

# Campus News

## Selected black performers appear in SAC

**Andrea Shaw**  
Managing Editor

With all the hype surrounding the appearance of Genesis for three soldout concerts at the Dean E. Smith Student Activities Center and the concerts of Kenny Rogers and the Monkees, many students say musical acts appealing to blacks, in particular, have been nonexistent.

Although Lionel Richie appeared at the SAC in November, his act attracted a predominantly white crowd. Shelie E., who appeals to a black audience, opened for Richie. Responding to the audience's lack of enthusiasm, she said, according to the Nov. 10 issue of *The Daily Tar Heel*: "I thought this was a party, not a funeral."

Yet, despite the appearance of Sheila E., a combination of factors have contributed to the lack of black acts in the area, Smith Center director Steve Camp

said.

"Some of the acts are frightened by the size of the building," Camp said. "This, however, isn't limited to blacks."

He said a lot of black groups were comfortable in the 10,000 or less seating arenas. In order to break even and cover expenses at Smith, 8,000 to 9,000 in attendance would be needed.

"There are several acts who shied away from us because of having to do 8,000 or 9,000," he said.

Another factor was the guarantee promoters had to put up before a concert could be arranged, Camp added. A guarantee is a specified money amount to be paid to the performer up front.

"Guarantees that these promoters have to pay are sometimes directly associated with the number of seats available in a building," Camp said.

For example, he said, if Luther Vandross was to play in an 11,000-seat

Charlotte Coliseum, the guarantee might be \$75,000. However, if Smith Center was chosen, with a 20,000-seating capacity, Vandross might charge a \$125,000 guarantee, he said.

"That's what scares promoters away because entertainers think they can sell every seat in every building," Camp said. "Promoters understand there is a certain amount of risk and that is one of the problems we have in being too large."

Camp said that with the sellout of Genesis, the Smith Center had proven itself as a major market for big name acts but it was unproven in the black market.

"Because of the black population of Chapel Hill and the area, it's (the black market) unproven and it scares them (promoters)," he said. "You can't blame them because they're the people who risk the megabucks to bring these shows in."

Camp said that a date for Luther Vandross was in the works.

"If we're able to get Luther Vandross in here, we don't have to sell out," he said. "But if we sell 15,000 or 16,000 tickets, all of a sudden the Janet Jacksons and the Freddie Jacksons will want to come here."

The Smith Center does some recruiting but it is not in the promotion business, Camp said. It does determine which acts are seriously given consideration for possible dates, he added. The basic criteria for determining which acts will play Smith Center, he said, are if it will be successful and if there is community interest.

Camp said a student advisory group was established to discuss happenings and student interests on campus. A representative of the Black Student Movement was to have been a part of this committee, but the student never showed up at any of the

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## Union to be new site for BCC in fall

