

U J M A

Volume 2 Number 1

"Collective Work and Responsibility"

U.C.S.D.

WHAT BLACK STUDENTS CAN DO OVERTHE SUMMER

No doubt we're all glad when the spring quarter ends and summer begins. Some brothers and sisters decide to stick around UCSD to work or to attend summer school though. The atmosphere is a little more relaxed but one can still keep busy studying for a hard summer course of putting in the eight hours on the summer job. As a whole either work or summer school can keep you busy, but the combination can be deadly. If possible, you should work from sixteen to twenty hours if you also attend summer school.

Most Brothers and sisters return to the communities from which they were born and raised. They will try to find work (very few jobs are usually available) or attend a junior college in the area, or just loaf around, maybe doing a little traveling. The name of the game is to try to forget about UCSD for a while.

Yet, wherever we go and whatever we do during the summer months, we do have a common tie: we are all Black students who attend UCSD. We forget about things like that when we split up for the summer but maybe we shouldn't. Perhaps it would be good to keep in contact with each other, informing one another of the things happening in our areas which would be of interest to Black people. Who knows, some brothers or sisters may have problems that could be dealt with by other brothers and sisters in the same area who only need to be notified about it. Establishing lines of communication between ourselves and our communities could be just the thing we need to help build that sense of Black togetherness we feel is needed in us.

By what means can we keep in touch? Letters, phone calls, or a visit are simple but effective ways of communication, if we would use them. The Black Student Union should have a mailing list of all Black students so that we could be informed about things happening on campus which could be beneficial or detrimental to Black students. We usually find out about the changes made only after we return to UCSD and by that time it is too late to do anything about what has happened.

Wherever we should wind up over the summer and whatever we do, we should set aside some time to do things for other Black people. Granted the academic year is

hectic, but the summer is a fine time to work with any organization which is trying to better the condition of Black people anywhere.

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Looking Ahead

BSU MOVES FORWARD WITH NEW LEADERSHIP

Black leaders are somewhat of a rarity in this day and age. The "silencing" tactics of the FBI in the sixties created the present day void, and has continually, stifled any new developments. Thus it is a unique occasion when a group of people with the necessary leadership skills step forward to navigate the course of a Black organization. Such is the occasion with BSU. We have four very capable officers who form the core of a moving BSU.

Wamuwaya Brooks is the chairman for 1975-1976. Wamuwaya is only a sophomore, but his experiences and direction far transcend any class rankings. He comes from Los Angeles and is a Fourth College student, with a major in Political Science. He has traveled to East Africa where he adopted the ideology of "going to the people, the nitty-gritty and grass roots, because they are the backbone of society." He also worked with his high school's Black Student Alliance, as its chairman, and worked with last year's BSU. He is very anxious to start some type of community involvement program whereby Black students may begin to service some of the needs of Southeast San Diego. In short he is a brother full of ideas and the initiative to get them moving and deserves all the support that we Black students can muster.

Vice Chairman

Anthony Greenfield could be called the veteran of the cabinet. Anthony is a Junior from San Diego and a Biophysics major at Third College. He has worked extensively with Black student organizations such as BSSO,

UJIMA and BSU, since his freshman year, and has always taken care of business when others have skated. Anthony is interested in making BSU much more accessible to every Black Student. In his own words, "I hope to make BSU participation an admirable and desired thing among Black Students at UCSD. This means academic, social and financial guidance and assistance..." In short, the following adjectives may be well attached to brother Anthony: serious, dependable, consistent, honest, uncompromising,...

Minister of Information

Kath Pruitt is this year's Minister of Information, which in the past has been labeled as secretary. Kathy however, as her new title indicates, does not intend to be a paper pusher. She is a senior at Muir college, from Chicago. She worked with last year's BSU and demonstrated a fine ability to get her point across, thus qualifying her to be the BSU communications expert. She is outgoing, friendly and will surely offer these skills to the implementation of her duties. She says of BSU, "I like being involved with Black students at UCSD because I see the Union as an effective means for maintaining communication amongst each other." Kathy is very reliable around campus, so that any concerns, questions or raps that Black students may have are easily addressable to her.

Minister of Finance

Steve Wellington is a proven performer. He is a senior from Los

Angeles, and a major in Marine Biology at Revelle College. Steve

membership fees. Steve, as is Wamuwaya, is also a resident



Anthony Greenfield



Steve Wellington



Kathy Pruitt



Wamuwaya Brooks

worked extensively with last year's BSU and with the help of a few others raised over one thousand dollars for our Black Consciousness Week celebration. Steve sincerely believes that since Blacks constantly pump money into this campus, i.e. registration fees, activity fees, dorm fees, etc., that we should also be on the receiving end, as an organization working for Black people. For all too often our money is spent on activities that we don't relate to. Steve is also interested in making the BSU financially selfsufficient through fund-raising activities and

advisor for his college and will be very accessible to those students with questions about BSU.

An outstanding group of people by any man's standards. However again I emphasize that no officer, no matter how qualified or dedicated can reach maximum effectiveness without some real support, i.e. volunteer aides, special committee members, and so on. In the words of the immortal Duke Ellington, "It don't mean a thing if it ain't got that swing." Let's swing with our new officers, for a very progressive year.

"High Interest Found in Black Genealogy"

The recently concluded Institute for Genealogical Research, sponsored by the U.S. National Archives Service in Washington, D.C. was a course designed to develop the skills and techniques of persons engaged in the study and pursuit of family history and genealogy. The nation's leading scholars, authors and lecturers in the field of genealogy research served as instructors during this three-week, high intensity, college-accredited course.

The students were caught up in a whirlwind of activity with a number of special interest sections including several discussions on Black Genealogy. This area of study, of especial interest to the three Afro-Americans attending the session; Elizabeth Clark Lewis, Lelond L. Holbert and Phaon Goldman was very

productive and rewarding according to three scholars who are all well along in researching their own families' backgrounds. M's. Elizabeth Clark Lewis is an instructor of Afro-American History in the state university system of Virginia; Dr. Lelond L. Holbert is a physician with his strongest family ties in the Midwest, while Mr. Phaon Goldman works in the Genealogy Division of the Annapolis, Maryland public library.

This trio is putting together a "beginner's kit" to aid other Black Americans who desire to learn more about themselves by uncovering facts about their ancestors. Interested parties may make further inquiry by writing to: P.O. Box 3063 - Eastport Station - Annapolis, Maryland 21403.

WELCOME

The Ujima Staff would like to welcome all new and old students for the '75-76 academic year.

Heads to the sky

IT IS TIME THAT WE BECAME MEN, NOT BOYS

By JIM CLEAVER

At the outset, it is apparent that there will be some angry people by the time this column is completely read.

Just a few weeks ago, Nat Colley, an attorney from the Sacramento area, talked about breaking in and holding on. He made reference to L. R. Gov. Mervyn Dymally and the attacks on black politicians generally by the racist white media.

It is extremely strange that members of the major media lay claim to having had a wealth of information about the misdeeds of politicians for a long time.

If this is true, why have they not come forward before now? Why have they waited until

certain politicians have reached a stage where they have some national prominence before attacking with the so-called information they claim to have possessed for a long time?

Why is it convenient for them to reveal this information at this time?

By the same token, why has the media patently ignored black politicians until they have become prominent? Why have they withheld information that perhaps should have been released to the public when it was first discovered?

Are black politicians expected to be purer than the driven snow, while deals are cut with white politicians every day with no repercussions? The answer is obviously, Yes. Or, at least, so it would seem.

But, on the other hand, do members of the major media

spend money collecting information about black politicians, just waiting for the proper time to spring it on an unsuspecting public?

Have we reached the stage where black politicians can expect to be attacked by the white media when they begin to get some degree of recognition? Will this become a way of life?

