of our Nation's destiny, our
people's destiny, and her creative mechanism is a reflection of
potential as a people.

We Black men of today, are fortunate in every conceivable and
imaginable way in having her as a mother,
a friend, and a child in our pursuit to restore our
traditional greatness

Kevin D. Brooks

...AND MY DREAMS LIE THERE

I have often wandered backward into the deep, dark meadows
of time. Retrospective grief enlivens the painful waves of the
salty tides rapidly rolling down my brown road of depression. I
taste nothing except the bitterness of a forlorn solitude. I wish
there was no such place in anyone's past, present, or future. I
hate it here with an infinite passion! It's like the wet, cold wind
turning into rain. And when it rains, it pours. But time allows a
rainbow to overcome. I thank God for time.

Time allows me to travel within the vast burgundy heavens of
an unknown time. I am alone, but not lonely. My worries are
made calm and my pain arrives at a natural high. My soothed
soul overflows with a gratifying stream of bubbling, pink
champagne. I taste nothing except the richness of God's
gifts...my prayer of success. I love it here! All of my needs and
desires have arrived at the doorstep of a new day break. And
when the day breaks, the sun shines...and my dreams lie there.

Delesie P. Morrison



THIS BLACK SOUL

Feelings emerge within
This Black Soul
Merging to a volcanic climax
Rising and falling; permeating
This Black Soul
Opening and closing
To the Whiteness at hand
Tranquility is not to be found for
This Black Soul. . .

Abstraction upon abstraction filling
This Black Soul
Filling, but not filling
Sometimes with no form in
This Black Soul
Sometimes that cannot be touched
Something that can never be achieved for
This Black Soul. . .

The space seems, to be opening for
This Black Soul
Enter—but what is to be found for
This Black Soul
Nothing but conflict
No bright colors facing
This Black Soul. . .

Elana Dorsey



POETRY

Bradley: "the best of what a fair society could look for"

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were the walls talking. Tom won't even nod his head, but he hears everything. When he makes up his mind, then he'll open up his mouth and say so." Watson, who says she admires Bradley's style, points out that Black politicians should be looked at in the larger context of Black history.

"Remember" she said good-naturedly, "Black people who survived the slavery period were quiet and obedient. The loudmouths perished." Paradoxically, this same unwillingness to openly confront those issues of importance to the Black middle and lower classes has caused disdain among Black people.

Black criticism

Bradley's strongest critics have been Black activists who complain that he has governed like a white man in black skin. Despite pressure from liberals, Black and white, he remained neutral on court-ordered busing. He was denounced by some Black leaders for doing little or nothing to rebuild Watts, to provide adequate housing or restore businesses burned down during the 1965 riots. Explaining that it was a matter for the Police Commissioner, Bradley further antagonized many Blacks by refusing to take a strong public position during the controversy over the 1979 killing of Eulia Love, the 39 year old Black welfare mother shot to death by two police officers in a dispute over an unpaid \$22.09 gas bill.

Why is it that Bradley cannot afford to speak out on issues of relevance to Black people? In their discussion on institutional racism, Stockley Carmichael (now Kuame Toure) and Charles V. Hamilton use political colonialism in analyzing the problem.

In the process of indirect rule the white power structure rules the Black community through local Blacks who are responsive to the white leaders, the downtown, white machine, not to the Black populace. These politicians do not exercise effective power. They cannot be relied upon to make forceful demands in behalf of their Black constituents, and they become no more than puppets. They put loyalty to a party before loyalty to their constituents and thus nullify any bargaining power the Black community might develop.

Colonial politics causes the subject to muffle the voice while participating in the councils of the white power structure. The Black man forfeits his opportunity to speak forcefully and clearly for his race, and he justifies this in terms of expediency. Thus, when one talks of a "Negro Establishment" in most places in this country, one is talking of an Establishment resting on a white power base, of hand-picked Blacks whom that base projects as showpieces out front. These Black "leaders" are then only as powerful as their "white king makers will permit them to be."

Carmichael and Hamilton's analysis is not wholly applicable

to the Bradley case. It is true that the political process necessitates a limited advocacy of Black demands. It would be political suicide to do otherwise. Bradley is too astute of a politician to make that crucial mistake. Besides, there are enough Black activists around to make the case for Black progress without endangering the power position that Bradley commands.



Quiet diplomacy has its merits. Tom Bradley, as mayor has been used as a conduit for Black demands. He knows what racism is all about because he has experienced it for himself. In addition he need only look in the mirror to see his Blackness. Let's be pragmatic about it. He is not a leader in promoting Black demands, but he can be used by the Black leadership to further the goals of Black people.

In addition, often the Black politician cannot win for losing when dealing with Black issues. There are numerous opinions among the Black community. In the case of busing, there are probably as many Blacks against as there are for busing. Any position taken would alienate not only Black but also white constituents.

Furthermore, often Blacks complain about the situation, but never offer concrete proposals to change it. Promoting Black progress in the United States and the world is a shared responsibility. We all must do our part.

The Black politician, the Black activist, and the Black masses must work cooperatively in achieving the goals of Black people. One

man cannot and should not be expected to do it alone. Tom Bradley has recognized the achievement. Yet for the 64 year old Mayor of one of the largest cities in the nation, experience and dedication could not overcome the color of his skin.

The Gubernatorial Elections

From foot patrolman to Mayor of Los Angeles, from high school athlete to President of the National League of Cities, Tom Bradley's life has been the story of ability, hard work, and

limitations placed on the Black man in the political arena, and he is doing his part in promoting Black progress.

Of the Democrats and Independents who went for Deukmejian, 8% said they felt the government was doing too much for Blacks and other minorities.

Conversely, of the Republicans and Independents who went for Bradley, 5% said they felt the government was giving too little attention to Blacks and minorities.