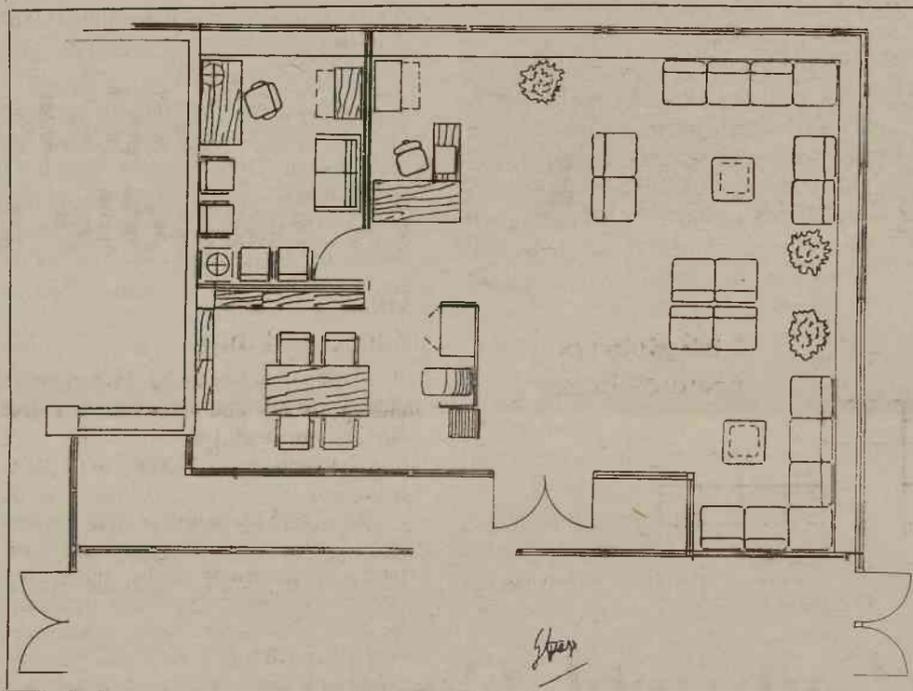
**By Suzanne Jeffries**  
Staff Writer

Talk of a Black Cultural Center for the University has been a major discussion on UNC's campus for some time. Critics of the proposal cite the length of time students, faculty, staff and administrators have let pass since the idea was broached in February 1984.

An area in the Carolina Union, located across from the television lounge, is being renovated to house the headquarters for the Center, according to Vice Chancellor and Dean of Student Affairs Donald A. Boulton. The Center should be fully furnished by the Fall semester of 1987, he said. "We're moving and we're coming along," he said.

Camille Roddy, Black Student Movement President, agreed. "This whole notion about it taking so long to get it off the ground bothers me," she said. "You just don't generalize about a cultural center," Roddy said. It is important to make a specific guideline so that there is a full commitment by the administration to support the ideals of the center as well as the activities."

"We don't want it to take 20 years," Roddy said, "but we want to make sure that the details are clear."



Edith Wiggins, associate vice chancellor, said she attributes delays in planning to "external and internal reasons." Holidays and summer breaks in between semesters, and the diversity in terms of what people think the Black Cultural Center should include were some internal reasons. Also, the political climate at the time influenced the pace of planning, she said.

Following is a chronology written by Wiggins of the Center's progress.

**1984** — Vice Chancellor for Student Affairs invited some Black faculty, staff and students to discuss the idea of a Black Cultural Center at the University of North Carolina at Chapel Hill. Boulton created the Black Cultural Center Planning Com-

mittee. The first meeting was held on April 19. Materials and information from other colleges with Centers was sought. Planning Committee membership was finalized to include students, members of the Black Faculty/Staff Caucus, the Black Student Movement, the Black Alumni Association and staff from the Carolina Union. Also, some literature from Universities with Centers arrived. Ten program objectives for the Center were identified and the issue of space was discussed. Committee reviewed justification statements for the objectives. A graduate student was hired to assist the committee; continued reviewing justifications, and a clarification of the BCC's mission was urged.

**1985 — February** — Bylaws for an Advisory Board were discussed. **March** — Location/space for the BCC became priority, justification statements still being discussed. **April** — Four meetings were held to finalize statements and a decision to wait for the new director before writing the by-laws was made. Also, the first draft of the BCC proposal was initiated, as well as a description for the director's position. **September** — Members worked on the first draft of the proposal. **October** — Committee created an ad-hoc space committee to explore alternative locations for the BCC. Also, an architect was consulted about space needs and financial estimates.

**1986 — January** — The final version of the proposal was approved. **February** — The proposal was forwarded to Boulton. The committee met with Boulton. **April** — Boulton sent the Committee an interim report. **July** — Summer planning committee finalized director's job description. **September** — Boulton reported on the departments supporting the BCC, and a dean from the General College/Arts and Sciences began working with the Committee. **October** — Dr. William R. Jones, Director of Black Studies at Florida State University, visited as a consultant.

**1987 — January** — Received consultant's report; reviewed and approved floor plan for renovated space in Union; discussed plans to meet with the Chancellor and Vice Chancellor Wallace.

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## Walker quits

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To most people it would be the president's job to delegate power within the committee, he said. However, Roddy has a policy that "if a person feels that a job needs to be done then they should do it," he added.

"At times, that philosophy doesn't mesh with mine," Walker said. So rather than to continue these internal conflicts, Walker said he resigned in the best interest of the BSM.

"For me to act would bring (the BSM) disgrace and disorder," he said. "It was the only avenue I saw open. It was

either plunge the BSM into a log of hot water...or just leave."

Walker said he wanted the BSM to continue to be a political voice for black students; to provide social and cultural identity for blacks and to present the history of blacks.

In addition, he said he would like to see the BSM join forces with groups such as the Carolina Indian Circle and the Carolina Gay and Lesbian Association in a collective attempt to overcome prejudice at the University.