Just as dastardly is the fact that many blacks have been turned on to the idea of exposing black politicians via the total media.

Make no mistake about it. There are many bad black politicians in the country. But there are more good ones. And, this is our community and these are our representatives. We elected them and we must be held to answer for the deeds we allow them to commit.

If a black politician is bad,

then it is incumbent upon that same black community which elected him to censure him and even remove him from office, if this is what is needed.

But we cannot afford the luxury of holding him up to public ridicule. When we open the gates on him, we also open those same gates on ourselves. He or she represents us and we elected that person to public office.

But, then, there are those of us who are so concerned with our own well-being and our own selfish motives that we totally forget about the community and what we are about.

It is high time that we began to look at our problems in the community and to realize that only we can solve them and we cannot solve them by exposing our weaknesses for the world to see.

It is a family matter. However strange it seems,

the black community is indeed much like a family. We share common goals and we share common problems. Because of this, we should be able to sit down and work out our problems like adults and like other ethnic groups have done in the past.

Just look about us and see how many Asian groups reveal their weaknesses to the world. How many Irishmen open their closets for the world to view? The answer is practically none.

Now there are those among us who would allow others into our community for the sake of looking at us and ridiculing us even more than they do normally.

This is our community and we must make it work or see it fail. We have screamed so long for those things that are ours that it seems we are incapable of dealing with our own community problems

when we allow one of our own to be castigated by the white media or by the racist-like establishment.

Now is the time. We must stop exposing our flanks to the enemy.

Prior to the Jan. 1, 1863, signing of the Emancipation Proclamation, black males were considered 3/5ths of a man. Now we consider ourselves as full men. But still we act as children or perhaps that legendary 3/5ths of a man when we run to the white folk with our problems.

It is time that we stopped talking about being men and being black, and began to function in those roles for real.

Until we do, we will be treated like the irresponsible children we act like.

We must clean up our own houses and stop running to someone else for help.

A BLACK AMERICAN?

Bob Arterberry
Third College Senior

Contrary to the widely accepted belief that it is no longer fashionable to be called black, it is my own personal opinion that black youths, especially of college age, prefer to be known as Black individuals—instead of the infamous classification headings of Negro and Colored. Inherent in this preference is what being Black really means, aside from being the color of one's skin.

During the late fifties and mid-sixties, the "era of turmoil", as far as recent American History is concerned, the Negro race began to assert itself and demand those rights that had been legally granted them in the Constitution. It was during this time that birth was given to the popular slogan of "Black Power." It's essential meaning was power, both economic and political for the black race as a whole.

Since the late 1800's blacks have always been torn between a twoness-African and American. As the famed black intellectual-sociologist, W.E.B. DuBois noted nearly half a century ago, the American Negro wishes to be both an American and a Black man. On the surface this appears to be one in the same and mutually inclusive. But as many blacks have found out through the years past, there is a definite conflict of interest involved.

AN AMERICAN

Because of the socialization process and indoctrination that we have all undergone since early childhood in the schools and in the church, most of us have a pretty good idea of what it means to be a good "American". An "American" is one that is loyal to his country and to his family. He is one that works for a living and aspires to achieve the conditions encompassed by the "American Dream" — well-mannered and educated family living in a nice house with two cars in a neighborhood of likewise individuals (but not necessarily of the same race).

This is by no means an attempt to knock or belittle the "American Dream." The point that I wish to make is that in achieving this level of so-called success, many blacks tend to forget who they are and where they are from. To them, blackness is merely a skin tone, a byproduct of birth. They become so caught up in "making it and get-

ting their 'piece of the rock' that everything else — black populace and community—is shrugged aside to the point of being secondary or sometimes even forgotten. But, when asked to denote their preferences from a selection of Black, Colored, and Negro, most will check Black.

You see it's pretty sad, when we know what it means to be an 'American' but, have no idea at all of what being Black really entails. It's more than just a particular color shade; the wearing of an Afro; or a particular style of walking, talking, and dressing. We have been so Americanized that we are almost at the point of losing our heritage and forgetting our past struggles.

Being Black is not a delimited process confined within the boundaries of certain tangible parameters. It is an ongoing process and one is never Black *per se*. Instead, one should always work towards becoming Black. To the Black man, there's more to life than just getting over and making it. First and foremost on his list of priorities is his family and his people. You cannot be Black and live on the 'hill', only to come down for a haircut and to eat some barbecue!

When the chips are down the only place you can run to for help and support is down the 'hill' because the folks you live with up there really don't want you. And you can rest assured that when your money is gone, so will you. I'm not saying that all black people should remain in the low income black communities when they can afford something better. What I am saying though is that if and when you do leave, don't forget about the people you left behind. Whether you believe it or not, I don't care how much money you have, someday you're going to need them.

Going to college has always been a middle class endeavor. It is one's attempt to better his life chances of making it in this society. Knowledge like one's pride should be something that no one can ever take from you. As college students we must not overlook our main purpose of being here — to learn something that we can use to help others. We must avoid selfishness and its extenuating circumstances. Our goal should be working towards the betterment of our people as a whole. This is not to overshadow the fact that before we can help anyone, we must first help ourselves.

If being an American entails Anglo-conformity in an effort to gain acceptance into the wider

white society by living and believing in a manner synonymous with the ruling minority of this country, we should not want to be considered as Americans.

Being Black should be our purpose in life and the fate of being an American should be the by-product of birth! If we can't be both, which are we going to be?

ASANTE

AFRICANS AND AFRICAN-AMERICANS

Most African students come to the US not only for the purpose of getting a good University Education, but because they want to cultivate and further develop their relations with the African descendants, Black Americans who now permanently reside in the US. THIS PROCESS IS WHAT WE CALL "THE GREAT CULTURAL REUNION".

Nobody can deny the fact that there have been some difficulties in making this aim a living reality. Among these problems, the hydra headed one, is poor communication between the two groups of people. First of all, the Black Americans and the Africans are not yet well informed of each other at their early stages of life, such as the elementary and at the high school levels. Most of what they know about each other comes from the Mass Media which definitely presents it from their own point of view. OFTEN THE BLACK AMERICANS ARE PROJECTED BY THE MASS MEDIA AS CRIMINALS IN NEW YORK CITY, WHILE THE AFRICANS ARE PROJECTED AS WILD PEOPLE WHO LIVE IN THE JUNGLES. THESE ARE VERY FAR FROM THE TRUTH. Both groups continue to suffer from the effects of poor communications and destructive propaganda.

Today lots of progress has been made by some remarkable people to bridge this gap. Mohammed Ali has been to Africa a lot of times and has tried in this direction of

developing good relationships between the Black Americans and Africans. This indeed has proved to be effective. We learn that if steps are taken in this direction, a lot can be achieved.

There is a need for African Americans to give full support to the liberation wars going on in Africa. Some uninformed people mistakenly think that this is not their business. Nkrumah (the first President of Ghana) has earlier said that "NO BLACK MAN IS FREE UNTIL ALL BLACK PEOPLE ARE COMPLETELY LIBERATED ALL OVER THE WORLD." And I say, "THE BLACK MAN CANNOT BE GIVEN HIS DUE RESPECT UNTIL HE IS COMPLETELY FREE FROM BONDAGE NOT ONLY IN SOUTH AFRICA OR RHODESIA BUT IN OTHER PARTS OF THE WORLD."

If you don't know it, know it now, that the result of the liberation wars in Southern Africa directly effects your daily activity right here. Praises should be given to the FRELIMO which liberated Mozambique, to the PAIGC which liberated Guinea Bissau, and the three groups of freedom fighters that liberated Angola. Full support should be given to the Rhodesian freedom fighters until their goal is achieved.