That 3% difference, possibly the difference pro-Black and anti-Black voters, could account for 200,000 votes, more than enough to reverse the winner and loser.

The survey found that the most significant group were those non-Republicans—the Democrats and Independents—who said they were motivated more by the desire to vote against someone, rather than for their ultimate choice. In other words, those that first rejected Bradley then turned to Deukmejian. That group amounted to about 500,000 voters or about 7% of the total vote cast for governor.

The Los Angeles Times poll comes closer than any other in linking voter preferences to the issue of race. In an election that was decided only by 52,295 votes out of 7.5 million cast, race cannot be discounted as a major factor.

Reaction to loss

Of course it's racism said Assemblyperson Maxine Waters (D.— Los Angeles). If a Black is ever to be governor of California, no one could have had a better image and better qualifications than Tom Bradley.

"He managed the city well, produced balanced budgets, balanced various interests groups—labor, business, minorities rich, poor. He made whites feel comfortable and was a reasonable man interested in all of the people.

"Now if he has that kind of image and he can't win, do you think there is one better that they will vote for? He was the best of what a fair society could look for, and they rejected him." Once again people feel that they have been rejected by white America.

The reactions of Assemblyperson Maxine Waters is typical of many across the state. It was felt that Tom Bradley would win because he campaigned as close to being white as any Black candidate could ever hope.

Tom Bradley ran for the governorship as a pro-business conservative. He did not cater directly to the Black vote and most of his advisors are white. Moreover, with the exception of himself, top City Hall officials are generally white, a significant situation where minorities make up the majority of the residents. In a state composed of a majority of white voters, Bradley did his best to court the white vote.

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Treasure of Ancient Nigeria

Rick Powell

"Treasures of Ancient Nigeria," an ex-exhibition of indigenous art and artifacts on loan from the Nigerian government, is one of the most important cultural events in recent years for the American public. Though several American collections have featured and exhibited African art for many years, this is the first major exhibition of the classical art of Nigeria is a country whose art and antiquities have long fascinated archaeologists, historians and art lovers.

"Treasures of Ancient Nigeria's" North American visits have already included the Detroit Institute of Arts, The California Palace of the Legion of Honor in San Francisco, The Metropolitan Museum of Art in New York City, the Corcoran Gallery of Art in Washington, D.C., and the Calgary Museum in Alberta, Canada. This traveling exhibition is perhaps the first major loan by the Nigerian government to Western museums. It is also the first time that Americans, on a large scale, have been able to witness and vicariously experience the singular creativity manifest in Nigeria as far back as the middle of the first millennium B.C. This is significant, for the Western world, having long been cognizant of Africa's wood sculptures, has not been similarly exposed to the works of Nigeria's metal-working and ceramic-producing artisans. These works (some predating the birth of Christ) display an unprecedented modernity, not usually associated with African art (or for that matter, Western art) before the 19th century.

The products of one of the earliest known art-producing cultures in Nigeria, the Nok group, were discovered as recently as 1928 by miners digging for tin in central Nigeria. In 1943, Bernard Fagg, a cadet administrative officer with archaeological training, began excavating the area, which has since yielded more than 150 pieces. Of the 14 Nok works (all terracotta) in the "Treasure of Ancient Nigeria," the largest and perhaps most impressive is a life-sized head, said to have originally been part of a full-length figure. Pierced holes, depicting eyes, nostrils, the mouth opening and ear cavities, apparently symbolize for the Nok the "passage-ways" for the breath of life.

In sharp contrast to the austere and mature Nok works are the pieces from the Igbo-Ukwu culture, dated around the ninth century A.D. Described by archaeologist William Fagg (Bernard's brother) as possessing "strange, rococo, almost Fabergé-like virtuosity," these remains of the Igbo-Ukwu culture—bronze ritual objects, such as pots, bowls, vessels in the shape of snail shells, staff heads, ornaments and pendants—are indeed extraordinary. The spiritedness with which these objects were produced is reflected in their rich surfaces, which are adorned with beads and designs that resemble

animals, plant-life and manmade weavings. Understanding that these complex, leaded bronzes were created by the very difficult "lost-wax" casting process, one approaches them with an expanded respect for the skilled artisans who created them.

With the recent art museum fascination with "treasure" exhibitions (the costumes of Hapsburg, the splendor of Dresden, the art of the Pacific, Pompeii, Picasso, and Tutank-

In an attempt to expand the audience's understanding of the art, and to create a forum for further discussion, The Metropolitan's Division of Education Services prepared a series of Lectures films, gallery talks and a panel discussion during the exhibition's residence at the museum. Such scholars as Roland Abiodun and Howard Jordan, both of the University of Ife; Bill Hutson, New York artist; Adeyemi Lythcott, co-director of the

embraces within its art context a much wider meaning. Expanded consciousness is also reflected in the Black audience's response to the art. Cognizant of Nigeria's rich past, and even more aware of Nigeria's present position as a determining cultural/economic force in the world, Black American audiences relate to "Treasures" as one might relate to a long lost relative: with respect and admiration.

The commemorative art of Ife, known to Africanists since 1910, when the German ethnologist Leo Frobenius undertook a series of expeditions in and around the city of Ile-Ife, is featured in this exhibition by a number of famous pieces, including the elegant copper mask said to represent the *Oni* (or ruler) Obalufon; it is the most serene and beautiful zinc brass bust of a crowned ruler (supposedly of a female *oni*) and the only unbroken full-length brass figure found to date on an *oni*. Probably the most celebrated Ife piece, an exquisitely molded terracotta bust said to represent Lajuwa the ursumer, is the quintessential example of Ife art. These and the other Ife pieces possess a naturalism and asymmetry which refute the aesthetic generalizations (i.e., emphasis on frontality and abstraction of nature) usually associated with African art.

The royal art of the Benin, the southeastern neighbors of the Ife people, has been the subject of much inquiry ever since the Portuguese traders first made contact with the people of this region in the late 15th century. Benin art is characterized by the adroit metal-casting of highly decorative/abstracted commemorative busts, statues, wall reliefs (or plaques), and other ritual artifacts. Represented in this exhibition are just a few of the thousands of objects produced by artisans, and enshrined in their king's (or *Oba's*) palace in Benin City. After the much publicized Punitive Expedition of the British in 1897, the city was destroyed and thousands of pieces were removed to Europe and sold in auctions to the highest bidders. Several of the pieces in this exhibition in recent years, after concerted effort on the part of the Nigerian government to return its treasures from art and ethnological museums in Great Britain, Germany, and other Western countries.

In addition to the Nok, Igbo-Ukwu, Ife and Benin images, works by other Nigerian cultural groups are also on display. The range of styles and the periods in which these works were produced are numerous, and also the source for much debate in the fields of archaeology and art history. Aside from the obvious conclusion that the classical art of Nigeria is "sophisticated", one begins to see the debt contemporary art aesthetics owe to the classical Black world, in terms of pattern (improvisational), texture (or the call-and-response between the



PLAQUE SHOWING A WARRIOR AND ATTENDANTS FROM BENIN
17th Century, Bronze, Height 21"

hamen), audiences unschooled in the rigors of long lines, crowds and all the commercial hoopla are sometimes unable to "communicate" with the art as they once could...

Surprisingly (and thankfully), these "dividends" of the treasure exhibitions do not over assert themselves with "The Treasures of Ancient Nigeria." Or at least they didn't during the exhibition's residence at The Metropolitan Museum of Art in New York City. Though the exhibition offered an audio-guide (with conversational art history by The Met's African art curator, Susan Vogel, and Professor Frank Willett, well-known authority on African/Nigerian art), an exhibition catalogue (with an enlightening essay by guest curator, Dr. Ekpo Eyo, director of Nigeria's museums and Department of Antiquities) and several exhibition posters and art/jewelry reproductions (curiously blending a classical Nigerian ambience with Madison Avenue promotion and hype), the presence of these "aids" served on the whole, to enhance appreciation for the art and culture of Nigeria.

National Black Theater; Patrick Okpala, of the Nigerian National Museums; Robert Farris Thompson of Yale University; and Dr. Ekpo Eyo; presented special programs that served both educational requirements and the public's need for acknowledging scholarship on Black art and culture. Rosalind Jeffries, educational coordinator during the Nigerian exhibition's stay at The Met and research fellow in the museum's African art department, made certain, through the special programming and through her own series of free, open-to-the-public introductory lectures, that the audience for which this art has a special message—namely, African-Americans are sufficiently acquainted with the essence and functions of Nigeria's art.

This exhibition's significance to the contemporary Black scene, therefore, cannot be overstressed. Coming at a time when Black Americans are pursuing their cultural roots and their place in the Western technological world, and when Africans are continuing their struggle for economic/political independence from *apartheid*/neo-colonial forces, "Treasures"

continued on page 10

Treasures of Nigeria...

continued from page 10

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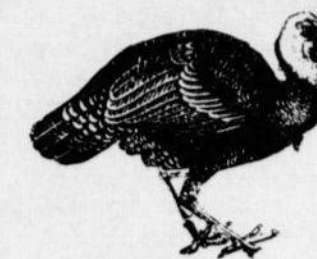
Letters

It has been my privilege to accept the position of Black Students Union, Acting President for the duration of the summer and first five weeks of the quarter. While president, I have strived for a well-organized "Black Student's Orientation" program and various other events.

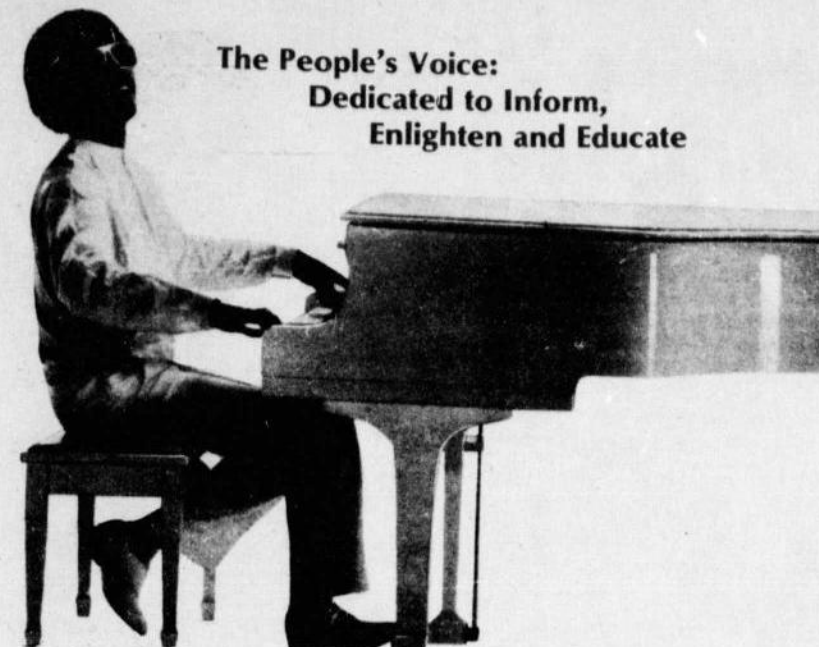
The Black Students Union has an enormous amount of potential at UCSD. The Union must show the hearts of the Afro-Americans on this campus. To accomplish this, we must work as proud students, dedicating many hours to the cause we believe in. The Executive Board must gear it's thoughts in the proper direction. The Board must convey to it's fellow classmates that we must share a common destiny: a desire for freedom and justice, and a need for self-determination as well as bring "Unity through Diversity."