Recently the question has been raised, "WHETHER IT IS WISE FOR ALL THE AFRICAN-AMERICANS TO GO BACK TO THE MOTHERLAND AND LIVE PERMANENTLY?" Certainly



Nwachukwu Anakwenze

most African countries would accept the African Americans back. But that is not the Blackman's problem. The problem is the lack of understanding and unity among us. Therefore if the problem of understanding and unity is solved among Blacks, then the geographic situation will not matter. The Blackman should live wherever he likes, but he or she should maintain ties with his fellow brothers in other parts of the world. Remember that the Jews live in many countries but they are united and still have close ties with Israel, their Motherland.

It is urgent that a cultural in-

stitute be created to effect these changes. As a step in this direction on a local scene, the International Black Cultural Organization was formed at UCSD. Its aim is to help bridge the cultural gap, help motivate and develop good relations between the two brothers as a means of promoting international understanding. But this cannot be realized until the organization receives your support and this can be in various forms.

There should be more intercultural exchanges between these two brothers. The two brothers should strive for self reliance instead of depending on unreliable sources. The Black Muslims in the US have already demonstrated their selfreliance and this is what must be emulated. The successful people should help out the unfortunate ones, not by enrolling them into the welfare program but by helping them to be self reliant. REMEMBER, THAT THE BLACKMAN'S CULTURE IS BASED ON COOPERATION AND THIS SHOULD BE MAINTAINED.

NWACHUKWU ANAKWENZE

Summer...

That means the local church group, Black health clinic, tutoring programs, political organizations, etc. Usually these groups have been in need of your help throughout the year, but being a college student you are not there to help during the academic year. However when you go home for the summer you should make yourself available for service to Black people in your area. You don't have to wait until you get your degree to decide to return and serve your community, you can do it now.

Back at the ranch, we all should be aware that UCSD initiates policy changes and moves employees around during the summer as well as during the academic year. Without pointing the finger at any one group or individual, haven't you noticed that every time you return to UCSD for another grueling year, the campus has something different about it? Perhaps new buildings, new people in old jobs, etc. A brother or sister who would not play the role of "Tom" to get ahead, replaced by a new face! Of course we see these changes. We see changes in our neighborhoods when we return for the summer as well. The point is in either case we should keep up with new events at UCSD and at home. This is why communication lines must be made and maintained between Blacks at UCSD and our communities for our mutual welfare. We can't really talk about changing things if we don't know what's going on.

The Middle Class Blues

By Al Zollar

The emancipation of the slaves in 1865 marked the beginning of a new chapter in the book of Afro-American history. This is not to foolishly imply that 1865 marked the beginning of Afro-American history, but rather that a new dimension was being added to an already painted picture. As chattel, blacks were very restricted in terms of their ability to display and perpetuate their own art. For instance, the drum music of West Africa, upon arrival to America with the slaves was suppressed by the slavemasters, out of the fear of mass revolt (which was destined to happen anyway). But as freemen blacks were given



the ability to pursue their artistic inclinations to a much fuller extent, thereby establishing a creative surge that needed only fifty or sixty years to fully blossom.

Thus it can be seen that the occurrence of the Harlem Renaissance of the 1920's was a logical consequence of the abolition of slavery in this country, although there were many other contributing factors. In direct contrast to the rather simplistic arrival of the Renaissance are the complexities of its very existence, i.e., why did things happen as they did, or more precisely what global factors influenced its stay? Perhaps the most important global consideration was the nature of the black man's incarceration in this land. The fact of the matter is that the black man was stripped of his cultural value system and forced accept the cultural values of an alien tormentor. This process was thorough, and clearly this is a great problem facing blacks today. Thus in dealing with this period we must contend with a set of perceptions, molded by an antagonistic frame of reference, that attempted to rejoice over the reestablishment of a Black culture. Indeed this concept shall be central to this article.

I shall attempt to illustrate the attitudes of those Blacks who were somewhat influential during the early part of the Renaissance, i.e., the rising black middle class, toward perhaps the most significant form of artistic expression to emerge from that era, the blues. This is without doubt a very rich area for examination. The attitudes ranged from open contempt and hostility to romantic exaltation, thus displaying the fact that the blues were very rarely understood by the participants in the Harlem Renaissance, as a consequence of my previously mentioned notion.

It is impossible, and perhaps even nonsensical, to ascertain just when and where the blues began. Indeed the black man's motivation to sing the blues probably began when the first chain of bondage was fastened to his limbs. I must be understood that the very nature of the blues excludes one from the "time and place" categorization that one would like to make. Paul Oliver suggests, however, that the blues probably began as a fusion of the various musical forms of slavery, i.e., field hollers and spirituals, around the turn of the nineteenth century.* However it was not until the end of the 1800's that the blues took on all of the characteristics that embodied the styles of the 1920's.*

It has often been contended that the blues has few elements traceable to West Africa, but rather developed when the first black man set foot on American soil. The logic behind this argument is that the whole conception of music in the rain forest region has little to do with the folk music of the black American. It has been cited as evidence, that the music such as that of the Ashanti and the Yoruba, is of great rhythmic complexity, and appears not to have survived to any significant degree in the United States. In contrast, it is to be heard in remarkably pure form in Haiti and other parts of the West Indies. This is because, in these places, there existed a more hospitable environment for it to survive in, whereas in the United States, where the black man was vastly outnumbered by whites, the music of the rain forest was thought to have provoked patterns of slave behavior, unacceptable to the white slavemaster, hence it almost died completely.

In contrast to the drum-dominated music of the people of the coastal regions, the music of the Savannah Sudanic regions appears to have been more like European folk forms, and hence was acceptable enough to the North American slavemasters, to have

survived among the slaves. For this reason, the music of the Savannah region of West Africa can be cited as the most distant forerunner of the blues. There are many distinctive elements in the blues which also exist in the music of the Savannah region, such as the non-complex rhythmic patterns, and the various vocal techniques, like the full-throated voice and the shout. The instrumentation was also very similar, the kora and the lute being the African counterparts to the guitar and banjo of the bluesman. Many of the guitar techniques of the early country bluesmen seem to be identical to those of the Savannah griots on their comparable instruments. Chordal playing among the Savannah cultures was scarce, but no less so than the guitar playing of bluesman John Lee Hooker. The scales and frequent use of quarter tones in the Savannah region parallels the "blues scale" very closely.*

The usual hypothesis regarding the development of the blues scale is that Afro-Americans, having been accustomed in Africa to singing on a pentatonic scale, tried to adapt their voices to the heptatonic scale that the Lutheran hymns they sang were based on. This is said to have caused them to deform the 3rd and the 7th notes of the heptatonic scale, which were unknown to them, these alterations leading to the renowned "blue notes". However, this theory is ill-founded, in that it assumes that the pentatonic scale was the only one used in Africa. Although the pentatonic was widely used, there were numerous other scales employed in Africa, including the heptatonic and the "blue notes" themselves.*

The emergence of Vaudeville around the turn of the nineteenth century was to have a great effect on the blues of the 1920's. Vaudeville moved the blues from their firmly rooted black folk tradition into the larger entertainment arena. This was a very natural occurrence, in that Vaudeville was born out of yet another influential black folk tradition, the minstrel shows (however, it is true that the first minstrel shows were performed by whites. Whites have always been imitators of black forms of expression, and this period was no exception). Prior to Vaudeville, the entertainment aspects of the blues were somewhat secondary; they rather existed as a logical reaction to the conditions imposed upon the black man. In Blues People, Imamu Baraka (Leroi Jones) states:

"...the blues was a music that arose from the needs of a group, although it was assumed that each man had his own blues and that he would sing them."