I am sure that you are as excited as I am about this year's festivities. Let me once again congratulate each new member of the Executive Board. Remember, the future of Black people is in the mind. Not only must Black pride shine through, but the ability to become brilliant is the true strength of BLACK POWER! Together, we can develop minds that will reconstruct the values of our present day society.

Take care,
Nate DeVaughn, Former Acting President,
B.S.U.



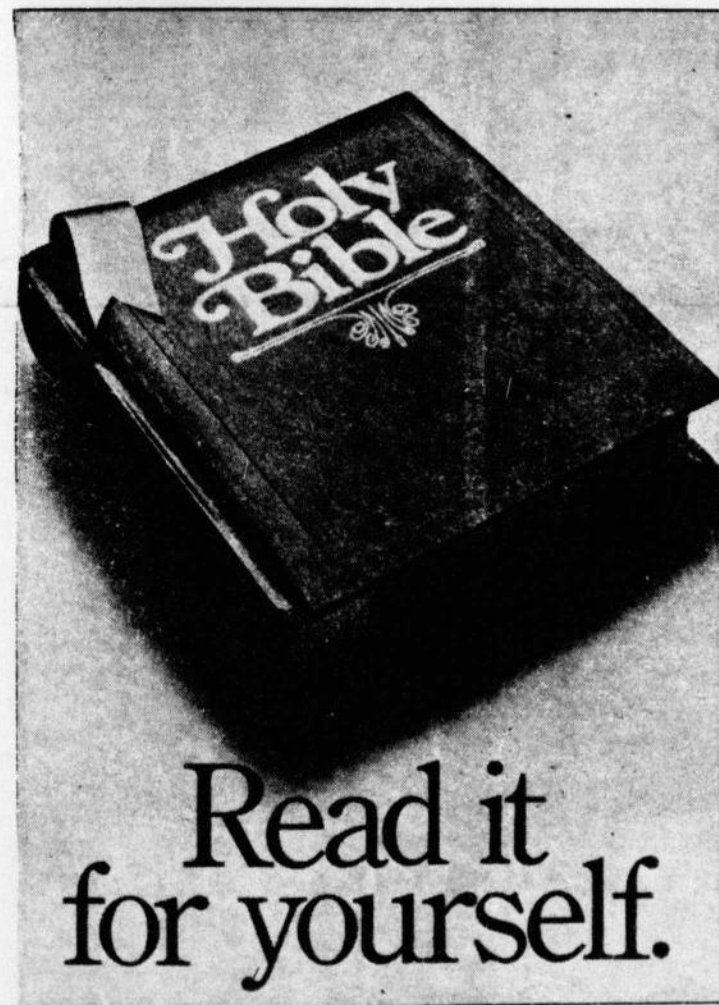
**HAPPY
THANKSGIVING
From
The People's Voice
Newspaper Staff**



The People's Voice:
Dedicated to Inform,
Enlighten and Educate



**Black Science
Student Organization
JOIN TODAY!
Because Life is Precious**



continued from page 8

Bradley...

The Future

Once again, racism has presented a problem for Black progress in America. Mayor Tom Bradley deserved to be governor, but in the ballot booth, white Democrats could not bear to see a Black man in control of the political party and the head of the state government. For Blacks, Bradley's loss is not a defeat rather a dream deferred.

As Blacks, we do not feel vengence towards the white racist. We realize like Martin Luther King Jr. that the "truth pressed to the earth will rise again."

We must continue to press towards the mark even in the face of adversity.

Malcolm X said it best, "The universal law of judgement is sufficient to bring judgement upon those whites who are guilty of racism. It will also punish those who have benefited from the racist practices of their forefathers and done nothing to atone for them." Thus it is not necessary for the victim—the Afro-American—to be vengeful.

With this thought in mind we look forward to the day when all wrongs will be rectified. For us, TOM BRADLEY may have lost an election but he has brought us one step closer to winning the battle against racism.

Academic Calendar, 1982-83 Undergraduate Admission Information and Enrollment Deadlines



| | WINTER QUARTER 1983 | SPRING QUARTER 1983 |
|---|---------------------|---------------------|
| ADMISSION | | |
| Opening date for filing application materials | July 1, '82 | Oct. 1, '81 |
| PRIORITY DEADLINE FOR APPLICATIONS FOR SCHOLARSHIPS | | |
| ENROLLMENT: | | |
| CONTINUING STUDENTS | | |
| Preferred Enrollment | Nov. 15-19 | Feb. 21-25 |
| NEW STUDENTS | Dec. 20 | Mar. 30 |
| FEES DUE | | |
| Fees are due and payable upon receipt of Registration Form. See Late Penalties Section. | | |
| QUARTER BEGINS | Jan. 3 | Apr. 4 |
| INSTRUCTION BEGINS | Jan. 3 | Apr. 4 |
| ALL STUDENTS: LATE REGISTRATION | | |
| Last day without \$50 late payment fee | Jan. 4 | Apr. 5 |
| Last day without \$50 late enrollment fee | Jan. 14 | Apr. 15 |
| DEADLINE FOR CHANGE OF PROGRAM | | |
| Adding Courses | Jan. 14 | Apr. 15 |
| Dropping courses without late fee | Jan. 14 | Apr. 15 |
| Changing to or from P/NP | Jan. 14 | Apr. 15 |
| Dropping course without "W" appearing on transcript | Jan. 28 | Apr. 29 |
| Dropping courses without penalty of "F" grade | Mar. 4 | June 3 |
| INSTRUCTION ENDS | Mar. 12 | June 11 |
| FREE DAY | Mar. 14 | June 13 |
| FINAL EXAMINATIONS | MAR. 15-19 | JUNE 14-18 |
| DEADLINE FOR REMOVING INCOMPLETE GRADES (I) ASSIGNED IN PRIOR QUARTER | Mar. 18 | June 17 |
| QUARTER ENDS | Mar. 19 | June 18 |
| COMMENCEMENT | | June 19 |
| GRADES DISTRIBUTED TO ALL STUDENTS (APPROXIMATE) | Apr. 13 | July 6 (mailed) |

After Cultural Indentity What?: Bob Moss, Of Course!

I am a Black educator, professionally trained under traditional conditions, but committed to innovating new and exciting opportunities for those I teach. I would like to take this opportunity to ask you, my brothers and sisters here at UCSD: "To what purpose are you dedicated; and how do you go about daily cultivating the unlimited potential of your individual talents?"

I challenge you to actively and enthusiastically explore advanced expressions of your cultural identity and human potential. Cultural identity can be defined as the wide variety of progressive experiences, whereby a person of Afro-American ancestry becomes aware of the full range of socio-psychological episodes that have influenced the lives of Black people, during the past and the present. Moreover, only those who know who they are, are capable of exploring the full limits of their human potential. Every human being is born into this world with unlimited potential. Every human being is born into this world with unlimited human potential, but few ever really figure out who they really are, and where it is they want to go. For any of you who feel it is impossible for you to become "somebody" today, due to social limitations, please explain your negative attitudes to the memories of such great Black gibraltors as: Frederick Douglass, Harriet Tubman, W.E.B. DuBois, Nat Turner, Sojourner Truth, Marcus Garvey, Malcom X, or Deadwood Dick!

We must begin to provide ourselves with practical

applications of our cultural identity, we must begin to understand, and then destroy the poplar myth perpetuated by many "Negroes" who claim "I've been Black all of my life." The uniqueness of the cultural identity (Blackness) I speak, is in its concern for changing personal attitudes. Prior to sacrifices in Watts, Detroit, Newark and other Black communities, across the nation, most institutions conditioned Afro-Americans to appreciate the de-humanizing effects of traditional social attitudes. In earlier days, the only persons worthy of "Blackness credentials" were those we all called "crazy niggers." Those who chose to do such foolish and ridiculous things as worship in the Mosque, question the values of integration, or speak of a return to Africa. For sure, the price it cost to be Black in the pre-riot, pre-Black Studies and pre-Black Student Union era, was more than many of us were willing to pay!

Obviously then, the beauty of the Blackness I speak of, is not simply inherited by any and everyone who is of African-American ancestry, or has been subjected to the consequences of America's peculiar treatment. As one sojourns over paths leading to his or her Blackness, they follow a unique sequence of events, individualized to fit each persons life style. To become Black includes more than styling a funky natural or an out-of-sight diashiki, digg'n revolutionary poetry or a return to the community after finishing college, or even clapp'n "whitey" upside the head, or one's

hands to the beat of African drums. Though all these actions can well be symbolic of an initial phase of Blackness, they represent only a means to an end, and not an end in themselves. The process of becoming Black is more than just a destination, it is a journey towards complete mental maturity! Moreover, those of us who are education oriented can earn our valid "Blackness credentials" by recognizing our unavoidable duty to create, research and design new and more meaningful images for ourselves.

Brothers and sisters, the challenge before us is quite clear; we must self motivate ourselves to change our conditioned attitudes, rather than simply leaving these changes to chance. In days gone by, how often have we been willing to bet on a horse or dog to win, place or show; are we determined enough today, to bet on ourselves to WIN in the future? I am; are you? If you are, then involve yourself with the discovery and development of your individual talents.

Once you dare to cultivate more than just your cultural identity, you must realize that you will exist amidst an environment constantly questioning the wisdom of you pioneering more relevant opportunities for yourself. Adversity, frustration and setbacks will follow you, for sure, when you decide to engage yourself in efforts to obtain your self determined goals. Success can be defined as the ability to make every tomorrow a bit more

exciting than the day before. Success achievement is not an easy task; and it can be found before work only in the dictionary. Do you have a far our goal and a whole lot of soul? Can you dig explorations beyond your cultural identity? Are you interested in cultivating the self confidence necessary to establish your "claim to fame," and then become the greatest in your field? If your answer to these questions is "right on," then I've got just what you need!

I am a self confidence expert; I am known to many as "The Black Eagle;" I can inspire you to become an eagle too! I have established myself as the creator of many exciting classroom experiences. The charismatic nature of my personality is most effectively displayed through a PE Department course, here at UCSD, entitled "The Psychology of Sports Officiating." This course offers relevance to any brother or sister desiring a vehicle for exploring the unlimited expanses of their human potential, and making a few \$\$\$'s on the side too. Course experiences provide students with the confidence and leadership initiative to officiate, as well as conceive and implement personal success sagas. If you don't dig officiating, you need to see me anyway, for I've expanded the limits of my classroom to the world! Come by my office, HSS 2334, sit in my "Black Magic" chair, and I guarantee your life will never be the same! FOR MANY A WIN AND NEVER A LOST; TREAT YOURSELF TO AN EXPERIENCE WITH BOB MOSS!!!



The Black Students Union Appreciates YOU JOIN US TODAY

WHICH ARE YOU?

Are you an active member, the kind that would be missed,
Or are you just contented that your name is on the list?
Do you attend the meetings, and mingle with the flock,
Or do you stay at home and criticize and knock?
Do you take an active part to help the work along,
Or are you satisfied to be the kind that "just belong?"
Do you ever go to visit a member who is sick?
Or leave the work to just a few and talk about the clique?
There's quite a program scheduled that I'm sure you've heard about,
And we'll appreciate if you, too, will come and help us out.
So come to the meetings often and help with hand and heart,
Don't be just a member, but take an active part.
Think this over, member. You know right from wrong.
Are you an active member or do you just belong?