However, Vaudeville converted the role of the blues into more of an entertainment one, utilizing the showmanship of the black female blues singers to capture new audiences. These were the so-called "Classic Blues" singers, who sang their blues in robust voices, over early jazz band instrumentalizations. As the first blues artists to be recorded in the 1920's, the Classic blues singers enjoyed their popularity until the Great Depression of the 1930's, which drastically altered the market that patronized them.

The Harlem Renaissance marked the first large scale attempt by the black man to raise his consciousness through artistic endeavor. There are many important factors to consider the emancipation of the slaves, behind the emergence of this era. Perhaps it was the general restless mood of expectation that prevailed among blacks at this time. There was a massive Northern migration by black people in the South, spurred by the widespread terrorism and the crumbling economy of the South. After his participation in World War I, the black man had gained a new awareness of his position in the larger domain of the world. More and more blacks began to realize that they were not as free as the Fourteenth Amendment had led them to believe, and began to participate in movements, such as the Garvey movement, designed to alleviate their problems. Educated blacks became more numerous and began to take on their roles as leaders of this new black sentiment. It is through these leaders that the thrust of the Renaissance came.

These leaders, W.E.B. DuBois, James Weldon Johnson, Marcus Garvey and A. Phillip Randolph, to name a few, began to realize the astounding ramifications that the slave history of the United States was having. Thus there was much concern on behalf of these men, with perhaps the exception of Garvey,* for the development of black arts. In a speech to a 1926 NAACP convention in Chicago, DuBois pointed out the need for the black man to express himself through the arts in an address entitled "A Criteria for Negro Art".* These black men knew the creative abilities of blacks in the areas of music and literature and saw the importance of firmly establishing the black man in these areas. However as products of the black middle class, they found themselves somewhat stifled by the aspirations of this strata of society, particularly when it came to art forms like the blues. They saw the need to do away with the "slave mentality" but ironically found themselves bound to it, by the emulative desires of the black middle class.*

The beginning of the middle class is simplistically, but realistically stated in the "house-nigger" theory of Malcolm X. Out of this tradition, those Blacks closest to the white masters were soon taught to hate their black skins. Thus they felt compelled to, at

least, act as white as possible. This also produced a new system of stratification among blacks, i.e. the color line, which even exists today in black communities. A good example during the era of the Harlem Renaissance was the Creole quarter of New Orleans, which was allowed far more privileges than their blacker brothers of that city. Another factor that served to stratify blacks was the black church, whereby those blacks in the hierarchy of the church maintained a status above their congregation. However during the Harlem Renaissance the major (but by no means singular) delineating factor was the attainment of material wealth. Many blacks, with little regard to their skin tones or religious standing, were given the opportunity to work in the factories and industries of the North, thereby creating the bourgeoisie nature of the black middle class.

The leaders of this period were the intelligentsia of the middle class. They were well educated, gentlemanly scholars in the Victorian tradition. Thus it is no wonder that the black music they lauded most fervently was the "respectable" music of blacks like Roland Hayes and other concert artists. Indeed they considered people like Roland Hayes, Marian Anderson and Paul Robeson to be the musical giants of the day. A. Phillip Randolph wrote of Roland Hayes in his publication, the Messenger:

"This is art! The result of a rare combination of native voice and discerning musical intelligence."

The above quote illustrates the obsession on behalf of middle class blacks of this period to prove themselves in the eyes of the white man. Because they had tasted the "sweetness of success" in America, blacks in the middle class found no trouble in accepting the "American way of life". In a 1923 edition of the NAACP's Crisis magazine, there appeared an advertisement for a book of etiquette entitled the "National Capital Code of Etiquette", authored by Silas X. Floyd, a black man. The ad featured a picture of well-mannered Negroes of Washington society, at the dining table. Hence the perceptions of the black middle class were at best, a confused reaction to the perceptions of their white counterparts.

Thus it is understandable as to why the black middle class, for the most part, did not accept the blues as a viable form of artistic expression. The blues whites they patterned themselves after. The blues registered their most widespread appeal among the average black and rural Southern whites (of course, the blues are easily detectable in country & western music), and hence was characterized as being representative of the more lowly elements of society.

With this cue, middle class blacks came down on the blues with both feet. The following is an excerpt from an article on the General Federation of Women's Clubs convention in Chautauqua, New York in the December 23rd 1922 edition of the Chicago Defender, at which the Federation initiated a campaign to improve the popular music, i.e. the blues and jazz:

The nerves are jazzed, jangled, excited, unhealthily stimulated by the vile combinations of noises that were sired in the jungles of savagery...



Even the most popular of the blues singers, Bessie Smith, knew of these attitudes of middle class blacks, and developed an equally intense contempt for so-called "dirty" (slang for highbrow) blacks. Some of the criticisms of the blues and jazz were milder, but no less confused. "Now jazz... is not Art". Because of the sweeping popularity of ragtime, jazz was a bit more acceptable to middle class blacks. In lieu of the above quote, you can imagine how unartistic the blues must have seemed.

Most middle class Blacks were afraid of the blues. The strong African qualities of the blues served to remind these blacks of the not-too-distant slave past, something they strove hard to forget. These blacks continually tried to demonstrate their refined nature by de-emphasizing anything that appealed to the lower class, ordinary blacks. "You usually weren't

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By JIM CLEAVER

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Why is it convenient for them to reveal this information at this time?

By the same token, why has the media patently ignored black politicians until they have become prominent? Why have they withheld information that perhaps should have been released to the public when it was first discovered?

Are black politicians expected to be purer than the driven snow, while deals are cut with white politicians every day with no repercussions? The answer is obviously, Yes. Or, at least, so it would seem.

But, on the other hand, do members of the major media

spend money collecting information about black politicians, just waiting for the proper time to spring it on an unsuspecting public?

Have we reached the stage where black politicians can expect to be attacked by the white media when they begin to get some degree of recognition? Will this become a way of life?

Just as dastardly is the fact that many blacks have been turned on to the idea of exposing black politicians via the total media.

Make no mistake about it. There are many bad black politicians in the country. But there are more good ones. And, this is our community and these are our representatives. We elected them and we must be held to answer for the deeds we allow them to commit.

If a black politician is bad,

then it is incumbent upon that same black community which elected him to censure him and even remove him from office. If this is what is needed.

But we cannot afford the luxury of holding him up to public ridicule. When we open the gates on him, we also open those same gates on ourselves. He or she represents us and we elected that person to public office.

But, then, there are those of us who are so concerned with our own well-being and our own selfish motives that we totally forget about the community and what we are about.

It is high time that we began to look at our problems in the community and to realize that only we can solve them and we cannot solve them by exposing our weaknesses for the world to see.

It is a family matter. However strange it seems,

the black community is indeed much like a family. We share common goals and we share common problems. Because of this, we should be able to sit down and work out our problems like adults and like other ethnic groups have done in the past.

Just look about us and see how many Asian groups reveal their weaknesses to the world. How many Irishmen open their closets for the world to view? The answer is practically none.

Now there are those among us who would allow others into our community for the sake of looking at us and ridiculing us even more than they do normally.

This is our community and we must make it work or see it fail. We have screamed so long for those things that are ours that it seems we are incapable of dealing with our own community problems

when we allow one of our own to be castigated by the white media or by the racist-like establishment.

Now is the time. We must stop exposing our flanks to the enemy.

Prior to the Jan. 1, 1963, signing of the Emancipation Proclamation, black males were considered 3/5ths of a man. Now we consider ourselves as full men. But still we act as children or perhaps that legendary 3/5ths of a man when we run to the white folk with our problems.

It is time that we stopped talking about being men and being black, and began to function in those roles for real.

Until we do, we will be treated like the irresponsible children we act like.

We must clean up our own houses and stop running to someone else for help.

A BLACK AMERICAN?