Treasures of Nigeria...

continued from page 10

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Kalamu ya Salaam



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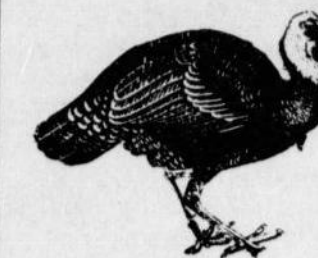
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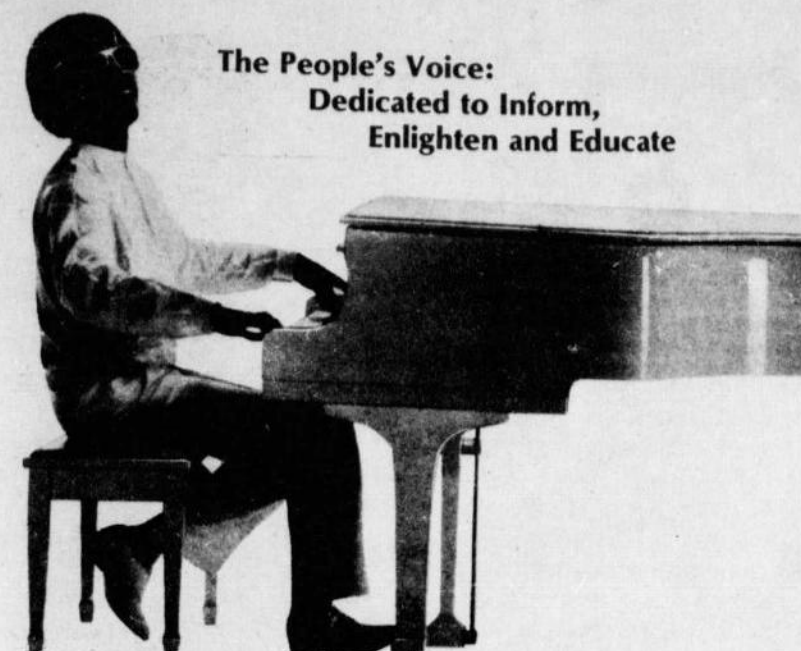
The Black Students Union has an enormous amount of potential at UCSD. The Union must show the hearts of the Afro-Americans on this campus. To accomplish this, we must work as proud students, dedicating many hours to the cause we believe in. The Executive Board must gear it's thoughts in the proper direction. The Board must convey to it's fellow classmates that we must share a common destiny: a desire for freedom and justice, and a need for self-determination as well as bring "Unity through Diversity."

I am sure that you are as excited as I am about this year's festivities. Let me once again congratulate each new member of the Executive Board. Remember, the future of Black people is in the mind. Not only must Black pride shine through, but the ability to become brilliant is the true strength of BLACK POWER! Together, we can develop minds that will reconstruct the values of our present day society.

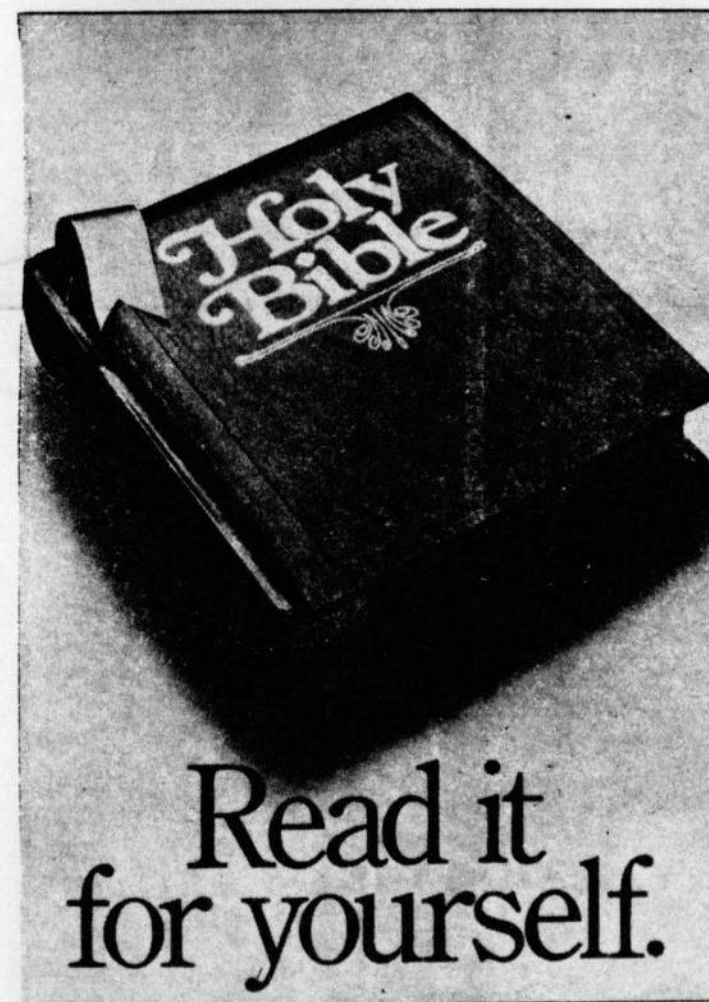
Take care,
Nate DeVaughn, Former Acting President,
B.S.U.



HAPPY THANKSGIVING From The People's Voice Newspaper Staff



Black Science
Student Organization
JOIN TODAY!
Because Life is Precious



continued from page 8

Bradley...