Bob Arterberry
Third College Senior

Contrary to the widely accepted belief that it is no longer fashionable to be called black, it is my own personal opinion that black youths, especially of college age, prefer to be known as Black individuals—instead of the infamous classification headings of Negro and Colored. Inherent in this preference is what being Black really means, aside from being the color of one's skin.

During the late fifties and mid-sixties, the 'era of turmoil', as far as recent American History is concerned, the Negro race began to assert itself and demand those rights that had been legally granted them in the Constitution. It was during this time that birth was given to the popular slogan of "Black Power." Its essential meaning was power, both economic and political for the black race as a whole.

Since the late 1800's blacks have always been torn 'between a twoness-African and American. As the famed black intellectual-sociologist, W.E.B. DuBois noted nearly half a century ago, the American Negro wishes to be both an American and a Black man. On the surface this appears to be one in the same and mutually inclusive. But as many blacks have found out through the years past, there is a definite conflict of interest involved.

AN AMERICAN

Because of the socialization process and indoctrination that we have all undergone since early childhood in the schools and in the church, most of us have a pretty good idea of what it means to be a good "American." An "American" is one that is loyal to his country and to his family. He is one that works for a living and aspires to achieve the conditions encompassed by the "American Dream" — well-mannered and educated family living in a nice house with two cars in a neighborhood of likewise individuals (but not necessarily of the same race).

This is by no means an attempt to knock or belittle the "American Dream." The point that I wish to make is that in achieving this level of so-called success, many blacks tend to forget who they are and where they are from. To them, blackness is merely a skin tone, a byproduct of birth. They become so caught up in "making it and get-

ting their 'piece of the rock' that everything else — black populace and community—is shrugged aside to the point of being secondary or sometimes even forgotten. But, when asked to denote their preferences from a selection of Black, Colored, and Negro, most will check Black.

You see it's pretty sad, when we know what it means to be an 'American' but, have no idea at all of what being Black really entails. It's more than just a particular color shade; the wearing of an Afro; or a particular style of walking, talking, and dressing. We have been so Americanized that we are almost at the point of losing our heritage and forgetting our past struggles.

Being Black is not a delimited process confined within the boundaries of certain tangible parameters. It is an ongoing process and one is never Black *per se*. Instead, one should always work towards becoming Black. To the Black man, there's more to life than just getting over and making it. First and foremost on his list of priorities is his family and his people. You cannot be Black and live on the 'hill', only to come down for a haircut and to eat some barbecue!

When the chips are down the only place you can run to for help and support is down the 'hill' because the folks you live with up there really don't want you. And you can rest assured that when your money is gone, so will you. I'm not saying that all black people should remain in the low income black communities when they can afford something better. What I am saying though is that if and when you do leave, don't forget about the people you left behind. Whether you believe it or not, I don't care how much money you have, someday you're going to need them.

Going to college has always been a middle class endeavor. It is one's attempt to better his life chances of making it in this society. Knowledge like one's pride should be something that no one can ever take from you. As college students we must not overlook our main purpose of being here — to learn something that we can use to help others. We must avoid selfishness and its extenuating circumstances. Our goal should be working towards the betterment of our people as a whole. This is not to overshadow the fact that before we can help anyone, we must first help ourselves.

If being an American entails Anglo-conformity in an effort to gain acceptance into the wider

white society by living and believing in a manner synonymous with the ruling minority of this country, we should not want to be considered as Americans.

Being Black should be our purpose in life and the fate of being an American should be the by-product of birth! If we can't be both, which are we going to be?

ASANTE

AFRICANS AND AFRICAN-AMERICANS

Most African students come to the US not only for the purpose of getting a good University Education, but because they want to cultivate and further develop their relations with the African descendants, Black Americans who now permanently reside in the US. THIS PROCESS IS WHAT WE CALL "THE GREAT CULTURAL REUNION".

Nobody can deny the fact that there have been some difficulties in making this aim a living reality. Among these problems, the hydra headed one, is poor communication between the two groups of people. First of all, the Black Americans and the Africans are not yet well informed of each other at their early stages of life, such as the elementary and at the high school levels. Most of what they know about each other comes from the Mass Media which definitely presents it from their own point of view. OFTEN THE BLACK AMERICANS ARE PROJECTED BY THE MASS MEDIA AS CRIMINALS IN NEW YORK CITY, WHILE THE AFRICANS ARE PROJECTED AS WILD PEOPLE WHO LIVE IN THE JUNGLES. THESE ARE VERY FAR FROM THE TRUTH. Both groups continue to suffer from the effects of poor communications and destructive propaganda.

Today lots of progress has been made by some remarkable people to bridge this gap. Mohammed Ali has been to Africa a lot of times and has tried in this direction of

developing good relationships between the Black Americans and Africans. This indeed has proved to be effective. We learn that if steps are taken in this direction, a lot can be achieved.

There is a need for African Americans to give full support to the liberation wars going on in Africa. Some uninformed people mistakenly think, that this is not their business. Nkrumah (the first President of Ghana) has earlier said that "NO BLACK MAN IS FREE UNTIL ALL BLACK PEOPLE ARE COMPLETELY LIBERATED ALL OVER THE WORLD." And I say, "THE BLACK MAN CANNOT BE GIVEN HIS DUE RESPECT UNTIL HE IS COMPLETELY FREE FROM BONDAGE NOT ONLY IN SOUTH AFRICA OR RHODESIA BUT IN OTHER PARTS OF THE WORLD."

If you don't know it, know it now, that the result of the liberation wars in Southern Africa directly effects your daily activity right here. Praises should be given to the FRELIMO which liberated Mozambique, to the PAIGC which liberated Guinea Bissau, and the three groups of freedom fighters that liberated Angola. Full support should be given to the Rhodesian freedom fighters until their goal is achieved.

Recently the question has been raised, "WHETHER IT IS WISE FOR ALL THE AFRICAN-AMERICANS TO GO BACK TO THE MOTHERLAND AND LIVE PERMANENTLY?" Certainly



Nwachukwu Anakwenze

most African countries would accept the African Americans back. But that is not the Blackman's problem. The problem is the lack of understanding and unity among us. Therefore if the problem of understanding and unity is solved among Blacks, then the geographic situation will not matter. The Blackman should live wherever he likes, but he or she should maintain ties with his fellow brothers in other parts of the world. Remember that the Jews live in many countries but they are united and still have close ties with Israel, their Motherland.

It is urgent that a cultural institution be created to effect these changes. As a step in this direction on a local scene, the International Black Cultural Organization was formed at UCSD. Its aim is to help bridge the cultural gap, help motivate and develop good relations between the two brothers as a means of promoting International understanding. But this cannot be realized until the organization receives your support and this can be in various forms.

There should be more intercultural exchanges between these two brothers. The two brothers should strive for self reliance instead of depending on unreliable sources. The Black Muslims in the US have already demonstrated their self reliance and this is what must be emulated. The successful people should help out the unfortunate ones, not by enrolling them into the welfare program but by helping them to be self reliant. REMEMBER, THAT THE BLACKMAN'S CULTURE IS BASED ON COOPERATION AND THIS SHOULD BE MAINTAINED.

NWACHUKWU ANAKWENZE

Summer ...

That means the local church group, Black health clinic, tutoring programs, political organizations, etc. Usually these groups have been in need of your help throughout the year, but being a college student you are not there to help during the academic year. However when you go home for the summer you should make yourself available for service to Black people in your area. You don't have to wait until you get your degree to decide to return and serve your community, you can do it now.

Back at the ranch, we all should be aware that UCSD initiates policy changes and moves employees around during the summer as well as during the academic year. Without pointing the finger at any one group or individual, haven't you noticed that every time you return to UCSD for another grueling year, the campus has something different about it? Perhaps new buildings, new people in old jobs, etc. A brother or sister who would not play the role of "Tom" to get ahead, replaced by a new face! Of course we see these changes. We see changes in our neighborhoods when we return for the summer as well. The point is in either case we should keep up with new events at UCSD and at home. This is why communication lines must be made and maintained between Blacks at UCSD and our communities for our mutual welfare. We can't really talk about changing things if we don't know what's going on.