The Future

Once again, racism has presented a problem for Black progress in America. Mayor Tom Bradley deserved to be governor, but in the ballot booth, white Democrats could not bear to see a Black man in control of the political party and the head of the state government. For Blacks, Bradley's loss is not a defeat rather a dream deferred.

As Blacks, we do not feel vengeance towards the white racist. We realize like Martin Luther King Jr. that the "truth pressed to the earth will rise again."

We must continue to press towards the mark even in the face of adversity.

Malcolm X said it best, "The universal law of judgement is sufficient to bring judgement upon those whites who are guilty of racism. It will also punish those who have benefited from the racist practices of their forefathers and done nothing to atone for them." Thus it is not necessary for the victim—the Afro-American—to be vengeful.

With this thought in mind we look forward to the day when all wrongs will be rectified. For us, TOM BRADLEY may have lost an election but he has brought us one step closer to winning the battle against racism.

Academic Calendar, 1982-83 Undergraduate Admission Information and Enrollment Deadlines



ADMISSION
Opening date for filing application materials July 1, '82

PRIORITY DEADLINE FOR APPLICATIONS FOR SCHOLARSHIPS

ENROLLMENT:
CONTINUING STUDENTS
Preferred Enrollment Nov. 15-19
NEW STUDENTS Dec. 20

FEES DUE
Fees are due and payable upon receipt of Registration Form. See Late Penalties Section.

QUARTER BEGINS Jan. 3
INSTRUCTION BEGINS Jan. 3

ALL STUDENTS: LATE REGISTRATION
Last day without \$50 late payment fee Jan. 4
Last day without \$50 late enrollment fee Jan. 14

DEADLINE FOR CHANGE OF PROGRAM
Adding Courses Jan. 14
Dropping courses without late fee Jan. 14
Changing to or from P/NP Jan. 14
Dropping course without "W" appearing on transcript Jan. 28
Dropping courses without penalty of "F" grade Mar. 4

INSTRUCTION ENDS Mar. 12
FREE DAY Mar. 14
FINAL EXAMINATIONS MAR. 15-19

DEADLINE FOR REMOVING INCOMPLETE GRADES (I) ASSIGNED IN PRIOR QUARTER Mar. 18

QUARTER ENDS Mar. 19
COMMENCEMENT
DEGREES DISTRIBUTED TO ALL STUDENTS (APPROXIMATE) Apr. 13

WINTER QUARTER 1983

SPRING QUARTER 1983

Oct. 1, '81

Feb. 21-25
Mar. 30

Apr. 4
Apr. 4

Apr. 5
Apr. 15

Apr. 15
Apr. 15
Apr. 15

Apr. 29
June 3
June 11

June 13
JUNE 14-18

June 17
June 18
June 19

July 6
(mailed)

After Cultural Indentity What?: Bob Moss, Of Course!

I am a Black educator, professionally trained under traditional conditions, but committed to innovating new and exciting opportunities for those I teach. I would like to take this opportunity to ask you, my brothers and sisters here at UCSD: "To what purpose are you dedicated; and how do you go about daily cultivating the unlimited potential of your individual talents?"

I challenge you to actively and enthusiastically explore advanced expressions of your cultural identity and human potential. Cultural identity can be defined as the wide variety of progressive experiences, whereby a person of Afro-American ancestry becomes aware of the full range of socio-psychological episodes that have influenced the lives of Black people, during the past and the present. Moreover, only those who know who they are, are capable of exploring the full limits of their human potential. Every human being is born into this world with unlimited potential. Every human being is born into this world with unlimited human potential, but few ever really figure out who they really are, and where it is they want to go. For any of you who feel it is impossible for you to become "somebody" today, due to social limitations, please explain your negative attitudes to the memories of such great Black gibraltors as: Frederick Douglass, Harriet Tubman, W.E.B. DuBois, Nat Turner, Sojourner Truth, Marcus Garvey, Malcom X, or Deadwood Dick!

We must begin to provide ourselves with practical

applications of our cultural identity, we must begin to understand, and then destroy the poplar myth perpetuated by many "Negroes" who claim "I've been Black all of my life." The uniqueness of the cultural identity (Blackness) I speak, is in its concern for changing personal attitudes. Prior to sacrifices in Watts, Detroit, Newark and other Black communities, across the nation, most institutions conditioned Afro-Americans to appreciate the de-humanizing effects of traditional social attitudes. In earlier days, the only persons worthy of "Blackness credentials were those we all called "crazy niggers." Those who chose to do such foolish and ridiculous things as worship in the Mosque, question the values of integration, or speak of a return to Africa. For sure, the price it cost to be Black in the pre-riot, pre-Black Studies and pre-Black Student Union era, was more than many of us were willing to pay!

Obviously then, the beauty of the Blackness I speak of, is not simply inherited by any and everyone who is of African-American ancestry, or has been subjected to the consequences of America's peculiar treatment. As one sojourns over paths leading to his or her Blackness, they follow a unique sequence of events, individualized to fit each persons life style. To become Black includes more than styling a funky natural or an out-of-sight diashiki, digg'n revolutionary poetry or a return to the community after finishing college, or even clapp'n "whitey" upside the head, or one's

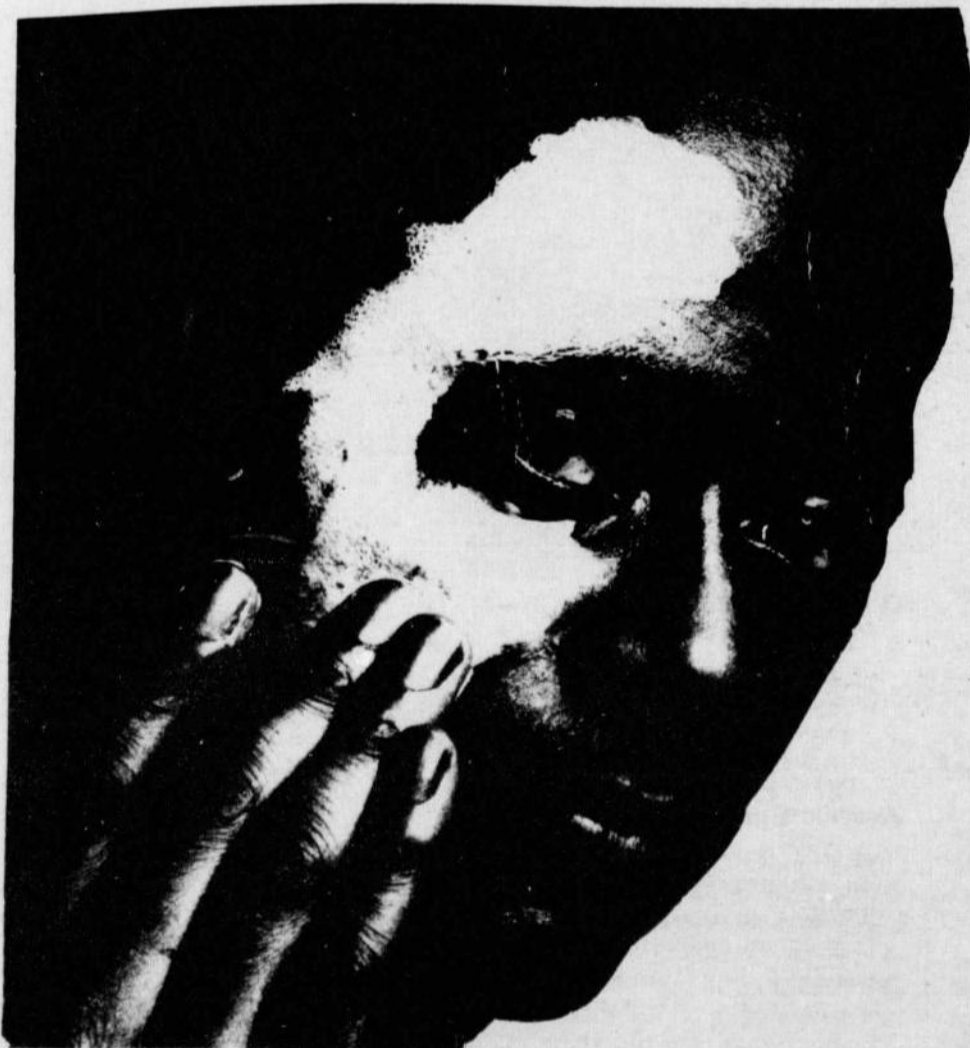
hands to the beat of African drums. Though all these actions can well be symbolic of an initial phase of Blackness, they represent only a means to an end, and not an end in themselves. The process of becoming Black is more than just a destination, it is a journey towards complete mental maturity! Moreover, those of us who are education oriented can earn our valid "Blackness credentials" by recognizing our unavoidable duty to create, research and design new and more meaningful images for ourselves.

Brothers and sisters, the challenge before us is quite clear; we must self motivate ourselves to change our conditioned attitudes, rather than simply leaving these changes to chance. In days gone by, how often have we been willing to bet on a horse or dog to win, place or show; are we determined enough today, to bet on ourselves to WIN in the future? I am; are you? If you are, then involve yourself with the discovery and development of your individual talents.

Once you dare to cultivate more than just your cultural identity, you must realize that you will exist amidst an environment constantly questioning the wisdom of you pioneering more relevant opportunities for yourself. Adversity, frustration and setbacks will follow you, for sure, when you decide to engage yourself in efforts to obtain your self determined goals. Success can be defined as the ability to make every tomorrow a bit more

exciting than the day before. Success achievement is not an easy task; and it can be found before work only in the dictionary. Do you have a far our goal and a whole lot of soul? Can you dig explorations beyond your cultural identity? Are you interested in cultivating the self confidence necessary to establish your "claim to fame," and then become the greatest in your field? If your answer to these questions is "right on," then I've got just what you need!

I am a self confidence expert; I am known to many as "The Black Eagle;" I can inspire you to become an eagle too! I have established myself as the creator of many exciting classroom experiences. The charismatic nature of my personality is most effectively displayed through a PE Department course, here at UCSD, entitled "The Psychology of Sports Officiating." This course offers relevance to any brother or sister desiring a vehicle for exploring the unlimited expanses of their human potential, and making a few \$\$\$'s on the side too. Course experiences provide students with the confidence and leadership initiative to officiate, as well as conceive and implement personal success sagas. If you don't dig officiating, you need to see me anyway, for I've expanded the limits of my classroom to the world! Come by my office, HSS 2334, sit in my "Black Magic" chair, and I guarantee your life will never be the same! FOR MANY A WIN AND NEVER A LOST; TREAT YOURSELF TO AN EXPERIENCE WITH BOB MOSS!!!



The Black Students Union Appreciates YOU JOIN US TODAY

WHICH ARE YOU?

- Are you an active member, the kind that would be missed,
- Or are you just contented that your name is on the list?
- Do you attend the meetings, and mingle with the flock,
- Or do you stay at home and criticize and knock?
- Do you take an active part to help the work along,
- Or are you satisfied to be the kind that "just belong?"
- Do you ever go to visit a member who is sick?
- Or leave the work to just a few and talk about the clique?
- There's quite a program scheduled that I'm sure you've heard about,
- And we'll appreciate if you, too, will come and help us out.
- So come to the meetings often and help with hand and heart,
- Don't be just a member, but take an active part.
- Think this over, member. You know right from wrong.
- Are you an active member or do you just belong?