The Middle Class Blues

By Al Zollar

The emancipation of the slaves in 1865 marked the beginning of a new chapter in the book of Afro-American history. This is not to foolishly imply that 1865 marked the beginning of Afro-American history, but rather that a new dimension was being added to an already painted picture. As chattel, blacks were very restricted in terms of their ability to display and perpetuate their own art. For instance, the drum music of West Africa, upon arrival to America with the slaves was suppressed by the slave masters, out of the fear of mass revolt (which was destined to happen anyway). But as freemen blacks were given



the ability to pursue their artistic inclinations to a much fuller extent, thereby establishing a creative surge that needed only fifty or sixty years to fully blossom.

Thus it can be seen that the occurrence of the Harlem Renaissance of the 1920's was a logical consequence of the abolition of slavery in this country, although there were many other contributing factors. In direct contrast to the rather simplistic arrival of the Renaissance are the complexities of its very existence, i.e., why did things happen as they did, or more precisely what global factors influenced its stay? Perhaps the most important global consideration was the very nature of the black man's incarceration in this land. The fact of the matter is that the black man was stripped of his cultural value system and forced accept the cultural values of an alien tormentor. This process was thorough, and clearly this is a great problem facing blacks today. Thus in dealing with this period we must contend with a set of perceptions, molded by an antagonistic frame of reference, that attempted to rejoice over the reestablishment of a Black culture. Indeed this concept shall be central to this article.

I shall attempt to illustrate the attitudes of those Blacks who were somewhat influential during the early part of the Renaissance, i.e., the rising black middle class, toward perhaps the most significant form of artistic expression to emerge from that era, the blues. This is without doubt a very rich area for examination. The attitudes ranged from open contempt and hostility to romantic exaltation, thus displaying the fact that the blues were very rarely understood by the participants in the Harlem Renaissance, as a consequence of my previously mentioned notion.

It is impossible, and perhaps even nonsensical, to ascertain just when and where the blues began. Indeed the black man's motivation to sing the blues probably began when the first chain of bondage was fastened to his limbs. It must be understood that the very nature of the blues excludes one from the "time and place" categorization that one would like to make. Paul Oliver suggests, however, that the blues probably began as a fusion of the various musical forms of slavery, i.e., field hollers and spirituals, around the turn of the nineteenth century.* However it was not until the end of the 1800's that the blues took on all of the characteristics that embodied the styles of the 1920's.*

It has often been contended that the blues has few elements traceable to West Africa, but rather developed when the first black man set foot on American soil. The logic behind this argument is that the whole conception of music in the rain forest region has little to do with the folk music of the black American. It has been cited as evidence, that the music such as that of the Ashanti and the Yoruba, is of great rhythmic complexity, and appears not to have survived to any significant degree in the United States. In contrast, it is to be heard in remarkably pure form in Haiti and other parts of the West Indies. This is because, in these places, there existed a more hospitable environment for it to survive in, whereas in the United States, where the black man was vastly outnumbered by whites, the music of the rain forest was thought to have provoked patterns of slave behavior, unacceptable to the white slavemaster, hence it almost died completely.

In contrast to the drum-dominated music of the people of the coastal regions, the music of the Savannah Sudanic regions appears to have been more like European folk forms, and hence was acceptable enough to the North American slavemasters, to have

survived among the slaves. For this reason, the music of the Savannah region of West Africa can be cited as the most distant forerunner of the blues. There are many distinctive elements in the blues which also exist in the music of the Savannah region, such as the non-complex rhythmic patterns, and the various vocal techniques, like the full-throated voice and the shout. The instrumentation was also very similar, the kora and the lute being the African counterparts to the guitar and banjo of the bluesman. Many of the guitar techniques of the early country bluesmen seem to be identical to those of the Savannah griots on their comparable instruments. Chordal playing among the Savannah cultures was scarce, but no less so than the guitar playing of bluesman John Lee Hooker. The scales and frequent use of quarter tones in the Savannah region parallels the "blues scale" very closely.*

The usual hypothesis regarding the development of the blues scale is that Afro-Americans, having been accustomed in Africa to singing on a pentatonic scale, tried to adapt their voices to the heptatonic scale that the Lutheran hymns they sang were based on. This is said to have caused them to deform the 3rd and the 7th notes of the pentatonic scale, which were unknown to them, these alterations leading to the renowned "blue notes". However, this theory is ill-founded, in that it assumes that the pentatonic scale was the only one used in Africa. Although the pentatonic was widely used, there were numerous other scales employed in Africa, including the heptatonic and the "blue notes" themselves.*

The emergence of Vaudeville around the turn of the nineteenth century was to have a great effect on the blues of the 1920's. Vaudeville moved the blues from their firmly rooted black folk tradition into the larger entertainment arena. This was a very natural occurrence, in that Vaudeville was born out of yet another influential black folk tradition, the minstrel shows (however, it is true that the first minstrel shows were performed by whites. Whites have always been imitators of black forms of expression, and this period was no exception). Prior to Vaudeville, the entertainment aspects of the blues were somewhat secondary; they rather existed as a logical reaction to the conditions imposed upon the black man. In Blues People, Imamu Baraka (Leroi Jones) states:

Blues was a music that arose from the needs of a group, although it was assumed that each man had his own blues and that he would sing them.*

However, Vaudeville converted the role of the blues into more of an entertainment one, utilizing the showmanship of the black female blues singers to capture new audiences. These were the so-called "Classical Blues" singers, who sang their blues in robust voices, over early jazz band instrumentations. As the first blues artists to be recorded in the 1920's, the Classical blues singers enjoyed their popularity until the Great Depression of the 1930's, which drastically altered the market that patronized them.

The Harlem Renaissance marked the first large scale attempt by the black man to raise his consciousness through artistic endeavor. There are many important factors to consider the emancipation of the slaves, behind the emergence of this era. Perhaps it was the general restless mood of expectation that prevailed among blacks at this time. There was a massive Northern migration by black people in the South, spurred by the widespread terrorism and the crumbling economy of the South. After his participation in World War I, the black man had gained a new awareness of his position in the larger domain of the world. More and more blacks began to realize that they were not as free as the Fourteenth Amendment had led them to believe, and began to participate in movements, such as the Garvey movement, designed to alleviate their problems. Educated blacks became more numerous and began to take on their roles as leaders of this new black sentiment. It is through these leaders that the thrust of the Renaissance came.

These leaders, W.E.B. DuBois, James Weldon Johnson, Marcus Garvey and A. Phillip Randolph, to name a few, began to realize the astounding ramifications that the slave history of the United States was having. Thus there was much concern on behalf of these men, with perhaps the exception of Garvey,* for the development of black arts. In a speech to a 1926 NAACP convention in Chicago, DuBois pointed out the need for the black man to express himself through the arts in an address entitled "A Criteria for Negro Art".* These black men knew the creative abilities of blacks in the areas of music and literature and saw the importance of firmly establishing the black man in these areas. However as products of the black middle class, they found themselves somewhat stifled by the aspirations of this strata of society, particularly when it came to art forms like the blues. They saw the need to do away with the "slave mentality" but ironically found themselves bound to it, by the emulative desires of the black middle class.*

The beginning of the middle class is simplistically, but realistically stated in the "house-nigger" theory of Malcolm X. Out of this tradition, those Blacks closest to the white masters were soon taught to hate their black skins. Thus they felt compelled to, at

least, act as white as possible. This also produced a new system of stratification among blacks, i.e. the color line, which even exists today in black communities. A good example during the era of the Harlem Renaissance was the Creole quarter of New Orleans, which was allowed far more privileges than their blacker brothers of that city. Another factor that served to stratify blacks was the black church, whereby those blacks in the hierarchy of the church maintained a status above their congregation. However during the Harlem Renaissance the major (but by no means singular) delineating factor was the attainment of material wealth. Many blacks, with little regard to their skin tones or religious standing, were given the opportunity to work in the factories and industries of the North, thereby creating the bourgeoisie nature of the black middle class.

The leaders of this period were the intelligentsia of the middle class. They were well educated, gentlemanly scholars in the Victorian tradition. Thus it is no wonder that the black music they lauded most fervently was the "respectable" music of blacks like Roland Hayes and other concert artists. Indeed they considered people like Roland Hayes, Marian Anderson and Paul Robeson to be the musical giants of the day. A. Phillip Randolph wrote of Roland Hayes in his publication, the Messenger:

This is art! The result of a rare combination of native voice and discerning musical intelligence.

The above quote illustrates the obsession on behalf of middle class blacks of this period to prove themselves in the eyes of the white man. Because they had tasted the "sweetness of success" in America, blacks in the middle class found no trouble in accepting the "American way of life". In a 1923 edition of the NAACP's Crisis magazine, there appeared an advertisement for a book of etiquette entitled the "National Capital Code of Etiquette", authored by Silas X. Floyd, a black man. The ad featured a picture of well-mannered Negroes of Washington society, at the dining table. Hence the perceptions of the black middle class were at best, a confused reaction to the perceptions of their white counterparts.

Thus it is understandable as to why the black middle class, for the most part, did not accept the blues as a viable form of artistic expression. It was simply that the blues were not accepted by those whites they patterned themselves after. The blues registered their most widespread appeal among the average black and rural Southern whites (of course, the blues are easily detectable in country & western music), and hence was characterized as being representative of the more lowly elements of society.

With this cue, middle class blacks came down on the blues with both feet. The following is an excerpt from an article on the General Federation of Women's Clubs convention in Chautauqua, New York in the December 23rd 1922 edition of the Chicago Defender, at which the Federation initiated a campaign to improve the popular music, i.e. the blues and jazz:

The nerves are jazzed, jangled, excited, unhealthily stimulated by the vile combinations of noises that were sired in the jungles of savagery...



Even the most popular of the blues singers, Bessie Smith, knew of these attitudes of middle class blacks, and developed an equally intense contempt for so-called "dicky" (slang for highbrow) blacks. Some of the criticisms of the blues and jazz were milder, but no less confused. "Now jazz... is not Art". Because of the sweeping popularity of ragtime, jazz was a bit more acceptable to middle class blacks. In lieu of the above quote, you can imagine how unartistic the blues must have seemed.

Most middle class Blacks were afraid of the blues. The strong African qualities of the blues served to remind these blacks of the not-too-distant slave past, something they strove hard to forget. These blacks continually tried to demonstrate their refined nature by de-emphasizing anything that appealed to the lower class, ordinary blacks. "You usually weren't

allowed to play the blues and boogie-woogie in the average Negro middle class home. That music suggested a low element." If they did accept any of the blues artists of the period, one of them was probably Ethel Waters, whose style of blues was less reminiscent of the slave past, than that of say, Bessie Smith or Ma Rainey. The blues of Ethel Waters were also more appealing to Northern whites, so, of course the black middle class accepted them. On the other hand, after Bessie Smith, at a highpoint of her career had made her first Chicago appearance, the "News of the Music World" column on the society page of the Chicago Defender made no mention of the event. Middle class blacks were content to praise the concert music of black performers, always using the white man's standards of excellence. For instance, Roland Hayes was always praised for his enunciation and diction, when singing in performance.

The major part of the problem with blues in the eyes of the black middle class was that the blues had not gained respectability among whites. A few blacks of this strata were anxious for this air of respectability to come about. In the editorial section of November 30, 1923 issue of the Baltimore Afro-American an anxious concert reviewer wrote that Eva Gautier's performance of the jazz tune "Waiting for the Robert E. Lee":

... set another high water mark in the elevation of this class of music to permanent respectability.

It was Carl Van Vechten who first pointed out that the blues-singers were artists.

Van Vechten, a liberal white man, had considerable prestige in the eyes of the black intelligentsia of the period. Thus with a grain of salt, middle class blacks began to accept the blues. However, they still continued to deal with the blues with antiseptic gloves, maintaining the roles of interested outside observers. One notable exception was the renowned poet, Langston Hughes, who wrote poems in the blues and jazz idiom. Small wonder that Langston Hughes was considered as an outsider to Harlem's intellectual circles.

The rising black Left, another middle class product, also contributed to the neglectful attitudes toward the blues. The leaders of the black Left, such as A. Phillip Randolph, were ever bound to the white Left for their political philosophies and opinions, hence they maintained a platform, whereby "economics and politics take precedence to 'Music and Art'." Harold Cruse states in his book "Crisis of the Negro Intellectual":

As pioneering Negro Socialists the Messenger intellectuals were just as unoriginal as the Negro Communists were to become during the 1920's. They took their political schemes from whites, and thus did not grasp the fact that from the native American Negro point of view, neither politics, economics nor culture took precedence over each other but were inseparable and had to function together.

The middle class aspirations of the black Left soon became apparent, for by 1926, the Messenger had developed into a Negro society magazine, with pictures of well-to-do black ladies and their beautiful homes.

The fact of the matter is that the blues is one of the original art forms to emerge from black people in this country. Aside from their unique artistic content, the blues represent an American extension of the African tradition of functional music, rather than music for music's sake. As an original form the blues have formed the foundation of most America's (and the world's) modern day music. Very few contemporary performers will deny the influence that the blues have had on their music. Jazz, Rock, Rhythm & Blues, Country & Western and Pop music have all borrowed extensively from the blues, and continue to return to the richness of their tradition. Most of the black middle class and intellectuals of the '20's did not realize the dynamic art form that they ashamedly overlooked. However, one writer, W. Astor Morgan, was incredibly prophetic in his 1924 estimate of the blues:

For all some may think and without apologies "blues music" is a distinct contribution to the musical art. . . Only time can prove that the influences of these themes are sufficient to drill themselves into every spot, angle and usage of American life. . . To those who think we shall always prize the music of Beethoven, Handel, Verdi and the like as highest and best, we say wake up. Music, like other things, is progressive.

The lesson learned from the Harlem Renaissance was that was a dire need for proper cultural analysis on the part of our leaders to gain a fuller understanding of the relationship of our culture to our liberation struggles. A lot of today's middle class blacks look down their noses at the music of the black masses with much of the same contempt that was present during the 1920's. It is indeed sad that some of us will allow our history to be redundant. But more significant is the fact that some leaders have taken the lesson to heart and are intent upon establishing a more cultural approach to liberation. One such approach, whose influence is strong and spreading every day among blacks is the doctrine of Kawaia, established by Maulana Ron Karenga. It is my opinion that the doctrine is not as far-reaching as it should be and is a bit naive, particularly when it comes to black music, but at least it sets us on the

right track. We need a really scientific approach to our culture (to the Marxist this may seem like a contradiction of terms) in order to fully erase the slave mentality that forces us to seek the approval of those who are most instrumental in keeping us back in all of our endeavors. Only then can we assume a posture held erect by the richness of our cultural tradition.

FOOTNOTES

1. Oliver, Paul *The Story of the Blues*, (album liner notes) Columbia #G3008, paragraph 2
2. Southern, Eileen *The Music of Black Americans*, p332
3. Oliver, Paul *Savannah Syncopaters*, p10
4. Stearns, Marshall *The Story of Jazz*, p8
5. Jones, Leroi *Blues People*, p82
6. Garvey hardly ever mentioned the blues or any other black art form for that matter. See his publication "Negro World"
7. Crisis, October 1926
8. Jones, Leroi op. cit. p133
9. Ibid. p129
10. Randolph, A. Phillip Roland Hayes, *The Messenger*, January 1924 Music column
11. Crisis, November 1923
12. Albertson, Chris Bessie, pp131-132
13. "The Popular Songs" *Chicago Defender*, December 23, 1922 Society page
14. "Jazz Interpreted" *Crisis*, June 1924, Looking Glass column
15. Bushnell, Garvin "Garvin Bushnell and New York Jazz of the 1920's" *Jazz Review* January 1959 p12
16. Albertson Chris, op. cit. p89
17. See the *Chicago Defender*, May 5th, 1924
18. Editorial, *Baltimore Afro-American*, November 23, 1923
19. Johnson, James Weldon *Black Manhattan*, p226
20. *The Messenger*, March 1919 p22
21. Cruse, Harold *The Crisis of the Negro Intellectual* p42
22. Morgan, W. Astor, "Blues Music", *The Messenger* February 1924 Music column
23. See Kitabu, US Organization Los Angeles, California for an introduction to the doctrine of Kawaia.

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The UJIMA newspaper is accepting research papers from all students, faculty and staff.

Writers, typists, artists, photographers needed to work on UJIMA (Collective work) Deadline for articles, poetry, announcements, is Oct 15, 1975

The SPOOK is coming

Visual Arts.....



Courtesy of Kuumba Visual Arts Club

Creativity Poetry

To A Proper Black Man

It is not necessary, Black Man,
that I bleat "Black Man! Black Man! Black Man!"

You know who you are and you know the
mode and measure of your name.

And you know unto whom is my speech.

But I bear on, yea-say below the
blessing of the yea-saying sun.
Because I know I
sing such heat and honey for your ear.

—Gwendolyn Brooks

The Parable of the Sleeping Lion

Once there was a lion who lived in a cage in a wilderness. He did not like living in a cage, but he was put in the cage by his master. He was strong and he used to run free, but now he was in a cage. The master fed the lion food to make him sleep. Soon the lion began to like sleeping. He would sleep all day. Visitors came to the cage and wondered why this lion was sleeping all day. The master had trained the lion so that he never growled anymore—he just slept all the time. He even had a sleepy look on his face when he was awake. Some people called him sleepy. "Sleepy, wake up," someone said. "Don't bother me," he said, "can't you see I'm sleeping."

One day Sleepy's friend, another lion, escaped from the cage next to Sleepy's.

Sleepy could have escaped too, but he was sleeping. And when he woke up and found the other lion gone, he was very angry, "I'll never sleep again," he said, "I'll never sleep again."

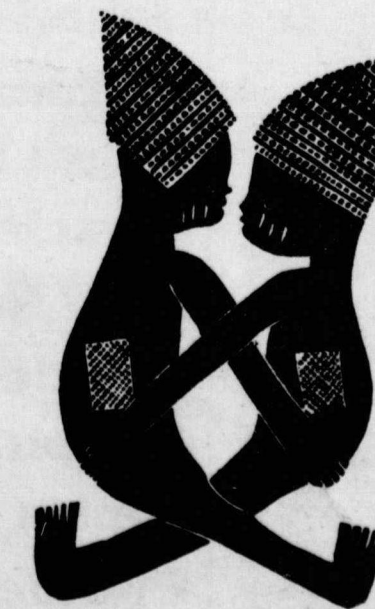
Now when it came time to eat the master got angry because Sleepy wouldn't eat the food that made him sleep. Sleepy wasn't a fool! The master couldn't understand his lion. "Eat," the master told Sleepy. Sleepy growled for the first time in a long time. The master jumped back he was so shocked. The master got his whip and went into the cage. "Eat," he said, cracking the whip over Sleepy's head. Sleepy growled, turned, ran to the master and began eating him to death . . .

by Marvin X

father and daughter

we talk of light things you and I in this small house. no winds stir here among flame orange drapes that drape our genesis And snow melts into rivers. The young grandchild reviews her impudence that makes you laugh and clap for more allure. Ah, how she twirls the emerald lariat. When evening comes your eyes transfer to space you have not known and taste the blood breath of a final flower. Past equal birth, the smell of salt begins another flood: your land is in the ashes of the South. perhaps the color of our losses: perhaps the memory that dreams nurse: old man, we do not speak of crosses.

sister sonia sanchez
1967



Meetings and Events

Ujima Group / Wed 3:00 / MC 302

BSSO / To Be Announced / KVAC / To

**Be Announced
BSU / First
Thurs, Of
Every Month
Black Gospel
Choir / Tue and
Thu 7-8 MAN
B-210**

Black Cult, Sequence
The Black Cultural Sequence of UCSD
is offering several courses on the
Black experience, To sign up contact
Dr. Floyd Gaffney Drama Dept.
X2739

What to do.....

Well if you are new in San Diego and you come from L.A. or the Bay Area you are probably wondering what there is to do in this town. Admittedly things are a little slower down here but I've managed to find out about most of the major happenings around town that will make for some good times. If you are over 21 then the clubs around town are nice spots to groove in. the SAFETY CLUB in S.E. will feature Taste of Soul, Sept 20-23 with Master Fleet coming soon...The Palais 500 in Mission Valley has Dr. Pepper, Tues. thru Saturdays...The Catamaran in Pacific Beach will have the one and only Dizz Gillespie, Sept. 22-26. If you aren't twenty-one yet, don't panic because there are a lot more happenings that you can get into. In Golden Hall, Cecil Lytle, our Gospel Choir director will be in Concert at noon on Sept. 22th...The Ali-Frazier fight will be aired via the closed-circuit on Sept. 30 in Golden Hall...The Back Door at S.D. State will have Airto on Oct. 3...UCSD will present Freddie Hubbard on Oct. 5...Also on Oct. 5, Blue Magic will appear in concert at the Convention Center...Dick Gregory will speak here on campus on Oct. 7...Montezuma Hall at San Diego State will show the movie Wattstax on Oct. 12...On Oct. 14, Charles Lloyd will appear with Burgess Meredith at UCSD...Jose Feliciano will be in concert on campus on Oct. 17th.

Now how's that! Well maybe it won't be so dull after all, because where the bookwork ends, the fun begins. Look to next months UJIMA for next months happenings.

THE CENTURY DANCE
The International Black Cultural
Organization presents its
Fourth Dance starring--
Nwachukwu
Anakwenze
**Come and
participate
in this great
CULTURAL
REUNION**
Revelle Cafe UCSD
**From 8 pm on
the 4th of Oct to
2:30 am on the
5th of Oct, 1975**
Fee Just 1.00

**There will be
refreshments door prizes
and a dance contest too,
Come and see
hundreds of Brothers +
Sisters from other parts
of the world GET DOWN**

STAFF BOX
Jabari Mwanafunzi
Al Zollar Bob Arterberry
Roger Stockstill
Nwachuku Anakwenze
Gary Nash
Valerie Washington
Joseph McCracken
Timiza Evans
Photography--
La Nard Cullins Al Zollar

All Concerned Blacks
**There will be a BSU
meeting, Thurs
Oct 2 at 8:00 pm
in APM 2113,
Topic for Discussion:
Black Tutorial Clinic**

MBS
**Applications to the Third College
MBS Research Program are now
being received**
**ELIGIBILITY 1/US citizen or
foreign national with a
permanent visa**
**2/Upper division
status as of Fall '75**
3/2.5 GPA
**4/Interest in
Biomedical research medicine
or dentistry**
**Applications may be obtained
from the Secretary 2130
Bonner Hall and returned not
later than Oct 3, 1975 Late
applications will not be
processed**